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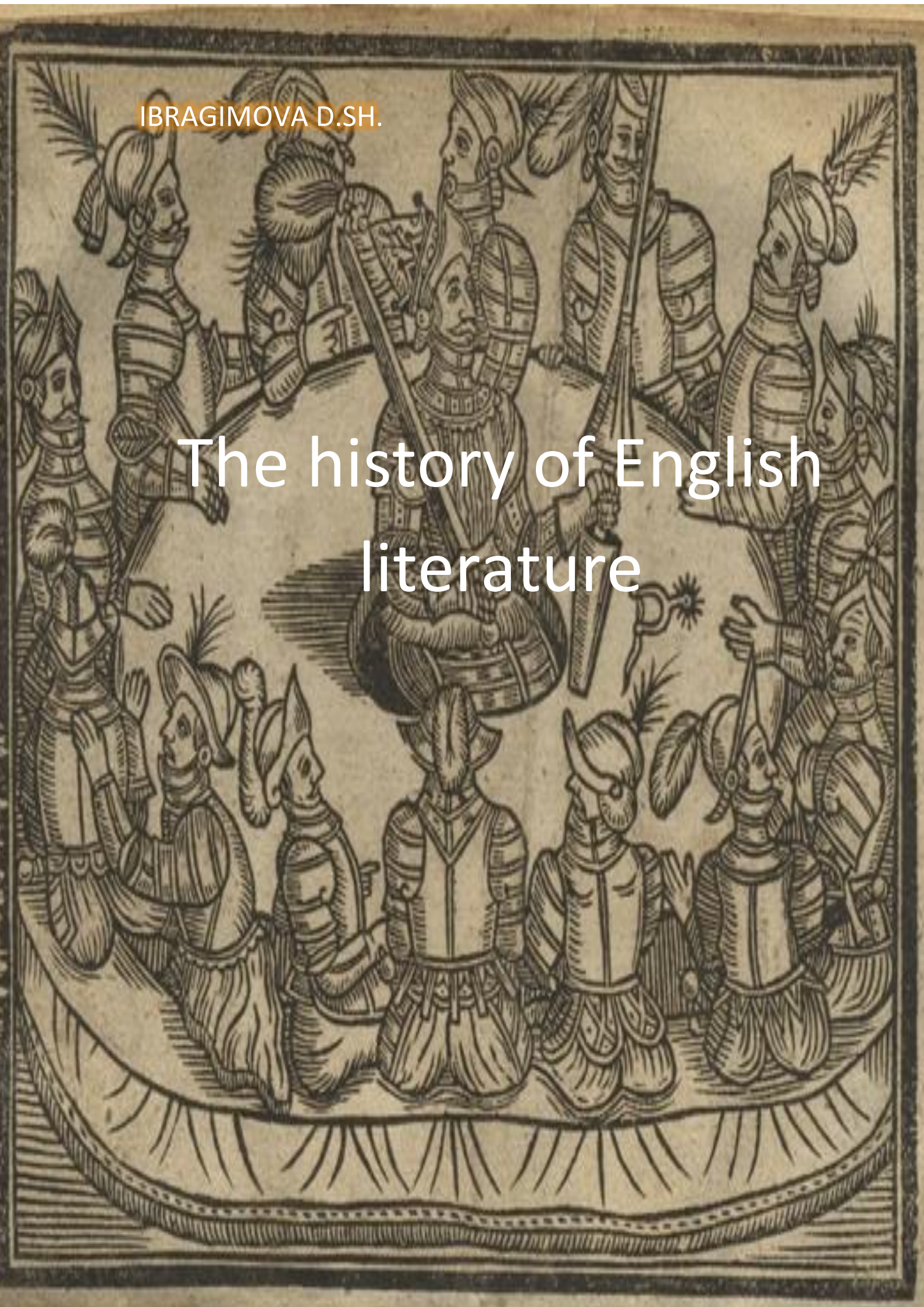


The history of English literature

ANNOTATION

The book is designed to acquaint students with the main outlines of English literature and to provide an overview of its evolution covering several centuries from its dawn to modern time. The thematic organization should assist students of Bachelor Departments in their studies. We are confident that the book will be an important addition to the bibliography of volumes available for the study of English literature.

АННОТАЦИЯ

Ушбу ўқув қўлланмаси Инглиз адабиётини “Инглиз тили ва адабиёти” ва “Инглиз тили филологияси бакалаври” йўналиши дастури бўйича ўрганишга мўлжалланган. У талабаларни Буюк Британия адабиётининг дебочасидан бошлаб Ҳозирги давригача бўлган равнақи билан қисқача таништиради; шуниндек, мустақил таълим учун Ҳам имконият яратади.

АННОТАЦИЯ

Настоящее учебное пособие предназначено для изучения курса английской литературы по программе направления «Английский язык и литература» и «Бакалавр английской филологии». Учебное пособие знакомит студентов с основными явлениями литературы Великобритании, начиная с ее возникновения и кончая современностью, также предполагает значительный объём самостоятельной работы обучаемых.

СЎЗ БОШИ

Ушбу дарслик филология йўналишининг Хорижий тил ва Адабиёти ўқув режаси асосида шуғулланувчи инглиз филологияси мутахассислиги бакалавр тизими талабаларига мўлжалланган.

Дарслик инглиз адабиёти тарихидаги даврларига мувофиқ бўлим (unit)га бўлинган ҳолда тузилган. Хар бир бўлимда давр ҳақида ва ўша пайтда яшаб ўтган энг кўзга кўринган инглиз адабиёти намояндаларининг ҳаёти ва ижодий фаолияти ҳақида маълумот берилади, айрим асарларнинг мазмуни қисқача ёритилади. Талабалар ёзувчи ва шоирларнинг услуби ҳақида ҳам тушунчага эга бўлиш учун, инглиз адабиётига хос бўлган баъзи тушунчалар ҳақида маълумот берилди.

Шунингдек, дарсликда берилган материалларни енгилроқ ўзлаштириш учун ҳар бир бўлим ичида ва охирида талабаларнинг билмини текшириш учун саволлар ва топшириқлар берилган. Инглиз адабиётидан дарс берувчи ҳар бир профессор-ўқитувчи уларнинг сонини ўзи тузган янги тестлар ҳисобидан кўпайтириши ва улардан назоратнинг бир тури сифатида фойдаланиши мумкин.

Составили: Ибрагимова Д.Ш. преподаватель английского языка.

Рецензент: Д.Ганиева, кандидат филологических наук.

Contents

The world Book Encyclopedia gives the following outline of English Literature:

I. Old English literature (500-1100)

A. Old English Poetry.

B. Old English Prose.

II. Middle English literature (1100-1485)

A.The development of English romances.

B. The age of Chaucer.

C. Early English drama.

III. The beginning of Modern English literature (1485-1603)

A.Elizabethan poetry.

B.Elizabethan drama.

C. Elizabethan fiction.

IV. The Stuarts and Puritans (1603-1660)

A.Metaphysical and Cavalier poets.

C. Prose writing.

B.Jacobian drama.

D. John Milton.

V. Restoration literature (1660-1700).

A.John Dryden.

C. Restoration prose.

B.Restoration drama.

VI. The Augustan Age (1700-1750)

A.Swift and Pope.

C. The rise of the novel.

B.Addison and Steele.

VII. The Age of Johnson (1750-1784)

A. Samuel Johnson.

B. The Johnson circle.

VIII. Romantic literature (1784-1832)

A.The pre-romantics. C. Romantic prose.

B.Romantic poetry.

IX. Victorian literature (1832-1901).

A.Early Victorian literature.

B.Later Victorian literature.

X. The 1900's.

A.Literature before World War I.

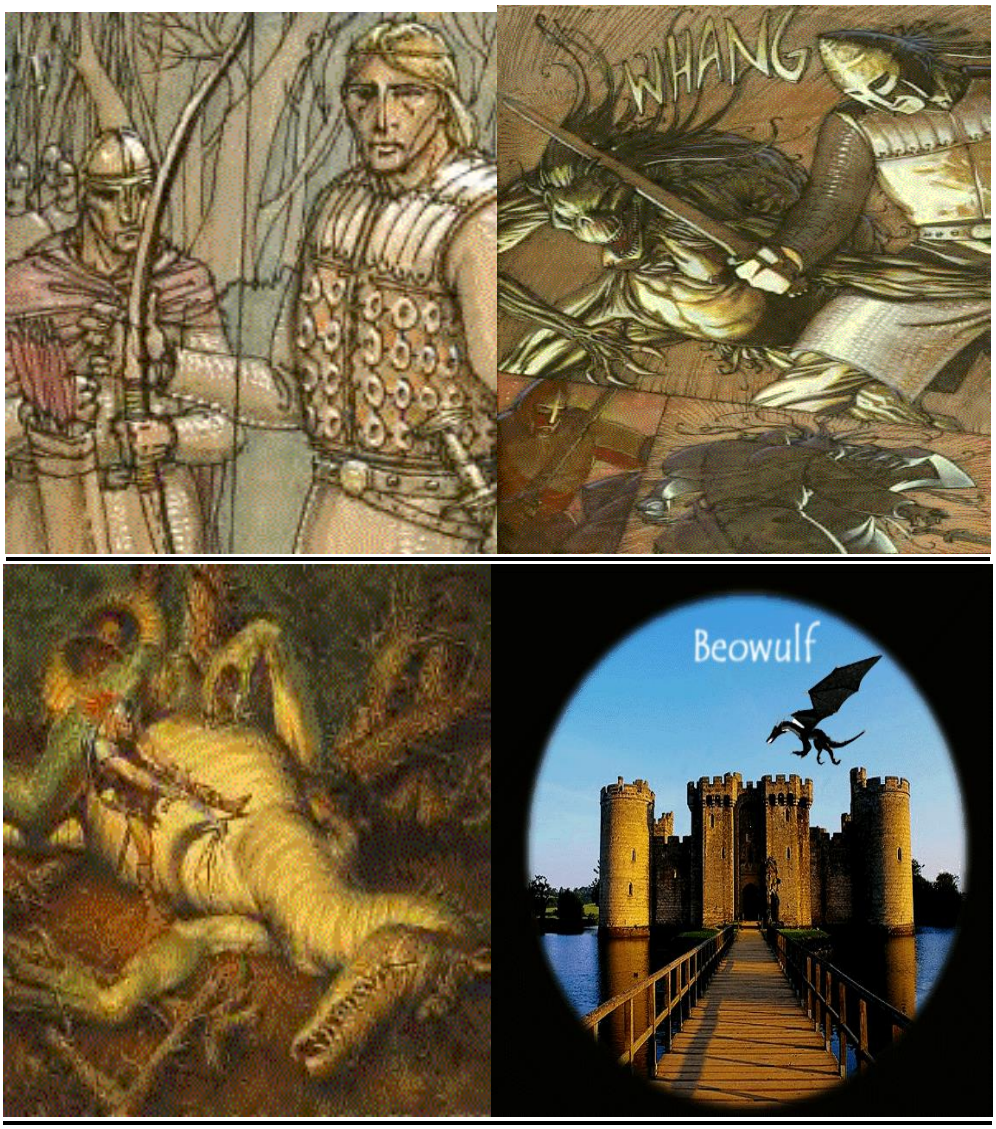
B.Poetry between the wars.

C.Fiction between the wars.

D.Literature after World War II.

E.English literature today.

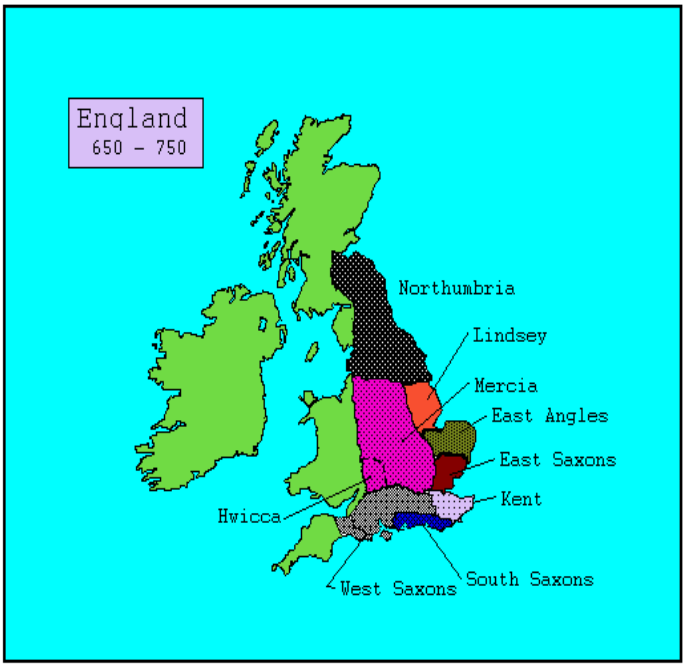
UNIT 1. THE ANGLO-SAXON POEM "BEOWULF"



Introduction

- *Beowulf* was written in the Anglo-Saxon era.
- Around the year 525.
- Literature was transmitted orally instead of in writing.
  Runic alphabet did exist - only used for inscriptions.

Pre-Historical/Pre-Roman



The island we know as England - occupied by a race of people called the Celts.
One of the tribes was called **Brythons** or **Britons** (where we get the term Britain).

Pre-historical/Pre-Roman

- Celts were **pagans** – believed in "animism," from the Latin word *spirits*
- **Druids** were their priests
  - Role: Go between the gods and the people

Important Results from Roman Occupation

- **Military - Strong armed forces ("legions")**
  - **Pushed the Celts into Wales and Ireland**
  - **Prevented the Vikings from raiding for several hundred years**
- **Infrastructure - Government fell apart when they left**
- **Language and Writing - Latin official language**
  - **This is why English language is strongly based in Latin**
- **Religion - Mainly Christianity**

Important Events in the First Anglo-Saxon Period

- 410-450 - Angles and Saxons invade from Baltic shores of Germany
- Nine Anglo-Saxon kingdoms eventually became the Anglo-Saxon heptarchy

Map 6. The Anglo-Saxon Heptarchy

Anglo-Saxon Heptarchy

- **Heptarchy** = Seven Kingdoms

Kent
Essex
Sussex
East Anglia
Northumbria
Mercia
Wessex

Viking Invasions (787-1066)

- Were sea-faring (explorers, traders, warriors)
- Viking raids began around 787
- Led to many cultural changes...

Important Results from Vikings

- Politically/Culturally - still unstable - no central government or church
- Linguistically -
  - The English language is “born” and is known as Old English
  - Lots of dialects of the language due to the seven kingdoms

Early England Created by Three Invasions

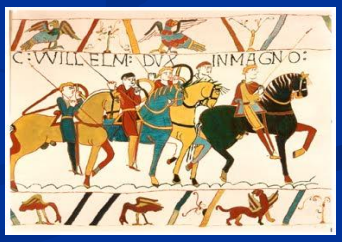
1. Roman Occupation 55 B.C.-410 A.D.

LATIN

2. Anglo-Saxon and Viking Invasions 410 – 1066 A.D.

GERMAN(IC)

3. The Norman Invasion (The Battle of Hastings) in 1066



FRENCH

Transition to Beowulf

- The major text we will read from this period is the epic Beowulf. It is the story of a Scandinavian (Geat) "thane" (warrior or knight) who comes to help a neighboring tribe, the Danes, who are being attacked by a monster.
- We study English history to understand the context of Beowulf, and we study Beowulf to understand the world which was Old England.
- According to Venerable Bede (an early English historian who lived in the eighth century), the Britons called the Romans for help when the Picts and Scots were attacking them (B.C.). Hundreds of years later, the Britons called the Saxons to help them when the Romans couldn't. The Saxons came "from parts beyond the sea" (qtd. in Pyles and Algeo 96).
- This journey of Germanic peoples to England "from parts beyond the sea" is the prototypical story for the first millennium of England's history. It formulates much of their cultural mindset and clearly influences their stories. Be sure to consider how it plays a role in Beowulf.

Beowulf Main Characters

Beowulf
Protagonist
Fights Grendel
Strongest warrior around
Proves to be an effective ruler

King Hrothgar
Danish King
Terrorized by Grendel
Father-figure to Beowulf
Role model ruler

The beautiful Anglo-Saxon poem "Beowulf" may be called the foundation-stone of all British poetry. It tells of times long before the Angles and Saxons came to Britain. There is no mention of England in it. The poem was composed around 700 by an unknown author. This was about seventy years after the death of Mohammed and in the same age as the beginning of the great Tang Dynasty in China. Three hundred years later, about the year 1000, the manuscript, which still survives, was written down by an unknown scribe. The poem presents the

legendary history of the Anglo-Saxons, and its author might have been descended from the original tribes of Angles, Saxons, and Jutes who invaded Britain from the European continent in the fifth century. Those people spoke Germanic language in which the poem is written. “Beowulf” is 3182 lines long, approximately 80 or 90 pages in book length. The narrative itself falls into two halves: the first part takes place in Denmark where, coming to the aid of King Hrothgar, Beowulf fights the monster Grendel and Grendel’s mother. The second part is set in Southern Sweden where, after the death of King Hygelac and his son, Heardred, Beowulf has ruled in peace and prosperity far 50 years before being called upon to combat a dragon that is terrorizing the country after having its treasure hoard looted. “Beowulf” blends a fairy-tale narrative with considerable historical material. (Sweedish and Danish kings really ruled in the VI century).

The manuscript of “Beowulf” is in the British Museum, in London. It is impossible for a non-specialist to read it in the original, so it was translated into modern English language in the 20th century

Beowulf is to England what Homer's *Iliad* and *Odyssey* are to ancient Greece: It is the first great work of the English national literature—the mythical and literary record of a formative stage of English civilization. It is also an epic of the heroic sources of English culture. As such, *Beowulf* uses a host of traditional **motifs,** or recurring elements, associated with heroic literature all over the world.

The epic tells of Beowulf (his name may mean "bear"), a Geat from Sweden who crosses the sea to Denmark in a quest to rescue King Hrothgar's people from the demonic monster Grendel. Like most early heroic literature, *Beowulf* is an oral epic. It was handed down, with changes and embellishments, from one minstrel to another. The stories of *Beowulf,* like those of all oral epics, are traditional, familiar to the audiences who crowded around the harpist-bards in the communal halls at night. They are the stories of dream and legend, archetypal tales of monsters and god-fashioned weapons, of descents to the underworld and fights with dragons, of the hero's quest and a community threatened by the powers of evil.

The Sources of *Beowulf*

By the standards of Homer, whose epics run to nearly 15,000 lines, *Beowulf* is short—approximately 3,200 lines. It was composed in Old English, probably in Northumbria, in northeastern England, sometime between 700 and 750. The world it depicts, however, is much older, that of the early sixth century. Much of the poem's material is based on early folk legends—some Celtic, some Scandinavian. Since the scenery described is the coast of Northumbria, not Scandinavia, it has been assumed that the poet who wrote the version that has come down to us was Northumbrian. Given the Christian elements in the epic, it is thought that this poet may have been a monk.

The only manuscript of *Beowulf* we have dates from the year 1000 and is now in the British Museum in London. Burned and stained, it was discovered in the eighteenth century: Somehow it had survived Henry VIII's destruction of the monasteries two hundred years earlier.

The Translations of *Beowulf* Part One of the text you are about to read is from Burton Raffel's popular 1963 translation of the epic. Part Two is from the Irish poet Seamus Heaney's award-winning, bestselling translation of the work, published in 2000.

People, Monsters, and Places

Beowulf: a Geat, son of Edgetho (Ecgtheow) and nephew of Higlac (Hygelac), king of the Geats.

Grendel: man-eating monster who lives at the bottom of a foul mere, or mountain lake. His name might be related to the Old Norse *grindill,* meaning "storm," or *grenja,* "bellow."

Herot: golden guest hall built by King Hrothgar, the Danish ruler. It was decorated with the antlers of stags; the name means "hart [stag] hall." Scholars think Herot might have been built near Lejre on the coast of Zealand, in Denmark.

Hrothgar: king of the Danes, builder of Herot. He had once befriended Beowulf's father. His father was called Healfdane (which probably means "half Dane").

Wiglaf: a Geat warrior, one of Beowulf's select band and the only one to help him in his final fight.

from Beowulf

Make the Connection

Quickwrite

This is a story about a hero from the misty reaches of the British past, a hero who faces violence, horror, and even death to save a people in mortal danger. The epic's events took place many centuries ago, but this story still speaks to people today, perhaps because so many of us are in need of a rescuer, a hero. Take a moment to write about a contemporary hero, real or fictional, and the challenges he or she faces.

Describe your hero, and then briefly analyze him or her using these questions:

- What sort of evil or oppression does your hero confront?
- Why does he or she confront evil? What's the motivation?
- For whom does your hero confront evil?
- What virtues does your hero represent?

Literary Focus

The Epic Hero

Beowulf is ancient England's hero, but he is also an **archetype,** or perfect example, of an **epic hero.** In other times, in other cultures, the hero has taken the shape of King Arthur or Gilgamesh (see page 58), or Sundiata or Joan of Arc. In modern America the hero may be a real person, like Martin Luther King, Jr., or a fictional character, like Shane in the western novel of the same name. The hero archetype in *Beowulf* is the dragon slayer, representing a besieged community facing evil forces that lurk in the cold darkness. Grendel, the monster lurking in the depths of the lagoon, may represent all of those threatening forces.

Beowulf, like all epic heroes, possesses superior physical strength and supremely ethical standards. He embodies the highest ideals of Anglo-Saxon culture. In his quest he must defeat monsters that embody dark, destructive powers. At the end of the quest, he is glorified by the people he has saved. If you follow current events, particularly stories

concerning people who have gained freedom after years of oppression, you will still see at work this impulse to glorify those people who have set them free. You might also see this impulse in the impressive monuments—and great tourist attractions—in Washington, D.C.

The **epic hero** is the central figure in a long narrative that reflects the values and heroic ideals of a particular society. An **epic** is a quest story on a grand scale.

For more on the Epic, see the Handbook of Literary and Historical Terms.

from Beowulf

***Part One, translated by* Burton Raffel**

THE MONSTER GRENDEL

1

…A powerful monster, living down
In the darkness, growled in pain, impatient
As day after day the music rang
Loud in that hall,° the harp's rejoicing
Call and the poet's clear songs, sung
Of the ancient beginnings of us all, recalling
The Almighty making the earth, shaping
These beautiful plains marked off by oceans,
Then proudly setting the sun and moon
To glow across the land and light it;
The corners of the earth were made lovely with trees

And leaves, made quick with life, with each
Of the nations who now move on its face. And then
As now warriors sang of their pleasure:
So Hrothgar's men lived happy in his hall
Till the monster stirred, that demon, that fiend,
Grendel, who haunted the moors, the wild
Marshes, and made his home in a hell
Not hell but earth. He was spawned in that slime,
Conceived by a pair of those monsters born
Of Cain,° murderous creatures banished
By God, punished forever for the crime
Of Abel's death. The Almighty drove

Those demons out, and their exile was bitter,
Shut away from men; they split
Into a thousand forms of evil—spirits
And fiends, goblins, monsters, giants,
A brood forever opposing the Lord's
Will, and again and again defeated.

2

Then, when darkness had dropped, Grendel
Went up to Herot, wondering what the warriors
Would do in that hall when their drinking was done.
He found them sprawled in sleep, suspecting
Nothing, their dreams undisturbed. The monster's
Thoughts were as quick as his greed or his claws:
He slipped through the door and there in the silence
Snatched up thirty men, smashed them
Unknowing in their beds, and ran out with their bodies,
The blood dripping behind him, back
To his lair, delighted with his night's slaughter.
At daybreak, with the sun's first light, they saw

How well he had worked, and in that gray morning

Broke their long feast with tears and laments
For the dead. Hrothgar, their lord, sat joyless
In Herot, a mighty prince mourning
The fate of his lost friends and companions,
Knowing by its tracks that some demon had torn
His followers apart. He wept, fearing
The beginning might not be the end. And that night
Grendel came again, so set
On murder that no crime could ever be enough,
No savage assault quench his lust
For evil. Then each warrior tried
To escape him, searched for rest in different
Beds, as far from Herot as they could find,
Seeing how Grendel hunted when they slept.
Distance was safety; the only survivors
Were those who fled him. Hate had triumphed.
So Grendel ruled, fought with the righteous,
One against many, and won; so Herot
Stood empty, and stayed deserted for years,
Twelve winters of grief for Hrothgar, king
Of the Danes, sorrow heaped at his door
By hell-forged hands. His misery leaped
The seas, was told and sung in all

Men's ears: how Grendel's hatred began,

How the monster relished his savage war

On the Danes, keeping the bloody feud
Alive, seeking no peace, offering
No truce, accepting no settlement, no price
In gold or land, and paying the living
For one crime only with another. No one
Waited for reparation from his plundering claws:
That shadow of death hunted in the darkness,
Stalked Hrothgar's warriors, old
And young, lying in waiting, hidden
In mist, invisibly following them from the edge
Of the marsh, always there, unseen.
So mankind's enemy
continued his crimes,
Killing as often as he could, coming
Alone, bloodthirsty and horrible. Though he lived
In Herot, when the night hid him, he never
Dared to touch king Hrothgar's glorious
Throne, protected by God—God,
Whose love Grendel could not know. But Hrothgar's
Heart was bent. The best and most noble
Of his council debated remedies, sat
In secret sessions, talking of terror

And wondering what the bravest of warriors could do.
And sometimes they sacrificed to the old stone gods,
Made heathen vows, hoping for Hell's
Support, the Devil's guidance in driving
Their affliction off. That was their way,
And the heathen's only hope, Hell
Always in their hearts, knowing neither God
Nor His passing as He walks through our world, the Lord
Of Heaven and earth; their ears could not hear
His praise nor know His glory. Let them
Beware, those who are thrust into danger,
Clutched at by trouble, yet can carry no solace°
In their hearts, cannot hope to be better! Hail
To those who will rise to God, drop off
Their dead bodies, and seek our Father's peace!

