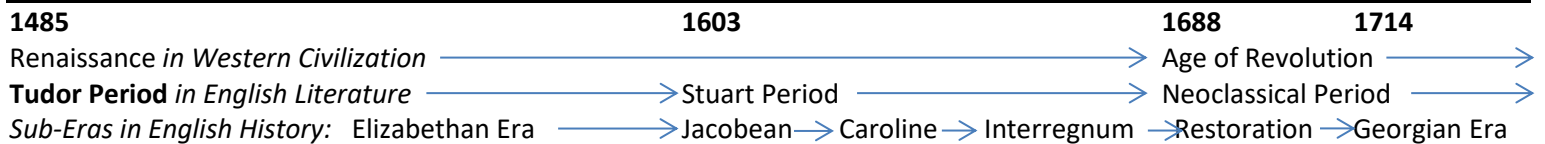


British Literature Lecture 06



Tudor Period was the first half of the Renaissance in England – 1485 to 1603

- From Battle of Bosworth of 1485 marking the end of the War of the Roses and the beginning of the Tudor Reign
- To the death of Elizabeth in 1603 and the ascension of James Stuart of Scotland to the throne



Henry VIII ruled 1509-1547

- Broke with Roman church & established Church of England
- advisor Thomas Cranmer tried to steer Church of England toward Biblical Protestantism

Edward VI ruled 1547-1553

- firmly Protestant – He & his advisors brought reforms to the Church of England
- very young king – reigned from age 9 to age 15
- advisor Thomas Cranmer worked with Edward to implement Protestantism
- wrote Book of Common Prayer including prayers & Scripture readings in English



Edward VI

Mary I ruled 1553-1558

- firmly Roman Catholic
- Persecuted Protestants – nicknamed “Bloody Mary”



Mary I

Elizabeth I ruled 1558-1603

- Protestant – raised as a Lutheran by mother & tutors
- The heart of the **Elizabethan Age!**



Young Elizabeth



Elizabeth I - Armada Portrait

This Week's **AUTHORS:**

Thomas Cranmer

- *The Book of Common Prayer*
- a leader of the English Reformation and Archbishop of Canterbury during the reigns of Henry VIII, Edward VI and, for a short time, Mary I.
- helped build the case for the annulment of Henry's marriage to Catherine of Aragon
- Along with Thomas Cromwell, he supported the principle of royal supremacy, in which the king was considered sovereign over the Church within his realm.
- Under the reign of Edward VI, Cranmer was allowed to make the doctrinal changes he thought necessary to the church. In 1549, he wrote and compiled the first two editions of the *Book of Common Prayer*, a complete liturgy for the English Church.
- With the assistance of several Continental reformers to whom he gave refuge, he changed doctrine or discipline in areas such as the Eucharist, clerical celibacy, the role of images in places of worship, and the veneration of saints.
- After Edward VI's death, Cranmer supported Lady Jane Grey as successor. Her nine-day reign was followed by the Roman Catholic Mary I, who tried him for treason.
- After the accession of the Catholic Mary I, Cranmer was put on trial for treason and heresy. Imprisoned for over two years and under pressure from Church authorities, he made several recantations and apparently reconciled himself with the Catholic Church. While this would have normally absolved him, Mary wanted him executed, and, on the day of his execution, he withdrew his recantations, to die a heretic to Catholics and a martyr for the principles of the English Reformation.
- Cranmer's death was immortalized in Foxe's Book of Martyrs and his legacy lives on within the Church of England through the Book of Common Prayer and the Thirty-Nine Articles, an Anglican statement of faith derived from his work.

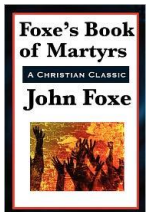
Edward VI

- Edward was born on 12 October 1537 in his mother's room inside Hampton Court Palace, in Middlesex. He was the son of King Henry VIII by his third wife, Jane Seymour.
- His father was delighted with him. From the age of six, Edward began his formal education under Richard Cox and John Cheke. He received tuition from Elizabeth's tutor, Roger Ascham, and Jean Belmain, learning French, Spanish and Italian. In addition, he is known to have studied geometry and learned to play musical instruments, including the lute and the virginals. He collected globes and maps and, according to coinage historian C. E. Challis, developed a grasp of monetary affairs that indicated a high intelligence.
- Edward's religious education is assumed to have favored the reforming agenda. His religious establishment was probably chosen by Archbishop Thomas Cranmer, a leading reformer. Both Cox and Cheke were "reformed" Catholics or Erasmians and later became Marian exiles.
- By 1549, Edward had written a treatise on the pope as Antichrist and was making informed notes on theological controversies.
- Both Edward's sisters were attentive to their brother and often visited him. In 1543, Henry invited his children to spend Christmas with him, signalling his reconciliation with his daughters, whom he had previously illegitimised and disinherited. The following spring, he restored them to their place in the succession with a Third Succession Act, which also provided for a regency council during Edward's minority. This unaccustomed family harmony may have owed much to the influence of Henry's new wife, Catherine Parr, of whom Edward soon became fond. He called her his "most dear mother" and in September 1546 wrote to her: "I received so many benefits from you that my mind can hardly grasp them."
- Edward VI was crowned at Westminster Abbey on Sunday 20 February.
- At the coronation service, Cranmer affirmed the royal supremacy and called Edward a **second Josiah**, urging him to continue the reformation of the Church of England, "the tyranny of the Bishops of Rome banished from your subjects, and images removed".

