

Міністерство освіти і науки України
Харківський національний університет імені В. Н. Каразіна

Г. І. Барташева
С. А. Віротченко

HIGHLIGHTS OF ENGLISH LITERATURE

Навчальний посібник
В 2-х частинах

Частина 1

Харків – 2014

УДК 811.111 (075.8)
ББК 81.2Англ-923
Б 26

Рецензенти: **В. О. Самохіна** – доктор філологічних наук, професор, завідувач кафедри англійської філології факультету іноземних мов Харківського національного університету імені В.Н. Каразіна;
В. В. Рижкова – кандидат філологічних наук, доцент, завідувач кафедри прикладної лінгвістики Харківського національного аерокосмічного університету імені Н. Є. Жуковського.

*Затверджено до друку рішенням Вченої ради Харківського національного університету імені В. Н. Каразіна
(протокол № 11 від 25 листопада 2013 р.)*

Барташева Г. І.

Б 26 Highlights of English Literature : навчальний посібник. В 2 ч. Ч. 1 / Г. І. Барташева, С. А. Віротченко. – Х. : ХНУ імені В. Н. Каразіна, 2014. – 104 с.

Посібник містить біографічні відомості про англійських авторів, аналіз їх творчості та уривки їх творів. Метою посібника є ознайомлення студентів із характерними особливостями історичного розвитку та періодизацією англійської літератури, її жанрами, що формувались у різні історичні періоди, і особливостями їхнього впливу на формування моралі та культури. Навчальний посібник призначений для аудиторної та самостійної роботи студентів філологічного відділення четвертого курсу кафедри англійської філології факультету іноземних мов у межах засвоєння програми навчальної дисципліни «Історія англійської літератури».

УДК 811.111 (075.8)
ББК 81.2 Англ-923

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VIII. ROMANTIC LITERATURE (1784–1832)

The rise of Romanticism, 1784–1798. The preromantics: William Cowper. Robert Burns. William Blake.

The Romantic Triumph, 1798 to 1832: William Wordsworth. Samuel Taylor Coleridge. Lord Byron. Percy Bysshe Shelley. John Keats. “Gothic” Novels. Walter Scott. Jane Austen.

A movement in philosophy but especially in literature, romanticism is the revolt of the senses or passions against the intellect and of the individual against the consensus. Its first stirrings may be seen in the work of William Blake (1757–1827), and in continental writers such as the Swiss philosopher Jean-Jacques Rousseau and the German playwrights Johann Christoph Friedrich Schiller and Johann Wolfgang von Goethe.

The romantic period had its origins in spontaneity and quick wit. It was an age that lay stress on nature and deemed nature not as the background but *the backbone of poetry*. Poets like Keats, Shelley, Burns, William Blake, Coleridge and Wordsworth made a significant and radical impact.

The publication, in 1798, by the poets William Wordsworth (1770–1850) and Samuel Taylor Coleridge (1772–1834) of a volume entitled *Lyrical Ballads* is a significant event in English literary history, though the poems were poorly received and few books sold. The elegant latinisms are dropped in favour of a kind of English closer to that spoken by real people. Actually, the attempts to render the speech of ordinary people are not wholly convincing. Robert Burns (1759–1796) writes lyric verse in the dialect of lowland Scots (a variety of English). After Shakespeare, Burns is perhaps the most often quoted of writers in English.

The work of the later romantics John Keats (1795–1821) and his friend Percy Bysshe Shelley (1792–1822; husband of Mary Shelley) is marked by an attempt to make language beautiful, and by an interest in remote history and exotic places. George Gordon, Lord Byron (1788–1824) uses romantic themes, sometimes comically, to explain contemporary events. Romanticism begins as a revolt against established views, but eventually becomes the established outlook. Wordsworth becomes a kind of national monument, while the Victorians make what was at first revolutionary seem familiar, domestic and sentimental.

After Fielding, the novel is dominated by the two great figures of Sir Walter Scott and Jane Austen, who typify, respectively, the new regional, historical romanticism and the established, urbane classical views.

Novels depicting extreme behaviour, madness or cruelty, often in historically remote or exotic settings are called Gothic. They are ridiculed by Austen in *Northanger Abbey* but include one undisputed masterpiece, *Frankenstein*, by Mary Shelley.

William Cowper (1731–1800)



The first child of Reverend John Cowper and Ann Donne Cowper, William Cowper was born on November 15, 1731, in Berkhamstead, Herefordshire, England. The poet's mother died when he was six and Cowper was sent to Dr. Pittman's boarding school, where he was routinely bullied. In 1748, he enrolled in the Middle Temple in order to pursue a law degree. Shortly thereafter, he fell in love with Theodora Cowper, a cousin. Her father did not approve, and their relationship ended in 1755. Cowper wrote a sequence of poems, *Delia*, chronicling this affair, but the book was not published until 1825.

In 1763, through family connections, he accepted a clerkship of the journals in the House of Lords. A rival fraction, however, challenged his appointment and the ordeal caused Cowper to enter Nathaniel Cotton's Collegium Insanorum at St. Albans. While there he converted to Evangelicalism. In 1765, he moved to Huntingdon and took a room with the Rev. Morley Unwin and his wife Mary. Unwin died of a riding accident in 1767 and Cowper and Mary Unwin moved together to the town of Olney in 1768. They were not separated until her death in 1796. While at Olney, Cowper became close friends with the Evangelical clergyman John Newton; together they co-authored the *Olney Hymns*, which was first published in 1779 and included Newton's famous hymn "Amazing Grace."

In 1773, Cowper became engaged to Mary Unwin, but he suffered another attack of madness. He had terrible nightmares, believing that God has rejected him. Cowper would never again enter a church or say a prayer. When he recovered his health, he kept busy by gardening, carpentry, and keeping animals. In spite of periods of acute depression, Cowper's twenty-six years in Olney and later at Weston Underwood were marked by great achievement as poet, hymn-writer, and letter-writer. His first volume of poetry, *Poems by William Cowper*, was published in 1782 to wide acclaim. His work was compared to late Neo-Classical writers like Samuel Johnson as well as to poets such as Thomas Gray.

His major work was undertaken when Lady Austen complained to Cowper that he lacked a subject. She encouraged him to write about the sofa in his parlor. *The Task* grew into an opus of six books and nearly five thousand lines. Although the poem begins as a mock-heroic account of a wooden stool developing into a sofa, in later sections of the poem Cowper meditates on the immediate world around him (his village, garden, animals, and parlor) as well as larger religious and humanitarian concerns. His work found a wide audience; Samuel Taylor Coleridge called him "the best modern poet." His attention to nature and common life along with the foregrounding of his personal life prefigured the concerns of Romantic poets such as Wordsworth. William Cowper died of dropsy on April 25, 1800. At the time of his death, his *Poems* had already reached their tenth printing.

Notable works

1. *"Boadicea", an ode* (1782).
2. *"The Castaway"* (1799).
3. *"The Colubriad"* (1782).
4. *"The Distressed Travelers; or, Labor in Vain"* (1782).
5. *"The Dog and the Water-Lily"* (1788).
6. *"Epitaph on a Hare"* (1783).
7. *"The Flatting Mill"* (1781).
8. *"The Lily and the Rose"* (1781).
9. *"The Morning Dream"* (1788).
10. *"The Negro's Complaint"* (1788).
11. *"The Nightingale and Glow-Worm"* (1780).
12. *"Ode to Apollo"* (1783).
13. *"On Her Endeavoring to Conceal Her Grief at Parting"* (1754).
14. *"On Receipt Of My Mother's Picture"* (1790).
15. *"On the Grasshopper"* (1780).
16. *"On the Loss of the Royal George"* (1782).
17. *"The Poplar Field"* (1784).
18. *"The Retired Cat"* (1791).
19. *"The Rose"* (1783).
20. *"The Shrubbery"* (1773).
21. *"The Snail"* (1782).
22. *"Sonnet to William Wilberforce, Esq."* (1792).
23. *"Sweet Meat has Sour Sauce, or, the Slave-Trader in the Dumps"* (1788).
24. *"To Mary"* (1793).
25. *"To Mrs. Unwin"* (1793).
26. *"To the Immortal Memory of the Halibut, on Which I Dined this Day"* (1784).
27. *"To the Rev. Mr. Newton; An Invitation into the Country"* (1781).
28. *"Verses supposed to be written by Alexander Selkirk"* (1780).
29. *"The Winter Nosegay"* (1777).
30. *"Olney Hymns"* (1779).
31. *"Anti-Thelyphthora: A Tale, in Verse"* (1781).
32. *"Tirocinium; or, A Review of Schools"* (1784).
33. *"The Task: A Poem in Six Books"* (1785).
34. *"The Diverting History of John Gilpin"* (1785).
35. *"Original poems on various occasions, by a lady, revised by William Cowper"* (1792).

*The rose had been wash'd, just wash'd in a shower
Which Mary to Anna convey'd,
The plentiful moisture incumber'd the flower,
And weigh'd down its beautiful head.
The cup was all fill'd, and the leaves were all wet,*

*And it seem'd to a fanciful view,
 To weep for the buds it had left with regret,
 On the flourishing bush where it grew.
 I hastily seiz'd it, unfit as it was,
 For a nosegay, so dripping and drown'd,
 And swinging it rudely, too rudely, alas!
 I snapp'd it, it fell to the ground.
 And such, I exclaim'd, is the pitiless part
 Some act by the delicate mind,
 Regardless of wringing and breaking a heart
 Already to sorrow resign'd.
 This elegant rose, had I shaken it less,
 Might have bloom'd with its owner awhile,
 And the tear that is wip'd with a little address,
 May be follow'd perhaps by a smile.*

(The Rose, 1783)

Robert Burns **(1759–1796)**



Born in Alloway, Scotland, on January 25, 1759, Robert Burns was the first of William and Agnes Burnes' seven children. His father, a tenant farmer, educated his children at home. Burns also attended one year of mathematics schooling and, between 1765 and 1768, he attended an "adventure" school established by his father and John Murdock. His father died in bankruptcy in 1784, and Burns and his brother Gilbert took over farm. This hard labor later contributed to the heart trouble that Burns' suffered as an adult.

At the age of fifteen, he fell in love and shortly thereafter he wrote his first poem. As a young man, Burns pursued both love and poetry with uncommon zeal. In 1785, he fathered the first of his fourteen children. His biographer, DeLancey Ferguson, had said, "it was not so much that he was conspicuously sinful as that he sinned conspicuously." Between 1784 and 1785, Burns also wrote many of the poems collected in his first book, *Poems, Chiefly in the Scottish Dialect*, which was printed in 1786 and paid for by subscriptions. This collection was an immediate success and Burns was celebrated throughout England and Scotland as a great "peasant-poet."

In 1788, he and his wife, Jean Armour, settled in Ellisland, where Burns was given a commission as an excise officer. He also began to assist James Johnson in collecting folk songs for an anthology entitled *The Scots Musical Museum*. Burns spent the final twelve years of his life editing and imitating traditional folk songs for this volume and for *Select Collection of Original Scottish Airs*. These volumes were

essential in preserving parts of Scotland's cultural heritage and include such well-known songs as "*My Luve is Like a Red Red Rose*" and "*Auld Lang Syne*." Robert Burns died from heart disease at the age of thirty-seven. On the day of his death, Jean Armour gave birth to his last son, Maxwell.