So the living sorrow of Healfdane's son°
Simmered, bitter and fresh, and no wisdom
Or strength could break it: That agony hung
On king and people alike, harsh
And unending, violent and cruel, and evil.
In his far-off home Beowulf, Higlac's

11 Follower° and the strongest of the Geats—greater
0

And stronger than anyone anywhere in this world—
Heard how Grendel filled nights with horror
And quickly commanded a boat fitted out,
Proclaiming that he'd go to that famous king,
11 Would sail across the sea to Hrothgar,
5

Now when help was needed. None
Of the wise ones regretted his going, much
As he was loved by the Geats: The omens were good,
And they urged the adventure on. So Beowulf
12 Chose the mightiest men he could find,
0

The bravest and best of the Geats, fourteen
In all, and led them down to their boat;
He knew the sea, would point the prow°
Straight to that distant Danish shore….

Beowulf arrives in Denmark and is directed to Herot, the mead-hall of King Hrothgar. The king sends Wulfgar, one of his thanes (or feudal lords), to greet the visitors.

THE ARRIVAL OF THE HERO

4

12 …Then Wulfgar went to the door and addressed

5

The waiting seafarers with soldier's words:

"My lord, the great king of the Danes, commands me

To tell you that he knows of your noble birth

And that having come to him from over the open

13 Sea you have come bravely and are welcome.

0

Now go to him as you are, in your armor and helmets,

But leave your battle-shields here, and your spears,

Let them lie waiting for the promises your words

May make."

Beowulf arose, with his men

13 Around him, ordering a few to remain

5

With their weapons, leading the others quickly

Along under Herot's steep roof into Hrothgar's

Presence. Standing on that prince's own hearth,

Helmeted, the silvery metal of his mail shirt°

14 Gleaming with a smith's° high art, he greeted

0

The Danes' great lord:

"Hail, Hrothgar!

Higlac is my cousin° and my king; the days

Of my youth have been filled with glory. Now Grendel's

Name has echoed in our land: Sailors
Have brought us stories of Herot, the best
Of all mead-halls, deserted and useless when the moon
Hangs in skies the sun had lit,
Light and life fleeing together.

My people have said, the wisest, most knowing
And best of them, that my duty was to go to the Danes'
Great king. They have seen my strength for themselves,
Have watched me rise from the darkness of war,
Dripping with my enemies' blood. I drove
Five great giants into chains, chased
All of that race from the earth. I swam
In the blackness of night, hunting monsters
Out of the ocean, and killing them one
By one; death was my errand and the fate
They had earned. Now Grendel and I are called
Together, and I've come. Grant me, then,
Lord and protector of this noble place,
A single request! I have come so far,
Oh shelterer of warriors and your people's loved friend,
That this one favor you should not refuse me—
That I, alone and with the help of my men,
May purge all evil from this hall. I have heard,

Too, that the monster's scorn of men
Is so great that he needs no weapons and fears none.
Nor will I. My lord Higlac
Might think less of me if I let my sword
Go where my feet were afraid to, if I hid
Behind some broad linden shield:° My hands
Alone shall fight for me, struggle for life
Against the monster. God must decide
Who will be given to death's cold grip.
Grendel's plan, I think, will be
What it has been before, to invade this hall
And gorge his belly with our bodies. If he can,
If he can. And I think, if my time will have come,
There'll be nothing to mourn over, no corpse to prepare
For its grave: Grendel will carry our bloody
Flesh to the moors, crunch on our bones,
And smear torn scraps of our skin on the walls
Of his den. No, I expect no Danes
Will fret about sewing our shrouds,° if he wins.
And if death does take me, send the hammered
Mail of my armor to Higlac, return
The inheritance I had from Hrethel,° and he
From Wayland.° Fate will unwind as it must!"

Hrothgar replied, protector of the Danes:

"Beowulf, you've come to us in friendship, and because
Of the reception your father found at our court.
Edgetho had begun a bitter feud,
Killing Hathlaf, a Wulfing warrior:
Your father's countrymen were afraid of war,
If he returned to his home, and they turned him away.
Then he traveled across the curving waves
To the land of the Danes. I was new to the throne,
Then, a young man ruling this wide
Kingdom and its golden city: Hergar,
My older brother, a far better man
Than I, had died and dying made me,
Second among Healfdane's sons, first
In this nation. I bought the end of Edgetho's
Quarrel, sent ancient treasures through the ocean's
Furrows to the Wulfings; your father swore
He'd keep that peace. My tongue grows heavy,
And my heart, when I try to tell you what Grendel
Has brought us, the damage he's done, here
In this hall. You see for yourself how much smaller
Our ranks have become, and can guess what we've lost
To his terror. Surely the Lord Almighty
Could stop his madness, smother his lust!

How many times have my men, glowing
With courage drawn from too many cups
Of ale, sworn to stay after dark
And stem that horror with a sweep of their swords.
And then, in the morning, this mead-hall glittering
With new light would be drenched with blood, the benches
Stained red, the floors, all wet from that fiend's
Savage assault—and my soldiers would be fewer
Still, death taking more and more.
But to table, Beowulf, a banquet in your honor:
Let us toast your victories, and talk of the future."
Then Hrothgar's men gave places to the Geats,
Yielded benches to the brave visitors,
And led them to the feast. The keeper of the mead
Came carrying out the carved flasks,
And poured that bright sweetness. A poet
Sang, from time to time, in a clear
Pure voice. Danes and visiting Geats
Celebrated as one, drank and rejoiced.

UNFERTH'S CHALLENGE

6

Unferth spoke, Ecglaf's son,
Who sat at Hrothgar's feet, spoke harshly

And sharp (vexed° by Beowulf's adventure,
By their visitor's courage, and angry that anyone
In Denmark or anywhere on earth had ever
Acquired glory and fame greater
Than his own):
"You're Beowulf, are you—the same
Boastful fool who fought a swimming
Match with Brecca, both of you daring
And young and proud, exploring the deepest
Seas, risking your lives for no reason
But the danger? All older and wiser heads warned you
Not to, but no one could check such pride.
With Brecca at your side you swam along
The sea-paths, your swift-moving hands pulling you
Over the ocean's face. Then winter
Churned through the water, the waves ran you
As they willed, and you struggled seven long nights
To survive. And at the end victory was his,
Not yours. The sea carried him close
To his home, to southern Norway, near
The land of the Brondings, where he ruled and was loved,
Where his treasure was piled and his strength protected
His towns and his people. He'd promised to outswim you:
Bonstan's son° made that boast ring true.

You've been lucky in your battles, Beowulf, but I think
Your luck may change if you challenge Grendel,
Staying a whole night through in this hall,
Waiting where that fiercest of demons can find you."
Beowulf answered, Edgetho's great son:
"Ah! Unferth, my friend, your face
Is hot with ale, and your tongue has tried
To tell us about Brecca's doings. But the truth
Is simple: No man swims in the sea
As I can, no strength is a match for mine.
As boys, Brecca and I had boasted—
We were both too young to know better—that we'd risk
Our lives far out at sea, and so
We did. Each of us carried a naked
Sword, prepared for whales or the swift
Sharp teeth and beaks of needlefish.
He could never leave me behind, swim faster
Across the waves than I could, and I
Had chosen to remain close to his side.
I remained near him for five long nights,
Until a flood swept us apart;
The frozen sea surged around me,
It grew dark, the wind turned bitter, blowing
From the north, and the waves were savage. Creatures

Who sleep deep in the sea were stirred
Into life—and the iron hammered links
Of my mail shirt, these shining bits of metal
Woven across my breast, saved me
From death. A monster seized me, drew me
Swiftly toward the bottom, swimming with its claws
Tight in my flesh. But fate let me
Find its heart with my sword, hack myself
Free; I fought that beast's last battle,
Left it floating lifeless in the sea.

7

"Other monsters crowded around me,
Continually attacking. I treated them politely,
Offering the edge of my razor-sharp sword.
But the feast, I think, did not please them, filled
Their evil bellies with no banquet-rich food,
Thrashing there at the bottom of the sea;
By morning they'd decided to sleep on the shore,
Lying on their backs, their blood spilled out
On the sand. Afterwards, sailors could cross
That sea-road and feel no fear; nothing
Would stop their passing. Then God's bright beacon
Appeared in the east, the water lay still,
And at last I could see the land, wind-swept

Cliff-walls at the edge of the coast. Fate saves
The living when they drive away death by themselves!
Lucky or not, nine was the number
Of sea-huge monsters I killed. What man,
Anywhere under Heaven's high arch, has fought
In such darkness, endured more misery, or been harder
Pressed? Yet I survived the sea, smashed
The monsters' hot jaws, swam home from my journey.
The swift-flowing waters swept me along
And I landed on Finnish soil. I've heard
No tales of you, Unferth, telling
Of such clashing terror, such contests in the night!

Brecca's battles were never so bold;
Neither he nor you can match me—and I mean
No boast, have announced no more than I know
To be true. And there's more: You murdered your brothers,
Your own close kin. Words and bright wit
Won't help your soul; you'll suffer hell's fires,
Unferth, forever tormented. Ecglaf's
Proud son, if your hands were as hard, your heart
As fierce as you think it, no fool would dare
To raid your hall, ruin Herot
And oppress its prince, as Grendel has done.

But he's learned that terror is his alone,
Discovered he can come for your people with no fear
Of reprisal; he's found no fighting, here,
But only food, only delight.
He murders as he likes, with no mercy, gorges
And feasts on your flesh, and expects no trouble,
No quarrel from the quiet Danes. Now
The Geats will show him courage, soon
He can test his strength in battle. And when the sun
Comes up again, opening another
Bright day from the south, anyone in Denmark
May enter this hall: That evil will be gone!"
    Hrothgar, gray-haired and brave, sat happily
Listening, the famous ring-giver sure,
At last, that Grendel could be killed; he believed
In Beowulf's bold strength and the firmness of his spirit.
    There was the sound of laughter, and the cheerful clanking
Of cups, and pleasant words. Then Welthow,
Hrothgar's gold-ringed queen, greeted
The warriors; a noble woman who knew
What was right, she raised a flowing cup
To Hrothgar first, holding it high
For the lord of the Danes to drink, wishing him
Joy in that feast. The famous king

Drank with pleasure and blessed their banquet.

Then Welthow went from warrior to warrior,

Pouring a portion from the jeweled cup

For each, till the bracelet-wearing queen

Had carried the mead-cup among them and it was Beowulf's

Turn to be served. She saluted the Geats'

Great prince, thanked God for answering her prayers,

For allowing her hands the happy duty

Of offering mead to a hero who would help

Her afflicted people. He drank what she poured,

Edgetho's brave son, then assured the Danish

Queen that his heart was firm and his hands

Ready:

"When we crossed the sea, my comrades

And I, I already knew that all

My purpose was this: to win the good will

Of your people or die in battle, pressed

In Grendel's fierce grip. Let me live in greatness

And courage, or here in this hall welcome

My death!"

Welthow was pleased with his words,

His bright-tongued boasts; she carried them back

To her lord, walked nobly across to his side.
The feast went on, laughter and music
And the brave words of warriors celebrating
Their delight. Then Hrothgar rose, Healfdane's
Son, heavy with sleep; as soon
As the sun had gone, he knew that Grendel
Would come to Herot, would visit that hall
When night had covered the earth with its net
And the shapes of darkness moved black and silent
Through the world. Hrothgar's warriors rose with him.
He went to Beowulf, embraced the Geats'
Brave prince, wished him well, and hoped
That Herot would be his to command. And then
He declared:
"No one strange to this land
Has ever been granted what I've given you,
No one in all the years of my rule.
Make this best of all mead-halls yours, and then
Keep it free of evil, fight
With glory in your heart! Purge Herot
And your ship will sail home with its treasure-holds full."…

The feast ends. Beowulf and his men take the place of Hrothgar's followers and

lie down to sleep in Herot. Beowulf, however, is wakeful, eager to meet his enemy.

THE BATTLE WITH GRENDEL

8

Out from the marsh, from the foot of misty
Hills and bogs, bearing God's hatred,
Grendel came, hoping to kill
Anyone he could trap on this trip to high Herot.
He moved quickly through the cloudy night,
Up from his swampland, sliding silently
Toward that gold-shining hall. He had visited Hrothgar's
Home before, knew the way—
But never, before nor after that night,
Found Herot defended so firmly, his reception
So harsh. He journeyed, forever joyless,
Straight to the door, then snapped it open,
Tore its iron fasteners with a touch,
And rushed angrily over the threshold.
He strode quickly across the inlaid
Floor, snarling and fierce: His eyes
Gleamed in the darkness, burned with a gruesome
Light. Then he stopped, seeing the hall

Crowded with sleeping warriors, stuffed
With rows of young soldiers resting together.
And his heart laughed, he relished the sight,
Intended to tear the life from those bodies
By morning; the monster's mind was hot
With the thought of food and the feasting his belly
Would soon know. But fate, that night, intended
Grendel to gnaw the broken bones
Of his last human supper. Human
Eyes were watching his evil steps,
Waiting to see his swift hard claws.
Grendel snatched at the first Geat
He came to, ripped him apart, cut
His body to bits with powerful jaws,
Drank the blood from his veins, and bolted
Him down, hands and feet; death
And Grendel's great teeth came together,
Snapping life shut. Then he stepped to another
Still body, clutched at Beowulf with his claws,
Grasped at a strong-hearted wakeful sleeper
—And was instantly seized himself, claws

Bent back as Beowulf leaned up on one arm.

That shepherd of evil, guardian of crime,
Knew at once that nowhere on earth
Had he met a man whose hands were harder;
His mind was flooded with fear—but nothing
Could take his talons and himself from that tight
Hard grip. Grendel's one thought was to run
From Beowulf, flee back to his marsh and hide there:
This was a different Herot than the hall he had emptied.
But Higlac's follower remembered his final
Boast and, standing erect, stopped
The monster's flight, fastened those claws
In his fists till they cracked, clutched Grendel
Closer. The infamous killer fought
For his freedom, wanting no flesh but retreat,
Desiring nothing but escape; his claws
Had been caught, he was trapped. That trip to Herot
Was a miserable journey for the writhing monster!
The high hall rang, its roof boards swayed,

And Danes shook with terror. Down
The aisles the battle swept, angry
And wild. Herot trembled, wonderfully
Built to withstand the blows, the struggling
Great bodies beating at its beautiful walls;
Shaped and fastened with iron, inside
And out, artfully worked, the building
Stood firm. Its benches rattled, fell
To the floor, gold-covered boards grating
As Grendel and Beowulf battled across them.
Hrothgar's wise men had fashioned Herot
To stand forever; only fire,
They had planned, could shatter what such skill had put
Together, swallow in hot flames such splendor
Of ivory and iron and wood. Suddenly
The sounds changed, the Danes started
In new terror, cowering in their beds as the terrible
Screams of the Almighty's enemy sang
In the darkness, the horrible shrieks of pain
And defeat, the tears torn out of Grendel's
Taut throat, hell's captive caught in the arms

Of him who of all the men on earth
Was the strongest.

9

That mighty protector of men
Meant to hold the monster till its life
Leaped out, knowing the fiend was no use
To anyone in Denmark. All of Beowulf's
Band had jumped from their beds, ancestral
Swords raised and ready, determined
To protect their prince if they could. Their courage
Was great but all wasted: They could hack at Grendel
From every side, trying to open
A path for his evil soul, but their points
Could not hurt him, the sharpest and hardest iron
Could not scratch at his skin, for that sin-stained demon
Had bewitched all men's weapons, laid spells
That blunted every mortal man's blade.
And yet his time had come, his days
Were over, his death near; down
To hell he would go, swept groaning and helpless
To the waiting hands of still worse fiends.
Now he discovered—once the afflictor
Of men, tormentor of their days—what it meant

To feud with Almighty God: Grendel
Saw that his strength was deserting him, his claws
Bound fast, Higlac's brave follower tearing at
His hands. The monster's hatred rose higher,
But his power had gone. He twisted in pain,
And the bleeding sinews deep in his shoulder
Snapped, muscle and bone split
And broke. The battle was over, Beowulf
Had been granted new glory: Grendel escaped,
But wounded as he was could flee to his den,
His miserable hole at the bottom of the marsh,
Only to die, to wait for the end
Of all his days. And after that bloody
Combat the Danes laughed with delight.
He who had come to them from across the sea,
Bold and strong-minded, had driven affliction
Off, purged Herot clean. He was happy,
Now, with that night's fierce work; the Danes
Had been served as he'd boasted he'd serve them; Beowulf,
A prince of the Geats, had killed Grendel,
Ended the grief, the sorrow, the suffering
Forced on Hrothgar's helpless people
By a bloodthirsty fiend. No Dane doubted
The victory, for the proof, hanging high

From the rafters where Beowulf had hung it, was the monster's
Arm, claw and shoulder and all.

10

And then, in the morning, crowds surrounded
Herot, warriors coming to that hall
From faraway lands, princes and leaders
Of men hurrying to behold the monster's
Great staggering tracks. They gaped with no sense
Of sorrow, felt no regret for his suffering,
Went tracing his bloody footprints, his beaten
And lonely flight, to the edge of the lake
Where he'd dragged his corpselike way, doomed
And already weary of his vanishing life.
The water was bloody, steaming and boiling
In horrible pounding waves, heat
Sucked from his magic veins; but the swirling
Surf had covered his death, hidden
Deep in murky darkness his miserable
End, as hell opened to receive him.

Then old and young rejoiced, turned back
From that happy pilgrimage, mounted their hard-hooved
Horses, high-spirited stallions, and rode them
Slowly toward Herot again, retelling
Beowulf's bravery as they jogged along.

And over and over they swore that nowhere
On earth or under the spreading sky
Or between the seas, neither south nor north,
Was there a warrior worthier to rule over men.
(But no one meant Beowulf's praise to belittle
Hrothgar, their kind and gracious king!)…

Grendel's monstrous mother, in grief for her son, next attacks Herot, and in her dripping claws she carries off one man—Hrothgar's closest friend. The monster also carries off Grendel's arm, which Beowulf had hung high from the rafters. Beowulf is awakened and called for again. In one of the most famous verses in the epic, the old king describes where Grendel and his mother live.

11

…"They live in secret places, windy
Cliffs, wolf-dens where water pours
From the rocks, then runs underground, where mist
Steams like black clouds, and the groves of trees
Growing out over their lake are all covered
With frozen spray, and wind down snakelike
Roots that reach as far as the water
And help keep it dark. At night that lake
Burns like a torch. No one knows its bottom,
No wisdom reaches such depths. A deer,

Hunted through the woods by packs of hounds,
A stag with great horns, though driven through the forest
From faraway places, prefers to die
On those shores, refuses to save its life
In that water. It isn't far, nor is it
A pleasant spot! When the wind stirs
And storms, waves splash toward the sky,
As dark as the air, as black as the rain
That the heavens weep. Our only help,
Again, lies with you. Grendel's mother
Is hidden in her terrible home, in a place
You've not seen. Seek it, if you dare! Save us,
Once more, and again twisted gold,
Heaped-up ancient treasure, will reward you
For the battle you win!"

Carrying the sword Hrunting, Beowulf goes to the lake where Grendel's mother has her underwater lair. Then, fully armed, he dives to the depths of this watery hell.

THE MONSTER'S MOTHER

12

…He leaped into the lake, would not wait for anyone's

Answer; the heaving water covered him

Over. For hours he sank through the waves;

At last he saw the mud of the bottom.

And all at once the greedy she-wolf

Who'd ruled those waters for half a hundred

Years discovered him, saw that a creature

From above had come to explore the bottom

Of her wet world. She welcomed him in her claws,

Clutched at him savagely but could not harm him,

Tried to work her fingers through the tight

Ring-woven mail on his breast, but tore

And scratched in vain. Then she carried him, armor

And sword and all, to her home; he struggled

To free his weapon, and failed. The fight

Brought other monsters swimming to see

Her catch, a host of sea beasts who beat at

His mail shirt, stabbing with tusks and teeth

As they followed along. Then he realized, suddenly,

That she'd brought him into someone's battle-hall,

And there the water's heat could not hurt him,

Nor anything in the lake attack him through

The building's high-arching roof. A brilliant
Light burned all around him, the lake
Itself like a fiery flame.
Then he saw
The mighty water witch, and swung his sword,
His ring-marked blade, straight at her head;
The iron sang its fierce song,
Sang Beowulf's strength. But her guest
Discovered that no sword could slice her evil
Skin, that Hrunting could not hurt her, was useless
Now when he needed it. They wrestled, she ripped
And tore and clawed at him, bit holes in his helmet,
And that too failed him; for the first time in years
Of being worn to war it would earn no glory;
It was the last time anyone would wear it. But Beowulf
Longed only for fame, leaped back
Into battle. He tossed his sword aside,
Angry; the steel-edged blade lay where
He'd dropped it. If weapons were useless he'd use
His hands, the strength in his fingers. So fame
Comes to the men who mean to win it
And care about nothing else! He raised
His arms and seized her by the shoulder; anger

Doubled his strength, he threw her to the floor.
She fell, Grendel's fierce mother, and the Geats'
Proud prince was ready to leap on her. But she rose
At once and repaid him with her clutching claws,
Wildly tearing at him. He was weary, that best
And strongest of soldiers; his feet stumbled
And in an instant she had him down, held helpless.
Squatting with her weight on his stomach, she drew
A dagger, brown with dried blood and prepared
To avenge her only son. But he was stretched
On his back, and her stabbing blade was blunted
By the woven mail shirt he wore on his chest.
The hammered links held; the point
Could not touch him. He'd have traveled to the bottom of the earth,
Edgetho's son, and died there, if that shining
Woven metal had not helped—and Holy
God, who sent him victory, gave judgment
For truth and right, Ruler of the Heavens,
Once Beowulf was back on his feet and fighting.

13

Then he saw, hanging on the wall, a heavy
Sword, hammered by giants, strong
And blessed with their magic, the best of all weapons

But so massive that no ordinary man could lift
Its carved and decorated length. He drew it
From its scabbard, broke the chain on its hilt,°
And then, savage, now, angry
And desperate, lifted it high over his head
And struck with all the strength he had left,
Caught her in the neck and cut it through,
Broke bones and all. Her body fell
To the floor, lifeless, the sword was wet
With her blood, and Beowulf rejoiced at the sight.
The brilliant light shone, suddenly,
As though burning in that hall, and as bright as Heaven's
Own candle, lit in the sky. He looked
At her home, then following along the wall
Went walking, his hands tight on the sword,
His heart still angry. He was hunting another
Dead monster, and took his weapon with him
For final revenge against Grendel's vicious
Attacks, his nighttime raids, over
And over, coming to Herot when Hrothgar's
Men slept, killing them in their beds,
Eating some on the spot, fifteen
Or more, and running to his loathsome moor
With another such sickening meal waiting

In his pouch. But Beowulf repaid him for those visits,
Found him lying dead in his corner,
Armless, exactly as that fierce fighter
Had sent him out from Herot, then struck off
His head with a single swift blow. The body
Jerked for the last time, then lay still….

In his novel* Grendel *(1971), the American writer John Gardner (1933–1982) retells part of* Beowulf *from the point of view of the monster. In this excerpt, Grendel tells his own version of one of his raids on Hrothgar's hall.

from Grendel

John Gardner

And so I come through trees and towns to the lights of Hrothgar's meadhall. I am no stranger here. A respected guest. Eleven years now and going on twelve I have come up this clean-mown central hill, dark shadow out of the woods below, and have knocked politely on the high oak door, bursting its hinges and sending the shock of my greeting inward like a cold blast out of a cave. "Grendel!" they squeak, and I smile like exploding spring. The old Shaper, a man I cannot help but admire, goes out the back window with his harp at a single bound, though blind as a bat. The drunkest of Hrothgar's thanes come reeling and clanking down from their wall-hung beds, all shouting their meady, outrageous boasts, their heavy swords aswirl like eagles' wings. "Woe,

woe, woe!” cries Hrothgar, hoary with winters, peeking in, wide-eyed, from his bedroom in back. His wife, looking in behind him, makes a scene. The thanes in the mead-hall blow out the lights and cover the wide stone fireplace with shields. I laugh, crumple over; I can’t help myself. In the darkness, I alone see clear as day. While they squeal and screech and bump into each other, I silently sack up my dead and withdraw to the woods. I eat and laugh and eat until I can barely walk, my chest-hair matted with dribbled blood, and then the roosters on the hill crow, and dawn comes over the roofs of the houses, and all at once I am filled with gloom again.

“This is some punishment sent us,” I hear them bawling from the hill.

My head aches. Morning nails my eyes.

“Some god is angry,” I hear a woman keen. “The people of Scyld and Herogar and Hrothgar are mired in sin!”

My belly rumbles, sick on their sour meat. I crawl through bloodstained leaves to the eaves of the forest, and there peak out. The dogs fall silent at the edge of my spell, and where the king’s hall surmounts the town, the blind old Shaper, harp clutched tight to his fragile chest, stares futilely down, straight at me. Otherwise nothing. Pigs root dully at the posts of a wooden fence. A rumple-horned ox lies chewing in dew and shade. A few men, lean, wearing animal skins, look up at the gables of the king’s hall, or at the vultures circling casually beyond. Hrothgar says nothing, hoarfrost-bearded, his features cracked and crazed. Inside, I hear the people praying—whimpering, whining,

mumbling, pleading—to their numerous sticks and stones. He doesn't go in. The king has lofty theories of his own.

"Theories," I whisper to the bloodstained ground. So the dragon once spoke. ("They'd map out roads through Hell with their crackpot theories!" I recall his laugh.)

Then the groaning and praying stop, and on the side of the hill the dirge-slow shoveling begins….