John Foxe

- *Acts and Monuments (Foxe's Book of Martyrs)*
 - ✓ Hugh Latimer & Nicholas Ridley - Extra Handout
 - ✓ Thomas Cranmer – in textbook
- Foxe wrote this while he was a Marian Exile during Mary I's persecutions
- Influential during reigns of Mary I & Elizabeth
- an English historian and martyrologist, Foxe was the author of *Actes and Monuments* (otherwise Foxe's Book of Martyrs), telling of Christian martyrs throughout Western history – and connecting that martyrdom with the sufferings of English Protestants during reign of Mary I.
- The book was widely owned and read by English Puritans and helped to mold British opinion on the Catholic Church for several centuries.
- Published early in the reign of Queen Elizabeth I - only five years after the death of the Roman Catholic Queen Mary I.
- *Foxe's Acts and Monuments* was an affirmation of the English Reformation in a period of religious conflict between Catholics and the Church of England.
- Foxe's account of church history asserted a historical justification that was intended to establish the Church of England as a continuation of the true Christian church rather than as a modern innovation.
- It contributed significantly to encourage nationally endorsed repudiation of the Catholic Church.
- The sequence of the work, initially in five books:
 - 1 - early Christian martyrs,
 - 2 - a brief history of the medieval church, including the Inquisitions.
 - 3 - a history of the Wycliffite or Lollard movement
 - 4 - reigns of Henry VIII and Edward VI, during which the dispute with Rome had led to the separation of the English Church from papal authority and the issuance of the *Book of Common Prayer*.
 - 5 - The final book treated the reign of Queen Mary and the Marian Persecutions.
- John Foxe died in 1587. His text, however, continued to grow. Foxe himself set the precedent, substantially expanding *Actes and Monuments* between 1563 and 1570. The 1576 edition was cheaply done, with few changes, but for the 1583 printing Foxe added a "Discourse of the Bloody Massacre In France [St. Bartholomew's. Day, 1572]."

Foxe



The English Bible – The Beatitudes (Matthew 5:1-12)

- Wycliffe version of 1388
- Tyndale version of 1534
- Great Bible version of 1539 (not in text)
- Geneva Bible version of 1560
- Bishop's Bible version of 1572 (not in text)
- Authorized version of 1611



Edmund
Spenser

Edmund Spenser

- *The Faerie Queene* is an English romantic epic poem by Edmund Spenser.
- Books I–III were first published in 1590, then republished in 1596 together with books IV–VI.
- The *Faerie Queene* is notable for its form: at over 36,000 lines and over 4,000 stanzas it is one of the longest poems in the English language.
- It is also the work in which Spenser invented the verse form known as the Spenserian stanza.
- On a literal level, the poem follows several knights as a means to examine different virtues, and though the text is primarily an allegorical work, it can be read on several levels of allegory, including as praise (or, later, criticism) of Queen Elizabeth I.
- In Spenser's "Letter of the Authors", he states that the entire epic poem is "cloudily enwrapped in Allegorical devices", and that the aim of publishing *The Faerie Queene* was to "fashion a gentleman or noble person in virtuous and gentle discipline".
- Spenser presented the first three books of *The Faerie Queene* to Elizabeth I in 1589, probably sponsored by Sir Walter Raleigh.
- The poem was a clear effort to gain court favor, and as a reward Elizabeth granted Spenser a pension for life amounting to £50 a year, though there is no further evidence that Elizabeth I ever read any of the poem.
- This royal patronage elevated the poem to a level of success that made it Spenser's defining work.

The Fairie Queene

- Book I is centered on the virtue of holiness as embodied in the Redcrosse Knight. Largely self-contained, Book I can be understood to be its own miniature epic. The Redcrosse Knight and his lady Una travel together as he fights the monster Error.
- Book II is centered on the virtue of Temperance as embodied in Sir Guyon, who is tempted by the fleeing Archimago into nearly attacking the Redcrosse Knight.
- Book III is centered on the virtue of Chastity as embodied in Britomart, a lady knight.
- Book IV, despite its title "The Legend of Cambell and Telamond or Of Friendship", Cambell's companion in Book IV is actually named Triamond. The two men appear only briefly in the story. The book is largely a continuation of events begun in Book III.
- Book V is centered on the virtue of Justice as embodied in Sir Artegall.
- Book VI is centered on the virtue of Courtesy as embodied in Sir Calidore.