Most of Burns' poems document and celebrate traditional Scottish culture, expressions of farm life, and class and religious distinctions.

Although more than 200 years have passed since his death, Burns remains one of the most celebrated figures in Scottish history and culture, demonstrated by the annual Burns Night celebrations held across the country on 25 January each year.

Robert Burns was a keen traveller and he collected many Scottish folk songs along the way and adapted them using his own distinctive style. He is equally well-known for his thought-provoking and romantic work as he is for his more humorous poems. Robert Burns is famous for his brilliant poetry and songs, of which he wrote about 600 in both Scots and English during his short life.

Notable works

1. *Poems, chiefly in the Scottish dialect* (1786) – known as "the Kilmarnock edition". It includes the poems:
 - "*Scotch drink*";
 - "*The Cotter's Saturday night*";
 - "*To a Mouse*";
 - "*To a Louse*".
2. "*The Calf*" (1797) – inspired by a sermon given by the Rev James Steven and written in order to win a wager with Gavin Hamilton that he "would not produce a poem on the subject in a given time."
3. "*The Scots Musical Museum*" (1787–1803) was produced by Johnson, Burns was the virtual editor and principal contributor. Includes *For a' that an' a' that*, *Ae fond kiss* and *Auld Lang Syne*.
4. "*The Merry Muses of Caledonia*" (1799) – a collection of bawdy verse collected by Burns and containing much of his own work.
5. "*The Prayer of Holy Willie, a Canting, Hypocritical, Kirk-elder*" (1799) – a satire based on William Fisher, an elder of Mauchline Kirk, and showing Burns's disapproval of orthodox Calvinism.
6. *Letters addressed to Clarinda, &c.* (1802).
7. "*Reliques of Robert Burns*" (1808) – includes previously unavailable poems and correspondence.

William Blake (1757–1827)



William Blake was born in London on November 28, 1757, to James, a hosier, and Catherine Blake. Two of his six siblings died in infancy. From early childhood, Blake spoke of having visions – at four he saw God “put his head to the window”; around age nine, while walking through the countryside, he saw a tree filled with angels. Although his parents tried to discourage him from “lying”, they did observe that he was different from his peers and did not force him to attend conventional school. He learned to read and write at home. At age ten, Blake expressed a wish to become a painter, so his parents sent him to drawing school. Two years later, Blake began writing poetry. When he turned fourteen, he apprenticed with an engraver because art school proved too costly. One of Blake’s assignments as apprentice was to sketch the tombs at Westminster Abbey, exposing him to a variety of Gothic styles from which he would draw inspiration throughout his career. After his seven-year term ended, he studied briefly at the Royal Academy.

In 1782, he married an illiterate woman named Catherine Boucher. Blake taught her to read and to write, and also instructed her in draftsmanship. Later, she helped him print the illuminated poetry for which he is remembered today.

In 1784 he set up a printshop with a friend and former fellow apprentice, James Parker, but this venture failed after several years. For the remainder of his life, Blake made a meager living as an engraver and illustrator for books and magazines. In addition to his wife, Blake also began training his younger brother Robert in drawing, painting, and engraving. Robert fell ill during the winter of 1787 and succumbed, probably to consumption. As Robert died, Blake saw his brother’s spirit rise up through the ceiling, “clapping its hands for joy.” He believed that Robert’s spirit continued to visit him and later claimed that in a dream Robert taught him the printing method that he used in *Songs of Innocence* and other “illuminated” works.

The Angels Hovering Over the Body of Christ in the Sepulchre, 1805

In 1800 Blake moved to the seacoast town of Felpham, where he lived and worked until 1803 under the patronage of William Hayley. He taught himself Greek, Latin, Hebrew, and Italian, so that he could read classical works in their original language. In Felpham he experienced profound spiritual



insights that prepared him for his mature work, the great visionary epics written and etched between about 1804 and 1820.

In 1808 he exhibited some of his watercolors at the Royal Academy, and in May of 1809 he exhibited his works at his brother James's house. Some of those who saw the exhibit praised Blake's artistry, but others thought the paintings "hideous" and more than a few called him insane.

Blake's final years, spent in great poverty, were cheered by the admiring friendship of a group of younger artists who called themselves "the Ancients." In 1818 he met John Linnell, a young artist who helped him financially and also helped to create new interest in his work. It was Linnell who, in 1825, commissioned him to design illustrations for Dante's *Divine Comedy*, the cycle of drawings that Blake worked on until his death in 1827.

Notable works

Illuminated books

1. "All Religions are One" (c. 1788).
2. "Songs of Innocence" (1789).
3. "The Marriage of Heaven and Hell" (1790–1793).
4. "Continental prophecies" (1793–1795).
5. "Visions of the Daughters of Albion" (1793).
6. "Europe a Prophecy" (1794).
7. "The Book of Los" (1795).
8. "Jerusalem The Emanation of the Giant Albion" (1804–1820).

Non-illuminated books

9. "Poetical Sketches" (1783).
10. "An Island in the Moon" (1784–1785).
11. "Tiriel" (1789).
12. "The French Revolution" (1791).
13. "A Song of Liberty" (1792).
14. "The Four Zoas" (1797).

I feel that a Man may be happy In This World. And I know that This World Is a World of Imagination & Vision. I see Everything I paint In This World, But Every Body does not see alike. To the Eyes of a Miser a Guinea is more beautiful than the Sun, & a bag worn with the use of Money has more beautiful proportions than a Vine filled with Grapes. The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way. Some See Nature all Ridicule & Deformity. & by these I shall not regulate my proportions; and some Scarce see Nature at all, But to the Eyes of a Man of Imagination, Nature is Imagination itself. As a man is, So he sees. As the Eye is Formed, Such are his Powers. You certainly mistake when you say that the Visions of Fancy are not found in This World. To me is all One Continued Vision of Fancy or Imagination

William Blake
(A letter to Dr. Trusler, Aug 23, 1799)

Samuel Taylor Coleridge (1772–1834)



Samuel Taylor Coleridge (21 October 1772–25 July 1834) was an English poet, literary critic and philosopher who, with his friend William Wordsworth, was *a founder of the Romantic Movement in England and a member of the Lake Poets*. He is probably best known for his poems *The Rime of the Ancient Mariner* and *Kubla Khan*, as well as for his major prose work *Biographia Literaria*. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. He coined many familiar words and phrases, including the celebrated “suspension of disbelief”. He was a major influence, via Emerson, on American

transcendentalism.

Samuel Taylor Coleridge was born in Ottery St Mary, Devon, the youngest son of some thirteen children of John Coleridge, a minister. He attended Dame Key’s Reading School from 1775, and the Henry VIII Free Grammar School from 1778. His father died in 1781, and Coleridge was then enrolled at Christ’s Hospital, London, where he studied the classic authors and also Milton and Shakespeare under the able guidance of The Rev. James Bowyer.

In 1791 he entered Jesus College, Cambridge, but ran up large debts, and in 1793 he enlisted in the 15th Light Dragoons as Silus Tomkyn Comberbach. His brother got him discharged by reason of insanity, and he returned to Cambridge, but left his studies again in 1794 without a degree to tour Wales.

He had begun planning the establishment of a “pantisocracy”, a type of communist Utopia on the banks of the Susquehanna River in Pennsylvania, with his friend Robert Southey and others, but the project came to nothing.

Through Southey, however, he had been introduced to the Fricker family, and he married Sarah Fricker in October 1795. They moved to Clevedon near Bristol, where he produced The Watchman, a political periodical.

In 1797 he was visited by the poet William Wordsworth and his sister, Dorothy, who shortly after both moved to Alfoxden House close by. In November of that year he was engaged by the Morning Post, but later regretted his involvement with journalism as being a waste of his “prime and manhood”.

He toured Germany to study the language and philosophy, and, on his return to England in 1799, made a visit to the Wordsworths, who were at the time staying at a farm in Sockburn, Yorkshire, with the Hutchinson family. Here he began a relationship with Sara Hutchinson, the sister of Wordsworth’s future wife.

The Lake District

The Wordsworths moved to Dove Cottage, Grasmere, and were followed to the Lake District by Coleridge and his family in 1800. In 1802 he toured Wales with Tom and Sally Wedgewood, and in 1803 Scotland with the Wordsworths.

By this time he was ill, and addicted to laudanum (opium dissolved in alcohol), and, in an attempt to regain his health, he sailed for the Mediterranean, becoming undersecretary to the British High Commissioner in Malta. In 1807 he left Malta to tour Italy.

He was back in Keswick in December 1807, and shortly after arranged a separation from his wife, though he continued to maintain her.

The Montagu family helped him to move to London, and he accepted accommodation first with them, and then with the Morgans in Hammersmith. In 1812 his Wedgewood annuity was reduced to £75. He worked as a journalist for The Courier, and gave a series of notable lectures on literary subjects, which were well received. In 1816 he moved in for a month with Dr James Gillman, an apothecary, and stayed for the next eighteen years. He continued to write and lecture on a variety of literary and political subjects, and published the *Sibylline Leaves* in 1817, which contained some new work. He also had a successful play, *Remorse* (formerly *Osario*), staged at Drury Lane, and his table talk was much in demand.

He died in Highgate, London on July 25, 1834.

Notable works

1. *“Christabel: Kubla Khan, a Vision; The Pains of Sleep”* (1816).
2. *“The Devil’s Walk: A Poem”* (1830).
3. *“A Moral and Political Lecture”* (1795).
4. *“On the Constitution of Church and State”* (1830).
5. *“Zapolya: A Christmas Tale”* (1817).
6. *“Fears in Solitude”* (1798).
7. *“Hints towards the Formation of a more Comprehensive Theory of Life”* (1848).
8. *“Arch”* (1798).
9. *“The Plot Discovered, or an Address to the People Against Ministerial Treason”* (1795).
10. *“The Fall of Robespierre. A Historic Drama”* (1794).

*A little child, a limber elf,
Singing, dancing to itself,
A fairy thing with red round cheeks,
That always finds, and never seeks,
Makes such a vision to the sight
As fills a father’s eyes with light;
And pleasures flow in so thick and fast
Upon his heart, that he at last
Must needs express his love’s excess
With words of unmeant bitterness.
Perhaps ‘tis pretty to force together
Thoughts so all unlike each other;
To mutter and mock a broken charm,*

*To dally with wrong that does no harm.
Perhaps 'tis tender too and pretty
At each wild word to feel within
A sweet recoil of love and pity.
And what, if in a world of sin
(O sorrow and shame should this be true!)
Such giddiness of heart and brain
Comes seldom save from rage and pain,
So talks as it's most used to do.*

(From The Rime of the Ancient Mariner)

William Wordsworth (1770–1850)



William Wordsworth, *one of the most influential of England's Romantic poets*, was born on 7 April 1770 at Cockermouth in Cumbria. His father was a lawyer. Both Wordsworth's parents died before he was 15, and he and his four siblings were left in the care of different relatives. As a young man, Wordsworth developed a love of nature, a theme reflected in many of his poems.