INFORMATIONAL TEXT

Life in 999: A Grim Struggle

Howard G. Chua-Eoan

from *Time,* October 15, 1992

Today's world is measured in light-years and Mach speed and sheathed in silicon and alloy. In the world of 999, on the eve of the first millennium, time moved at the speed of an oxcart or, more often, of a sturdy pair of legs, and the West was built largely on wood. Europe was a collection of untamed forests, countless miles upon mile of trees and brush and brier, dark and inhospitable. Medieval chroniclers used the word *desert* to describe their arboreal world, a place on the cusp of civilization where werewolves and bogeymen still lunged out of the shadows and bandits and marauders maintained their lairs.

Yet the forests, deep and dangerous as they were, also defined existence. Wood kindled forges and kept alive the hearths of the mud-and-thatch huts of the serfs. Peasants fattened their hogs on forest

acorns (pork was crucial to basic subsistence in the cold of winter), and wild berries helped supplement the meager diet. In a world without sugar, honey from forest swarms provided the only sweetness for food or drink. The pleasures of the serfs were few and simple: earthy lovemaking and occasional dances and fests.

Feudal lords ruled over Western Europe, taking their share of the harvests of primitive agriculture and making the forests their private hunting grounds. Poaching was not simply theft (usually punishable by imprisonment) but a sin against the social order. Without the indulgence of the nobility, the peasants could not even acquire salt, the indispensable ingredient for preserving meat and flavoring a culinary culture that possessed few spices. Though a true money economy did not exist, salt could be bought with poorly circulated coin, which the lord hoarded in his castle and dispensed to the poor only as alms.

It was in the lord's castle too that peasants and their flocks sought refuge from wolf packs and barbarian invaders. In 999, however, castles, like most other buildings in Europe, were made of timber, far from the granite bastions that litter today's imagined middle Ages. The peasants, meanwhile, were relegated to their simple huts, where everyone—including the animals—slept around the hearth. Straw was scattered on the floors to collect scraps as well as human and animal waste. Housecleaning consisted of sweeping out the straw.

Illness and disease remained in constant residence. Tuberculosis was endemic, and so were scabrous skin diseases of every kind: abscesses, cankers, scrofula, tumors, eczema, and erysipelas. In a throwback to biblical times, lepers constituted a class of pariahs living on the outskirts of villages and cities. Constant famine, rotten flour, and vitamin deficiencies afflicted huge segments of society with blindness, goiter, paralysis, and bone malformations that created hunchbacks and cripples. A man was lucky to survive 30, and 50 was a ripe old age. Most women, many of them succumbing to the ravages of childbirth, lived less than 30 years. There was no time for what is now considered childhood; children of every class had to grow up immediately and be useful as soon as possible. Emperors were leading armies in their teens; John XI became Pope at the age of 21.

> While the general population was growing faster than it had in the previous five centuries, there was still a shortage of people to cultivate the fields, clear the woodlands, and work the mills. Local taxes were levied on youths who did not marry upon coming of age. Abortion was considered homicide, and a woman who terminated a pregnancy was expelled from the church.

The nobility spent its waking hours battling foes to preserve its prerogatives, the clergy chanting prayers for the salvation of souls, the serfs laboring to feed and clothe everyone. Night, lit only by burning logs or the rare taper, was always filled with danger and terror. The

seasons came and went, punctuated chiefly by the occurrence of plentiful church holidays. The calendar year began at different times for different regions; only later would Europe settle on the Feast of Christ's Circumcision, January 1, as the year's beginning.

Thus there was little panic, not even much interest, as the millennium approached in the final months of 999. For what terrors could the apocalypse hold for a continent that was already shrouded in darkness? Rather Europe—illiterate, diseased, and hungry—seemed grimly resigned to desperation and impoverishment. It was one of the planet's most unpromising corners, the Third World of its age.

from Beowulf

Reading Check

1. What do Hrothgar and his council do to try to save his guest-hall?
2. What prevents Beowulf's men from helping Beowulf in his battle with Grendel?
3. How do the Danes feel about Beowulf after his battle with Grendel?
4. What obstacle does Beowulf face in his confrontation with Grendel's mother? How does he overcome the obstacle?

Thinking Critically

5. In what specific ways does Herot **contrast** with the place where Grendel lives?

6. **Images** are words that help us *see* something, and often hear it, smell it, taste it, and touch it as well. Identify images describing Grendel that associate him with death or darkness. How are these images supposed to make you feel about Grendel?
7. Why do you think it's important to Beowulf and to his image as an **epic hero** that he faces Grendel without a weapon? What **symbolism** do you see in the uselessness of human-made weapons against Grendel?
8. What details describe Grendel's mother and her lair? What might Grendel and his mother represent for the Anglo-Saxons?
9. How does Gardner's depiction of Grendel differ from the epic's depiction of him? (See the ***Connection*** on page 39.) Did Gardner make you sympathize with Grendel? Explain.
10. The ***Connection*** on page 40, "Life in 999: A Grim Struggle," describes daily life in late Anglo-Saxon England. What details in this picture of daily life relate to what you've read so far in *Beowulf*? How does life in 999 compare with life today?

Extending and Evaluating

11. Beowulf is the **archetype** of the dragon slayer, the hero who faces death in order to save a threatened community. Does Beowulf remind you of any heroes in real life, in fiction, or in the movies today? What characteristics do the heroes share?

from Beowulf

Part Two, translated by Seamus Heaney

Beowulf carries Grendel's head to King Hrothgar and then returns gift-laden to the land of the Geats, where he succeeds to the throne. After fifty winters pass, Beowulf, now an old man, faces his final task: He must fight a dragon who, angry because a thief has stolen a jeweled cup from the dragon's hoard of gold, is laying waste to the Geats' land. Beowulf and eleven warriors are guided to the dragon's lair by the thief who stole the cup. For Beowulf the price of this last victory will be great.

THE FINAL BATTLE

14

Then he addressed each dear companion
one final time, those fighters in their helmets,
resolute and high-born: "I would rather not
use a weapon if I knew another way
to grapple with the dragon and make good my boast
as I did against Grendel in days gone by.
But I shall be meeting molten venom
in the fire he breathes, so I go forth
in mail-shirt and shield. I won't shift a foot
when I meet the cave-guard: what occurs on the wall
between the two of us will turn out as fate,
overseer of men, decides. I am resolved.
I scorn further words against this sky-borne foe.

"Men at arms, remain here on the barrow, safe in your armour, to
see which one of us
is better in the end at bearing wounds
in a deadly fray. This fight is not yours,
nor is it up to any man except me
to measure his strength against the monster
or to prove his worth. I shall win the gold
by my courage, or else mortal combat,
doom of battle, will bear your lord away."

Then he drew himself up beside his shield.
The fabled warrior in his warshirt and helmet
trusted in his own strength entirely
and went under the crag. No coward path.
Hard by the rock-face that hale veteran,
a good man who had gone repeatedly
into combat and danger and come through,
saw a stone arch and a gushing stream
that burst from the barrow, blazing and wafting
a deadly heat. It would be hard to survive
unscathed near the hoard, to hold firm
against the dragon in those flaming depths.
Then he gave a shout. The lord of the Geats
unburdened his breast and broke out

in a storm of anger. Under grey stone
his voice challenged and resounded clearly.
Hate was ignited. The hoard-guard recognized
a human voice, the time was over
for peace and parleying. Pouring forth
in a hot battle-fume, the breath of the monster
burst from the rock. There was a rumble under ground.
Down there in the barrow, Beowulf the warrior
lifted his shield: the outlandish thing
writhed and convulsed and **vehemently**
turned on the king, whose keen-edged sword,
an heirloom inherited by ancient right,
was already in his hand. Roused to a fury,
each antagonist struck terror in the other.
Unyielding, the lord of his people loomed
by his tall shield, sure of his ground,
while the serpent looped and unleashed itself.
Swaddled in flames, it came gliding and flexing
and racing towards its fate. Yet his shield defended
the renowned leader's life and limb
for a shorter time than he meant it to:
that final day was the first time
when Beowulf fought and fate denied him
glory in battle. So the king of the Geats

raised his hand and struck hard
at the enamelled scales, but scarcely cut through:
the blade flashed and slashed yet the blow
was far less powerful than the hard-pressed king
had need of at that moment. The mound-keeper
went into a spasm and spouted deadly flames:
when he felt the stroke, battle-fire
billowed and spewed. Beowulf was foiled°
of a glorious victory. The glittering sword,
infallible before that day,
failed when he unsheathed it, as it never should have.
For the son of Ecgtheow, it was no easy thing
to have to give ground like that and go
unwillingly to inhabit another home
in a place beyond; so every man must yield
the leasehold of his days.

It was not long
until the fierce contenders clashed again.
The hoard-guard took heart, inhaled and swelled up
and got a new wind; he who had once ruled
was furled in fire and had to face the worst.
No help or backing was to be had then
from his high-born comrades; that hand-picked troop

broke ranks and ran for their lives
to the safety of the wood. But within one heart
sorrow welled up: in a man of worth
the claims of kinship cannot be denied.

15

His name was Wiglaf, a son of Weohstan's,
a well-regarded Shylfing warrior
related to Aelfhere. When he saw his lord
tormented by the heat of his scalding helmet,
he remembered the bountiful gifts bestowed on him,
how well he lived among the Waegmundings,
the freehold° he inherited from his father before him.
He could not hold back: one hand brandished
the yellow-timbered shield, the other drew his sword—…

Sad at heart, addressing his companions,
Wiglaf spoke wise and fluent words:
"I remember that time when mead was flowing,
how we pledged loyalty to our lord in the hall,
promised our ring-giver we would be worth our price,
make good the gift of the war-gear,
those swords and helmets, as and when
his need required it. He picked us out
from the army deliberately, honoured us and judged us

fit for this action, made me these lavish gifts—
and all because he considered us the best
of his arms-bearing thanes.° And now, although
he wanted this challenge to be one he'd face
by himself alone—the shepherd of our land,
a man unequaled in the quest for glory
and a name for daring—now the day has come
when this lord we serve needs sound men
to give him their support. Let us go to him,
help our leader through the hot flame
and dread of the fire. As God is my witness,
I would rather my body were robed in the same
burning blaze as my gold-giver's body
than go back home bearing arms.
That is unthinkable, unless we have first
slain the foe and defended the life
of the prince of the Weather-Geats. I well know
the things he has done for us deserve better.
Should he alone be left exposed
to fall in battle? We must bond together,
shield and helmet, mail-shirt and sword."

Together Beowulf and the young Wiglaf kill the dragon, but the old king is fatally wounded. Beowulf, thinking of his people, asks to see the monster's treasure. Wiglaf enters the dragon's cave and finds a priceless hoard of jewels and gold.

…Wiglaf went quickly, keen to get back,
excited by the treasure; anxiety weighed
on his brave heart, he was hoping he would find
the leader of the Geats alive where he had left him
helpless, earlier, on the open ground.

So he came to the place, carrying the treasure,
and found his lord bleeding profusely,
his life at an end; again he began
to swab his body. The beginnings of an utterance
broke out from the king's breast-cage.

The old lord gazed sadly at the gold.

"To the everlasting Lord of All,
to the King of Glory, I give thanks
that I behold this treasure here in front of me,
that I have been thus allowed to leave my people

so well endowed on the day I die.
Now that I have bartered my last breath
to own this fortune, it is up to you
to look after their needs. I can hold out no longer.

Order my troop to construct a barrow
on a headland on the coast, after my pyre has cooled.
It will loom on the horizon at Hronesness
and be a reminder among my people—
so that in coming times crews under sail
will call it Beowulf's Barrow, as they steer
ships across the wide and shrouded waters."

Then the king in his great-heartedness unclasped
the collar of gold from his neck and gave it
to the young thane, telling him to use
it and the warshirt and the gilded helmet well.

"You are the last of us, the only one left of the Waegmundings. Fate swept us away,
sent my whole brave high-born clan
to their final doom. Now I must follow them."
That was the warrior's last word.

He had no more to confide. The furious heat
of the pyre would assail him. His soul fled from his breast

to its destined place among the steadfast ones.

Wiglaf berates the faithless warriors who did not go to the aid of their king. With sorrow the Geats cremate the corpse of their greatest king. They place his ashes, along with all of the dragon's treasure, in a huge burial tower by the sea, where it can be seen by voyagers.

17

Then twelve warriors rode around the tomb,
chieftains' sons, champions in battle,
all of them distraught, chanting in dirges,
mourning his loss as a man and a king.
They extolled his heroic nature and exploits
and gave thanks for his greatness; which was the proper thing,
for a man should praise a prince whom he holds dear
and cherish his memory when that moment comes
when he has to be convoyed from his bodily home.
So the Geat people, his hearth companions,
sorrowed for the lord who had been laid low.
They said that of all the kings upon the earth
he was the man most gracious and fair-minded,
kindest to his people and keenest to win fame.

INFORMATIONAL TEXT

The Fury of the Northmen

Ellen Ashdown

When the fearsome Vikings began raiding England at the end of the eighth century, the church added a new prayer: “God, deliver us from the fury of the Northmen.” Were these Scandinavian warriors—descended from the peoples of *Beowulf*—really such berserk destroyers? The fiercest ones were, indicated by the word *berserk* itself: In Old Norse, a *berserkr* was a “frenzied Norse warrior,” so wild and fearless even his comrades kept clear.

Bear or bare?

Berserkr literally means either “bear shirt” or “bare shirt,” suggesting that these warriors wore bearskins or perhaps fought “bare”—without armor. Some say the berserkers were religious madmen, followers of Odin, god of death and war. Some say they ate mind-altering plants. Both may be true, because the berserker entered battle in a kind of fit, biting his shield, taunting death, and, like Beowulf, “If weapons were useless he’d use / His hands…. So fame / Comes to the men who mean to win it / And care about nothing else!”

Dragons from the sea.

The Viking Age spanned the ninth through eleventh centuries, the European continent, and the Atlantic Ocean. Pushed by overpopulation, Vikings from Sweden, Norway, and Denmark struck out for new land. They were farmers at home, but they were a warrior culture too, and they devastated England with nightmarish hit-and-run attacks. Even the

name “Viking” comes from a telling phrase: For the Scandinavians, *to go a-viking* meant “to fight as a warrior or pirate.”

The Vikings’ extraordinary seafaring and shipbuilding skills, honed in their watery land of fiords, or narrow ocean inlets, gave them the advantage of making surprise attacks. The unique Viking warships were long (up to ninety-five feet, manned by thirty rowers), light and swift (to go farther on their provisions), and steady (built with a keel). Shallow-drafted, these dragon-prowed ships could be pulled onto a river shore, swiftly disgorging warriors wielding swords.

Unafraid of the unknown.

But though the Vikings conquered peoples as far away as Spain and Russia (*Rus* was the Slavic word for “Swedes”), their motive was pure wanderlust as much as bloodlust. Expert in navigating by sun, stars, landmarks, and bird flights, the Vikings settled Iceland and Greenland and even explored North America—five hundred years before Columbus. That’s why the United States once named a spacecraft *Viking:* to honor the human spirit that dared uncharted seas in the ninth century, and dares uncharted Mars in the twentieth.

from Beowulf

Reading Check

1. Who comes to Beowulf’s aid in Beowulf’s final battle with the dragon? Why does he help Beowulf?

2. What sad scene concludes the epic?
3. What happens to the dragon's hoard?

Thinking Critically

4. A hoarded treasure in Old English literature is usually a **symbol** of spiritual death or damnation. How does this fact add significance to Beowulf's last fight with the dragon?
5. What details does the poet use to describe the dragon? Keeping those details in mind, explain what the dragon might **symbolize** as Beowulf's final foe.
6. Given what you know about the structure of Anglo-Saxon society, explain what is especially ominous about the behavior of Beowulf's men during the final battle. What does it suggest about the future of the kingdom?
7. The epic closes on a somber, elegiac note—a note of mourning. What words or **images** contribute to this **tone**?
8. Epic poetry usually embodies the attitudes and ideals of an entire culture. What values of Anglo-Saxon society does *Beowulf* reveal? What universal **themes** does it also reveal? Use specific examples from the poem to support your answer.
9. The ***Connection*** on page 49 describes the culture of the Vikings. How does this picture of Viking society relate to what you've read in *Beowulf*?

Literary Criticism

10. **Philosophical approach.** Although the story of Beowulf is set in a pre-Christian era among a people who worshiped stern gods and saw little to hope for beyond the grave, many modern readers see definite strains of a Christian outlook. Review the selections from *Beowulf*. Which passages might reflect a specifically Anglo-Saxon philosophy of life? Which passages might reflect a Christian outlook?

WRITING

Analyzing the Monster

In an **essay,** analyze the monster Grendel, focusing on the character's nature. Begin your **character analysis** of the monster with a sentence stating your general assessment of Grendel as a character. Then, support your assessment with details from the epic. Before you write, organize your details in a chart like the following one:

Character Name	Details from Epic
Actions	
Motives	
Words describing character	
People's responses	

Setting	
Does the character symbolize anything?	

Describe the Mom

In a brief **essay,** describe Grendel's mother. Base your description on the details you find in the text, and add details of your own. Tell what she looked like, how her voice sounded, how she smelled, how she walked. Describe her home. Describe what she ate and how she passed her time. Use as many sensory details as you can: You want your readers to feel they are meeting the monster face to face. How do you want your readers to feel about the monster? Do you want horror, or are you interested in making her somewhat sympathetic? The words you choose will make the difference.

Use "Writing a Descriptive Essay,"

LISTENING AND SPEAKING

Being a Bard

Choose any excerpt from the portions of *Beowulf* you have just read, and present a dramatic reading to your classmates as though you were an Anglo-Saxon bard. Choose a section that you feel has particular emotional intensity and suspense, and practice reading it several times before you deliver your reading to the class. Try to find various ways of involving your listeners in the act of storytelling: Vary

the rate and pitch of your delivery, make dramatic pauses, and use gestures and even sound effects. For example, a guitar could be used to strike chords at dramatic moments.

Vocabulary Development

Which Word?

resolute	furled	extolled
vehemently	lavish	
infallible	assail	

Put your knowledge of the selection Vocabulary to work by answering the following questions with the correct word from the list above:

1. Which word is often used in reference to a flag?
2. Which word describes someone who is stubborn?
3. Which word describes how someone might argue about a subject he or she feels strongly about?
4. Which word is a synonym for *praised*?
5. Which word describes someone who cannot fail?
6. Which word describes someone who gives very generous gifts?
7. Which word is another way of saying *attack*?

Literary Focus

Alliteration and Kennings: Taking the Burden off the Bard

The Anglo-Saxon oral poet was assisted by two poetic devices, alliteration and the kenning.

Alliteration. Alliteration is the repetition of consonant sounds in words close to one another. Anglo-Saxon poetry is often called alliterative poetry. Instead of rhyme unifying the poem, the verse line is divided into two halves separated by a rhythmic pause, or **caesura.** In the first half of the line before the caesura, two words alliterate; in the second half, one word alliterates with the two from the first half. Many lines, however, have only two alliterative words, one in each half. Notice the alliterative *g* and the four primary stresses in this Old English line from *Beowulf*:

Gód mid Géatum Gréndles daéda

Kennings. The kenning, a special metaphor made of compound words, is a staple of Anglo-Saxon literature that also has a place in our language today. *Gas guzzler* and *head-hunter* are two modern-day kennings you are likely to have heard.

The earliest and simplest kennings are compound words formed from two common nouns: *sky-candle* for *sun, battle-dew* for *blood,* and *whale-road* for *sea.* Later, kennings grew more elaborate, and compound adjectives joined the compound nouns. A ship became a *foamy-throated ship,* then a *foamy-throated sea-stallion,* and finally a

foamy-throated stallion of the whale-road. Once a kenning was coined, it was used by the singer-poets over and over again.

In their original languages, kennings are almost always written as simple compounds, with no hyphens or spaces between the words. In translation, however, kennings are often written as hyphenated compounds (*sky-candle*, *foamy-throated*), as prepositional phrases (*wolf of wounds*), or as possessives (*the sword's tree*).

The work of kennings. Scholars believe that kennings filled three needs: (1) Old Norse and Anglo-Saxon poetry depended heavily on alliteration, but neither language had a large vocabulary. Poets created the alliterative words they needed by combining existing words. (2) Because the poetry was oral and had to be memorized, bards valued ready-made phrases. Such phrases made finished poetry easier to remember, and they gave bards time to think ahead when they were composing new poetry on the spot during a feast or ceremony. (3) The increasingly complex structure of the kennings must have satisfied the early Norse and Anglo-Saxon peoples' taste for elaboration.

Analyzing the text. As you examine these poetic devices, be sure to listen to the way they sound.

1. Read aloud the account of Beowulf's challenge to the dragon (lines 688–734), and listen for the effects of the **alliteration.** What **kennings** can you identify?

2. Look back over lines 392–517. Locate at least two examples of kennings written as **hyphenated compounds,** two written as **prepositional phrases,** and two written as **possessives.** What does each kenning refer to?

3. Compile a list of modern-day kennings, such as *headhunter*.

4. Here is an additional passage from Burton Raffel's translation. How does it compare with the corresponding lines (763–772) in Seamus Heaney's translation (page 46)?

"I remember how we sat in the mead-hall, drinking
And boasting of how brave we'd be when Beowulf
Needed us, he who gave us these swords
And armor: All of us swore to repay him,
When the time came, kindness for kindness
—With our lives, if he needed them. He allowed us to join him,
Chose us from all his great army, thinking
Our boasting words had some weight, believing
Our promises, trusting our swords. He took us
For soldiers, for men."

5. Now that you've read excerpts from two translations of *Beowulf,* think about the similarities and differences you see and hear between them. How does each translator use **figures of speech,** such as **kennings** and **alliteration**?

Anglo-Saxon Legacy: Words and Word Parts

Words from Anglo-Saxon. English has borrowed words from most of the world's languages, but many words in our basic vocabulary come to us from Anglo-Saxon, or Old English. Simple, everyday words, such as the names of numbers (*an* for "one," *twa* for "two," *threo* for "three," *feower* for "four"), words designating family relationships (*fæder* for "father," *modor* for "mother," *sunu* for "son," *dohtor* for "daughter"), names for parts of the body (*heorte* for "heart," *fot* for "foot") and common, everyday things and activities (*æppel* for "apple," *hund* for "hound," *wefan* for "weave") are survivors of Old English words.

Anglo-Saxon affixes. Many English-language conventions can be traced back to Anglo-Saxon times. Both making nouns plural by adding *s* and creating the possessive of a noun by adding *'s* come to us from Old English. Old English has also given us the vowel changes in some irregular verbs like *sing, sang, sung* (*singan, sang, sungen*) and the regular endings for the past tense and past participles of regular verbs (as in *healed, has healed*). The word endings we use to create degrees of comparison with adjectives (as in dark*er,* dark*est*) are also of Anglo-Saxon origin.

Anglo-Saxon has also contributed many important word parts—prefixes and suffixes—to the English language. Some of these affixes just change the tense, person, or number of a word, such as a verb.

Others change the entire meaning of a word, and often its part of speech.

Prefixes from Anglo-Saxon	Meanings	Examples
a–	in; on; of; up; to	ashore, aside
be–	around; about; treat as	behind, befriend
for–	away; off; from	forsake, forget
mis–	badly; not; wrongly	misspell, misfire
over–	above; excessive	overtake, oversee
un–	not; reverse of	untrue, unknown

Suffixes from Anglo-Saxon	Meanings	Examples
–en	made of; like	golden, molten
–dom	state; rank; condition	wisdom, kingdom
–ful	full of; marked by	wonderful, useful
–hood	state; condition	brotherhood, neighborhood
–ish	suggesting; like	selfish, childish
–less	lacking; without	hopeless, helpless
–like	like; similar	dreamlike, childlike
–ly	like; characteristic of	friendly, cowardly

–ness	quality; state	kindness, tenderness
–some	apt to; showing	handsome, tiresome
–ward	in the direction of	forward, skyward
–y	showing; suggesting	wavy, hilly, salty

PRACTICE
List examples of modern English words that use each of the Anglo-Saxon prefixes and suffixes shown above.

Epics: Stories on a Grand Scale

***by* David Adams Leeming**

You have just read an excerpt from the Anglo-Saxon epic *Beowulf.* In this Connecting to World Literature feature, you will read excerpts from the following epics from around the world:

from **Gilgamesh: A Verse Narrative.**

from the **Iliad** *by* **Homer.**

"I teach kings the history of their ancestors," declares the narrator of the African epic *Sundiata,* "for the world is old, but the future springs from the past." These same words could be applied to epics from all times and places, for an **epic**—a long narrative poem about the exploits of a national hero—is a bridge from the past to the future. Epics carry a culture's history, values, myths, legends, and traditions from one generation to the next.

The Epic Hero: An Eternal Archetype

Whereas the old religious stories, or myths, tended to emphasize the deeds of the gods, epic poems emphasize the deeds of a special kind of human being related to the gods: the **epic hero.** From Gilgamesh to Achilles, epic heroes carry the images and supernatural energies of the gods within themselves. Yet these heroic figures are also, like all of us, subject to the joys and hardships of the human condition.

No matter what the differences may be between epics of different cultures or times, the epic hero remains constant. It is as if each hero wears the particular costume of his or her culture but is really the same figure underneath, facing the same kinds of challenges and ordeals. While the heroes of the Mesopotamian *Gilgamesh* epic, the Greek *Iliad,* and the Anglo-Saxon Pages 44–45 cover Literary Skills Understand the epic and the archetype of the epic hero in ancient and modern literature. Compare literary forms of major literary periods. *Beowulf* all clearly reflect the particular values of their cultures, we also find in them a single figure—the heroic **archetype,** or model—who is somehow familiar to people of all places and all times. This epic hero represents the universal human quest for knowledge and understanding.

The story of Beowulf:

Once upon a time, many-many centuries ago, there lived a king of Danes named Hrothgar. He had won many battles and gained great wealth. He built a large and beautiful palace (Heorot) and he presented

costly gifts to his warriors and gave splendid banques. But the joy of the king didn't last long. In the dark fens nearby there lived a fierce sea-monster Grendel. He wanted to destroy the palace Heorot as he disliked noise. Grendel looked like a man but was much bigger, and his whole body was covered with long hair, so thick and tough that no weapon could harm him.