Symbolism and allusion

- Throughout *The Faerie Queene*, Spenser creates "a network of allusions to events, issues, and particular persons in England and Ireland" including Mary, Queen of Scots, the Spanish Armada, the English Reformation, and even the Queen herself.
- It is also known that James VI of Scotland read the poem and was very insulted by Duessa – a very negative depiction of his mother, Mary, Queen of Scots.
- The *Faerie Queene* was then banned in Scotland. This led to a significant decrease in Elizabeth's support for the poem.
- Within the text, both the *Faerie Queene* and Belphoebe serve as two of the many personifications of Queen Elizabeth, some of which are "far from complimentary".

Allegory of virtue

- A letter written by Spenser to Sir Walter Raleigh in 1590 contains a preface for *The Faerie Queene*, in which Spenser describes the allegorical presentation of virtues through Arthurian knights in the mythical "Faerieland".
- Spenser outlines plans for twenty-four books: twelve based each on a different knight who exemplified one of twelve "private virtues", and a possible twelve more centered on King Arthur displaying twelve "public virtues".
- Spenser names Aristotle as his source for these virtues, though the influences of Thomas Aquinas and the traditions of medieval allegory can be observed as well.

Religion

- *The Faerie Queene* was written during the Reformation, a time of religious and political controversy.
- After taking the throne following the death of her half-sister Mary, Elizabeth changed the official religion of the nation to Protestantism.
- The plot of book one is similar to *Foxe's Book of Martyrs*, which was about the persecution of the Protestants and how Catholic rule was unjust.
- Spenser includes the controversy of Elizabethan church reform within the epic.
- Gloriana has godly English knights destroy Catholic continental power in Books I and V. Spenser also endows many of his villains with "the worst of what Protestants considered a superstitious Catholic reliance on deceptive images".

Politics

- The poem celebrates, memorializes, and critiques the House of Tudor (of which Elizabeth was a part), much as Virgil's *Aeneid* celebrates Augustus' Rome.
- The *Aeneid* states that Augustus descended from the noble sons of Troy, and similarly, *The Faerie Queene* suggests that the Tudor lineage can be connected to King Arthur.

Archetypes

- Some literary works sacrifice historical context to archetypal myth, reducing poetry to Biblical quests, whereas Spenser reinforces the actuality of his story by adhering to archetypal patterns.
- Throughout *The Faerie Queene*, Spenser does not concentrate on a pattern "which transcends time" but "uses such a pattern to focus the meaning of the past on the present".
- By reflecting on the past, Spenser achieves ways of stressing the importance of Elizabeth's reign. In turn, he does not "convert event into myth" but "myth into event".

Queen Elizabeth I (reigned 1559-1603)

- *Speech to the Troops at Tilbury*
- delivered on 9 August Old Style (19 August New Style) 1588 by Queen Elizabeth I of England to the land forces earlier assembled at Tilbury in Essex in preparation for repelling the expected invasion by the Spanish Armada.
- Before the speech the Armada had been driven from the Strait of Dover in the Battle of Gravelines eleven days earlier, and had by then rounded Scotland on its way home, but troops were still held at ready in case the Spanish army of Alexander Farnese, Duke of Parma, might yet attempt to invade from Dunkirk; two days later they were discharged.
- On the day of the speech, the Queen left her bodyguard before Tilbury Fort and went among her subjects with an escort of six men. She was flanked on horseback by her lieutenant general the *Earl of Leicester* on the right, and on the left by the *Earl of Essex*, her Master of the Horse.
- Elizabeth's physical appearance was vital to the historical event and just as important as the actual speech.
- As quoted in J. E. Neale's *Elizabeth*, her demeanor was "full of princely resolution and more than feminine courage" and that "she passed like some Amazonian empress through all her army".
- That striking image is reminiscent of several literary and mythological figures.
 - ✓ One of those is Pallas Athena, the Greek goddess of war, who was often classically portrayed as wearing a helmet and armour.
 - ✓ Another figure that Elizabeth represented during this speech was Britomart, originally a Greek nymph and more recently the allegorical heroine in Edmund Spenser's epic *The Faerie Queene*. The etymology of the name "Britomart" seems to suggest British military power. *Spenser deliberately wrote the character to represent Queen Elizabeth I, and so in essence, they are the same*. Her subjects would have been familiar with both Athena and Britomart, and Elizabeth's adoption of their personas would have been fairly recognizable.
- Besides representing the figures, by wearing armor, Elizabeth implied that she was ready to fight for and alongside her people.