While studying at Cambridge University, Wordsworth spent a summer holiday on a walking tour in Switzerland and France. He became an enthusiast for the ideals of the French Revolution. He began to write poetry while he was at school, but none was published until 1793.

In 1795, Wordsworth received a legacy from a close relative and he and his sister Dorothy went to live in Dorset. Two years later they moved again, this time to Somerset, to live near the poet Samuel Taylor Coleridge, who was an admirer of Wordsworth's work. They collaborated on "*Lyrical Ballads*", published in 1798. This collection of poems, mostly by Wordsworth but with Coleridge contributing "*The Rime of the Ancient Mariner*", is generally taken to mark the beginning of the Romantic movement in English poetry. The poems were greeted with hostility by most critics.

In 1799, after a visit to Germany with Coleridge, Wordsworth and Dorothy settled at Dove Cottage in Grasmere in the Lake District. Coleridge lived nearby with his family. Wordsworth's most famous poem, "*I Wandered Lonely as a Cloud*" was written at Dove Cottage in 1804.

In 1802, Wordsworth married a childhood friend, Mary Hutchinson. The next few years were personally difficult for Wordsworth. Two of his children died, his brother was drowned at sea and Dorothy suffered a mental breakdown. His political views underwent a transformation around the turn of the century, and he became increasingly conservative, disillusioned by events in France culminating in Napoleon Bonaparte taking power.

In 1813, Wordsworth moved from Grasmere to nearby Ambelside. He continued to write poetry, but it was never as great as his early works. After 1835, he wrote little more. In 1842, he was given a government pension and the following year became poet laureate. Wordsworth died on 23 April 1850 and was buried in Grasmere churchyard. His great autobiographical poem, "*The Prelude*", which he had worked on since 1798, was published after his death.

Notable works

1. "*Lyrical Ballads, with a Few Other Poems*" (1798).
2. "*Lyrical Ballads, with Other Poems*" (1800).
3. "*Poems, in Two Volumes*" (1807).
4. "*Guide to the Lakes*" (1810).
5. "*The Excursion*" (1814).
6. "*Laodamia*" (1815, 1845).
7. "*The Prelude*" (1850).

*I WANDERED lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed – and gazed – but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

(I Wandered Lonely As a Cloud, 1804)



Percy Bysshe Shelley (1792–1822)

Percy Bysshe Shelley, a controversial English writer of great personal conviction, was born on August 4, 1792.

At the age of ten Shelley was placed in the public school of Sion House, but the harsh treatment of instructors and school-fellows rendered his life most unpleasant. Such treatment might have been called out by his fondness for wild romances and his devotion to reading instead of more solid school work. Shelley was next sent to Eton, where his sensitive nature was again deeply wounded by ill usage. Shelley next went to Oxford, but he studied irregularly, except in his peculiar views, where he seemed to be constant in his thought and speculations. In company with Mr. Hogg, a fellow-student, he composed a treatise entitled "*The Necessity of Atheism*." For this publication, both of the heterodox students were expelled from the college in 1811. Mr. Hogg removed to York, while Shelley went to London, where he still received support from his family.

Shelley's parents were so exasperated by their son's actions that they demanded he forsake his beliefs, including vegetarianism, political radicalism and sexual freedom. In August of 1811, Shelley eloped with Harriet Westbrook, a 16-year-old woman his parents had explicitly forbidden him to see. His love for her was centered on a hope that he could save her from committing suicide. Although Shelley's relationship with Harriet remained troubled, the young couple had two children together. Before his second child was born, Shelley abandoned his wife and immediately took up with another young woman. Well-educated and precocious, his new love interest was named Mary, the daughter of Shelley's beloved mentor, William Godwin, and Mary Wollstonecraft, the famous feminist author of *A Vindication of the Rights of Women*. To Shelley's surprise, Godwin was not in favor of Shelley dating his daughter. Mary gave birth to a girl who died just a few weeks later. In 1816, Mary gave birth to their son, William.

Mary's step-sister Claire had begun dating the Romantic poet Lord Byron. The two men became fast friends. Shelley wrote incessantly during his visit. After a long day of boating with Byron, Shelley returned home and wrote *Hymn to Intellectual Beauty*. After a trip through the French Alps with Byron, he was inspired to write *Mont Blanc*.

After in 1816 Harriet committed suicide Shelley and Mary finally married. His eventful life came suddenly to a sad termination. He had gone out in a boat to Leghorn to welcome Leigh Hunt to Italy, and while returning on the eighth of July, 1822, the boat sank in the Bay of Spezia, and all on board perished. When his body floated to shore a volume of Keats' poetry was found open in Shelley's coat pocket.

Notable works

1. *"The Necessity of Atheism"* (1811).
2. *"Alastor, or The Spirit of Solitude"* (1815).
3. *"Hymn to Intellectual Beauty"* (1817).
4. *"Ozymandias"* (1818).
5. *"The Cenci"* (1819).
6. *"Ode to the West Wind"* (1819).
7. *"The Masque of Anarchy"* (1819).
8. *"Men of England"* (1819).
9. *"The Witch of Atlas"* (1819).
10. *"Prometheus Unbound"* (1820).
11. *"To a Skylark"* (1820).
12. *"Adonais"* (1821).
13. *"The Triumph of Life"* (1822) (unfinished, published posthumously in 1824).

Collaborations with Mary Shelley

14. *"History of a Six Weeks' Tour"* (1817).
15. *"Frankenstein; or, The Modern Prometheus"* (1818).
16. *"Proserpine"* (1820).
17. *"Midas"* (1820).

Love's Philosophy

*The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix for ever
With a sweet emotion;
Nothing in the world is single,
All things by a law divine
In one another's being mingle –
Why not I with thine?*

*See the mountains kiss high heaven,
And the waves clasp one another;
No sister-flower would be forgiven
If it disdain'd its brother;
And the sunlight clasps the earth,
And the moonbeams kiss the sea –
What is all this sweet work worth
If thou kiss not me?*

George Gordon Byron (1788–1824)



George Gordon Noel Byron, who is usually referred to as Lord Byron, was a prominent British writer, most famous for the influence of his poetry on the Romantic Movement that originated in the eighteenth century. Byron was also the 6th Baron of the Byron family, hence his being known as Lord Byron. He was born on January 22nd 1788 in London.

Byron descended from a branch of an old Norman family (situated in France), the “de Buron”. George Gordon Byron’s childhood was spent in Scotland in the seaport city of Aberdeen. His father was Captain John Byron, nicknamed the “Mad Jack” because of his dissolute life, the fact that he abandoned George and his mother, leaving them in dire financial straits. In addition to all his misfortunes, Byron suffered from a deformity of his right foot from birth.

Despite everything George’s boyhood was full of play and mischief. His favorite activities were riding and swimming, both sports where he was physically able. But he willingly played cricket, appointing a schoolmate to run for him. At eight years old he fell hopelessly in love with a cousin. At sixteen when he heard of her engagement he reportedly was physically ill.

At the age of ten he inherited the title of Lord from his great uncle, Lord William, together with his estate of Newstead Abbey in Nottinghamshire, England. Byron studied at Dulwich in south London, and then at Harrow School in northwest London before attending Cambridge University in 1805.

Byron’s first book, *Hours of Idleness*, had been published before the end of his studies, after which he traveled throughout Europe, including Greece. In 1812 he made his first noticed speech in the House of Lords.

Fairly early in his career he often showed how much he despised British society, which he considered hypocritical, as well as the English climate, which he found too rainy.

In 1812, Byron embarked on a well-publicised affair with the married Lady Caroline Lamb that shocked the British public. But this affair did not last long. In 1815 Byron married Lady Caroline’s cousin Anne Isabella Milbanke, who refused his first proposal of marriage but later accepted him. They married at Seaham Hall, County Durham, on 2 January 1815. The marriage proved unhappy. They had a daughter, called Augusta Ada. He also had an illegitimate child in 1817, Clara Allegra Byron, with Claire Clairmont.

In 1823 Byron was elected to the Greek committee of liberation against the Turks. He became enthusiastically committed to the cause but unfortunately saw his health deteriorate at the same time. Lord Byron died from a bad fever in Greece on

April 19th 1824 at Messolonghi, a town in the west part of the country, which was then occupied by the Ottoman Empire (1466–1830).

Indeed, no artist at the time seemed to have remained unaffected by such wind of freedom but Byron was the only one who paid with his life for it. Today still the Greeks revere the memory of the eminent English poet.

Even though his writing style was quite classical, he would become one of the great figures of British Romanticism together with William Wordsworth, Samuel Taylor Coleridge, Shelley and Keats.

Amongst his most personal pieces we find *Beppo* (1818), written in Venice, and which would serve as the antecedent to his satiric masterpiece: *Don Juan*. This is only a brief example, however, of Byron's unique talent. Byron indeed had a wild and bold imagination. His style is energetic and filled with shiny imageries. He was a virtuoso of verse and rhyme, often audacious and very expressive.

Notable works

1. "*Hours of Idleness*" (1807).
2. "*English Bards and Scotch Reviewers*" (1809).
3. "*Childe Harold's Pilgrimage, Cantos I & II*" (1812).
4. "*The Giaour*" (1813).
5. "*The Bride of Abydos*" (1813).
6. "*The Corsair*" (1814).
7. "*Lara*", (1814).
8. "*Hebrew Melodies*" (1815).
9. "*The Siege of Corinth*" (1816).
10. "*Parisina*" (1816).
11. "*The Prisoner of Chillon*" (1816).
12. "*The Dream*" (1816).
13. "*Prometheus*" (1816).
14. "*Darkness*" (1816).
15. "*Manfred*" (1817).
16. "*The Lament of Tasso*" (1817).
17. "*Beppo*" (1818).
18. "*Childe Harold's Pilgrimage*" (1818).
19. "*Don Juan*" (1819–1824; incomplete on Byron's death in 1824).
20. "*Mazeppa*" (1819).
21. "*The Prophecy of Dante*" (1819).
22. "*Marino Faliero*" (1820).
23. "*Sardanapalus*" (1821).
24. "*The Two Foscari*" (1821).
25. "*Cain*" (1821).
26. "*The Vision of Judgment*" (1821).
27. "*Heaven and Earth*" (1821).
28. "*Werner*" (1822).

29. “The Island” (1823).

*I had a dream, which was not all a dream.
The bright sun was extinguished, and the stars
Did wander darkling in the eternal space,
Rayless, and pathless, and the icy earth
Swung blind and blackening in the moonless air;
Morn came and went – and came, and brought no day,
And men forgot their passions in the dread
Of this their desolation; and all hearts
Were chilled into a selfish prayer for light;
And they did live by watchfires – and the thrones,
The palaces of crowned kings – the huts,
The habitations of all things which dwell,
Were burnt for beacons; cities were consumed,
And men were gathered round their blazing homes
To look once more into each other’s face;
Happy were those which dwelt within the eye
Of the volcanoes, and their mountain-torch;
A fearful hope was all the world contained;
Forests were set on fire – but hour by hour
They fell and faded – and the crackling trunks
Extinguished with a crash – and all was black...*

(From *Darkness*, 1816)

John Keats
(1795–1821)



Despite his death at the age of 25, Keats is *one of the greatest English poets and a key figure in the Romantic movement. He has become the epitome of the young, beautiful, doomed poet.*

John Keats was born on 31 October 1795 in London. His father worked at a livery stable, but died in 1804. His mother remarried, but died of tuberculosis in 1810.