One night when the warriors in Heorot were asleep, Grendel rushed in, seized thirty men and devoured them. The next night the monster appeared again. The men defended themselves bravely, but their swords could not even hurt the monster. From that time no one dared to come to Heorot. For twelve years the palace stood deserted. The news of the disaster reached Beowulf, nephew of Hygelac, king of the Jutes. Beowulf was the strongest and the bravest of all the warriors. He was said to have the strength of thirty men. He decided to help Hrothgar. With fourteen chosen companions he set sail for the country of the Danes. Hrothgar gladly welcomed Beowulf and gave a banquet in his honour. Late at night, when the feast was over, all went to sleep except Beowulf. Beowulf knew that no weapon could kill Grendel and decided to fight bare-handed.

Suddenly the man-eater rushed into the hall. He seized and devoured one of the sleeping warriors, and then approached Beowulf. A desperate hand-to-hand fight began. At first

The demon delayed not, but quickly clutche

A sleeping thane in his swift assault,

Gulped the blood, and gobbled the flesh,

Greedily gorged on the lifeless corpse,
The hands and the feet. Then the fiend stepped nearer,
Sprang on the Sea-Geat lying outstretched,
Glasping him close with his monstrous clow.
But Beowulf grappled and gripped him hard,
Struggled up on his elbow; the shepherd of sins
Soon found that never before had he felt
In any man other in all the earth
A mightier hand-grip; his mood was humbled,

His courage fled; but he found no escape!

But soon, remembering the boast he had made at the banquet and his glorious duty, Beowulf regained his courage, sprang to his feet and went on fighting. It was so terrible that the walls of the palace shook. Beowulf managed to tear off Grendel's arm, and the monster retreated to his den howling and roaring with pain and fury. He was fatally wounded and soon died:

Each loathed the other while life should last!

There Grendel suffered a grievous hurt,

A wound in the shoulder, gaping and wide;

Sinews snapped and bone-joints broke,

And Beowulf gained the glory of battle.

Grendel, fated, fled to the fens,

To his joyless dwelling, sick unto death.

He knew in his heart that his hours were numbered

His days at an end. For all the Danes

There wish was fulfilled in the fall of Grendel.

The stranger from far, the stalwart and strong,

Had purged of evil the hall of Hrothgar,

And cleansed of crime; the heart of the hero

Joyed in the deed his daring had done.

The next night Grendel's mother, a water-witch, came to Heorot to avenge her son's death. While Beowulf was asleep she snatched away one of Hrothgar's favourite warriors. Beowulf decided to kill the water-witch too. He plunged into the water and found the water-witch in her den beside the dead body of her son. A desperate fight began. At first Beowulf was nearly overcome, as his sword had no power against the monster. But fortunately his glance fell upon a huge magic sword

hanging on the wall. Beowulf killed the monster with its help. Then he cut off the heads of Grendel and of the water-witch and carried them to the surface. Heorot was freed forever.

Hrothgar poured treasures into Beowulf's hands.

At last the day came for Beowulf to sail home. Everybody regretted his departure. When Beowulf arrived in his own land, he gave all the treasures he had brought to Hygelac and the people. Beowulf was admired and honoured by everybody. After the death of Hygelac, Beowulf became the king of the Jutes.

For fifty years he ruled his country wisely and well until one day a great disaster befell the happy land: every night there appeared a fire-breathing dragon who came and destroyed the villages. Remembering his glorious youth, Beowulf decided to fight and save his people, but of all his earls only Wiglaf, a brave warrior and heir to the kingdom, had the courage to help him. In a fierce battle the dragon was killed, but his flames burnt Beowulf.

Beowulf ordered Wiglaf to take as much treasure as he could carry and give it to the Jutes. In his last hour he thought only of his people, for whose happiness he had sacrificed his life. Beowulf's victory over the monsters symbolized the triumph of a man over the powers of darkness and evil.

Exercises and Assignments on the theme

Multi-Media Hero Analysis

Students will recognize the positive character traits of heroes as

depicted in music, art and literature. The class will break into groups and write a working definition of a hero which they will present to the class. Students will discuss multi-media representations of heroes as well as cultural differences among who is considered a hero. The teacher will provide various works of art depicting heroes, and the students will choose one hero to research for an essay.

Modern Beowulf

In this writing assignment, students bring Beowulf into modern times. The prompt includes background and some guidelines.

Monsters

This lesson is intended to have students investigate the idea of "monsters" in society. They will begin by defining the idea of what a monster is. They will then read *Beowulf*. The reading of *Grendel* by John Gardner will follow. Students will design and present their own conceptions of a monster.

PRE-ACTIVITY-1.

General questions for Beowulf:

1. When was Beowulf written?
2. How many lines did the poem consist of?
3. What kind of monestrs was mentioned in the poem?
4. How many pages did the poem consist of?
5. What does mean the word”beo” and “wulf”?

6. Who was the king before Beowulf being king in Dane?
7. Which language was the Beowulf written in?
8. Which century did te swedish and danish kings rule?
9. Who was the author of the Beowulf?
10. Nowadays, where is the manuscript of Beowulf?

WHILE-ACTIVITY-2.

Specific questions for epic poem Beowulf:

1. What happens in the beginning of the story?
2. What happens in the middle of the story?
3. What happens at the end of the story?
4. Who are the main characters?
5. What is the climax of the epic poem?
6. What kind of versions of Beowulf do you know?
7. Why does Grendel go to Hrothogar`s Castle?
8. What kind of element`s of literature do you find while you are reading this poem?

POST-ACTIVITY-3.

Positive	Negative
*	

Literature Circles Role Sheet

Summarizer*

Name_____Circle_____

(group's name)

Book_____

Meeting Date_____Assignment
Pages_____to_____

Summarizer: Your job is to prepare a brief summary of today's reading. Your group discussion will start with your 1-2 minute statement that covers the key point, main highlights, and general idea of today's reading assignment.

Summary:

_____

_____

_____

_____

_____

_____

Key Points:

1. _____

2. _____

3. _____

4. _____

Connections: What did today's reading remind you of?

_____

_____

_____

_____

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Discussion Director*

Name_____Circle_____

(group's name)

Book_____

Meeting Date_____Assignment Pages_____to_____

Discussion Director: Your job is to develop a list of questions that your group might want to discuss about this part of the book. Don't worry about the small details; your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. You can list them below during or after your reading. You may also use some of the general questions below to develop topics for your group.

Possible discussion questions or topics for today

1.
_____

2.
_____

3.
_____

4.

_____

5.

_____

Sample Questions

- What was going through your mind while you read this?
- How did you feel while reading this part of the book?
- What was discussed in this section of the book?
- Can someone summarize briefly?
- Did today's reading remind you of any real-life experiences?
- What questions did you have when you finished this section?
- Did anything in this section of the book surprise you?
- What are the one or two most important ideas?
- What are some things you think will be talked about next?

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Connector*

Name_____Circle_____

(group's name)

Book_____

Meeting Date_____Assignment
Pages_____to_____

Connector: Your job is to find connections between the book your group is reading and the world outside. This means connecting the reading to your own life, happenings at school or in the community, similar events at other times and places, or other people or problems that this book brings to mind. You might also see connections between this book and other writings on the same topic or other writings by the same author. There are no right answers here. Whatever the reading connects *you* with is worth sharing!

Some connections I found between this reading and other people, places, events, authors:

1.
_____

_____

2.
_____

_____

3.
_____

_____

4.

_____

_____

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Vocabulary Enricher*

Name_____Circle_____
(group's name)

Book_____

Meeting Date_____Assignment Pages_____to_____

Vocabulary Enricher: Your job is to be on the lookout for a few especially important words in today's reading. If you find words that are puzzling or unfamiliar, mark them while you are reading and then later jot down their definition, either from a dictionary or from some other source. You may also run across familiar words that stand out somehow in the reading – words that are repeated a lot, are used in an unusual way, or provide a key to the meaning of the text. Mark these special words, and be ready to point them out to the group. When your circle meets, help members find and discuss these words.

Page No. & Paragraph	Word	Definition

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____
**Choose one vocabulary word, and on the back complete a vocabulary illustration for that word. Write the word, draw an illustration that best represents that word and use the word in context.*

Literature Circles Role Sheet

Travel Tracer*

Name_____Circle_____
(group's name)

Book_____

Meeting Date_____Assignment Pages_____to_____

Travel Tracer: When you are reading a book in which characters move around often and the scene changes frequently, it is important for everyone in your group to know *where* things are happening and how the setting may have changed. So that's your job: to track carefully where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram you can show to your group. You may use the back of this sheet or another sheet. Be sure to give the page locations where the scene is described.

Describe or sketch the setting

- **where today's action begins**
  Page where it is described _____

  _____

  _____

- **where today's key events happen**
  Page where it is described _____

  _____

  _____

- **where today's events end**
  Page where it is described _____

  _____

  _____

Topic to be carried over to the next session:
_____

Assignment for next session: Pages_____to_____
Literature Circles Role Sheet

Investigator*

Name_____Circle_____
(group's name)
Book_____

Meeting Date_____Assignment
Pages_____to_____

Investigator: Your job is to dig up some background information on any topic related to your book. Choose one of the following. Once one of the following investigations has been done by a group member, you must choose from the remaining investigations. Place a check by ones that have been done.

- the geography, weather, culture, or history of the book's setting
- information about the author – her/his life and other works
- information about the time period portrayed in the book
- pictures, objects, or materials that illustrate elements of the book
- the history and derivation of words or names used in the book
- music that reflects the book or its time

This is *not* a formal research report. The idea is to find bits of information or material that helps your group better understand the book. Investigate something that really interests you – something that struck you as puzzling or curious while you were reading.

Sources for information

- the introduction, preface, or “about the author” section of the book
- library books and magazines
- online computer search or encyclopedia
- interviews with people who know the topic
- other novels, nonfiction, or textbooks you’ve read

Topic to be carried over to the next session:
_____

Assignment for next session: Pages_____to_____

Unit 2. VENERABLE BEDE and ALFRED THE GREAT

The Venerable Bede (673-735)

The Venerable Bede is considered the father of English history, as he was the author of the most important history of early England. During his lifetime he was the most learned scholar in all of Western Europe. He was born in the Anglo-Saxon kingdom of Northumbria in 673. He was orphaned when he was only seven and his relatives put him under the supervision of monks at Wearmouth Abbey. Two years later, in 682, he was sent to the newly built abbey of Jarrow, where he was to spend the rest of his life.

From boyhood Bede studied in the library of Jarrow. Then in 703, the year of the ordination to the priesthood, Bede began to write. During 28 years he completed forty books: commentaries on the Bible; lives of abbots, martyrs, and saints; books on philosophy and poetry.

Bede's masterpiece, completed in 731, when he was 51 years old, is his "The Ecclesiastical History of the English Race", which describes the growth of the Christian church in England from the attack of Julius Caesar in 55 B.C. to Bede's own days. Although Bede was Anglo-Saxon, he wrote the work in Latin, the language he spoke and wrote. Late in

the ninth century, scholars at the court of King Alfred translated it into Anglo-Saxon. “The Ecclesiastical History of the English Race” seemed to them one of the central works of their culture, worthy of reproduction into a language more people could read.

1. **Bede's Death Song**

Fore there neidfaerae naenig uuiurthit
thoncsnotturra than him tharf sie
to ymbhycggannae aer his hiniongae
huaet his gastae godaes aeththa yflaes
aefter deothdaege doemid uueorthae.

[MODERN ENGLISH TRANSLATION

Before the unavoidable journey there, no one becomes
wiser in thought than him who, by need,
ponders, before his going hence,
what good and evil within his soul,
after his day of death, will be judged.

Мудрей никто не станет, готовясь в вечный дом,
Всех тех, кто размышляет, что ожидает их:
И поскорбят о грешном, и вспомнят о благом,
О злых деяниях, добре, что было в душах сих,
И как же суд свершиться, что будет в мире том.

Exercises and Assignments on the theme

1. The task: To create composition (melody) in small groups to this song and sing in small groups.

2. Answer to these questions:

1) Who was Bede?

*Bede was*_____

2) What did he want to do?

Bede wanted to become a _____

3) Why he couldn't write his works without Latin?

_____

4) What shows, that he was seriously translating for the history?

_____

5) What did Bede write about Anglo-Saxon?

_____

6) Why was Bede churchman?

_____

7) What was the reason for using Latin language?

_____

8) Which words prove the help of Bede?

1. canonized – _____;
2. *Historia Abbatum* – _____;
3. *De Temporum Ratione* – _____;
4. biographies of saints – _____;
5. barbarism – _____;
6. painstaking – _____;
7. critical standards – _____;
8. doctrinal – _____;
9. welding spiritual – _____;
10. cultural unity – _____;

11. mass of laboriously _____;
12. Testimony - _____.

3. Compose the poem yourself with the following first line from Venerable Bede's song…

Before the unavoidable journey….

_____
_____
_____


BEDAE ANGLO-

Alfred the Great

The first King of the West Saxons

ALFRED THE GREAT

- WESSEX – THE KINGDOM ALFRED RULED

Alfred's Life

- Lived in 849-901
- Had three brothers
- Was the last of four brothers to rule the kingdom

Alfred as a wise statesman

- Saved Wessex from the Vikings
- Only defensive wars
- Only London was added to his kingdom
- Restored law and order
- Retained Christianity
- Built new fortresses
- Reorganized his army
- Beat the Danes 9 times in 871

Alfred as an educator

- Founded a palace school to teach Noblemen's sons
- Urged that each citizen should learn to read in their mother tongue

Alfred as a writer

- Anglo - Saxon chronicle
- The first prose work in English literature
- Some parts written by Alfred The Great

Alfred as a translator

- Translated from Latin into Anglo-Saxon and Vise Versa
- Bede's "History of the English church"
- Used as textbooks

In honour Of Alfred

- Alfred is the only British King or Queen to have the title of **The Great**
- Several monuments in England

Unit 3. SIR THOMAS MALORY

Norman Invasion (1066)

Battle of Hastings - the Normans (powerful Norman Frenchmen) defeated the English and started a conquest of England

Two most important effects:

French becomes official language of politics and power; thus, enormous influence on Old English.

England begins unifying under a French political system, much of which is still with us today.

King Arthur

King Arthur is a legendary British leader who, according to medieval histories and romances, led the defence of Britain against Saxon invaders in the late 5th and early 6th centuries AD. The details of Arthur's story are mainly composed of folklore and literary invention, and his historical existence is debated and disputed by modern historians. The sparse historical background of Arthur is gleaned from various sources, including the *Annales Cambriae*, the *Historia Brittonum*, and the writings of Gildas. Arthur's name also occurs in early poetic sources such as *Y Gododdin*.

Arthur is a central figure in the legends making up the so-called Matter of Britain. The legendary Arthur developed as a figure of international interest largely through the popularity of Geoffrey of Monmouth's fanciful and imaginative 12th-century *Historia Regum Britanniae* (*History of the Kings of Britain*). In some Welsh and Breton tales and poems that date from before this work, Arthur appears either as a great warrior defending Britain from human and supernatural enemies or as a magical figure of folklore, sometimes associated with the Welsh Otherworld, Annwn. How much of Geoffrey's *Historia* (completed in 1138) was adapted from such earlier sources, rather than invented by Geoffrey himself, is unknown.

Although the themes, events and characters of the Arthurian legend varied widely from text to text, and there is no one canonical version, Geoffrey's version of events often served as the starting point for later stories. Geoffrey depicted Arthur as a king of Britain who defeated the Saxons and established an empire over Britain, Ireland, Iceland, Norway and Gaul. Many elements and incidents that are now an integral part of the Arthurian story appear in Geoffrey's *Historia*, including Arthur's father Uther Pendragon, the wizard Merlin, Arthur's wife Guinevere, the sword Excalibur, Arthur's conception at Tintagel, his final battle against Mordred at Camlann, and final rest in Avalon. The 12th-century French writer Chrétien de Troyes, who added Lancelot and the Holy Grail to the story, began the genre of Arthurian romance that became a significant strand of medieval literature.

In these French stories, the narrative focus often shifts from King Arthur himself to other characters, such as various Knights of the Round Table. Arthurian literature thrived during the Middle Ages but waned in the centuries that followed until it experienced a major resurgence in the 19th century. In the 21st century, the legend lives on, not only in literature but also in adaptations for theatre, film, television, comics and other media.

Medieval literary traditions

The creator of the familiar literary persona of Arthur was Geoffrey of Monmouth, with his pseudo-historical *Historia Regum Britanniae* (*History of the Kings of Britain*), written in the 1130s. The textual sources for Arthur are usually divided into those written before Geoffrey's *Historia* (known as pre-Galfridian texts, from the Latin form of Geoffrey, *Galfridus*) and those written afterwards, which could not avoid his influence (Galfridian, or post-Galfridian, texts).

The earliest literary references to Arthur come from Welsh and Breton sources. There have been few attempts to define the nature and character of Arthur in the pre-Galfridian tradition as a whole, rather than in a single text or text/story-type. A 2007 academic survey that does attempt this, by Thomas Green, identifies three key strands to the portrayal of Arthur in this earliest material. The first is that he was a peerless warrior who functioned as the monster-hunting protector of Britain from all internal and external threats. Some of these are human threats, such as the Saxons he fights in the *Historia Brittonum*,

but the majority are supernatural, including giant cat-monsters, destructive divine boars, dragons, dogheads, giants and witches. The second is that the pre-Galfridian Arthur was a figure of folklore (particularly topographic or onomastic folklore) and localised magical wonder-tales, the leader of a band of superhuman heroes who live in the wilds of the landscape. The third and final strand is that the early

Welsh Arthur had a close connection with the Welsh Otherworld, Annwn. On the one hand, he launches assaults on Otherworldly fortresses in search of treasure and frees their prisoners. On the other, his warband in the earliest sources includes former pagan gods, and his wife and his possessions are clearly Otherworldly in origin.

The development of the medieval Arthurian cycle and the character of the "Arthur of romance" culminated in *Le Morte d'Arthur*, Thomas Malory's retelling of the entire legend in a single work in English in the late 15th century. Malory based his book—originally titled *The Whole Book of King Arthur and of His Noble Knights of the Round Table*—on the various previous romance versions, in particular the Vulgate Cycle, and appears to have aimed at creating a comprehensive and authoritative collection of Arthurian stories. Perhaps as a result of this, and the fact that *Le Morte D'Arthur* was one of the earliest printed books in England, published by William Caxton in 1485, most later Arthurian works are derivative of Malory's.

Biography context about Sir Thomas Malory

In the 15th century Sir Thomas Malory (1395? -1471) collected the romances of King Arthur and arranged them in a series of stories in prose, intelligible to any modern render. The words in Malory's sentences have a beauty of movement, which cannot escape unnoticed. The stories began with the birth of Arthur and how he became king, then related all the adventures of King Arthur and his noble knights and ended in the death of these knights and of Arthur himself.The work was published in 1485 by Caxton, the first English printer, at Westminster (London), under the title of "Sir Thomas Malory's Book of King Arthur and of His Noble Knights of Round Table". The book was more widely known as "Morte d'Arthur" (old French for "Death of Arthur").

This epic in twenty-one books reflects the evolution of feudal society, its ideals, beliefs and tragedies. Malory's romance is the most complete English version of stories

Culminating Task

1. What is the value in creating a written, larger-than-life account of a strong leader such as King Arthur? Write an argumentation essay answering the question and detailing how the legends of Arthur you have experienced in writing and image reflect some of the political or social concerns and attitude of their day. Be sure to support your position with evidence from the texts.

Discussion questions

1. How does the growth of King Arthur's legend reflect the literary and cultural growth of a nation?
2. How does close reading and exploration of the various representations of the King Arthur legend help us understand literary and cultural changes?

Visual thinking strategy Look carefully at this Picture

1. Talk about what they observe
2. Back up their ideas with groupmates
3. Listen to and consider the views of others
4. Discuss many possible interpretations

Testing process.

1. When was born Sir Thomas Malory?

a) 1395
b) 1471
c) 1396

2 . When published “King Arthur and of his Noble Knights of Round Table”

a) 1492
b) 1391
c) 1485

3.The stories of adventure include What kind of people?

a) Pheasant, heroes, kings
b) Knights, ladies, kings, villains
c) Gods, kings, heroes.

4. What is the meaning of chivalry?

a) Knight or horseman
b) Villain
c) Courtier

5. The important figures of the second generation of Romantic poets were:
6. a) Charles Dickens, Alexander Pope
7. b) Lord George Byron, Percy Shelley and John Keats
8. c) William Skakespeare
9. d) John Dryden, Thomas Malory

appendix 1

Unit 4. Fable and Fabliau.

NOTES:

Fable (масал) - a short simple story, frequently told about animals, and always embodying a moral truth.

Fabliau (фаблио) - a sort of versified story popular in the Middle Ages, marked by wit, coarseness and brevity.

Fiction – (бадиий наср) a type of literature drawn from the imagination of the author that tells about imaginary people and happenings. Novels and short stories are fiction.

In urban literature fables and fabliaux were also popular. Fable is a short tale or prolonged personification with animal characters intended to convey a moral truth; it's a myth, a fiction, a falsehood. It's a short story about supernatural or extraordinary persons or incidents. Fabliaux are funny metrical short stories about cunning humbugs and the unfaithful wives of rich merchants. These tales were popular in medieval France. These stories were told in the dialects of Middle English. They were usually comic, frankly coarse and often cynical. The urban literature did not idealize characters as the romances did. The fabliaux show a practical attitude to life.

Another middle-class form was the fabliau*,* a short narrative in verse that flourished in the 13th and 14th centuries. About 150 fabliaux survive. They consist of the *contes à rire* (tales for laughing) and the *contes moraux ou edifiants* (moral or edifying tales). The contes à rire are bawdy, realistic, and sometimes vulgar. The contes moraux, on the other hand, aim to teach moral principles or to decry social vices and hypocrisies.

Fabliau

- Originally a French form
- A comic, bawdy tale with a plot that usually involves a cuckolded husband
- Characters include peasants, tradesmen, greedy clergy, restless young wives, and young scholars
- The plots are realistically motivated tricks and ruses.
- The fabliaux thus present a lively image of everyday life among the middle and lower classes.

Chaucer's* Merchant's Tale *contains a dark parody of the Fall, Jager notes, in which a young wife is moved by the rhetoric of her aged and blind husband's squire, to meet the young man in a pear tree, after climbing its trunk on her husband's shoulders.

German woodcut ca. 1481, Pierpont Morgan Library, New York

Bestiary and Beast Fable

- **A bestiary or Bestiarum vocabulum is a compendium of beasts.**
- **Bestiaries were illustrated volumes that described various real or imaginary animals, birds and even rocks.**
- **The natural history and illustration of each beast was usually accompanied by a moral lesson.**

- **A beast fable is a short tale with an explicit moral, often stated at the end as a maxim.**
- **Characters in beast fables are personified animals**

Death of Roland

The *Chanson de Roland* (Song of Roland) is an epic French poem that tells the heroic adventures of the knight Roland. On his return from fighting the Saracens in Spain, Roland is killed in battle. The epic was probably written in the 12th century. This illuminated manuscript from the 14th century is in the Marciana Library in Venice, Italy.

Roman de la Rose

Le Roman de la Rose is a French medieval poem written by Guillaume de Lorris, and later expanded by Jean de Meun. In the allegorical work, a young poet dreams of idealized love, and in his dream the woman he adores is symbolized by a rosebud in a garden representing courtly life. The poem influenced literature in Europe for several centuries. This painting entitled *Roman de la Rose* (1864, Tate Gallery, London, England) was executed by 19th-century English painter and poet Dante Gabriel Rossetti.

Chrétien de Troyes

French poet Chrétien de Troyes wrote romances dealing with Arthurian legend. Lancelot, *left,* was one of King Arthur's most valiant and loyal knights. But when Arthur discovers that his wife, Queen Guinevere, has

been having a love affair with Lancelot, the king and the knight become bitter enemies.

Pre-activty: DISCUSSION.

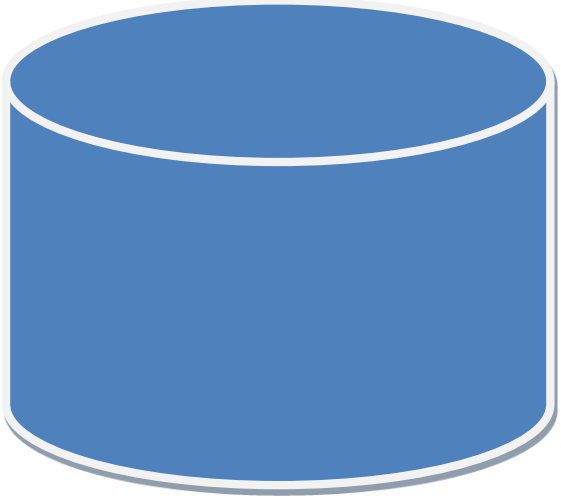
GROUP A	GROUP B

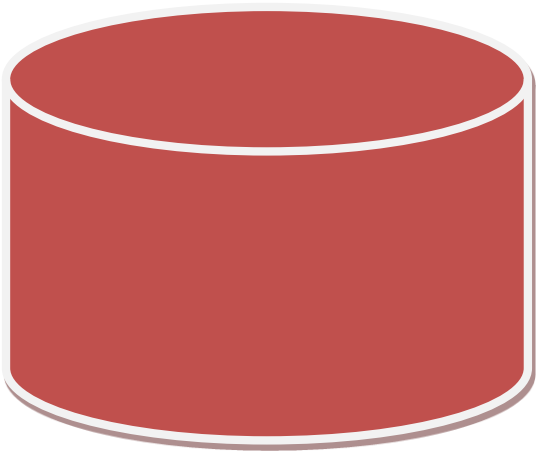
WHILE-ACTIVITY: ANSWER THE QUESTION.