Keats was educated at a school in Enfield. When he left at 16, he was apprenticed to a surgeon. He wrote his first poems in 1814. In 1816, he abandoned medicine to concentrate on poetry. His first volume of poetry was published the following year.

In 1818, Keats nursed his brother Tom through the final stages of tuberculosis, the disease that had killed their mother. Tom died in December and Keats moved to his

friend Charles Brown's house in Hampstead. There he met and fell deeply in love with a neighbour, the 18-year old Fanny Brawne.

This was the beginning of Keats' most creative period. He wrote, among others, "*The Eve of St Agnes*", "*La Belle Dame Sans Merci*", "*Ode to a Nightingale*" and "*To Autumn*". The group of five odes, which include "*Ode to a Nightingale*", are ranked among the greatest short poems in the English language.

From September 1819, Keats produced little more poetry. His financial difficulties were now severe. He became engaged to Fanny Brawne, but with no money there was little prospect of them marrying.

Early in 1820, Keats began to display symptoms of tuberculosis. His second volume of poetry was published in July, but he was by now very ill. In September, Keats and his friend Joseph Severn left for the warmer weather of Italy, in the hope that this would improve Keats' health. When they reached Rome, Keats was confined to bed. Severn nursed him devotedly, but Keats died in Rome on 23 February 1821. He was buried in the Protestant Cemetery in Rome.

Notable works

1. *Poems* (1817).
2. *Endymion: A Poetic Romance* – "*A thing of beauty is a joy for ever*" (1818).
3. *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* (1820).

*My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thy happiness, -
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.
O for a draught of vintage! that hath been
Cooled a long age in the deep-delved earth,
Tasting of Flora and the country-green,
Dance, and Provencal song, and sunburnt mirth.
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim...*

(From *Ode to a Nightingale*)

William Hazlitt (1778–1830)



William Hazlitt, the son of an Irish Unitarian clergyman, was born in Maidstone, Kent, on 10th April, 1778. His father was a friend of Joseph Priestley and Richard Price. As a result of supporting the American Revolution, Rev. Hazlitt and his family were forced to leave Kent and live in Ireland.

The family returned to England in 1787 and settled at Wem in Shropshire. At the age of fifteen William was sent to be trained for the ministry at New Unitarian College at Hackney in London. The college had been founded by Joseph Priestley and had a reputation for producing freethinkers. In 1797 Hazlitt lost his desire to become a Unitarian minister and left the college. While in London Hazlitt became friends with a group of writers with radical political ideas. The group included Percy Bysshe Shelley, Samuel Taylor Coleridge, Charles Lamb, William Wordsworth, Thomas Barnes, Henry Brougham, Leigh Hunt, Robert Southey and Lord Byron. At first Hazlitt attempted to become a portrait painter but after a lack of success he turned to writing.

Charles Lamb introduced Hazlitt to William Godwin and other important literary figures in London. In 1805 Joseph Johnson published Hazlitt's first book, *"An Essay on the Principles of Human Action"*. The following year Hazlitt published *"Free Thoughts on Public Affairs"*, an attack on William Pitt and his government's foreign policy. Hazlitt opposed England's war with France and its consequent heavy taxation. This was followed by a series of articles and pamphlets on political corruption and the need to reform the voting system.

Hazlitt began writing for "The Times" and in 1808 married the editor's sister, Sarah Stoddart. His friend, Thomas Barnes, was the newspaper's parliamentary reporter. Later, Barnes was to become the editor of the newspaper. In 1810 he published the *"New and Improved Grammar of the English Language"*.

In 1813 Hazlitt was employed as the parliamentary reporter for the "Morning Chronicle", the country's leading "Whig" newspaper. However, in his articles, Hazlitt criticized all political parties. Hazlitt also contributed to "The Examiner", a radical journal edited by Leigh Hunt. Later, Hazlitt wrote for the "Edinburgh Review", the "Yellow Dwarf" and the "London Magazine". In these journals Hazlitt produced a series of essays on art, drama, literature and politics. During this period he established himself as England's leading expert on the writings of William Shakespeare.

Hazlitt wrote several books on literature including *"Characters of Shakespeare"* (1817), *"A View of the English Stage"* (1818), *"English Poets"* (1818) and *"English Comic Writers"* (1819). In these books he urged the artist to be aware of his social and political responsibilities. Hazlitt continued to write about politics and his most important books on this subject are *"Political Essays with Sketches of Public Characters"* (1819). In the book Hazlitt explains how the admiration of power turns many writers into "intellectual pimps and hirelings of the press."

Hazlitt's marriage to Sarah ended in 1823 as a result of an affair with a maid, Sarah Walker. Hazlitt wrote an account of this relationship in his book "*Liber Amoris*". In 1824 Hazlitt married Isabella Bridgewater but this relationship only lasted a year.

In the "*The Spirit of the Age: Contemporary Portraits*" (1825) Hazlitt provides a series of contemporary portraits including Samuel Taylor Coleridge, William Wordsworth, Robert Southey, William Cobbett, William Godwin and William Wilberforce. This was followed by "*The Plain Speaker*" (1826) and "*Life of Napoleon*" (4 volumes, 1828–1830).

He declared, "I have loitered my life away, reading books, looking at pictures, hearing, thinking, writing what pleased me best." William Hazlitt died in poverty of stomach cancer on 18th September 1830, his last words being, "I have had a happy life."

Notable works

1. "*An Essay on the Principles of Human Action*" (1805).
2. "*The Round Table*" (1817).
3. "*Characters of Shakespeare's Plays*" (1817).
4. "*Lectures on the English Poets*" (1818).
5. "*English Comic Writers*" (1819).
6. "*The Dramatic Literature of the Age of Elizabeth*" (1820).
7. "*Liber Amoris*" (1823).
8. "*Notes of a Journey Through France and Italy*" (1825).
9. "*Life of Napoleon*" (1826).

Quotes

- *Look up, laugh loud, talk big, keep the color in your cheek and the fire in your eye, adorn your person, maintain your health, your beauty and your animal spirits.*
- *If you think you can win, you can win. Faith is necessary to victory.*
- *To be happy, we must be true to nature, and carry our age along with us.*
- *Our repugnance to death increases in proportion to our consciousness of having lived in vain.*
- *Life is the art of being well received.*
- *Anyone who has passed through the regular gradations of a classical education, and is not made a fool by it, may consider himself as having had a very narrow escape.*

Charles Lamb (1774–1834)



English poet and essayist wrote “*Essays of Elia*” (1823) and “*The Last Essays of Elia*” (1833) which include such titles as “*The Two Races of Men*”, “*Mrs. Battle's Opinions on Whist*”, “*My First Play*”, “*Sanity of True Genius*”, “*Confessions of a Drunkard*”, and “*A Bachelor's Complaint of the Behaviour of Married People*”.

He is best known for his *Essays of Elia* and for the children's book *Tales from Shakespeare*, which he produced with his sister, Mary Lamb (1764–1847). Lamb has been referred to by E.V. Lucas, his principal biographer, as “the most lovable figure in English literature”.

Lamb was admired by many for his literary efforts but received little recognition during his lifetime. He went through periods of self-doubt and dismissal of all things literary when his work was not well-received publicly. However, he has left an extensive legacy of essays, stories, plays, poetry, and letters rife with his particular style of intimacy, wit and touching humour deeply inspired by a remarkable insight into the people and the world around him. He wrote many works for children in prose and verse, as well as critical works on Elizabethan drama of such authors as Christopher Marlowe, Cyril Tourneur, William Shakespeare, and George Peele.

Charles Lamb was born on 10 February 1774 at the Inner Temple of London England's Royal Courts of Justice where his father John Lamb worked as a clerk for Samuel Salt. Charles had an older brother John but he does not figure largely in his writings. However, he and his sister Mary (1764–1847) would be very close all their lives. They both suffered from periods of mental illness; during one such episode of temporary insanity in 1796, Mary killed their mother, Elizabeth née Field. It was by the efforts of Charles and his becoming her official guardian that she was released from the asylum. When she was well and at home with her brother Mary was a vibrant and creative woman who collaborated with her brother on many works including *Tales from Shakespeare* (1807). She also had some of her own poems published in *Mrs Leicester's School* (1809).

Despite Lamb's bouts of melancholia and alcoholism, both he and his sister enjoyed an active and rich social life. Their London quarters became a kind of weekly salon for many of the most outstanding theatrical and literary figures of the day. Charles Lamb, having been to school with Samuel Coleridge, counted Coleridge as perhaps his closest, and certainly his oldest, friend. On his deathbed, Coleridge had a mourning ring sent to Lamb and his sister. Fortuitously, Lamb's first publication was in 1796, when four sonnets by “Mr. Charles Lamb of the India House” appeared in Coleridge's *Poems on Various Subjects*. In 1797 he contributed additional blank verse to the second edition, and met the Wordsworths, William and Dorothy, on his short summer holiday with Coleridge at Nether Stowey, thereby also striking up a lifelong friendship with William. In London, Lamb became familiar with a group of young writers who

favoured political reform, including Percy Bysshe Shelley, William Hazlitt, and Leigh Hunt.

Lamb continued to clerk for the East India Company and doubled as a writer in various genres, his tragedy, *John Woodvil*, being published in 1802. In the same year, *Tales from Shakespeare* (Charles handled the tragedies; his sister Mary, the comedies) was published, and became a best seller for William Godwin's "Children's Library."

In 1819, at age 44, Lamb, who, because of family commitments, had never married, fell in love with an actress, Fanny Kelly, of Covent Garden, and proposed marriage. She refused him, and he died a bachelor. His collected essays, under the title *Essays of Elia*, were published in 1823 ("Elia" being the pen name Lamb used as a contributor to the *London Magazine*). A further collection was published ten years or so later, shortly before Lamb's death. He died of a streptococcal infection, erysipelas, contracted from a minor graze on his face sustained after slipping in the street, on 27 December 1834, just a few months after Coleridge, at the age of 59. He now rests in the All Saint's Churchyard in Edmonton, his beloved sister Mary who was ten years his senior, survived him for more than a dozen years and was buried beside him.

Notable works

1. "*Blank Verse*", poetry (1798).
2. "*A Tale of Rosamund Gray, and old blind Margaret*" (1798).
3. "*John Woodvil*", poetic drama (1802).
4. "*Tales from Shakespeare*" (1807).
5. "*The Adventures of Ulysses*" (1808).
6. "*Specimens of English Dramatic poets who lived about the time of Shakespeare*" (1808).
7. "*On the Tragedies of Shakespeare*" (1811).
8. "*Witches and Other Night Fears*" (1821).
9. "*The Pawnbroker's Daughter*" (1825).
10. "*Elia*" (1867).
11. "*Essays of Elia*" (1823).
12. "*The Last Essays of Elia*" (1833).

Leisure

*They talk of time, and of time's galling yoke,
That like a millstone on man's mind doth press,
Which only works and business can redress:
Of divine Leisure such foul lies are spoke,
Wounding her fair gifts with calumnious stroke.*

*But might I, fed with silent meditation,
Assoiled live from that fiend Occupation –
Improbable Labor, which my spirits hath broke –*

*I'd drink of time's rich cup, and never surfeit:
Fling in more days than went to make the gem
That crown'd white top of Methusalem:
Yea on my weak neck take, and never forfeit,
Like Atlas bearing up the dainty sky,
The heaven-sweet burthen of eternity.*

Jane Austen (1775–1817)



Austen was born on 16 December 1775 at Steventon rectory. Austen's immediate family was large: six brothers and one sister, Cassandra, who, like Jane, died unmarried. Cassandra was Austen's closest friend and confidante throughout her life. In 1783, according to family tradition, Jane and Cassandra were sent to Oxford. Both girls caught typhus and Jane nearly died. She was subsequently educated at home, until leaving for boarding school with Cassandra. By December 1786, Jane and Cassandra had returned home because the Austens could not afford to send both of their daughters to school. Austen acquired the remainder of her education by reading books, guided by her father and her brothers. George Austen gave his daughters an access to his large and varied library. After returning from school in 1786, Austen never again lived anywhere beyond the bounds of her immediate family environment.

When Austen was twenty, she made the acquaintance of Tom Lefroy, a neighbours' nephew. They spent considerable time together. But the Lefroy family intervened and sent him away from Steventon. Marriage was impractical, as neither had any money. If Tom Lefroy later visited Hampshire, he was carefully kept away from the Austens, and Jane Austen never saw him again.

In December 1800, Mr Austen unexpectedly announced his decision to leave Steventon, and move the family to Bath. While retirement and travel were good for the elder Austens, Jane Austen was shocked to be told she was moving from the only home she had ever known. An indication of Austen's state of mind is her lack of productivity as a writer during the time she lived at Bath.

In December 1802, Austen received her only proposal of marriage. She and her sister visited old friends who lived near Basingstoke. Their younger brother, Harris Bigg-Wither, had recently finished his education at Oxford and was also at home. He proposed and Austen accepted. Harris was a large, plain-looking man who spoke little, stuttered when he did speak, was aggressive in conversation, and almost completely tactless. However, the marriage offered many practical advantages to Austen and her family. She could provide her parents a comfortable old age, give Cassandra a permanent home and, perhaps, assist her brothers in their careers. However by the next morning, Austen realized she had made a mistake and withdrew her acceptance.

After Mr Austen's death Jane, Cassandra, and their mother were left in an uncertain financial situation. For the next four years they lived part of the time in rented quarters in Bath and then, beginning in 1806, in Southampton, where they shared a house with Frank Austen and his new wife. A large part of this time they spent visiting various branches of the family.

Around early 1809, Austen's brother Edward offered his mother and sisters a more settled life – the use of a large cottage in Chawton village that was part of Edward's nearby estate, Chawton House. In Chawton, life was quieter than it had been since the family's move to Bath in 1800. The Austens did not socialise with the neighbouring gentry and entertained only when family visited. Austen wrote almost daily, but privately, and seems to have been relieved of some household responsibilities to give her more opportunity to write. In this setting, she was able to be productive as a writer once more.

An illustration from Jane Austen's last novel Persuasion



During her time at Chawton, Jane Austen successfully published four novels, which were generally well-received. Through her brother Henry, the publisher Thomas Egerton agreed to publish *Sense and Sensibility*, which appeared in October 1811. Reviews were favourable and the novel became fashionable among opinion-makers; the edition sold out by mid-1813. Austen's earnings from *Sense and Sensibility* provided her with some financial and psychological independence. In mid-1815, Austen moved her work from Egerton to John Murray, a better known London publisher, who published *Emma* and a second edition of *Mansfield Park*. These were the last of Austen's novels to be published during her lifetime.

Early in 1816, Jane Austen began to feel unwell. However she continued to work and participate in the usual round of family activities. She made light of her condition to others, describing it as "Bile" and rheumatism, but as her disease progressed she experienced increasing difficulty walking or finding the energy for other activities. By mid-April, Austen was confined to her bed. In May, Jane and Cassandra's brother Henry escorted the two of them to Winchester for medical treatment. Austen died in Winchester on 18 July 1817, at the age of 41. One contributing factor or cause of her death might be Brill-Zinsser disease, a recurrent form of typhus, which she had as a child.

Posthumous publications were "*Persuasion*" (1817) and "*Northanger Abbey*", a satirisation of Ann Radcliffe's Gothic novels like "*The Mysteries of Udolpho*" (1794). Although Austen had many critics, among them Charlotte Bronte, Mark Twain and Lionel Trilling, she also had many admirers during her life and since, including the

Prince Regent, Andrew Lang, Samuel Taylor Coleridge, Virginia Woolf, and Sir Walter Scott who wrote:

“That young lady has a talent for describing the involvements of feelings and characters of ordinary life which is to me the most wonderful I ever met with.”

Notable works

Novels

1. *“Sense and Sensibility”* (1811).
2. *“Pride and Prejudice”* (1813).
3. *“Mansfield Park”* (1814).
4. *“Emma”* (1815).
5. *“Northanger Abbey”* (1818, posthumous).
6. *“Persuasion”* (1818, posthumous).
7. *“Lady Susan”* (1794, 1805) short epistolary novel.
8. *“The Watsons”* (1804).
9. *“Sanditon”* (1817).
10. *“Sir Charles Grandison”* (adapted play) (1793, 1800).
11. *“Plan of a Novel”* (1815).

“Juvenilia” 1787–1793.

“Juvenilia – Volume the First”

1. *“Frederic & Elfrida”* a novel.
2. *“Jack & Alice”* a comic novella.
3. *“Edgar & Emma”* a comic juvenilia.
4. *“Henry and Eliza”* a novel.
5. *“The Adventures of Mr. Harley”* a short tale.
6. *“Sir William Mountague”* a comic tale.
7. *“Memoirs of Mr. Clifford”* an unfinished tale.
8. *“The Beautifull Cassandra”* a short novel.
9. *“Amelia Webster”* a comic tale.
10. *“The Visit”* a short play.
11. *“The Mystery”* a short comic play.
12. *“The Three Sisters”* a short epistolary novel.
13. *“A Beautiful Description”*.
14. *“The Generous Curate”*.
15. *“Ode to Pity”*.

“Juvenilia – Volume the Second”

1. *“Love and Freindship”* a satirical novel in letters.
2. *“Lesley Castle”* an epistolary story.
3. *“The History of England”*.
4. *“A Collection of Letters”*.
5. *“The Female Philosopher”*.
6. *“The First Act of a Comedy”*.
7. *“A Letter from a Young Lady”*.

8. *"A Tour through Wale"*.

9. *"A Tale"*.

"Juvenilia – Volume the Third"

1. *"Evelyn"*.

2. *"Catharine, or the Bower"* a story.

Quotes

- *I do not want people to be agreeable, as it saves me the trouble of liking them.*
- *Where so many hours have been spent in convincing myself that I am right, is there not some reason to fear I may be wrong?*
- *One half of the world cannot understand the pleasures of the other.*
- *Silly things do cease to be silly if they are done by sensible people in an impudent way.*
- *We have all a better guide in ourselves, if we would attend to it, than any other person can be.*
- *It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.*

**Sir Walter Scott
(1771–1832)**



The world-renowned Romantic novelist, poet, editor, translator, biographer, and critic Walter Scott was born on August 15, 1771 in College Wynd, Edinburgh. He was the ninth child of Walter Scott, Writer to the Signet, and Anne Rutherford, but five of his siblings had already died in infancy, and a sixth, Barbara, was to die when he was five months old.

When Scott was 18 month he contracted polio, and at the age of 2 he was sent to Sandyknowe Farm to his grandparents' to improve his health. There he was taught to read by his aunt Jenny, and learned from her the speech patterns and many of the tales and legends that characterized much of his work. His grandmother too would entertain him with tales of Border warfare between the Scots and the English and stories of his own family's struggles during the civil and religious turmoil of XVIIth and XVIIIth-century Scotland. Two times Scott together with his Aunt went to take spa treatment for his leg, however, it didn't help and he remained lame through all his life.

From 1779 Scott attended Royal Edinburgh High School and Kelso Grammar School during stays with his grandparents. There he met James and John Ballantyne who later became his business partners and printed his books. Scott forced himself to

walk up to thirty miles a day as he lovingly explored the Borders, where he would listen avidly to the traditional songs and legends of the peasantry.

He studied at Edinburgh University arts and law and was apprenticed to his father in 1786. In 1792 he was called to the Scottish bar as an advocate with an annual salary of £250, but poured his energies into a study of Scottish verse inspired by his reading of Archbishop Thomas Percy's collection of folk ballads in "*Reliques of Ancient English Poetry*", and by his study of contemporary French, Italian, and German Romantic verse. His first works, published anonymously, were translations of Bürger's "*Leonore*" and "*Der Wilde Jäger*" (1796), which he followed with a translation in 1799 of Goethe's "*Goetz von Berlichingen*".

Unable to consider a military career, Scott enlisted as a volunteer in the 1st Lothian and Border yeomanry. After an unsuccessful love affair with Williamina Belsches of Fettercairn, who married Scott's friend, in 1797 Scott married French émigré Margaret Charlotte Charpentier of Lyon who gave birth to 5 children. In 1799 Scott was appointed Sheriff-Depute of Selkirkshire. In his early married days Scott had a decent living from his earnings at the law, his salary as Sheriff-Depute, his wife's income, some revenue from his writing, and his share of his father's rather meager estate.

In 1802–1803 Scott's first major work, "*Minstrelsy Of The Scottish Border*" appeared. As a poet Scott rose into fame with the publication of "*The Lay Of The Last Minstrel*" (1805) about an old border country legend. It became a huge success and made him the most popular author of the day.

In 1806 Scott became clerk to the Court of Session in Edinburgh. To increase his income he started a printing and publishing business with his friend James Ballantyne.

In 1813 Scott was offered the position of Poet Laureate. He declined, and the position went to Robert Southey.

In the 1810s Scott published several novels. After that many great works followed, including such works as "*Waverley*" (1814), dealing with the rebellion of 1745, which attempted to restore a Scottish family to the British throne. Scott continued with "*Guy Mannering*" (1815) and "*Tales Of My Landlord*" (1816). "*Rob Roy*" (1817) a portrait of one of Scotland's greatest heroes, sold out its edition of 10 000 copies in two weeks.

In 1820 Scott was created a baronet. A few years later he founded the Bannatyne Club, which published old Scottish documents. In 1825 and 1826, a banking crisis swept through the cities of London and Edinburgh. The Ballantyne printing business, in which he was heavily invested, crashed, and Scott accepted all debts and tried to pay them off with his writings. Scott visited France in 1826 to collect material for his "*Life Of Napoleon*", which was published in 9 volumes in 1827. His wife, Lady Scott, died in 1826, and the author himself had a stroke in 1830. Next year Scott sailed to Italy. After his return to England in 1832, on September 21, he died (under unexplained circumstances) at Abbotsford, the home he had designed and had built, near Melrose in the Scottish Borders. Though he died owing money, his novels continued to sell and the debts encumbering his estate were eventually discharged. His Waverley Novels paved

the way for the great popular novels of the Victorian age, influenced Pushkin and Tolstoy as well as George Eliot and Dickens.