1. When were fable, fabliau written?
2. What kind of fable, fabliau do you know?
3. What do you know about fable, fabliau?
4. What are fable, fabliau?
5. Which nations used the samples of fable, fabliau ?
6. Can you give any examples of fable, fabliau?

POST –ACTIVITY.

CAN YOU PUT THE NAME OF THE FABLE, FABLIAU OF EARLY RECEPTION OF THE POETRY ACCORDING TO PERIOD.





Unit 5. PIERS PLAWMEN" THE CANTEBURY TALE"

Geoffrey Chaucer: The Father of English Literature

"Piers Plowman" is an allegorical poem. In it Vice and Virtue are spoken of as if they were human beings. Truth is a young maiden, Greed is an old witch. The poem was very popular in the Middle Ages. It begins with a vision which the poet William had on the Malvern Hills. In a long and complicated succession of scenes Langland portrays almost every side of fourteenth-century life. In his dream the poet sees Piers the Ploughman, a peasant. Piers tells him about the hard life of the people. He sees the corruption of wealth, and the inadequacies of government. To him, the only salvation lies in honest labour and in the

service of Christ. If Langland were not a mystic, he would have been a revolutionary. He is the nearest approach to Dante in English poetry, for despite his roughness, and the bleak atmosphere of much of his work, he has written the greatest poem in English devoted to the Christian way of life.

In *The Canterbury Tales*, Chaucer wrote about the people he had met along the way. If you were doing the same thing today, think about the variety of types of people you know and have encountered

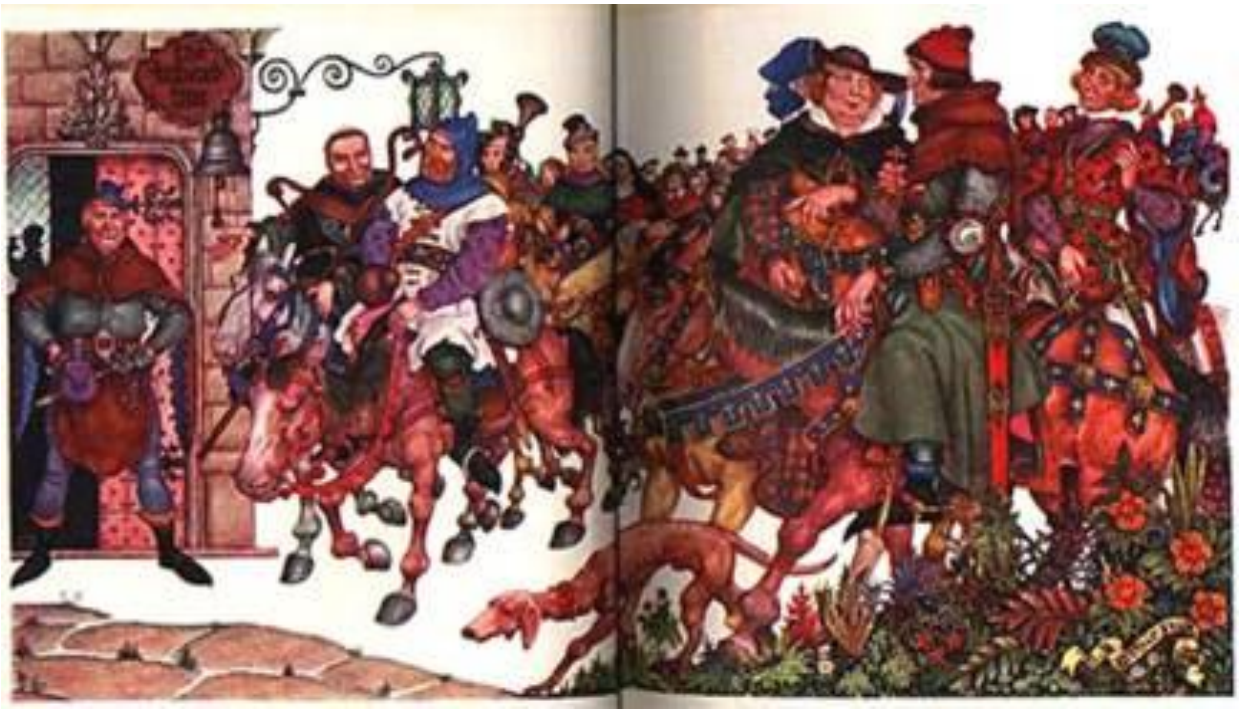
Describe them by:

- Their job
- The type and color of their clothing
- Their "accessories" (jewelry, pets, other portables)
- The way they act
- Their income
- Their "secrets"
- Their status in society as a whole
- The way they speak / their slang or accent

Chaucer's Plan ...

- **A Prologue followed by a series of stories and linking dialogues and commentaries**
- **Each character would tell 2 stories going and 2 stories coming home**
  - **uh… coming home from WHERE?**
- **Canterbury of course. After all, his work is called : *The Canterbury Tales***

We'll meet the characters and hear their stories.



"The Canterbury Tales"

"The Canterbury Tales", for which Chaucer's name is best remembered, is a long poem with a general introduction ("The Prologue"), the clearest picture of late medieval life existent anywhere. The framework, which serves to connect twenty-four stories, told in verse, is a pilgrimage from London to Canterbury. In the prologue thirty men and women from all ranks of society pass before the readers' eyes. Chaucer draws a rapid portrait of each traveller, thus showing his character. Chaucer himself and a certain Harry Bailly, the host (owner) of a London inn are among them. Harry Bailly proposes the following plan: each pilgrim was to tell two stories on the way to the shrine and

two on the way back. The host would be their guide and would judge their stories. He who told the best story was to have a fine supper at the expense of the others.

Chaucer planned to include 120 stories, but he managed only twenty-four, some of them were not completed. The individual stories are of many kinds: religious stories, legends, fables, fairy tales, sermons, and courtly romances. Short story writers in the following centuries learned much about their craft from Geoffrey Chaucer.

As it was already mentioned, Chaucer introduces each of his pilgrims in the prologue, and then he lets us know about them through stories they tell. His quick, sure strokes portray the pilgrims at once as types and individual's true of their own age and, still more, representative of humanity in general. He keeps the whole poem alive by interspersing the tales themselves with the talk, the quarrels, and the opinions of the pilgrims. The passage below is a part from the prologue, where the author introduces a plowman:

There was a Plowman with him there, his brother
Many aload of dung one time or other
He must have carted through the morning dew.
He was an honest worker, good and true,
Living in peace and perfect charity,
And, as the gospel bade him, so did he,
Loving God best with all his heart and mind
And then his neighbour as himself, repined
At no misfortune, slacked for no content,

For steadily about his work he went

To thrash his corn, to dig or to manure

Or make a ditch; and he would help the poor

For love of Christ and never take a penny

If he could help it, and, as prompt as any,

He paid his tithes and full when they were due

On what he owned, and on his earning too

He wore a tabard smock and rode a mare.

In “Canterbury Tales” Chaucer introduced a rhythmic pattern called iambic pentameter into English poetry. This pattern, or meter, consists of 10 syllables alternately unaccented and accented in each line. The lines may or may not rhyme. Iambic pentameter became a widely used meter in English poetry.

Chaucer’s contribution to English literature is usually explained by the following:

1. “The Canterbury Tales” sum up all types of stories that existed in the Middle Ages.

2. He managed to show different types of people that lived during his time and through these people he showed a true picture of the life of the 14th century. (The pilgrims range in rank from a knight to a poor plowman. Only the very highest and lowest ranks - the nobility and the serfs - are missing.)

3. In Chaucer’s age the English language was still divided by dialects, though London was rapidly making East Midland into a

standard language. Chaucer was the creator of a new literary language. He chose to write in English, the popular language of common people, though aristocracy of his time read and spoke French. Chaucer was the true founder of English literature.

4. Chaucer was by learning a man of the Middle Ages, but his attitude towards mankind was so broad-minded that his work is timeless. He is the earliest English poet who may still be read for pleasure today.

The Miller's Tale

The Miller's Tale is the second story in *The Canterbury Tales*. It is told by a drunken miller who may or may not be the rube in his own narrative. The tale is a love triangle, but with four people, a common occurrence in the fabliau genre. In the story, a carpenter and his much younger, beautiful wife decide to provide a boarding room for a scholar in order to make extra money. The scholar falls in love with the carpenter's wife. A parish clerk also falls in love with the young beauty. The wife begins an affair with the scholar but ignores the clerk.

The Miller

The scholar desires more time with his new love interest, without worrying about her husband, so he develops a ruse that convinces the carpenter that a massive flood is coming. The carpenter, in order to prepare, ties a tub to the ceiling of the house so he can float away when the waters rise. Meanwhile, the parish clerk arrives on the scene in order to convince the great beauty that she should be with him.

The story ultimately ends with the carpenter breaking his arm and looking like a giant fool when his tub crashes to the floor. All in all, the story contains a man farting in the face of another man, a burnt anus, the parish clerk lusting after a woman who doesn't want him and a carpenter embarrassed and made to look like an ass in front of his neighbors.

The story is rude, abrasive, obscene, and hilariously funny - essentially all the common attributes of a fabliau. The story also explores themes of social class, religion, and of course lust and love.

"Piers Plowman" is an allegorical poem. In it Vice and Virtue are spoken of as if they were human beings. Truth is a young maiden, Greed is an old witch. The poem was very popular in the Middle Ages. It begins with a vision which the poet William had on the Malvern Hills. In a long and complicated succession of scenes Langland portrays almost every side of fourteenth-century life. In his dream the poet sees Piers the Ploughman, a peasant. Piers tells him about the hard life of the people. He sees the corruption of wealth, and the inadequacies of government. To him, the only salvation lies in honest labour and in the service of Christ. If Langland were not a mystic, he would have been a revolutionary. He is the nearest approach to Dante in English poetry, for despite his roughness, and the bleak atmosphere of much of his work, he has written the greatest poem in English devoted to the Christian way of life.

1. **Retelling the text***: 1) PIERS PLAWMAN; 2) THE CANTEBURY TALE*
2. **Discussion**

   Why does the author call "the cantebury tale"?
3. **Try to imagine the knits` life described by the author as follows**:

   "There was a Plowman with him there, his brother

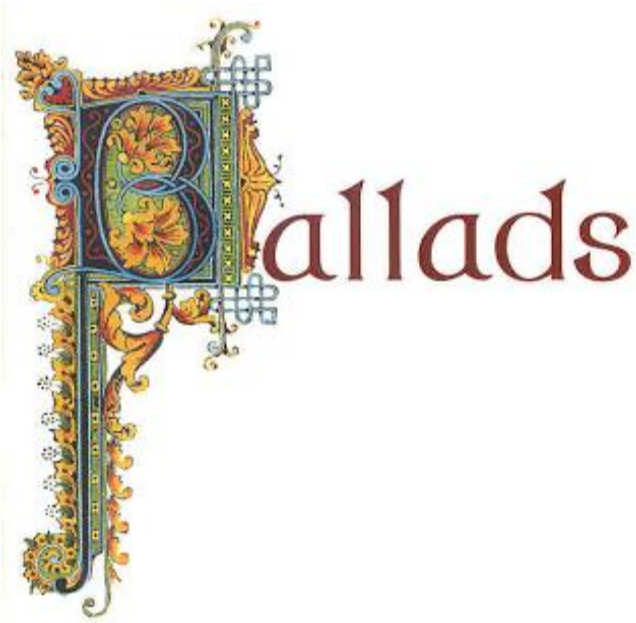
   Many aload of dung one time or other

He must have carted through the morning dew.

He was an honest worker, good and true”.

4. What kind of prologue was used at the beginning of the story by the author?

Unit 6.FOLK BALLADAS.



Examples of Folk Ballads

Ballads and songs expressed the sentiments and thoughts of people. They were handed down orally from generation to generation. The art of printing did not stop the creation of folk-songs and ballads. They were still composed at the dawn of the 18th century.

The original authors of ballads are unknown; in fact, a given ballad may exist in several versions, because many different people told

and revised the ballad as it travelled from village to village. But when a version seemed just right, its teller would be urged to recite the story again and again without changing a thing.

Below you'll read some stanzas that represent the style of folk ballads.

The Wife of Usher's Well

There lived a wife at Usher's Well,

1. And a wealthy wife was she;

She had three stout1 and stalwart sons,

And sent them o'er the sea.

They hadna' been a week from her,

5. A week but barely ane,2

When word came to the carlin3 wife

That her three sons were gane.4

They hadna' been a week from her,

10. A week but barely three,

When word came to the carlin wife

That her sons she'd never see.

I wish the "wind may never cease,

15. Nor fashes in the flood,5

Till my three sons come hame to me,

In earthly flesh and blood."

A folk ballad is a popular literary form. It comes from unlettered people rather than from professional minstrels or scholarly poets. That is why the ballad tends to express its meaning in simple language. (But the centuries-old dialect of many folk ballads may seem to readers complex). The ballad stanza consists of four lines (a quatrain), rhyming abcb, with four accented syllables within the first and third lines and three in the second and fourth lines.

There 'lived a 'wife at 'Usher's 'Well, **a**
And a 'wealthy 'was 'she; **b**
She had 'three 'stout and 'stalwart 'sons, **c**
And 'sent them 'o'er the 'sea. **b**

Some folk ballads make use of refrains, repetitions of a line or lines in every stanza without variation. Refrains add emphasis and a note of continuity to the ballads.

As regards to content, the ballads are usually divided into three groups: historical, heroic, and romantic ballads. Historical ballads were based on a historical fact, while heroic ballads were about people who were persecuted by the law or by their own families. Among the most popular ones were those about Robin Hood, who was an outlaw.

Robin Hood Ballads

The Robin Hood ballads, numbering some forty separate ballads, were written down at various times not earlier than the 14th and 15th centuries. Robin Hood is a partly historical, partly legendary character. Most probably he lived in the second half of the 12th century, during

the reign of Henry II and his son Richard, the Lion Heart. The older ballads tell us much about the Saxon yeomen, who were famous archers and keen hunters. Being ill treated by the Norman robber-barons, they longed to live free in the forest with Robin as their leader. Robin Hood always helped the country folk in their troubles. Though sheriff put a big price on Robin's head, Saxons didn't betray him.

Thus, Robin was an outlaw and lived in Sherwood Forest. He was smart and clever "with a twinkle in the eye". Whenever the Sheriff or the king sent out a party of men to catch him, Robin fought with so much vigour that his enemies, amazed at his bravery, confessed themselves beaten and stayed with him in the forest. They became "the merry men of Robin Hood".

In the 16th century many new episodes were introduced into the ballads. They were arranged in series, the most popular of which was "The Jolly Life of Robin Hood and His Men in Sherwood".

Here is one of the best-known Robin Hood ballads in Modern English spelling.

Robin Hood and Allan-a-Dale

Come listen to me, you gallants so free
All you that love mirth for to hear,
And I will tell you of a bold outlaw
That lived in Nottinghamshier.
As Robin Hood in the forest stood,
All under the greenwood tree,
There he was aware of a brave young man

As fine as fine might be.
The youngster was clothed in scarlet red,
In scarlet fine and gay;
And he did frisk it over the plain,
And chanted a roundelay.
As Robin Hood next morning stood
Amongst the leaves so gay,
There did he espy the same young man,
Come drooping along the way.
The scarlet he wore the day before
It was clean cast away;
And at every step he fetched a sigh,
“Alack and a well-a-day!”
Then stepped forth brave Little John,
And Midge, the miller’s son,
Which made the young man bend his bow,
When as he saw them come.
“Stand off, stand off!” the young man said,
“What is your will with me?”
“You must come before our master straight,
Under yon greenwood tree.”
And when he came bold Robin before,
Robin asked him courteously,
“O, hast thou any money to spare
For my merry men and me?”

“I have no money,” the young man said,
“But five shillings and a ring;
And that I have kept this seven long years,
To have it at my wedding.
Yesterday I should have married a maid,
But she soon from me was tane,
And chosen to be an old knight’s delight,
Whereby my poor heart is slain.”
“What is thy name?” then said Robin Hood,
“Come tell me without any fail:”
“By the faith of my body,” then said the young man,
“My name it is Allan-a-Dale.”
“What wilt thou give me?” said Robin Hood,
In ready gold or fee,
To help thee to thy true love again,
And deliver her into thee?”
“I have no money” then quoth the young man,
“No ready gold nor fee,
But I will swear upon a book
Thy true servant for to be.”
“How many miles is it to thy true love?
Come tell me without guile:”
“By the faith of my body,” then said the young man,
“It is but five little mile.”
Then Robin he hasted over the plain,

He did neither sting nor lin,
Until he came unto the church,
Where Allan should keep his wedding.
"What hast thou here", the bishop then said
"I prithee now tell unto me:"
"I am a bold harper," quoth Robin Hood,
"And the best in the north country."
"O welcome, o welcome," the bishop he said,
"That music best pleaseth me;"
"You shall have no music," quoth Robin Hood,
"Till the bride and the bridegroom I see."
With that came in a wealthy knight,
Which was both grave and old,
And after him a bonnie lass,
Did shine like the glistering gold.
"This is not a fit match," quoth bold Robin Hood,
"That you do seem to make here,
For since we are come into the church,
The bride shall choose her own dear."
Then Robin Hood put his horn to his mouth,
And blew blasts two or three;
When four-and-twenty bowmen bold
Came leaping over the lea.
And when they came into the churchyard,
Marching all on a row,

The very first man was Allan-a-Dale,
To give bold Robin his bow.
“This is thy true love,” Robin he said,
“Young Allan as I hear say;
And you shall be married at this same time,
Before we depart away.”
“That shall not be,” the bishop he said,
“For thy word shall not stand;
They shall be three times asked in the church,
As the law is of our land.”
Robin Hood pulled off the bishop’s coat,
And put it upon Little John;
“By the faith of my body,” then Robin said,
This cloth doth make thee a man.”
When Little John went into the quire,
The people began to laugh;
He asked them seven times in the church,
Lest three times should not be enough.
“Who gives me this maid?” said Little John;
Quoth Robin Hood, “That do I,
And he that takes her from Allan-a-Dale
Full dearly he shall her buy.”
And thus having end of this merry wedding,
The bride looked like a queen;
And so they returned to the merry greenwood,

Amongst the leaves so green.

Pre-activity:

Questions:

1. What are Ballads and songs expressed the sentiments and thoughts of?
2. How were they handed down?
3. Who was the original authors of ballads?
4. How many line does The ballad stanza consists of?
5. The ballads are usually divided into three groups: what are they?
6. Which century was The Robin Hood ballads written?
7. The older ballads tell us much about what?
8. Why Robin Hood always helped the country folk in their troubles?

While-activity:

Test:

1. **. Though sheriff put a big price on Robin's head, …… didn't betray him.**
   a) Saxon b)Anglo c)Briton d) Celt
2. **Robin was an outlaw and lived in** ……?
   a) Castle b) Norwich c) Sherwood Forest d)village
3. ……**was smart and clever "with a twinkle in the eye".**
   a) King b) Robin hood c) Sheriff d) his friend

4. **In the which century many new episodes were introduced into the ballads?**

   a) The 15^{th} B) The 16^{th} c) The 17^{th} d) The 14^{th}

5. **Why They were arranged in series, and why the most popular of which was "The Jolly Life of Robin Hood and His Men in Sherwood"? because they were….**

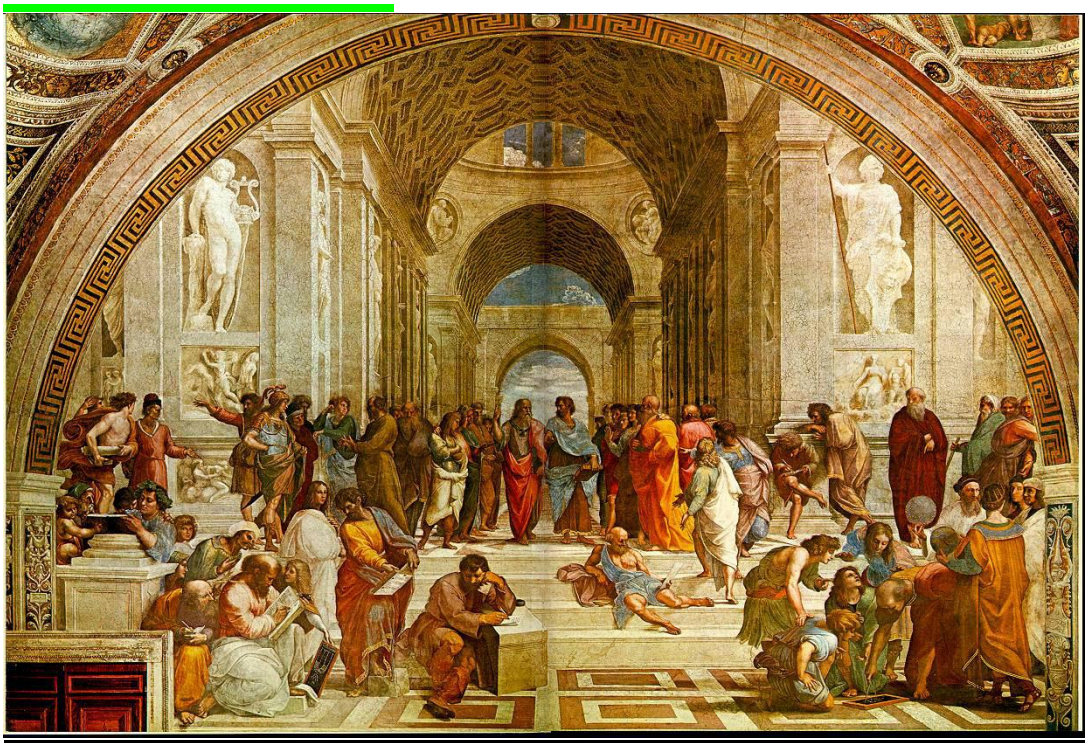
a) Well-known b) in modern English c)with rhyme d) heroic

Post-activity:

1) Work in group and translate a famous Uzbek ballads into English?
2) Working on the vocabulary.

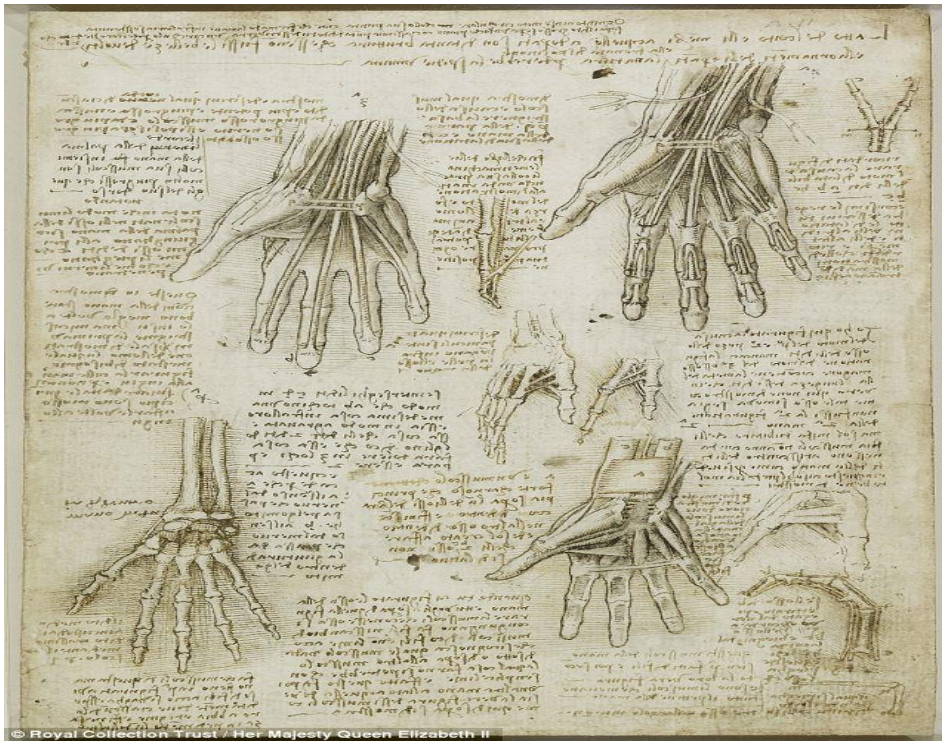
- Rhyme_____
- Heroic_____
- Modern English _____
- Episodes_____
- Betray_____
- The merry men of Robin Hood_____
- With a twinkle in the eye_____
- Sheriff_____
- robber-barons_____
- yeomen_____
- partly legendary_____

Unit 7. THE RENAISSANCE IN ENGLAND.



Raphael's *School of Athens 1509*

Document: Da Vinci's Hand Sketch from his Notebook (date unknown)



RENAISSANCE

Renaissance was a great cultural movement that began in Italy during the early 1330's. It spread to England, France, Germany, the Netherlands, Spain, and other countries in the late 1400's and ended about 1600.

The word "Renaissance" comes from the Latin word "rinascere" and means rebirth. The Renaissance was the period when European culture was at its height. At that time great importance was assigned to intellect, experience, scientific experiment. The new ideology proclaimed the value of human individuality. This new outlook was called Humanism. The humanists were scholars and artists who studied subjects that they believed would help them better understand the problems of humanity. These subjects included literature and philosophy. The humanists considered that the civilizations of ancient Greece and Rome had excelled in such subjects and could serve as models.

During the Middle Ages the most important branch of learning was theology. Renaissance thinkers paid greater attention to the study of humanity.

The Renaissance In Engand

During the Renaissance period (particularly 1485-1603) Middle English began to develop into Modern English. By the late 1500's the English people were speaking and writing English in a form much like that used today.

The Renaissance in England is usually studied by dividing it into three parts: the rise of the Renaissance under the early Tudor monarchs (1500-1558), the height of the Renaissance under Elizabeth I (1558-1603), and the decline of the Renaissance under the Stuart monarchs (1603-1649).