Notable works

Poetry

1. *"An Apology for Tales of Terror"* (1799).
2. *"Minstrelsy of the Scottish Border"* (1802–1803).
3. *"The Lay of the Last Minstrel"* (1805).
4. *"Marmion"* (1808).
5. *"The Lady of the Lake"* (1810).
6. *"The Vision of Don Roderick"* (1811).
7. *"Rokeby"* (1813).
8. *"The Bridal of Triermain"* (1813).
9. *"The Lord of the Isles"* (1815).
10. *"The Field of Waterloo"* (1815).
11. *"Harold the Dauntless"* (1817).

Fiction

12. *"Waverley"* (1814).
13. *"Guy Mannering"* (1815).
14. *"The Antiquary"* (1816).
15. *"The Black Dwarf"* (Tales of My Landlord, First Series) (1816).
16. *"The Tale of Old Mortality"* (Tales of My Landlord, First Series) (1816).
17. *"Rob Roy"* (1817).
18. *"The Heart of Midlothian"* (Tales of My Landlord, Second Series) (1818).
19. *"The Bride of Lammermoor"* (Tales of My Landlord, Third Series) (1819).
20. *"A Legend of Montrose"* (Tales of My Landlord, Third Series) (1819).
21. *"Ivanhoe"* (1819).
22. *"The Monastery"* (1820).
23. *"The Abbot"* (1820).
24. *"Kenilworth"* (1821).
25. *"The Pirate"* (1821).
26. *"The Fortunes of Nigel"* (1822).
27. *"Peveril of the Peak"* (1823).
28. *"Quentin Durward"* (1823).
29. *"Saint Ronan's Well"* (1823).
30. *"Redgauntlet"* (1824).
31. *"The Betrothed"* (Tales of the Crusaders) (1825).
32. *"The Talisman"* (Tales of the Crusaders) (1825).
33. *"Woodstock"* (1826).
34. *"Chronicles of the Canongate"*, First Series (1827).
35. *"The Fair Maid of Perth"* (Chronicles of the Canongate, Second Series) (1828).
36. *"Anne of Geierstein"* (1829).
37. *"Count Robert of Paris"* (Tales of My Landlord, Fourth Series) (1831).

38. “*Castle Dangerous*” (Tales of My Landlord, Fourth Series) (1831).

Miscellaneous Prose

39. “*Paul’s Letters to His Kinsfolk*” (1816).
40. “*Letters of Malachi Malagrowth*” (1826).
41. “*The Life of Napoleon Buonaparte*” (1827–1828).
42. “*Tales of a Grandfather*” (1828–1831).
43. “*Letters on Demonology and Witchcraft*” (1830).

A Serenade

*Ah! County Guy, the hour is nigh
The sun has left the lea,
The orange-flower perfumes the bower,
The breeze is on the sea.
The lark, his lay who trill’d all day,
Sits hush’d his partner nigh;
Breeze, bird, and flower confess the hour,
But where is County Guy?*

*The village maid steals through the shade
Her shepherd’s suit to hear;
To Beauty shy, by lattice high,
Sings high-born Cavalier.
The star of Love, all stars above,
Now reigns o’er earth and sky,
And high and low the influence know –
But where is County Guy?*

Questions for Self-Study and Seminars

1. What is meant by the term “romanticism?” What are its chief characteristics? How does it differ from classicism? Can you explain the prevalence of melancholy in romanticism? Why is this period of Romanticism called the Age of Revolution? Give some reasons for the influence of the French Revolution on English literature, and illustrate from poems or essays which you have read.

2. What are the chief works of Gray? Can you explain the continued popularity of his “Elegy”? What romantic elements are found in his poetry? Describe Cowper’s *The Task*. How does it show the romantic spirit? In what respect did Percy’s works influence the romantic movement?

3. Tell the story of Burns’s life. What is the general character of his poetry? Why is he called the poet of common men? What subjects does he choose for his poetry? Can you explain the secret of Burns’s great popularity? What are the characteristics of Blake’s poetry? Can you explain why Blake, though the greatest poetic genius of the age, is so little appreciated?

4. What two opposing tendencies are illustrated in the novels of Scott and Jane Austen? in the poetry of Byron and Wordsworth? Tell briefly the story of Wordsworth's life, and name some of his best poems. Why do the Lyrical Ballads mark an important literary epoch? Quote from Wordsworth's poems to show his belief that nature is conscious; to show the influence of nature on man; to show his interest in children; his sensitiveness to sounds; to illustrate the chastening influence of sorrow.

5. Why is Byron called the revolutionary poet? What is the general character of his work? In what kind of poetry does he excel? Describe the typical Byronic hero. Can you explain his great popularity at first, and his subsequent loss of influence?

6. What are the general characteristics of Coleridge's life? What explains the profound sympathy for humanity that is reflected in his poems? For what, beside his poems, is he remarkable?

7. Tell the story of Scott's life, and name his chief poems and novels. Why was he called "the wizard of the North"? What is the general character of his poetry? In what sense is he the creator of the historical novel?

8. What are the chief characteristics of Shelley's poetry? What poems show the influence of the French Revolution? What kinds of scenes does Shelley like best to describe? What is the essence of Keats's poetical creed, what are the remarkable elements in his life and work? What are the chief subjects of his verse? Can you explain why his work has been called literary poetry?

9. Tell briefly the story of Lamb's life and name his principal works. Why is he called the most human of essayists? His friends called him "the last of the Elizabethans." Why? What is the general character of the Essays of Elia?

10. How does Jane Austen show a reaction from Romanticism? What important work did she do for the novel? To what kind of fiction was her work opposed? In what does the charm of her novels consist?

IX. VICTORIAN LITERATURE (1832–1901)

Victoria Queen, 1837–1901. Early Victorian Literature: Dickens, 1812–1870. Thackeray, 1811–1863. Bronte sisters.

Later Victorian Literature: Tennyson, 1809–1892. Matthew Arnold. Browning, 1812–1889. Kipling, 1865 – George Eliot, 1819 – Meredith, 1828–1910 Trollope, 1815–1882 Thomas Hardy, 1840 – Stevenson, 1850–1894 Wilde, Shaw.

The Victorian period had melancholy and mourning as its corner stones where poetry is concerned. The major poets of the Victorian era are Alfred, Lord Tennyson (1809–1892) and Robert Browning (1812–1889). Tennyson makes extensive use of classical myth and Arthurian legend, and has been praised for the beautiful and musical qualities of his writing. Browning's chief interest is in people; he uses blank verse in writing dramatic monologues in which the speaker achieves a kind of self-portraiture: his subjects are both historical individuals. Other Victorian poets of note include Browning's wife, Elizabeth Barrett Browning (1806–1861).

The rise of the popular novel. In the XIXth century, adult literacy increases markedly: attempts to provide education by the state, and self-help schemes are partly the cause and partly the result of the popularity of the novel. Publication in instalments means that works are affordable for people of modest means. The change in the reading public is reflected in a change in the subjects of novels: the high bourgeois world of Austen gives way to an interest in characters of humble origins. The great novelists write works which in some ways transcend their own period, but which in detail very much explore the preoccupations of their time.

Dickens and the Brontës. Certainly the greatest English novelist of the XIXth century, and possibly of all time, is Charles Dickens (1812–1870). The complexity of his best work, the variety of tone, the use of irony and caricature create surface problems for the modern reader, who may not readily persist in reading. Charlotte Brontë (1816–1855) and her sisters Emily (1818–1848) and Anne (1820–1849) are understandably linked together, but their work differs greatly. Charlotte is notable for several good novels, among which her masterpiece is *Jane Eyre*, in which we see the heroine, after much adversity, achieve happiness on her own terms. Emily Brontë's *Wüthering Heights* is a strange work, which enjoys almost cult status. Its concerns are more romantic, less contemporary than those of *Jane Eyre* but its themes of obsessive love and self-destructive passion have proved popular with the XXth century reader.

After the middle of the century, the novel, as a form, becomes firmly-established: the best novelists achieved serious critical acclaim while reaching a wide public, notable authors being William Makepeace Thackeray (1811–1863), George Eliot (Mary Ann Evans; 1819–1880) and Thomas Hardy (1840–1928). Among the best novels are Thackeray's *Vanity Fair*, Eliot's *The Mill on the Floss*, *Adam Bede* and *Middlemarch*, and Hardy's *The Mayor of Casterbridge*, *The Return of the Native*, *Tess of the d'Urbervilles* and *Jude the Obscure*.

Charles Dickens (1812–1870)



Charles Dickens was one of the most influential and greatest novelists / writers ever born during the Victorian era. He was born on 7 February 1812 in Land port, Hampshire to John and Elizabeth Dickens. Charles was second of the eight children.

Charles's family moved to London In 1814, when he was just two years. Further after two years in 1816, the Dickens family settled at Kingdom of Kent where he spent early years of his childhood. His parents taught him reading and writing and also helped in development of his intellectual capabilities. From early age of his childhood, he was interested in reading books and had his own small collection of books in his room. He read books of Daniel Defoe, Tobias Smollet, and Miguel de Cervantes etc.

Charles attended a school at Clover Lane, Chatham for about two years after which his family moved to Camden Town. He was admitted to a new school at Camden Town, which had its own strict rules and regulations. Near 1822–1823, economical condition of his family worsened and he was forced to discontinue his schooling. He was sent to earn money in a blacking warehouse, Hungerford Market, London for about two year. His family was kept in Marshalea debtor's prison. During the last two years of labor, he faced humiliation, evil social treatment, and other poor social condition etc. that incited him against the situation he was living in.

Further in 1824, Charles studied at Wellington House Academy, London for next two years and in 1827, he attended Mr. Dawson's School. During the period from 1827 to 1828, he worked as an office boy at a Law Office. During this time, he never gave up his interest of reading, and always managed to get some time out for reading after work. From 1830, he worked as a shorthand reporter at Doctor's Commons. Being a reporter at 19, he became a perfectionist and was known for his accurate reports. He became parliamentary reporter and worked for True Son, next he worked for Mirror of Parliament, a magazine and a chronicle.



An illustration by Phiz from Charles Dickens' *Pickwick Papers*

While working as reporter he wrote short stories, essays and drew sketches. His comic character Mr. Pickwick appeared in papers and became very popular, bringing Charles a very high reputation in 1836, in the same year, he was married to Catherine who was a daughter of George Hogarth.

From 1837 till 1841, Charles took on writing novels, but his novels were published in small parts instead of whole of a novel at a time. He wrote novels like *Oliver Twist*, *Nicholas Nickelby* and *Old Curiosity Shop*. From 1841 to 1860, he wrote few more novels, which were very much based on his personal experience. *David Copperfield*, *Bleak House*, and *A Tale of Two Cities* *Great Expectations* are among his famous work during that period. He also took part in protests and campaigns against social injustice, hypocrisy in the society and wrote stories, pamphlets and plays in that context. Till 1868, he traveled to many places and gave lectures in US and England. While doing all this, he continued his work and wrote numerous novels, books and plays. His work includes fiction, mystery, satirical writing on the social condition etc.

Charles died on June 9, 1870 at Gadshill Place, near Rochester, Kent where he lived for about 10 years.

Notable works

Novels

1. "*The Pickwick Papers*" (1836–1837).
2. "*Oliver Twist*" (1837–1839).
3. "*The Life and Adventures of Nicholas Nickleby*" (1838–1839).
4. "*The Old Curiosity Shop*" (1840–1841).
5. "*Barnaby Rudge*" (1841).
6. "*Martin Chuzzlewit*" (1843–1844).

The Christmas Books

7. "*A Christmas Carol*" (1843).
8. "*The Chimes*" (1844).
9. "*The Cricket on the Hearth*" (1845).
10. "*The Battle of Life*" (1846).
11. "*The Haunted Man*" (1848).
12. "*Dombey and Son*" (1846–1848).
13. "*David Copperfield*" (1849–1850).
14. "*Bleak House*" (1852–1853).
15. "*Hard Times*" (1854).
16. "*Little Dorrit*" (1855–1857).
17. "*A Tale of Two Cities*" (1859).
18. "*Great Expectations*" (1860–1861).
19. "*Our Mutual Friend*" (1864–1865).
20. "*The Mystery of Edwin Drood*" (unfinished) (1870).

Short Stories

1. "*A Child's Dream of a Star*" (1850).
2. "*Captain Murderer*".

The Christmas stories

3. "*A Christmas Tree*" (1850).
4. "*What Christmas is, as We Grow Older*" (1851).
5. "*The Poor Relation's Story*" (1852).
6. "*The Child's Story*" (1852).
7. "*The Schoolboy's Story*" (1853).
8. "*Nobody's Story*" (1853).
9. "*The Seven Poor Travellers*" (1854).
10. "*The Holly-tree Inn*" (1855).
11. "*The Wreck of the Golden Mary*" (1856).
12. "*The Perils of Certain English Prisoners*" (1857).
13. "*Going into Society*" (1858).
14. "*The Haunted House*" (1859).
15. "*A Message from the Sea*" (1860).
16. "*Tom Tiddler's Ground*" (1861).
17. "*Somebody's Luggage*" (1862).
18. "*Mrs Lirriper's Lodgings*" (1863).

19. *"Mrs Lirriper's Legacy"* (1864).
20. *"Doctor Marigold's Prescriptions"* (1865).
21. *"Mugby Junction"* (1866).
22. *"No Thoroughfare"* (1867).
23. *"The Signal-Man"* (1866).
24. *"The Long Voyage"* (1853).
25. *"A House to Let"* (1858).

Other Books

26. *"Sketches by Boz"* (1836).
27. *"Master Humphrey's Clock"* (1840–1841).
28. *"American Notes"* (1842).
29. *"Pictures from Italy"* (1844–1845).
30. *"The Life of Our Lord"* (1846, published in 1934).
31. *"A Child's History of England"* (1851–1853).
32. *"The Uncommercial Traveller"* (1860–1869).

Quotes

- *Accidents will occur in the best regulated families.*
- *I do not know the American gentleman, god forgive me for putting two such words together.*
- *Minds, like bodies, will often fall into a pimpled, ill-conditioned state from mere excess of comfort.*
- *No one is useless in this world who lightens the burdens of another.*
- *Reflect on your present blessings, of which every man has many; not on your past misfortunes, of which all men have some.*
- *Subdue your appetites, my dears, and you've conquered human nature.*
- *Train up a fig tree in the way it should go, and when you are old sit under the shade of it.*

William Makepeace Thackeray (1811–1863)



William Makepeace Thackeray was a prolific novelist, poet, and essayist best known for his novel *Vanity Fair* (1848).

Like most English children, William was miserable at school. He wasn't good at sports, though he was fairly popular in spite of that, and suffered through two poor headmasters. He also had his nose broken during a boxing match with another student. While in school he developed two habits that were to stay with him all his life: sketching and reading novels. He later attended Cambridge, where he

lost a poetry contest to Alfred Tennyson, though several of William's satirical poems

were published around this time. William also met Edward FitzGerald who remained his best friend to the end of his life.

William never quite took a degree in anything. He started studying law, though he never actually got anywhere with it. He supported himself by selling sketches and working at a bill discounting firm. He'd fallen in with a bad crowd on the Continent, and he had some rather large gambling debts to pay off. After a brief flirtation with running his own newspaper, William was even more briefly an art student before falling in love with one Isabella Shawe. Since he needed enough money to marry on, William's mother and stepfather, mostly broke due to an economic collapse in India (where they'd left most of their money), scraped together all of the funds they could find and started a newspaper called the *Constitution*. William was appointed the paper's Paris correspondent at £450 per year. He'd also had a little book of satirical essays on the ballet published. After a few rocky patches, William and Isabella were married on 20 August 1836.

Their first child, Anne Isabella, was born in June of 1837. Her birth was rapidly followed by the collapse of the *Constitution*. The sketch market had pretty much dried up, so William began writing as many articles as humanly possible and sending them to any newspaper that would print them. This was a precarious sort of existence which would continue for most of the rest of his life. He was fortunate enough to get two popular series going in two different publications. His personal life, however, wasn't going so well. His second daughter died at less than a year old, and though a third daughter, Harriet Marian, was born in 1840 and thrived, Isabella did not. She fell victim to some sort of mental illness and after a few months was so suicidal and difficult to control that she was placed in a private institution. She remained in one institution or another for the rest of her life and outlived her husband by thirty years.

Over the next few years, he wrote *The History of Henry Esmond*, *The Newcombes*, and *Vanity Fair*, made two lecture tours of America, carried on a protracted (but probably innocent) flirtation with one Jane Brookfield, wife of an old school friend, and stood as an independent candidate in an Oxford by-election. Through all this, he was continually ill with recurrent kidney infections caused by a bout with syphilis in his youth, but he still managed to have an impressive house built and settle generous dowries on his daughters. In 1859, he and a friend named George Smith started an inexpensive monthly called the *Cornhill Magazine*, which set a first issue sales record at over 110,000 copies. William, besides editing, contributed a great series of essays called the *Roundabout Papers*.

In 1863, William, who felt his health was now seriously bad, travelled around visiting old haunts and friends to say goodbye. Sure enough, on Christmas Eve, 1863, he died of a cerebral effusion (a burst blood vessel). His funeral drew around 2,000 mourners, including Dickens. William's recently widowed mother continued to stay with his daughters and was a terrible burden on them until she died in 1864 and was buried next to William. Minnie, the younger daughter, married Leslie Stephen, had one daughter, and died suddenly at 35. Leslie, besides editing *Cornhill*, later remarried and had another daughter who became Virginia Woolf.

Notable works

1. *"The Yellowplush Papers"* (1837).
2. *"Catherine"* (1839–1840).
3. *"A Shabby Genteel Story"* (1840).
4. *"The Irish Sketchbook"* (1843).
5. *"The Luck of Barry Lyndon"* (1844), filmed as *Barry Lyndon* by Stanley Kubrick.
6. *"Notes of a Journey from Cornhill to Grand Cairo"* (1846).
7. *"The Book of Snobs"* (1848), which popularised that term.
8. *"Vanity Fair"* (1848).
9. *"Pendennis"* (1848–1850).
10. *"Rebecca and Rowena"* (1850), a parody sequel of *Ivanhoe*.
11. *"The Paris Sketchbook"* (1840), featuring Roger Bontemps.
12. *"Men's Wives"* (1852).
13. *"The History of Henry Esmond"* (1852).
14. *"The Newcomes"* (1855).
15. *"The Rose and the Ring"* (1855).
16. *"The Virginians"* (1857–1859).
17. *"Four Georges"* (1860–1861).
18. *"The Adventures of Philip"* (1862).
19. *"Roundabout Papers"* (1863).
20. *"Denis Duval"* (1864).
21. *"The Orphan of Pimlico"* (1876).
22. *"Stray Papers: Being Stories, Reviews, Verses, and Sketches"* (1821–1847).

Quotes

- *"Good humor may be said to be one of the very best articles of dress one can wear in society."*
- *"A woman may possess the wisdom and chastity of Minerva, and we give no heed to her, if she has a plain face. What folly will not a pair of bright eyes make pardonable? What dullness may not red lips and sweet accents render pleasant? And so, with their usual sense of justice, ladies argue that because a woman is handsome, therefore she is a fool. O ladies, ladies! There are some of you who are neither handsome nor wise."*
- *"All is vanity, nothing is fair."*
- *"Life is a mirror: if you frown at it, it frowns back; if you smile, it returns the greeting."*
- *"It is better to love wisely, no doubt: but to love foolishly is better than not to be able to love at all."*
- *"...the greatest tyrants over women are women."*

- “Always to be right, always to trample forward, and never to doubt, are not these the great qualities with which dullness takes the lead in the world?”

The Brontë Sisters



The three Brontë sisters, Charlotte (1816–1855), Emily (1818–1848) and Ann (1820–1849) were writers whose novels have become classics. They were the daughters of a poor Irish clergyman in the Church of England in Yorkshire, England.

Their mother died of cancer in 1821. Charlotte and Emily went to Clergy Daughters’ School at Cowan Bridge in Lancashire as well as their two elder sisters, Maria (born 1814) and Elizabeth (born 1815), who died of tuberculosis in June 1825.

Charlotte and her surviving siblings – Branwell, Emily, and Anne – started writing fiction early, each creating their own fictional kingdoms. These fictional worlds were the product of fertile imagination fed by reading, discussion, and a passion for literature. Far from suffering from the negative influences that never left them and which were reflected in the works of their later, more mature years, the Brontë children absorbed them with open arms. They developed their childhood imaginations through the collaborative writing of increasingly complex stories. The confrontation with the deaths first of their mother then of their two older sisters marked them profoundly and influenced their writing.

In 1831–1832 Charlotte went to Roe Head in Mirfield, returned there as a teacher from 1835 to 1838. In 1839 she took up a position as governess for the first time to a family in Yorkshire.

In 1842 Charlotte and Emily travelled to Brussels to enroll in a boarding school. In return for board and tuition, Charlotte taught English and Emily taught music. She returned to their town, Haworth in January 1844.

In 1846 Charlotte, Emily and Anne self-financed the publication of a joint collection of poetry under the assumed names of Currer, Ellis and Acton Bell. They published their *Poems* under masculine pseudonyms, following the custom of the times practised by female writers. Although only three copies of the collection of poetry were sold, the sisters continued writing for publication and began their first novels.

Charlotte’s first manuscript, *The Professor*, did not secure a publisher; she soon sent a second manuscript in August 1847, and *Jane Eyre: An Autobiography*, was published. Commercially it was an instant success, and initially received favourable reviews.

In 1848 Charlotte’s brother, Branwell, died of chronic bronchitis and marasmus exacerbated by heavy drinking. Emily became seriously ill shortly after Branwell’s funeral, and died of tuberculosis in December 1848. Anne died of the same disease in May 1849. Charlotte was unable to write at this time.