The Rise of the Renaissance

The invention of printing press and improved methods of manufacturing paper made possible the rapid spread of knowledge. In 1476, during the Wars of the Roses, William Caxton set up the first printing press in London. Before that time, books and other literary works were slowly and laboriously copied by hand. Printing made it possible to produce far more books at lower costs. By 1640 Caxton's and other presses had printed more than 216,000 different works and editions. It is estimated that by 1530 more than half the population of England was literate. Learning at that time flourished not only at Oxford and Cambridge, but at the lower educational levels too.

At that period new types of literature were imported from the European continent. Chief among these were the sonnet, imported by Wyatt and Surrey from Italy, where it had been perfected by Francis Petrarch; and the essay, imported by Sir Francis Bacon from France. Other verse forms were also borrowed from the Italian and the French. The native drama continued to develop and gain popularity.

The Height of the Renaissance

Under reign of Elizabeth I (1558-1603) England entered upon her moth glorious age. Elizabeth was only 25 when she assumed the throne, never married and ruled

Elizabeth's reign

Interested in education, Queen Elizabeth established one hundred free grammar schools in all parts of the country. These schools were open to both sexes of all ranks. In 1579, Gresham College was founded in London to cater to the needs of the middle class. Unlike the classical curriculum offered by Oxford and Cambridge, its curriculum included law, medicine and other practical courses. As the children of the middle class grew better educated, the middle class itself grew in power.

During Elizabeth's reign, England began to gain supremacy on the seas. The Elizabethan Age is an age of poetry. Except perhaps for the essayist Francis Bacon and the critic Christopher Marlowe, people were

not yet writing prose of literary quality. Some Elizabethan writers dealt exclusively in lyric poetry, but many were also playwrights writing their plays in verse.

The Elizabethan period was golden age of English drama. In 1576, James Burbage built England's first playhouse, called The Theatre, in a subburb of London. Until this time, drama had been performed in the streets, in homes and palaces, and at English universities. After Burbage built The Theatre, other playhouses were constructed, which rapidly increased the popularity of drama.

A group of leading Elizabethan playwrights was known as the "University Wits" because they had attended the famous English universities at Oxford or Cambridge. These playwrights included Robert Greene, Christopher Marlowe, and George Peele. Marlowe was the most important dramatist among the Wits.

William Shakespeare, Ben Jonson and other more than a dozen first-rate playwrights also created their skillful dramas at that period. Blank verse, introduced into the language by Surrey, became the main form for writing tragedies and comedies.

In 1600, when the new century began, Elizabeth was an aging queen not in the best of health. She was childless. After her death, in 1603, King James of Scotland, the son of Mary Queen of Scots, became the king of England.

The Decline of the Renaissance

James I, the first Stuart king, had little first-hand knowledge of England. Elizabeth had managed to maintain religious balance between Protestants and Catholics, but under the Stuarts that balance was lost. Religious and political unrest was growing.

At that period a number of young Cavaliers, loyal to the king, wrote about love and loyalty, but even in the love poems it is evident that the freshness of the Elizabethan era had passed. Among the best of these poets were Richard Lovelace and Robert Herrick.

Drama continued to flourish in England under the Stuarts. Shakespeare's great tragedies were written during the reign of King James, and Shakespeare's acting company, taken under the patronage of the king, became known as the King's Men. The theatre in fact remained a popular form of entertainment until the puritan government closed all playhouses in 1649.

The greatest of the Puritan poets, and one of the greatest English poets was John Milton, Latin secretary to the Puritan Commonwealth. While in this position his sight began to fail ; eventually he became blind. He composed "Paradise Lost

", his greatest work and the most successful English epic, sightless.

Supplement

Three chief forms of poetry flourished during the Elizabethan Age. They were the lyric, the sonnet, and narrative poetry.

The lyric is a short poem that expresses a poet's personal emotions and thoughts in a songlike style.

The sonnet is a 14-line poem with a certain pattern of rhyme and rhythm. Elizabethan poets wrote two types of sonnets, the Italian sonnet and the English sonnet. The two types differed in the arrangement of the rhymes. Sir Thomas Wyatt introduced the sonnet from Italy into English literature in the early 1500's. William Shakespeare and Edmund Spenser wrote sonnet sequences. A sonnet sequence is a group of sonnets based on a single theme or about one person.

Narrative poetry. A narrative poem tells a story. Shakespeare's "Venus and Adonis" and Spenser's "The Faerie Queene" are the examples of narrative poetry.

Renaissance Research Papers—Topics and Essential Questions

Tougher questions—and by tougher I don't mean that the others are easy—I only mean that you may have to look harder for information!—are marked with

Medicine and the Plague:

1) **Who was better able to treat the majority of citizens (trained physicians vs. herbalists and others)? Why?
2) How effective were Elizabethan medicinal practices?
3) ****To what extent were medicines mentioned in the literature of the period? Provide examples.
4) *How did the Black Plague influence entertainment and the theatre in the Renaissance era?
5) How did the Renaissance, and the advancements made therein, influence the spread of the Black Plague?

6) To what extent did poor sanitation in the cities contribute to the spread of the Black Plague?
7) **Explain the impact that superstition played in the spread of the Black Plague.
8) How did the ignorance surrounding the physical symptoms of the disease influence the spread of the Black Plague?

Life of a Serf (lower class):

1) **To what extent did one's social status affect one's quality of life?
2) ***How did serfdom impact the entertainment of the time period (theatre, literature, etc.)

Crime, Criminals, Government, and Law:

1) **What effect did the Renaissance judicial system have on contemporary criminal codes?
2) How did the forms of punishment fit the crimes for which they were given?
3) **Recount the similarities between the laws enforced during the Elizabethan period and the laws enforced today.
4) **Recount the differences between the laws enforced during the Elizabethan period and the laws enforced today.
5) Which punishable criminal activities during the Elizabethan era would be considered absurd by modern standards?

Church of England:

1) ***To what extent did social status affect one's involvement in religion?

Religion:

1) ****Which ruler from Henry VIII through Elizabeth I was most impacted by religious tenets.

Music/ Instruments:

1) To what extent was music important to the Elizabethans? Defend your answer.

2) ***What **elements** of Elizabethan musical practices have **NOT stood the test of time and WHY**?

Pirates/ Privateers:

1) **Pirate? Privateer? Which is **more** advantageous and why?
2) ****Pirates then vs. pirates now: who had it better and why?
3) **Which was **less** advantageous—being a pirate or a privateer?

Astrology:

1) **To what degree did astrology impact a person's goals and future aspirations?
2) **Were medicinal practices better served by the use of astrology?
3) **Discuss the difference between astrology and witchcraft. Which had more influence on the Elizabethans?
4) Did the belief in the "four humours" positively or negatively affect the Elizabethans?

Inventions:

1) Which do you feel were the most important inventions **of the time (**Elizabethan Era/Renaissance period**)**? Justify your choices.
2) What **characteristics** did inventions have that caused them to **have the most positive effect on the people of the day** and why?
3) What **characteristics** did inventions have that **allowed them to stand the test of time**?
4) What **characteristics** did inventions have that **caused them NOT to stand the test of time**?

The Six Wives of Henry VIII:

1) ***Demonstrate which of Henry's wives had the greatest impact on England.
2) ***Demonstrate which of Henry's wives had the greatest impact on Henry himself.

Explorers:

1) **Discuss how exploration caused England to become a world power. Justify your answer by indicating which explorers had the greatest impact.

Prejudice:

1) ***Discrimination was a part of Elizabethan England. Which type of discrimination—prejudice, racism, or religious intolerance—most affected the lives of the people.

Marriage and Parenthood:

1) **Which aspects of arranged marriages like those in the Elizabethan Era would be beneficial to today's generation?
2) **What changes have been made to courting rituals since the Elizabethan era? How have these changes impacted the institution of marriage?

Education:

1) Discuss the role education played in the lives of the people. Consider all types of education.
2) Were people well-served by education in Elizabethan England? Defend your answer.

Elizabeth I:

1) **Whose attitude/approach toward ruling England was better for the country: Elizabeth's or her siblings'?
2) How did Queen Elizabeth rule her subjects? Was she merely a figurehead, or did she really make a difference in the politics of the period? What were some of the major changes which took place during her reign?

Fashion and Hairstyles:

1) Discuss how clothing was either more fashionable or more functional; include hairstyles and makeup.
2) Did the quest for beauty negatively or positively impact health?

Etiquette and Social Customs:

1) **Which social customs of Elizabethan society have **most** impacted present-day rules of conduct and **why**?
2) ****Why** have some social customs of Elizabethan society and not others stood the test of time?

Occupations:

1) Which characteristics made occupations the most desirable? Justify your choices.
2) Which characteristics made occupations the least desirable? Justify your choices.

Sports, Games and Leisure Activities:

1) Explain which games and leisure activities of the Elizabethan culture would not be accepted in today's culture. Why?
2) What **characteristics** of the games and leisure activities of the Elizabethan culture caused them **to become obsolete** (no longer around)?

3) What **characteristics** of the games and leisure activities of the Elizabethan culture caused **to stand the test of time and why**?
4) ***Defend the benefits of passive, technology-based games of today against the games during the Elizabethan period.

Food:

1) Explain which foods/drinks/dining customs of the Elizabethan culture **would** be accepted in today's culture. Why?
2) **Explain which foods/drinks/dining customs of the Elizabethan culture **would <u>not</u>** be accepted in today's culture. Why?

Armor and Weapons:

1) Which elements of war and warfare from the Renaissance Era have **stood the test of time and why**?
2) Which elements of war and warfare from the Renaissance Era have **become obsolete and why**?
3) **What are the elements of modern war and warfare that were **most influenced** by the Renaissance Era?
4) **Compare the changing role of hand-to-hand weaponry between the Elizabethan period and today.

Bed, Bath, and Beyond:

1) Explain which practices of hygiene/beauty during the Elizabethan Era would be considered **most offensive** today.
2) Which elements of **modern** hygiene/beauty were **most influenced** by the Renaissance Era?
3) **Why** have some practices of hygiene/beauty during the Elizabethan Era **become obsolete**?
4) **Why** have some practices of hygiene/beauty during the Elizabethan Era **stood the test of time**?
5) **In matters of personal hygiene, was it more advantageous to be a woman of rank or a woman of lower status?

Art:

1) ****Discuss the choices of themes in Renaissance art and their connections to Elizabethan culture.

Travel and Transportation:

1) ***What elements of travel and transportation had the most impact on commerce and trade during the Elizabethan Era? Consider the modes of travel/transportation, the laws governing travel/transportation, the events affecting travel/transportation, etc.

Architecture

1) **Discuss the architectural changes of the Renaissance period and their influence on today's architecture.

Shakespeare

1) ***Why do some scholars believe that Shakespeare was not the author of his works? What is their logic, and what do YOU believe after studying some of the controversy? Defend your answer.

The Theatre

1) Why were females not tolerated as actors during Shakespeare's lifetime? What was the thinking that had young boys playing female roles? Would it have been better had females been allowed?
2) ****Patronization was popular during Shakespeare's time. Would Shakespeare have been as successful or famous without his patrons?

Daily Life

1) Was it better to live in the towns in Elizabethan England or in the country? Defend your answer

Pre-activity: Task 1.

: Discussion Ideas

How do the ideas expressed in the documents represent the ideals of the age of the Renaissance and Renaissance Humanism?

Summative Question: Using the information gained from the homework reading and your understanding of these documents, be prepared to discuss the following question in class on Friday.

How and in what ways were the ideals of Renaissance Humanism a representation of the "Re-birth" of Europe?

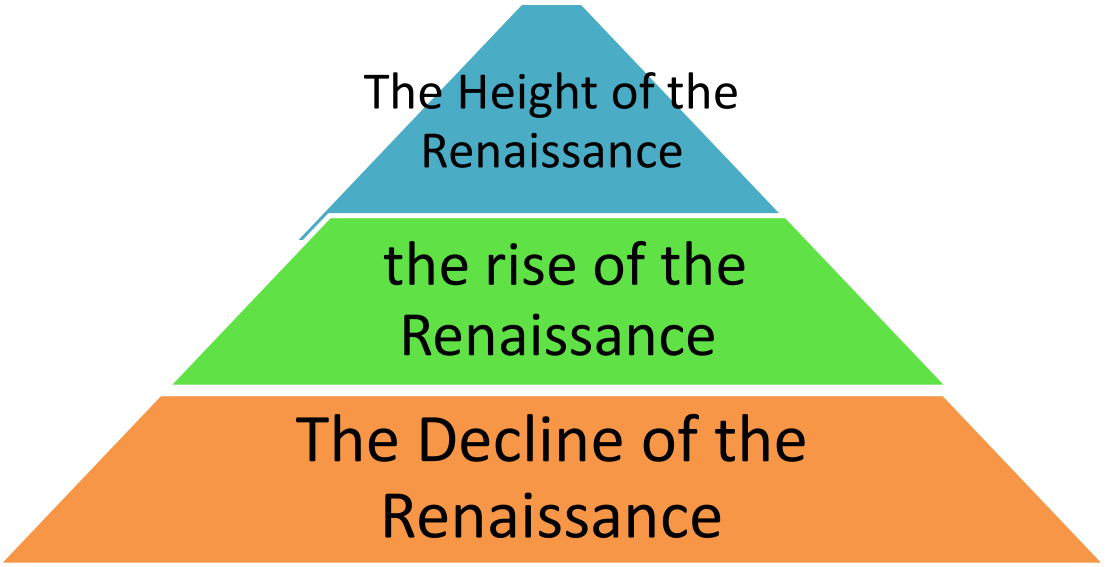
Discuss several occupations that existed during the Renaissance that do not exist today; that still exists today; or that did not exist during the Renaissance. Why have these changes in the job market taken place?

Discuss the opportunities of women in the 16th century as compared to opportunities today. How did they change for the better? How have they changed for the worse? (if at all)

Discuss the environmental factors and hygiene (or lack thereof) that led to the rapid spread of the Black Plague.

Divide your class into small groups. Each group will be a commedia dell'arte troupe (wandering players of the 16th century-the 1st known professional acting troupes). Have each group write a short play and perform it for the class. These plays were about everyday things.

Now put the information according to coloumn.



While-activity: task 2. Try to continue these facts

1. Renaissance was a great cultural movement that began in _____
2. The word "Renaissance" comes from the _____
3. The Renaissance was the period who_____
4. . The new ideology proclaimed the value of human individuality. This new outlook was called _____
5. The humanists were _____
6. These subjects included _____

7. During the Middle Ages the most important branch of learning was

   _____

8. The Renaissance in England is usually studied by dividing it into_____
9. In 1476, during the Wars of_____
10. The Elizabethan period was golden age of English drama. In 1576_____

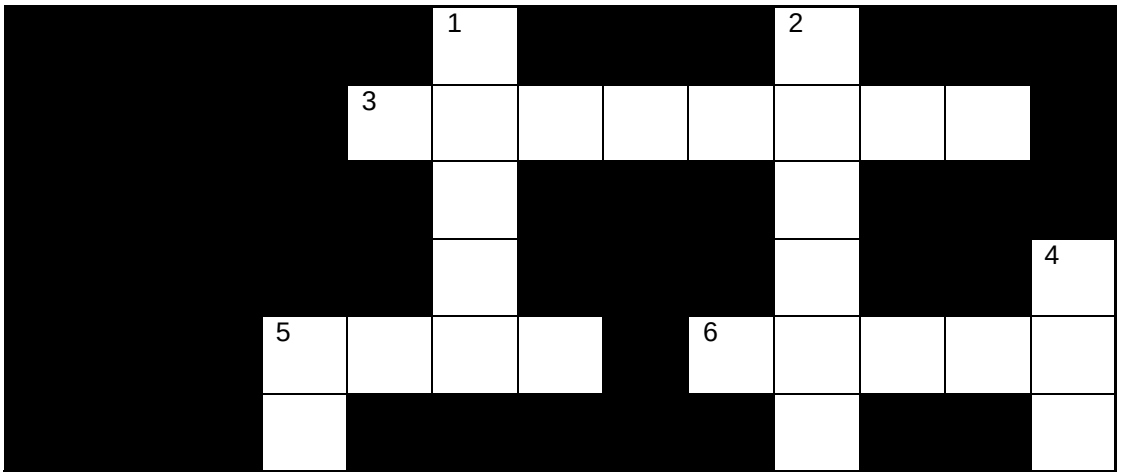
While task: Renaissance Crossword Puzzle

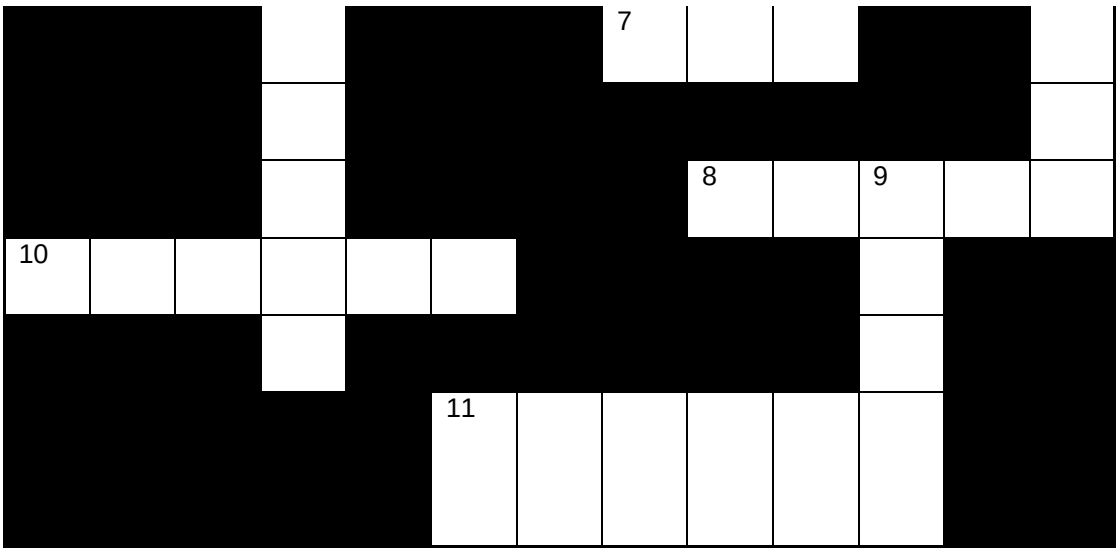
Across

3. the daughter of a king or queen
5. male ruler
6. weapon used in jousting
7. carried the plague (Black Death)
8. suit worn by knights
10. the queen's home
11. Renaissance drinking glass

Down

1. the queen's headdress
2. a member of the working class
4. the court clown
5. King Arthur's guests at the round table
9. water around a castle





Word Bank

king	castle	lance	peasant
princess	goblet	rat	jester
knights	crown	moat	armor

Post-activity:

Renaissance Quest

In this activity, students have an opportunity to earn points by completing activities. The activity can be used to teach Feudal concepts and the Medieval and Renaissance caste system, too. The hierarchy is as follows:

King: the male student with the highest number of points will earn this position

Queen: the female student with the highest number of points

Prince: male student with the next highest number of points earned

Princess: female student with the next highest number of points earned

Noble:

Knight:

Vassal:

Serf (peasant laborer):

To set up your own Quest, begin by listing all the concepts you wish to cover in the Renaissance unit. Then use the sample activities given in this section, or think of your own activities.

Suggestions from teachers:

• Include kinesthetic, visual, auditory and other different learning styles.

• Include art and research activities.

• Leave enough room in the activity to let students explore and expand their knowledge.

• Give each activity a point value and a start date (point values let the student know the worth of each activity so that they can compete with other children for placement in the hierarchy).

• Some of the best Quest ideas have come directly from students.

CONCLUSION:

	Works
Robert Greene	
Christopher Marlowe	
George Peele.	
Ben Jonson	
William Shakespeare	

Unit 8. SIR THOMAS MORE, SIR FRANCIS BACON, EDMUND SPENCER, SIR PHILLIP SYDNEY, CHRISTOPHER MARLOWE

Sir Thomas More (1478-1535)

One of the outstanding representatives of the English Renaissance was Sir Thomas More. He was a great English author, statesman, and scholar. More was born in London, probably in 1477 or 1478. He studied at Oxford. More began his career as a lawyer in 1494, and became an undersheriff of London in 1510, and then held various high positions. He served as Lord Chancellor, the highest judicial official in England, from 1529 to 1532. But More resigned because he opposed King Henry VIII's plan to divorce his queen. He was beheaded in 1535 for refusing to accept the king as the head of the English church. More has since become an example of the individual who places conscience above the claims of authority. The Roman Catholic Church declared him a saint in 1935.

Early Years

Thomas More was born in London, England, on February 7, 1478. He attended St. Anthony's School in London, one of the best schools of his day, and as a youth served as a page in the household of John Morton, archbishop of Canterbury and chancellor of England (and future cardinal). Morton is said to have thought that More would become a "marvellous man."

More went on to study at Oxford University, where he seems to have spent two years mastering Latin and formal logic, writing comedies, and studying Greek and Latin literature.

'Utopia'

In 1516, More published his famous work “Utopia” at the age of thirty-eight. It was written in Latin. “Utopia” is an account of an ideal society, with justice and equality for all citizens. This masterpiece gave the word “utopia” to many languages of the world. “Utopia” is divided into two books.

Book I contains a conversation between More himself, the Flemish humanist Petrus Aegidius, and a philosophical sailor Raphael Hythloday. Their conversation deals with social and economic conditions in Europe and in England.

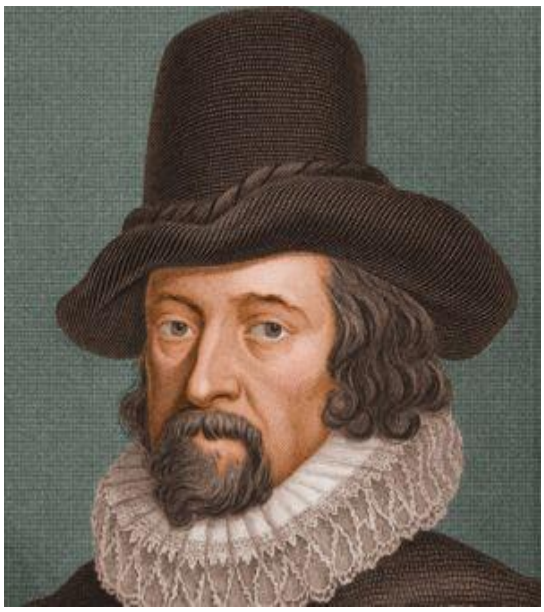
Book II is dedicated to Hythloday’s description of the island of Utopia (meaning Nowhere), which he visited during one of his journeys. It is a state that has achieved absolute social and economic harmony.

In “Utopia” the author criticizes the social system of England. He ad-vances the proposal that education should be provided for

everybody, men and women. He advocates tolerance for every form of religion. Wars and Warriors are abolished in Utopia. Kings are also attacked in this book. More writes “The people choose the king for their own sakes and not for his”. Many of More’s reforms have been built into the modern world.

The book is interesting because it reflects the Renaissance, its learning, its enthusiasm for new ideas. “Utopia” was read in Latin by every humanist in Europe all over the continent. More became the most shining example of the New Learning in England. He brought the Renaissance, the modern way of thinking into English literature. “Utopia” was famous in its contemporary days but it still remains as a most suggestive discussion of the ills of the human society.

Thomas More is also well-known in world literature for his prose and poetry, written in English and Latin. He wrote his fine English work “A Dialogue of Comfort Against Tribulation” while he was in prison. His other works include “The History of King Richard III”, written in English in 1513 and a series of writings in Latin in which he defended the church against Protestant attacks.



Sir Francis Bacon (1561-1626)

Francis Bacon was born in London. His father was a government minister in Queen Elizabeth's court. In 1573, when he was only twelve, Bacon entered Trinity College, Cambridge. In 1576 he was admitted to Gray's Inn to study law. When he was sixteen, he travelled to France, Italy and Spain. At that time such European tours were typical for promising young men of good families.

In 1579 his father, who was Lord Keeper of the Great Seal to Queen Elizabeth, died and Bacon was recalled to England. In 1584 he was elected to Parliament and began his political career. He was re-elected to this position a number of times. Then he rose rapidly: he was knighted in 1603, became Solicitor General in 1607, Attorney General in 1613, a member of the Privy council in 1616, Lord Keeper of the Great Seal in 1617, Lord Chancellor in 1618 and so on.

Bacon's political career ended that same year, when he was charged with misconduct in office, admitted his guilt and was fined. Retiring to the family estate, Bacon continued the writing and scientific

experiments he had begun much earlier in life. In 1626, while he was conducting an experiment to determine whether stuffing a chicken with snow would prevent it from spoiling, he caught cold that developed into bronchitis, from which he died.

Although Bacon won fame in his day as a philosopher and scientist, he receives most attention today as an author, particularly an essayist. He introduced the essay form into English literature, and from 1597 to 1625 he published, in three collections, a total of fifty-eight essays. His essays were short, treated a variety of subjects of universal interest, and contained sentences so memorable that many of them are still quoted today.

Bacon is known also for other works, among them “The New Atlantis” (1626) which might be considered an early example of science fiction, in which he describes an ideal state. In 1620 “Novum Organum” (“The New Instrument”), written in Latin, was published. It influenced future scientific research with its inductive method of inquiry. Thus, scientists today owe their reliance on the inductive method of reasoning to Bacon. That is, he promoted the idea that generalizations should be made only after careful consideration of facts. This idea is obvious to us but it was revolutionary during Bacon’s lifetime, when scholars preferred deductive reasoning - moving from generalizations to specifics.

The passage given below is from Bacon’s essay “Of Studies”. The sentences of this essay are often quoted and they are an example of how much thought Bacon could include in a short piece of writing.

Of Studies (An extract)

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshaling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and perfected by experience; for natural abilities are like natural plants, that need pruned by study; and studies themselves do give forth directions too much at large, except they be bound in by experience. Crafty men contemn studies, simple men admire them, and wise m teach not their own use; but that is a wisdom without them and above them, won by observation.

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously, and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments and the meaner sort of books; else distilled books are, like common distilled waters, flashy things.

Reading maketh a full man; conference a ready man; and writing an exact man. And, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know what he doth not. Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend: Abeunt studia in mores! ...

Death and Legacy

In March 1626, Bacon was performing a series of experiments with ice. While testing the effects of cold on the preservation and decay of meat, he stuffed a hen with snow near Highgate, England, and caught a chill. Ailing, Bacon stayed at Lord Arundel's home in London. The guest room where Bacon resided was cold and musty. He soon developed bronchitis. On April 9, 1626, a week after he had arrived at Lord Arundel's estate, Francis Bacon died.

In the years after Bacon's death, his theories began to have a major influence on the evolving field of 17th-century European science. British scientists belonging to Robert Boyle's circle, also known as the "Invisible College," followed through on Bacon's concept of a cooperative research institution, applying it toward their establishment of the Royal Society of London for Improving Natural Knowledge in 1662. The Royal Society utilized Bacon's applied science approach and followed the steps of his reformed scientific method. Scientific institutions followed this model in kind. Political philosopher Thomas

Hobbes played the role of Bacon's last amanuensis. The "father of classic liberalism," John Locke, as well as 18th-century encyclopedists and inductive logicians David Hume and John Mill, also showed Bacon's influence in their work.

Today, Bacon is still widely regarded as a major figure in scientific methodology and natural philosophy during the English Renaissance. Having advocated an organized system of obtaining knowledge with a humanitarian goal in mind, he is largely credited with ushering in the new early modern era of human understanding.

Unit 9. EDMUND SPENCER, SIR PHILLIP SYDNEY,

Edmund Spenser (1552 - 1599)

Known as the “prince of poets” in his time, Edmund Spenser is gene-rally regarded as the greatest non-dramatic poet of the Elizabethan age. He was born in London to a poor family and was educated at Cambridge on a scholarship. He studied philosophy, rhetoric, Italian, French, Latin, and Greek. Spenser is sometimes called “the poet’s poet” because many later English poets learned the art of versification from his works. He created a sonnet form of his own, the Spenserian sonnet. He is the author of the poems “Shepherd’s Calendar” (1579), “The Faerie Queene” (The Fairy Queen, 1595)), the sonnet cycle “Amoretti” (1594) and beautiful marriage hymns “Epithalamionion” (1594), “Prothalamion” (1595).

Spenser’s “Shepherd’s Calendar“ was dedicated to Sir Philip Sidney. In the work the author comments on contemporary affairs, some lines of it are didactic or satirical. This work consists of 12 eclogues, or dialogues, between shepherds (one for each month of the year). The most important of these is “October” which deals with the problem of poetry in contemporary life and the responsibility of the poet.

The poet’s huge poem “The Faerie Queene” (only six books out of the planned twelve were completed) describes nature, or picturesque allegorical scenes. The stanza of the work was constructed by Spenser and is called the Spenserian stanza after him. Many other poets, e.g.

Burns, Byron, Shelley, used Spenserian stanzas in some of their poems. Spenser, like all great artists, felt the form and pressure of his time conditioning his writing. He was aware of a desire to make English a fine language, full of magnificent words, with its roots in the older and popular traditions of the native tongue. He had the ambition to write (in English) poems, which would be great and revered as the classical epics had been. His mind looked out beyond the Court to the people, to their superstitions and faiths. In him the medieval and Renaissance meet, the modern and the classical, the courtly and popular.

The title of his sonnet cycle "Amoretti" means "little love stories". The cycle is dedicated to Elizabeth Boyle. At that time Spenser was in love with her and his sonnets tell the story of their romance. His sonnets are melodious and expressive. One of the sonnets from "Amoretti" is given below:

Sonnet 75

One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I wrote it with a second hand,
But came the tide and made my pains his prey.
"Vain man," said she, "that dost in vain assay
A mortal thing so immortalize,

For I myself shall like to this decay,

And eke my name be wiped out likewise."

"Not so," quoth I, "let bazer things devize

To die in dust, but you shall live in fame;

My verse your virtues rare shall eternize,

And in the heavens write your glorious name.

Where, whenas death shall all the world subdue,

Our love shall live, and later life renew."

Sir Philip Sidney (1554 - 1586)

Sir Philip Sidney was a poet, scholar, courtier and soldier. He became famous for his literary criticism, prose fiction and poetry.

Sidney was born in Penshurst in Kent. He was of high birth and received an education that accorded with his background: studied at Shrewsbury School, followed in 1568 by Christ Church College, Oxford, which he left in 1571 without taking his degree, because of an outbreak of plague. For several years he travelled in France, Germany, Hungary, Italy, and the Netherlands, managing to study music and astronomy along the way.

In 1575 Sidney returned to England and to Elizabeth's court. He accompanied Elizabeth on a visit to the estate of the Earl of Essex, where he met the Earl's thirteen-year-old daughter, Penelope. Later he immortalized her as Stella of his sonnet cycle "Astrophel and Stella". It was published in 1591, and consisted of 108 sonnets and 11 songs, and usually regarded as his greatest literary achievement.

Philip Sidney is also the author of the prose fiction “Arcadia”. Some critics consider “Arcadia” the most important original work of English prose written before the 18th century. This book was published in 1590, in revised form, as “The Countess of Pembroke’s Arcadia”. Though written chiefly in prose, it contained some poems. Lost for more than three hundred years, two manuscript copies of Sydney’s original “Arcadia” were finally found in 1907.

Sidney’s third major literary achievement was a pamphlet titled “Apology for Poetry”, published in 1595. In it the author polemized with those who denied poetry, and its right to exist. Sidney proclaimed the great importance of poetry because of its power to teach and delight at the same time. The pamphlet is usually considered the single most outstanding work of Elizabethan literary theory and criticism.

In 1583 Sidney was knighted and married Frances Walsingham, the daughter of Sir Francis Walsingham, Elizabeth’s Secretary of State. In 1585 Queen Elizabeth sent him to the Netherlands to join the Protestant forces there. In September 1586, in a miner skirmish, Sydney received a bullet wound in the left thigh. Medical care of that time was still primitive, and Sidney died of his wound twenty-six days later.

All the works of Sidney were published some years after his death. His works had a great influence on English literature of the time.

Unit 10. CHRISTOPHER MARLOWE AND WILLIAM SHAKESPEARE

Christopher Marlowe (1564 - 1593)

Christopher Marlowe was one of the greatest dramatists of his time. He was the first Elithabethan writer of tragedy.

Marlowe was born in Canterbury and studied at Cambridge. Born in the same year as Shakespeare, he was killed in a brawl when he was only twenty-nine. If Shakespeare died at twenty-nine, his greatest plays would have remained unwritten, and we would scarcely know his name. Yet, Marlow, by the time of his death had already established himself as a powerful dramatist, earning the title “father of English tragedy”. He wrote the tragedies: “Dido, Queen of Carthage”, “Tamburlaine the Great”, “The Jew of Malta”, “The Tragical History of Dr. Faustus”, a chronicle history play “Edward II”.

Marlowe’s literary activity lasted a few years, but he created an immortal place for himself in English drama and poetry. Marlowe established his theatrical reputation with “Tamburlaine the Great” written about 1587. In this tragedy Marlowe wrote about the great conqueror, Tamburlaine.

In “Tamberlaine the Great” the author tells how a Scythian shepherd rises from his lowly birth, and by the power of his personality becomes conqueror of the world. Elizabethan spectators found a keen pleasure in watching a brave but ruthless hero struggle against titanic

forces on his way to the success. The story of Tamburlaine seemed to them an idealization of the lives of adventurers.

As we know, an outstanding feature of Renaissance ideology was the belief in man, himself the master and creator of his destiny. Marlowe's tragedies portray heroes who passionately seek power - the power of absolute rule (Tamburlaine), the power of money (Barabas, the Jew of Malta), the power of knowledge (Faustus). Marlowe delights in the might and the strong will of his heroes.

Marlowe's major achievement lay in adapting blank verse to the stage. Ben Jonson expressed admiration when he referred to "Marlowe's mighty line". Marlowe's ability to compress thought, image and idea into superb lines of blank verse paved the way for Shakespeare and later practitioners of the art.

In addition to his plays, Marlowe wrote one of the most famous of Elizabethan lyric poems, 'The Passionate Shepherd to His Love." This carpe diem poem is an invitation to the pastoral life, the happy peaceful life of country shepherds.

Supplement

Carpe Diem Poetry

Among the new types of literature imported into England during the Renaissance was carpe diem poetry. Carpe diem is Latin for "seize (take advantage of) the day" and this poetry dealt with the swift passage of time and transiency of youth. Usually the speaker of such a poem was a young man, and usually he was urging a young woman to take advantage of life and love while she was still young and attractive. The

carpe diem theme, which goes back to Horace and other Roman poets who wrote verses in Latin, achieved great popularity in Renaissance England. The reasons of it are explained by the fact that life spans were really shorter at that time. Illness, accident, war, and the executioner's axe killed men and women in their prime. The biographers of the English authors illustrate it by the point that Bacon was 65 when he died of bronchitis; Marlowe was 29 when he was killed; Spenser died at 47; Sidney died because of a battle wound at 32; Shakespeare lived only 52 years. Their average age at death was 45. Obviously, it was necessary to "seize the day" at an early age, for life was indeed short. The most famous carpe diem poem is Marlowe's "The Passionate Shepherd to His Love". Below some stanzas from this poem are given:

The Passionate Shepherd to His Love
Come live with me and be my love'
And we will all the pleasures prove
That hills and valleys, dales and fields,
Or woods, or steepy mountain yields.
And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By Shallow rivers to whose falls
Melodious birds sing madrigals.
And I will make thee beds of roses
And a thousand flagrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A belt of straw and ivy buds,

With coral clasps and amber studs -

And if these pleasures may thee move,

Come live with me and be my love.

Here the Shepherd tempts his love with exaggerated and high-flown pictures of the joys of pastoral life. This poem has generated many responses, and many parodies. The best and the most famous of them was “The Nymph’s Reply to the Shepherd”. (In Greek and Roman mythology, a nymph was one of the lesser goddesses of nature, who lived in seas, rivers, fountains, springs, hills, woods, or trees. The word came to be applied to any beautiful or graceful young woman.)

The Nymph’s Reply to the Shepherd

If all the world and love were young,

And truth in every shepherd’s tongue,

These pretty pleasures might me move

To live with thee and be thy love.

Thy gowns, thy shoes, thy bed of roses,

Thy cap, thy kirtle, and thy posies,

Soon break, soon wither, soon forgotten,

In folly ripe, in reason rotten.

Thy bed of straw and ivy buds,

Thy coral clasps and amber studs,

All these in me no means can move

To come to thee and be thy love.

But could youth last and love still breed,

Had joys no date nor age no need,

Then these delights my mind might move

To live with thee and be thy love.

Later John Donne (1572-1631) parodied Marlowe in “The Bait”. The following lines may show how well he succeeded in doing it: The Bait

Come live with me, and be my love,

And we will some new pleasures prove

Of golden sands, and crystal brooks

With silken lines, and silver hooks.

There will the river whispering run

Warmed by thy eyes, more than the sun.

And there th’ enamoured fish will stay,

Begging themselves they may betray.

When thou wilt swim in that live bath,

Each fish, which every channel hath,

Will amorously to thee swim,

Gladder to catch thee, than thou him.

If thou, to be so seen, be’st loath,

By sun, or moon, thou darkenest both,

And if myself have leave to see,

I need not their light, having thee.

For thee, thou need’st no such deceit,

For thou thyself art thine own bait;

That fish, that is not catched thereby,

Alas, is wiser far than I.

Each new movement in poetry altered the basic carpe diem theme to suit its own style and philosophy. Among the cavalier poets Robert Herrick (1591-1674), also a member of the clergy, wrote a carpe diem poem “To the Virgins, to Make Much of Time”. But he does not attempt seduction; instead he advises girls to marry while they are young, or else there may be no takers:

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may,

Old time is still a-flying;

And this same flower that smiles today,

Tomorrow will be dying.

The glorious lamp of heaven, the sun,

The higher he’s a-getting,

The sooner will his race be run,

And nearer he’s to setting.

Then be not coy, but use your time,

And, while ye may, go marry;

For, having lost but once your prime,

You may forever tarry.

Pre-activity: showing ppt in order to introduce the new theme:

Sir Thomas More(1475-1535),Franscis Bacon(1561-1626),Edmund Spenser1552-1599),Philip Sidney(1554-1586),Christopher Marlowe(1564-1593)

Some pictures is distributed and they have to guess which novel or poems was described in these pictures. They have to prove their answers.

GROUP A	GROUP B
For ex:**“The Faerie Queene”…..**	**‘’Utopia’’……**

While-activity:Questions

1.How many books does “Faerie Queen”include?

2.What is main conception of “Utopia”

3.Who was born in Cantenbury and studied in Cambridge?

4.Who was Chistopher Marlowe?

5.Who composed the “Prothalamion”?

6.When was Sydney`s original `Arcadia’ found?

7.What does it mean “Amoretti”?

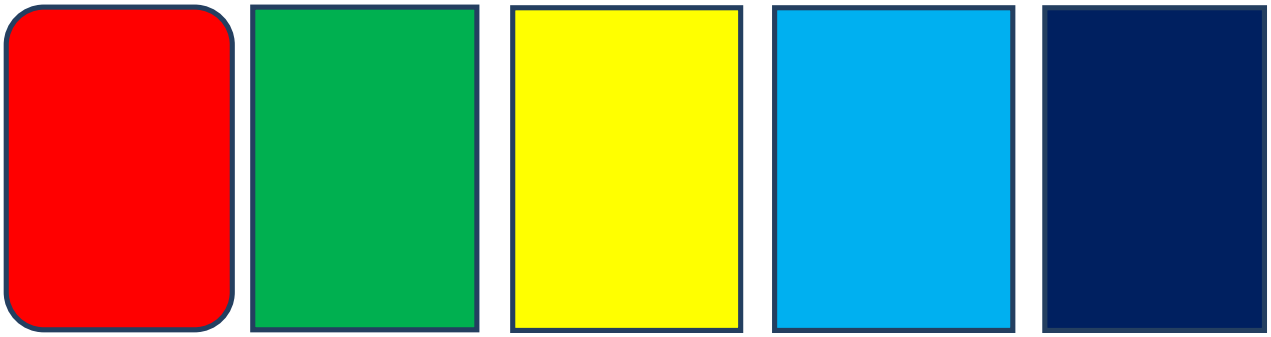
8.Which work is about the great qonqueror?

9.Can you tell one poem from Edmund Spenser?

Post-activity:

Task1.to put their works in chronological order

Condition: with small groups, one group should choose only one writer or poet from cards.



For example: Edmund Spenser

- 1569: Jan van der Noodt's *A theatre for Worldlings*, including poems translated into English by Spenser from French sources, published by Henry Bynneman in London
- 1579: *The ShepheardesCalender*, published under the pseudonym "Immerito" (entered into the Stationers' Register in December-1590:
- *The Faerie Queene*, Books 1–3

1591:

- *Complaints, Containing sundrie small Poemes of the Worlds Vanitie* (entered into the Stationer's Register in 1590), includes:

- "The Ruines of Time"
- "The Teares of the Muses"
- "Virgil's Gnat"
- "Prosopopoia, or Mother Hubberds Tale"
- "Ruines of Rome: by Bellay"
- "Muiopotmos, or the Fate of the Butterflie"
- "Visions of the worldsvanitie"
- "The Visions of Bellay"
- "The Visions of Petrarch"

1592:

- *Axiochus*, a translation of a pseudo-Platonic dialogue from the original Ancient Greek; published by Cuthbert Burbie; attributed to "Edw: Spenser" but the attribution is uncertain*Daphnaïda. An Elegy upon the death of the noble and vertuous Douglas Howard, Daughter and heire of Henry Lord Howard, Viscount Byndon, and wife of Arthure Gorges Esquier* (published in London in January, according to one source; another source gives 1591 as the years

1595:

- *Amoretti and Epithalamion*, containing:
  - "Amoretti""Epithalamion"
- *Astrophel. A PastorallElegievpon the death of the most Noble and valorous Knight, Sir Philip Sidney.*
- *Colin Clouts Come home againe*

1596:

- *Four Hymns (poem)|FowreHymnes* dedicated from the court at Greenwich; published with the second edition of *Daphnaida*
- *Prothalamion*
- *The Faerie Queene*, Books 4–6

- *Babel, Empress of the East – a dedicatory poem prefaced to Lewes Lewkenor's The Commonwealth of Venice, 1599.*

Posthumous:

- 1609: *Two Cantos of Mutabilitie* published together with a reprint of *The FairieQueene*
- 1611: First folio edition of Spenser's collected works
- 1633: *A vewe of the present state of Irelande*, a prose treatise on the reformation of Ireland,first published in James Ware's *Ancient Irish Chronicles* (Spenser's work was entered into the Stationer's Register in 1598 and circulated in manuscript but not published until it was included in this work of Ware's)

Edmund Spenser

Born	1552/1553 London, England
Died	13 January 1599[1] London, England
Resting place	Westminster Abbey

Occupation	Poet
Language	English
Alma mater	Pembroke College, Cambridge
Period	1569–1599
Notable works	*The Faerie Queene*
Signature	

Task2 .To tell novels briefly and give your opinions to them.

Task 3.Match the works according to the writers

1.Edmund Spensera. a . ''Utopia''

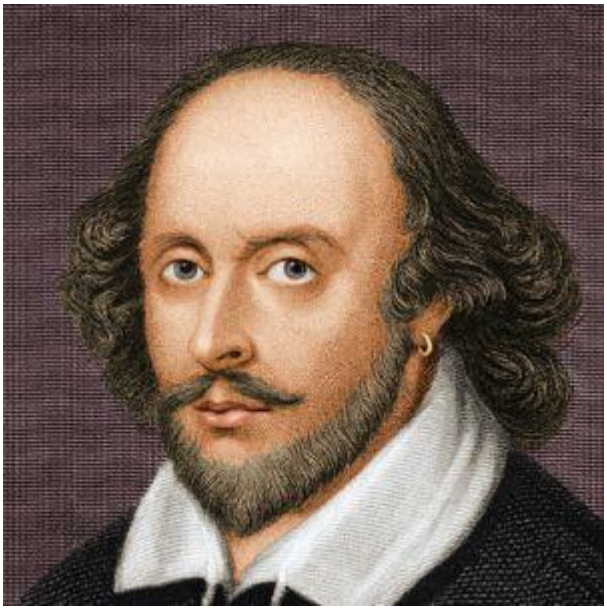
2.Christopher Marlowe b.''Shepherd`s Calendar''

3.Thomas More c.''Arcadia"

4.Sir Philip Sydney d.''Tamburlaine the Great"

5.Francis Bacon e . ''The New Atlantis''

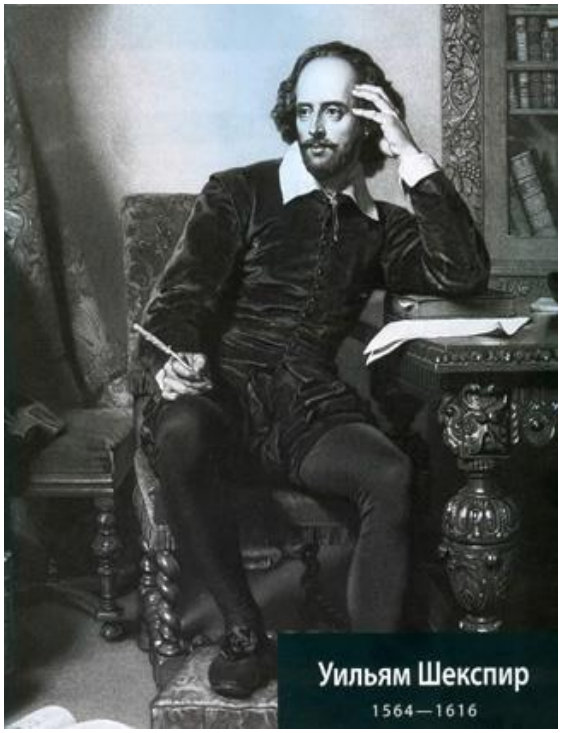
Hometask: To show one character from the novels ,to prepare a theatrical presentation.



William Shakespeare

(1564 - 1616)

A poet and playwright William Shakespeare is the favorite author of millions of readers all over the world. No other writer's plays have been produced so often and read so widely in so many different countries. He had a greater influence on the world literature than any other author.



WILLIAM
SHAKESPEARE
(1564-1616)
IS THE GREATEST
AND THE MOST
FAMOUS OF

BRITAIN'S WRITERS.

ANSWER THE QUESTIONS:

1) When and where was William Shakespeare born?
2) What was the name of his theatre?
3) How many plays did he write?
4) What plays of William Shakespeare do you know?
5) Where and when was he buried?

HE WAS BORN

ON APRIL 1564

AT STRATFORD-ON-

AVON

IN ENGLAND.

His father, John Shakespeare, was a prosperous glove maker of Stratford who, after holding miner municipal offices, was elected high bailiff (the equivalent of mayor) of Stratford. Shakespeare's mother, Mary Arden, came from a family of landowners.

In his childhood Shakespeare attended the Stratford Grammar School.

Shakespeare's contemporaries first admired him for his long narrative poems "Venus and Adonis" (1593) and "The Rape of Lucrece" (1594).

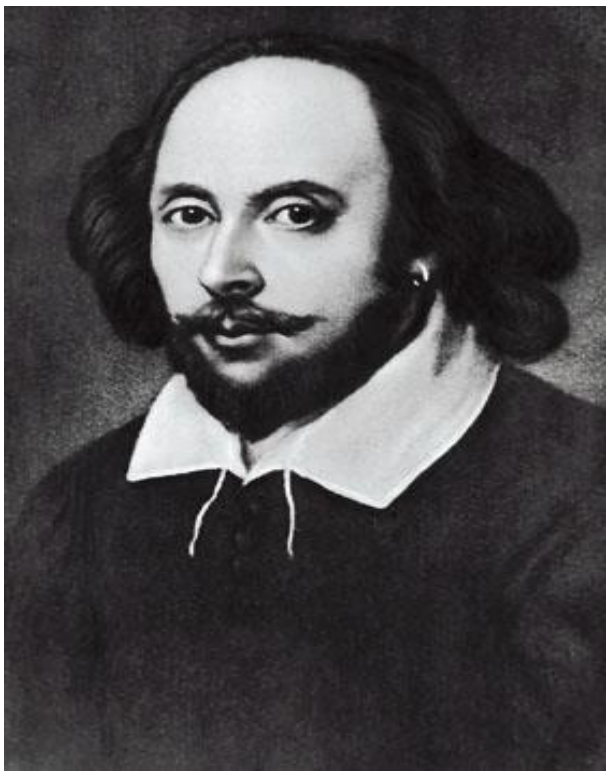
He set up his own theatre «The Globe».

In 1599 the best-known of Elizabethan theatres, the Globe, was built and Shakespeare became a leading shareholder and the principal playwright to the theatre company. He was also an actor, but not a first-rate one: the parts he played were the old servant Adam in "As You like It" and the Ghost in "Hamlet".

In 1613, after the Globe had been destroyed by fire during a performance of “Henry VIII” he retired and stopped writing. By then he was very ill. He died on April 23, 1616 and was buried in the Holy Trinity church in Stratford where he was christened.

Although some of Shakespeare’s plays were published during his life-time, not until his death was any attempt made to collect them in a single volume. The first edition of Shakespeare’s collected plays appeared in 1623.

Shakespeare’s works are truly immortal, and will retain their immortality as long as the human race exists. He is a true classic; every new generation finds something new and unperceived in his works. His popularity all over the world grows from year to year. More than four hundred years after his birth the plays of Shakespeare are performed even more often than they were during his lifetime. They are performed on the stage, in the movies, and on television. They are read by millions of people all over the world.



SHAKESPEARE

WROTE

37

PLAYS.

Shakespeare's Plays

Most scholars agree that there exist 37 plays written by Shakespeare. Traditionally, Shakespeare's plays have been divided into three groups: comedies, histories, and tragedies. All of the works of the great playwright are written in four periods of his literary career. Each of these periods reflects a general phase of Shakespeare's artistic development.

The first period includes all the plays written in 1590-1594. His comedies "The Comedy of Errors", "The Taming of the Shrew", "The Two Gentlemen of Verona", the histories "Henry VI" (Parts I, II, and III), "Richard III", "King John", and the tragedy "Titus Andronicus" were written during this period. They belong to different genres, but they have much in common. The plots of these plays follow their sources more mechanically then do the plots of Shakespeare's later works.

Besides, these plays generally emphasize events more than the portrayal of characters.

During the second period (1595-1600) Shakespeare brought historical drama and Elizabethan romantic comedy to near perfection. The comedies “A Midsummer Night’s Dream”, “Love’s Labour’s Lost”, “The Merchant of Venice”, “As You Like It”, “Much Ado About Nothing”, “Twelfth Night”, “The Merry Wives of Windsor”, the tragedies “Romeo and Juliet”, “Julius Caesar” and the histories “Richard II”, “Henry IV” (Parts I and II), “Henry V” were written at this period, and in them the great playwright demonstrated his genius for weaving various dramatic actions into a unified plot, showed his gift for characterization.

During the third period (1601-1608) Shakespeare wrote his great tragedies (“Hamlet”, “Troilus and Cressida”, “Othello”, ‘King Lear”, ”Mac-beth”, “Timon of Athens”, “Anthony and Cleopatra”, “Coriolanus”), which made him truly immortal. Every play of this period, except for “Pericles”, shows Shakespeare’s awareness of the tragic side of life. Even the two comedies of the period “All’s Well That Ends Well” and “Measure for Measure” are more disturbing than amusing. That is why they are often called “problem” comedies or “bitter” comedies. “Pericles” represents Shakespeare’s first romance - a drama, which is generally serious in tone but with a happy ending.

Shakespeare’s sonnets were also written during the third period of his literary career.

The fourth period (1609-1613). During this final period Shakes-peare wrote three comedies (“Cymbeline”, “The Winter’s Tale”, “The

Tempest") and the history "Henry VIII". (Some critics state, that the History "Henry VIII" is written together with John Fletcher).

The last years of Shakespeare's career as a playwright are characterized by a considerable change in the style of drama. Beaumont and Fletcher became the most popular dramatists of that time, and the plays of Shakespeare written during the fourth period are modeled after their dramatic technique. All of them are written around a dramatic conflict, but the tension in them is not so great as in the tragedies, all of them have happy endings

Chronology of Shakespeare's plays

One of the main problems in the study of Shakespeare was that of the chronology of his plays. A famous Shakespearian scholar, Sir Edmund K. Chambers, solved it in 1930. His chronological table is considered the most convincing one. The double dates in it indicate the theatrical season during which the particular play was first performed.

1590-1591. Henry VI, Part II

Henry VI, Part III

1591-1592. Henry VI, Part I

1592-1593. Richard III

The Comedy of Errors

1593-1594. Titus Andronicus

The Taming of the Shrew

1594-1595. The Two Gentlemen of Verona.

Love's Labour's Lost.

Romeo and Juliet.

1595-1596. Richard II.

A Midsummer Night's Dream.

1596-1597. King John.

The Merchant of Venice.

1597-1598. Henry IV, Part I.

Henry IV, Part II.

1598-1599. Much Ado About Nothing.

Henry V.

1599-1600. Julius Caesar.

As You Like It.

Twelfth Night.

1600-1601. Hamlet.

The Merry Wives of Windsor.

1601-1602. Troilus and Cressida.

1603-1604. All's Well That Ends Well.

1604-1605. Measure for Measure.

Othello.

1605-1606. King Lear.

Macbeth.

1606-1607. Antony and Cleopatra.

1607-1608. Coriolanus.

Timon of Athens.

1608-1609. Pericles.

1609-1610. Cymbeline.

1610-1611. The Winter's Tale.

1611-1612. The Tempest.

1612-1613. Henry VIII.

ROMEO AND JULIET

"Romeo and Juliet" is a tragedy based on "Romeus and Juliet", a poem by the English author Arthur Brooke. It was first published in 1597 and first performed in 1596.

Romeo and Juliet is a story of love and hate. It deals with two teen-aged lovers in Verona, Italy, who are caught in a bitter feud between their families, the Montagues and the Capulets. It is a story of two young people who fall in love at first sight, marry secretly because their families are bitter enemies, and die because each cannot bear to live without the other. It is also a story of two families whose hatred for each other drives a son and daughter to destruction. Only after they

have lost their children the parents learn the folly of hatred and agree to end their feud. Love eventually conquers hate, but at a terrible cost.

It is not a simple story of good and bad people, for all the major characters bear some responsibility for the disaster. Romeo and Juliet have little chance to preserve both their love and their lives in the hatred that surrounds them. They are driven to destruction by events they cannot control. Yet the final choice is theirs, and they choose to die together instead of living apart.

Shakespeare sets the scene of “Romeo and Juliet” in Verona, Italy, as earlier tellers of the story had done. The time of the action is vague, although it clearly takes place at some time before Shakespeare’s days.

Although he sometimes uses prose, Shakespeare has written most of his play in poetry, because that was the way plays were written during his lifetime. Some of the lines rhyme, but most of them are written in blank verse.

The tragedy blames the adults for their blind self-interest.

“H a m l e t, Prince of Denmark”

“Hamlet” is one of Shakespeare’s greatest creations, but it is also considered the hardest of his works to understand. Some critics count it even mysterious. The source of the plot can be found in a Danish chronicle written around 1200. The plot of the tragedy is following: a usurper Claudius murders his brother, the lawful king, and seizes the throne. The son of the murdered king and lawful heir to the throne Hamlet, discovering the crime, struggles against usurper. But the struggle ends tragically for him too.

As you see, there is nothing mysterious in the plot of the tragedy, but mysterious is the complex character of Hamlet himself. First we see Hamlet plunged into despair: he is grieved by the death of his father, shocked and horrified by the inconstancy and immorality of his mother, filled with disgust and hatred for Claudius, and begins to be disgusted with life in general.

Later, after talking to the Ghost, he learns of the murder of his father. He sincerely wants to kill Claudius, and avenge for his father. The readers also want him to do so. But Hamlet delays and goes on delaying. He even rejects a chance to kill Claudius while he is on his knees in prayer. Why does he delay avenging his father's murder? Why can't he make up his mind? This is the mystery. Various explanations have been offered by a number of critics, but still they have not come to a conclusion, which could satisfy all the readers and investigators of Shakespeare.

Instead of Claudius Hamlet, by mistake, kills Polonius, Ophelia's father. It happens because Polonius, the king's adviser, decides to eavesdrop on Hamlet while the prince is visiting his mother in her sitting room. He hides behind a curtain, but Hamlet becomes aware that someone is there. Hamlet stabs Polonius through the curtain and kills him.

The king, Claudius, exiles Hamlet to England for the murder. He also sends secret orders that the prince be executed after he arrives in England. But Hamlet intercepts the orders and returns to Denmark safe and sound. He arrives in time and sees Ophelia's burial.

Ophelia is the daughter of Polonius and the girl whom Hamlet loves. She goes insane after her father's death and drowns herself. Laertes, Ophelia's brother, blames Hamlet for his sister's and father's death. He agrees to Claudius's plan to kill Hamlet with a poisoned sword in a fencing match. Laertes wounds Hamlet during the duel, and is wounded himself by the poisoned weapon. Hamlet's mother, watching the match, accidentally drinks from a cup of poisoned wine prepared by Claudius for Hamlet. Dying from the wound, Hamlet kills Claudius. At the end of the play, Hamlet, his mother, Claudius, and Laertes all lie dead.

The role of Hamlet in this outstanding play is considered one of the greatest acting challenges of the theatre. Shakespeare focused the play on the deep conflict within thoughtful and idealistic Hamlet. Hamlet reveals this conflict in several famous monologues. The best known of them is his monologue on suicide, which begins with "To be, or not to be."

Hamlet

To be, or not to be - that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die - to sleep -
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation

Devoutly to be wish’d. To die - to sleep.
To sleep - perchance to dream: ay, there’s the rub!
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There’s the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th’ oppressor’s wrong, the proud man’s contumely,
The pangs of despis’d love, the law’s delay,
The insolence of office, and the spurns
That patient merit of th’ unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would these fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death -
The undiscover’d country, from whose bourn
No traveler returns - puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o’er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn away
And lose the name of action. … (Act 3, Scene 1.)

Shakespeare's Comedies

Shakespeare's comedies did not establish a lasting tradition in the theatre, as did those written by Ben Jonson. Jonson's plays portray the everyday life of their time with the exaggerated satirical characters. Shakespeare's comedies are composed on opposite principles. The scenes of his comedies are usually set in some imaginary country, and the action is based on stories that are almost fairy-tails. But the characters placed in these non-realistic settings and plots, are true-to-life and are depicted with the deep knowledge of human psychology for which Shakespeare is famous. Each comedy has a main plot and one or two sub-plots, and sometimes sub-plots attract even more attention than the main plots. The comic characters of these plays always have English colouring, even if the scene is laid in other countries.

All these plays are written in easy-flowing verse and light, tripping prose. The text is full of jokes and puns, but some of the texts contain topical allusions, which are hard to understand for the readers of our time. All the comedies tell of love and harmony, at first disturbed, and finally restored. In them Shakespeare supports the right of a human being to free choice in love, despite the existing conventions and customs. More often Shakespeare embodies this tendency in female characters. His typical comedy heroines are brave, noble, free in speech, and enthusiastic.

Another motif stressed in the comedies is the contrast between appearance and reality. Shakespeare makes his readers understand the importance of self-knowledge. In the complicated plots of Shakesperian

comedies the heroes and heroines often select wrong partners because they have formed wrong opinions about their own characters, that is they do not know or understand their own self and feelings. But their mistakes are treated good-humourdly and the comedies end happily, because at the end of the plays the characters understand themselves and those they love.

“Twelfth Night”

This comedy centres on the typical Shakesperian conflict between true and false emotion. Duke Orsino tries to convince himself that he is in love with Countess Olivia and grows more absorbed by his feelings after each rebuff received from her. But Olivia is in deep grief for her dead brother and renounces all joy of life.

The solution of the complicated plot is provided by the twin sister and brother, Viola and Sebastian. They become separated during a shipwreck. Finding herself stranded in the country of Illyria, Viola disguises herself as Cesario, a page, and enters the service of Duke Orsino. The duke sends the page to woo the countess Olivia for him. But Olivia falls in love with Caesario. The marriage of Orsino to Viola and Sebastian to Olivia brings the comedy to happy ending.

HE WROTE THE SONNETS...

Shakespeare's Sonnets

In addition to his plays and two narrative poems, Shakespeare wrote a sequence of 154 sonnets. His sonnets were probably written in the 1590s but first published in 1609.

Shakespeare's sonnets occupy a unique place in the Shakespearian heritage, because they are his only lyrical pieces, the only things he has written about himself.

The three main characters in the sonnets are the poet, his friend and the dark lady. The poet expresses the warmest admiration for the friend. The dark lady is the beloved of the Poet; unlike the idealized ladies in the sonnets of Petrarch and his followers, she is false and vicious, but the poet, though aware of the fact, can't help loving her. And then comes the tragedy: the friend and the dark lady betray the poet and fall in love with each other.

By reading between the lines of the sonnets, we may see a tragedy in Shakespeare's life, a tragedy that he might not have fully understood himself. Despite the author's intention, we feel that the poet's friend, who is praised so warmly, is a shallow, cruel and petulant man; the dark lady is wicked and lying. Thus, in the sonnets we may see the great misfortune of a genius, who wasted his life and soul for the sake of persons unworthy of him.

There is a major theme running through the cycle: the theme of the implacability of Time. How can one triumph over it? The poet gives two answers: the first is: one lives forever in one's children, in one's posterity. The second is one may achieve immortality if one's features are preserved by art, and particularly in poetry.

Scholars and critics have made many attempts to discover all the mysteries of Shakespeare's sonnets, as they may shed light on his life, but generally to no avail. It is important to remember that Shakespeare's sonnets were written at a time when such sequences were fashionable, and thus the sonnets may be more an exercise in literary convention than in autobiography. Here is one of these sonnets:

LV

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rime;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,

And broils root out the work of masonry,

Nor Mars his sword nor war's quick fire shall burn

The living record of your memory.

'Gainst death and all-oblivious enmity

Shall you pace forth; your praise shall still find room

Even in the eyes of all posterity

That wear this world out to the ending doom.

So, till the judgment that yourself arise,

You live in this, and dwell in lovers' eyes.

The sonnets show how Shakespeare's poetic style was forged and perfected; to some extent they raise the veil over his private life, of which we know so little.

So oft have I invoked thee for mu Muse
And found such fair assistance in my verse
As every alien pen hath got my use
And under thee their poesy disperse.
Thine eyes that taugth the dumb on highto sing
And heavy ignorance aloft to fly
Have addent feathers to the learned's wing
And given grase a double majesty.
Yet be most proud of that which I compile,
Whose influence is thine and born of thee:
In others' works thou dost but mendthe style
And arts with thy sweet graces grased be;
But thou art all my art and dost advance
As high as learning my rude ignorance.

TRUE OR FALSE?

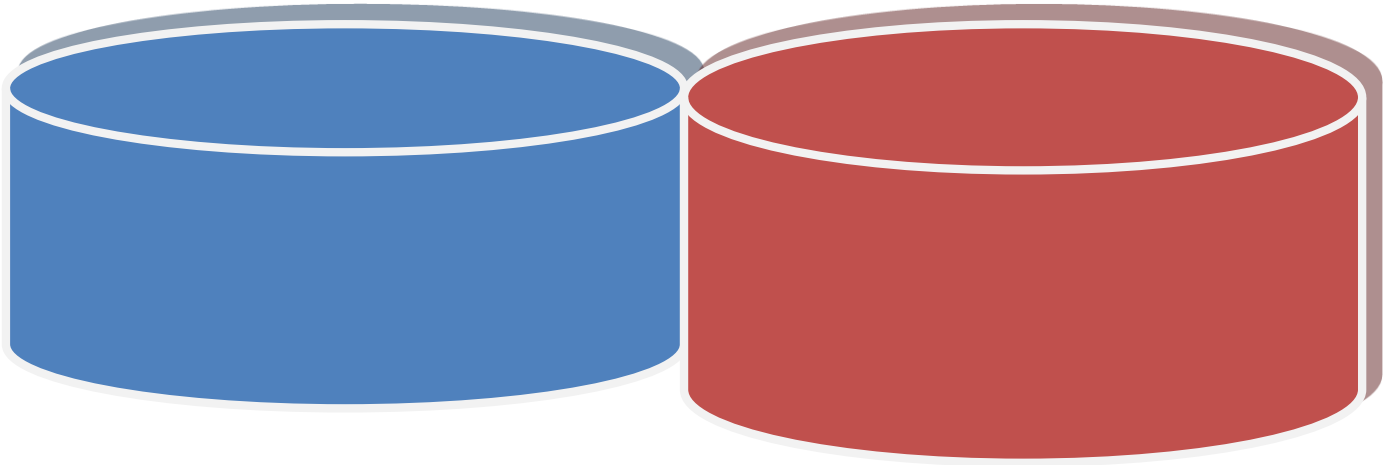
1) William Shakespeare is the greatest and the most famous of Britain's writes.
2) He was born on April 1564 at London in England.
3) He set up his own theatre "The Globe".
4) Most of Shakespeare's plays were not published in his lifetime.
5) He didn't write poetry, especially the Sonnets.

WHILE-ACTIVITY: ANSWER THE QUESTION:

1. **CAN YOU TELL ME SHAKESPEARE`S FULL NAME?**
2. **WHAT PERIOD DID HE LIVE?**
3. **WHAT KIND OF WORKS OF SHAKESPEARE DO YOU KNOW?**
4. **WHAT DO YOU KNOW ABOUT HIS FAMILY?**
5. **WHICH OF HIS BOOKS DID YOU READ?**
6. **WHICH ONE IS THE MOST FAMOUS PLAY AMONG HIS NOVELS?**
7. **WHAT KIND OF TRAGEDIES HE WROTE?**
8. **WHEN WAS "HAMLET "WRITTEN?**

POST –ACTIVITY. Put chronological his works into box

<u>Task 1</u> can you put his novels according to written period



Task 2 Shakespeare Quiz

How much do you know about William Shakespeare? Try this quiz to find out:

1)**When was William Shakespeare born?**

a)1498

b)1564

c)1895

2)**In which period of English history was Shakespeare alive?**

a)Elizabethan

b)Georgian

c)Victorian

3)**Which of these playswas not written by Shakespeare?**

a)Hamlet

b)Romeo and Juliet

c)The Taming of the Rat

4)**Where was Shakespeare born?**

a)Stratford Upon Avon

b) Cambridge

c) Oxford

5) **How many plays did Shakespeare write?**

a)8

b) 38

c)108

6) **Which type of plays did Shakespeare not write?**

a) Tragedies

b) Comedies

c) Musicals

7) **What's the name of the "Shakespeare theatre' in London?**

a) The World Theatre

b) The Globe Theatre

c) The Old Shakespeare Theatre

8) **Who played Romeo in the 1996 film version of "Romeo and Juliet''?**

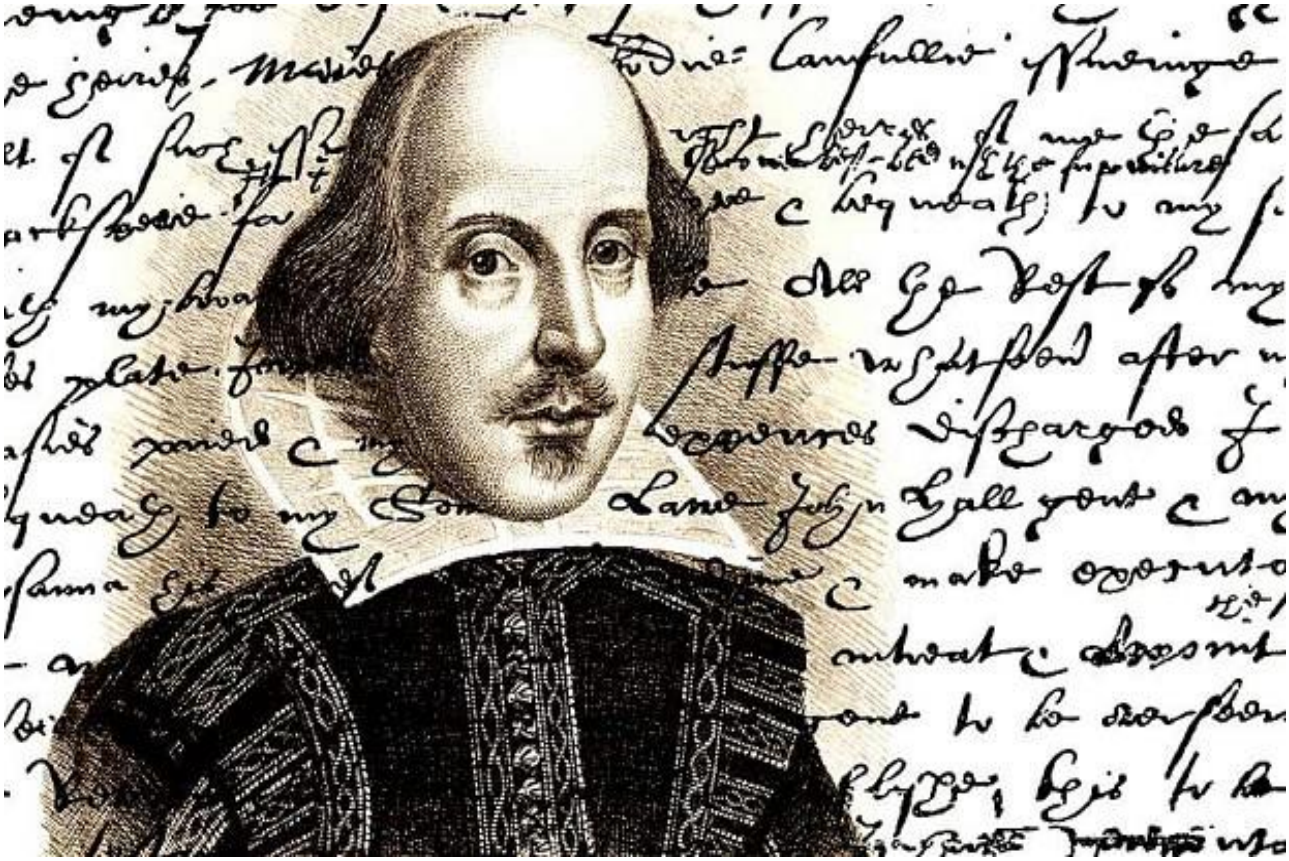
a) Leonardo DiCaprio

b) Johnny Depp

c) Brad Pitt

Task 3 Information gap reading

Your teacher will give you a text to read. There is some missing information in the text. Write the questions you will need to ask to find out the missing information. Then be prepared to ask your partner your questions so that you can complete your text.



Task 4 Find someone who

Talk to your classmates and try to complete the table. Don't forget to ask a follow-up question

Find someone who...Name Extra information?

can name three of Shakespeare's plays...

has seen a film of a Shakespeare play...

likes going to the theatre...

would like to be a writer...

would like to be an actor

Task 5 Complete the Shakespeare quotes

Here are some famous quotes from Shakespeare. Can you match the two halves to make the quote?

Compare your answers in groups.

1. All the world's a stagea) nor a lender be.

2. Love is blindb) that is the question.

3. Neither a borrowerc) what's done is done.

4. Good night! Good night! Parting is such CAN YOU WRITE ABOUT

THESE NOVELS. What are their main themes:

1. **1590-1591. Henry VI, Part II_____**
2. **Henry VI, Part III_____**
3. **1591-1592. Henry VI, Part I_____**
4. **1592-1593. Richard III_____**
5. **The Comedy of Errors_____**

6. **1593-1594. Titus Andronicus**_____
7. **The Taming of the Shrew**_____
8. **1594-1595. The Two Gentlemen of Verona**_____
9. **Love's Labour's Lost**_____
10. **Romeo and Juliet**_____
11. **1595-1596. Richard II**_____
12. **A Midsummer Night's Dream**_____
13. **1596-1597. King John**_____
14. **The Merchant of Venice**_____
15. **1597-1598. Henry IV, Part I**_____
16. **Henry IV, Part II**_____
17. **1598-1599. Much Ado About Nothing**_____
18. **Henry V**_____
19. **1599-1600. Julius Caesar**_____
20. **As You Like It**_____
21. **Twelfth Night**_____
22. **1600-1601. Hamlet**_____
23. **The Merry Wives of Windsor**_____
24. **1601-1602. Troilus and Cressida**_____
25. **1603-1604. All's Well That Ends Well**_____
26. **1604-1605. Measure for Measure**_____
27. **Othello**_____
28. **1605-1606. King Lear**_____
29. **Macbeth**_____
30. **1606-1607. Antony and Cleopatra**_____

31. **Timon of Athens**_____

32. **1608-1609. Pericles**_____

33. **1609-1610. Cymbeline**_____

34. **1610-1611. The Winter's Tale**_____

35. **1611-1612. The Tempest**_____

Appendix 1

Literature Circles Role Sheet

Summarizer*

Name_____Circle_____
(group's name)

Book_____

Meeting Date_____Assignment Pages_____to_____

Summarizer: Your job is to prepare a brief summary of today's reading. Your group discussion will start with your 1-2 minute statement that covers the key point, main highlights, and general idea of today's reading assignment.

Summary:

_____

_____

_____

_____

_____

_____

Key Points:

1.

_____

2.

_____

3.

_____

4.

_____

Connections: What did today's reading remind you of?

_____

_____

_____

_____

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Discussion Director*

Name_____Circle_____

(group's name)

Book_____

Meeting Date_____Assignment
Pages_____to_____

Discussion Director: Your job is to develop a list of questions that your group might want to discuss about this part of the book. Don't worry about the small details; your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. You can list them below during or after your reading. You may also use some of the general questions below to develop topics for your group.

Possible discussion questions or topics for today

1.
_____

2.
_____

3.
_____

4.
_____

5.
_____

Sample Questions

- What was going through your mind while you read this?
- How did you feel while reading this part of the book?
- What was discussed in this section of the book?
- Can someone summarize briefly?
- Did today's reading remind you of any real-life experiences?
- What questions did you have when you finished this section?
- Did anything in this section of the book surprise you?
- What are the one or two most important ideas?
- What are some things you think will be talked about next?

Topic to be carried over to the next session:
_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Connector*

Name_____Circle_____
(group's name)
Book_____

Meeting Date_____Assignment
Pages_____to_____

Connector: Your job is to find connections between the book your group is reading and the world outside. This means connecting the reading to your own life, happenings at school or in the community, similar events at other times and places, or other people or problems that this book brings to mind. You might also see connections between this book and other writings on the same topic or other writings by the same author. There are no right answers here. Whatever the reading connects *you* with is worth sharing!

Some connections I found between this reading and other people, places, events, authors:

1.
_____

_____

2.
_____

_____

3.
_____

_____

4.
_____

_____

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Vocabulary Enricher*

Name_____Circle_____
(group's name)

Book_____

Meeting Date_____Assignment Pages_____to_____

Vocabulary Enricher: Your job is to be on the lookout for a few especially important words in today's reading. If you find words that are puzzling or unfamiliar, mark them while you are reading and then later jot down their definition, either from a dictionary or from some other source. You may also run across familiar words that stand out somehow in the reading – words that are repeated a lot, are used in an unusual way, or provide a key to the meaning of the text. Mark these special words, and be ready to point them out to the group. When your circle meets, help members find and discuss these words.

Page No. & Paragraph	Word	Definition

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____
**Choose one vocabulary word, and on the back complete a vocabulary illustration for that word. Write the word, draw an illustration that best represents that word and use the word in context.*

Literature Circles Role Sheet

Travel Tracer*

Name_____Circle_____
(group's name)

Book_____

Meeting Date_____Assignment
Pages_____to_____

Travel Tracer: When you are reading a book in which characters move around often and the scene changes frequently, it is important for everyone in your group to know *where* things are happening and how the setting may have changed. So that's your job: to track carefully where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram you

can show to your group. You may use the back of this sheet or another sheet. Be sure to give the page locations where the scene is described.

Describe or sketch the setting

- **where today's action begins**
  Page where it is described _____

  _____

- **where today's key events happen**
  Page where it is described _____

  _____

- **where today's events end**
  Page where it is described _____

  _____

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____

Literature Circles Role Sheet

Investigator*

Name_____Circle_____
(group's name)

Book_____

Meeting Date_____Assignment Pages_____to_____

Investigator: Your job is to dig up some background information on any topic related to your book. Choose one of the following. Once one of the following investigations has been done by a group member, you must choose from the remaining investigations. Place a check by ones that have been done.

- the geography, weather, culture, or history of the book's setting
- information about the author – her/his life and other works
- information about the time period portrayed in the book
- pictures, objects, or materials that illustrate elements of the book
- the history and derivation of words or names used in the book
- music that reflects the book or its time

This is *not* a formal research report. The idea is to find bits of information or material that helps your group better understand the book. Investigate something that really interests you – something that struck you as puzzling or curious while you were reading.

Sources for information

- the introduction, preface, or "about the author" section of the book
- library books and magazines
- online computer search or encyclopedia
- interviews with people who know the topic
- other novels, nonfiction, or textbooks you've read

Topic to be carried over to the next session:

_____

Assignment for next session: Pages_____to_____