In 1853 Charlotte received a proposal of marriage from Arthur Bell Nicholls, her father's curate who had long been in love with her. She initially turned down his proposal, but by January 1854 accepted his proposal. The couple married in June. Charlotte became pregnant soon after the marriage but her health declined rapidly and she died with her unborn child on 31 March 1855, aged 38. Her death certificate gives the cause of death as phthisis (tuberculosis), but many biographers suggest she may have died from dehydration and malnourishment, caused by excessive vomiting from severe morning sickness. Charlotte was interred in the family vault in the Church of St Michael and All Angels at Haworth.

Notable works

"*Poems*" by Currer, Ellis, and Acton Bell (1846).

Charlotte Brontë.

"*Juvenilia*" (the works written at young age). This is presented, most importantly, by "The Young Men's Magazine", number 1–3 (August 1830). The journals were handwritten mini-books containing articles, stories, letters, and reviews, inspired by and following the model of Blackwood's Magazine and Fraser's Magazine.

Novels:

1. "*Jane Eyre*" (1847). The novel contains elements of social criticism, with a strong sense of morality at its core, but is nonetheless a novel considered by many ahead of its time given the individualistic character of Jane and the novel's exploration of classism, sexuality, religion, and proto-feminism.

2. "*Shirley*" (1849). The novel deals with the themes of industrial unrest and the role of women in society. Unlike *Jane Eyre*, which is written from the first-person perspective of the main character, *Shirley* is written in the third-person and lacks the emotional immediacy of *Jane Eyre*, and reviewers found it less shocking.

3. "*Villette*" (1853). Its main themes include isolation and the internal conflict brought about by societal repression of individual desire. Its main character, Lucy Snowe, travels abroad to teach in a boarding school in the fictional town of Villette, where she encounters a culture and religion different to her own, and where she falls in love with a man whom she cannot marry. Her experiences result in her having a breakdown, but eventually she achieves independence and fulfillment in running her own school.

4. "*The Professor*" (published posthumously in 1857). The book is the story of a young man, William Crimsworth, and is a first-person narrative from his perspective. It describes his maturation, his loves and his eventual career as a professor at an all-girls school. Its main themes are religion and nationalism.

5. "*Emma*", unfinished, but published in 1840 with an introduction from W. Thackeray. This brilliant fragment would doubtlessly have become a novel of similar scope to her previous ones.

Emily Brontë. Her major work is *Wuthering Heights*, written between October 1845 and June 1846 and published in July of the following year. It was not printed until

December 1847 under the pseudonym Ellis Bell. Although it received mixed reviews when it first came out, and was often condemned for its portrayal of amoral passion, the book subsequently became an English literary classic. In 1850, Charlotte edited and published *Wuthering Heights* as a stand-alone novel and under Emily's real name. Although a letter from her publisher indicates that Emily was finalizing a second novel, the manuscript has never been found.

Anne Brontë

1. “*Agnes Grey*” – a semi-autobiographical novel, first published in December 1847, and republished in 1850. The novel follows Agnes Grey, a governess, as she works in several bourgeois families. The themes are social instruction, oppression, empathy, and isolation.

2. “*The Tenant of Wildfell Hall*”. Published in 1848 under the pseudonym Acton Bell. It goes into the life of a woman who suffered from moral and physical decline of her abusive husband. Probably the most shocking of the Brontës’ novels, this novel had an instant phenomenal success but after Anne's death her sister Charlotte prevented its re-publication. Its themes are alcoholism, gender relations, marriage, motherhood, piety, and woman artist. It is mainly *considered to be one of the first sustained feminist novels*.

Quotes

- “*But he who dares not grasp the thorn // Should never crave the rose.*”
Anne Brontë
- “*Conventionality is not morality.*”
Charlotte Brontë
- “*Happiness quite unshared can scarcely be called happiness; it has no taste.*”
Charlotte Brontë
- “*But life is a battle: may we all be enabled to fight it well!*”
Charlotte Brontë, *The Letters of Charlotte Brontë*
- “*Life appears to me too short to be spent in nursing animosity or registering wrongs.*”
Charlotte Brontë, *Jane Eyre*
- “*Nature and Books belong to the eyes that see them.*”
Emily Brontë

*I die but when the grave shall press
The heart so long endeared to thee
When earthy cares no more distress
And earthy joys are nought to me.*

*Weep not, but think that I have past
Before thee o’er the sea of gloom.
Have anchored safe and rest at last
Where tears and mourning can not come.*

*'Tis I should weep to leave thee here
On that dark ocean sailing drear
With storms around and fears before
And no kind light to point the shore.*

*But long or short though life may be
'Tis nothing to eternity.
We part below to meet on high
Where blissful ages never die.*

(Emily Brontë)

Alfred Tennyson (1809–1892)



Alfred Tennyson was Poet Laureate of the United Kingdom during much of Queen Victoria's reign and remains one of the most popular British poets. He excelled at penning short lyrics, such as *"Break, Break, Break"*, *"The Charge of the Light Brigade"*, *"Tears, Idle Tears"* and *"Crossing the Bar"*. Much of his verse was based on classical mythological themes, such as *"Ulysses"*. Tennyson also wrote some notable blank verse including *"Idylls of the King"*, *"Ulysses"*, and *"Tithonus"*. During his career, Tennyson attempted drama, but his plays enjoyed little success.

A number of phrases from Tennyson's work have become commonplaces of the English language, including *"'Tis better to have loved and lost / Than never to have loved at all"*, *"Theirs not to reason why, / Theirs but to do and die"*, *"My strength is as the strength of ten, / Because my heart is pure"*, *"Knowledge comes, but Wisdom lingers"*, and *"The old order changeth, yielding place to new"*. He is the ninth most frequently quoted writer in The Oxford Dictionary of Quotations.

Alfred, Lord Tennyson was born on August 5, 1809 in Somersby, Lincolnshire. His father, George Clayton Tennyson, a clergyman and rector, suffered from depression and was notoriously absent-minded. Alfred began to write poetry at an early age in the style of Lord Byron. After spending four unhappy years in school he was tutored at home. Tennyson then studied at Trinity College, Cambridge, where he joined the literary club *"The Apostles"* and met Arthur Hallam, who became his closest friend. Tennyson published *"Poems, Chiefly Lyrical"*, in 1830, which included the popular *"Mariana"*.

His next book, *"Poems"* (1833), received unfavorable reviews, and Tennyson ceased to publish for nearly ten years. Hallam died suddenly on the same year in Vienna. It was a heavy blow to Tennyson. He began to write *"In Memoriam"*, an elegy for his lost friend – he work took seventeen years. *"The Lady of Shalott"*, *"The Lotus-*

eaters", "*Morte d'Arthur*" and "*Ulysses*" appeared in 1842 in the two-volume *Poems* and established his reputation as a writer.

After marrying Emily Sellwood, whom he had already met in 1836, the couple settled in Farringford, a house in Freshwater on the Isle of Wight in 1853. From there the family moved in 1869 to Aldworth, Surrey. During these later years he produced some of his best poems.

Among Tennyson's major poetic achievements is the elegy mourning the death of his friend Arthur Hallam, "*In Memoriam*" (1850). The patriotic poem "*Charge of the Light Brigade*", published in *Maud* (1855), is one of Tennyson's best known works, although at first "*Maud*" was found obscure or morbid by critics ranging from George Eliot to Gladstone. "*Enoch Arden*" (1864) was based on a true story of a sailor thought drowned at sea who returned home after several years to find that his wife had remarried. "*Idylls Of The King*" (1859–1885) dealt with the Arthurian theme.

In the 1870s Tennyson wrote several plays, among them the poetic dramas "*Queen Mary*" (1875) and "*Harold*" (1876). In 1884 he was created a baron.

Tennyson died at Aldworth on October 6, 1892 and was buried in the Poets' Corner in Westminster Abbey.

Tennyson used a wide range of subject matter, from medieval legends to classical myths and from domestic situations to observations of nature, as source material for his poetry. The influence of John Keats and other Romantic poets published before and during his childhood is evident from the richness of his imagery and descriptive writing. He also handled rhythm masterfully, and few poets have used such a variety of styles with such an exact understanding of metre. The insistent beat of *Break, Break, Break* emphasises the relentless sadness of the subject matter:

*Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.
O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!
And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!
Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.*

Notable works

1. *"Poems, Chiefly Lyrical"* (1830).
2. *"Lady Clara Vere de Vere"* (1832).
3. *"From Poems"* (1833).
4. *"The Lotos-Eaters"* (1834, 1842).
5. *"The Lady of Shalott"* (1832, 1842).
6. *"St. Simeon Stylites"* (1833).
7. *"Poems"* (1842).
8. *"The Two Voices"* (1834).
9. *"Ulysses"* (1833).
10. *"The Princess"* – a medley (1847).
11. *"In Memoriam A.H.H."* (1849).
12. *"Ring Out, Wild Bells"* (1850).
13. *"The Eagle"* (1851).
14. *"Maud"*, a monodrama (1855–1856).
15. *"The Charge of the Light Brigade"* (1854).
16. *"Enoch Arden and Other Poems"* (1862–1864).
17. *"Flower sn the Crannied Wall"* (1869).
18. *"The Window"* – song cycle with Arthur Sullivan (1871).
19. *"Harold"* (1876).
20. *"Idylls of the King"* (1833–1874).
21. *"Locksley Hall Sixty Years After"* (1886).
22. *"Crossing the Bar"* (1889).
23. *"The Foresters"*, a play with incidental music by Arthur Sullivan (1891).

Home they brought her warrior dead:

She nor swooned, nor uttered cry:

All her maidens, watching, said,

"She must weep or she will die."

Then they praised him, soft and low,

Called him worthy to be loved,

Truest friend and noblest foe;

Yet she neither spoke nor moved.

Stole a maiden from her place,

Lightly to the warrior stepped,

Took the face-cloth from the face;

Yet she neither moved nor wept.

Rose a nurse of ninety years,

Set his child upon her knee –

Like summer tempest came her tears –

"Sweet my child, I live for thee."

Robert Browning (1812–1889)

Robert Browning and his wife Elizabeth Barrett Browning



Robert Browning was an English poet and playwright whose mastery of dramatic verse, especially dramatic monologues, made him one of the foremost Victorian poets.

He was born on 7 May, 1812, in Camberwell (a suburb of London), the first child of Robert and Sarah Anna Browning. His mother was a fervent Evangelical and an accomplished pianist. Mr. Browning had angered his own father and forgone a fortune: the poet's grandfather had sent his son to oversee sugar plantation in West India, but the young man had found the institution of slavery so abhorrent that he gave up his prospects and returned home, to become a clerk in the Bank of England. On this very modest salary he was able to marry, raise a family, and to acquire a library of 6000 volumes.

Indeed, most of the poet's education came at home. He was an extremely bright child and a voracious reader (he read through all fifty volumes of the *"Biographie Universelle"*) and learned Latin, Greek, French and Italian by the time he was fourteen. He attended the University of London in 1828, the first year it opened, but left in discontent to pursue his own reading at his own pace. This somewhat idiosyncratic but extensive education has led to difficulties for his readers: he did not always realize how obscure were his references and allusions.

In the 1830s he met the actor William Macready and tried several times to write verse drama for the stage. At about the same time he began to discover that his real talents lay in taking a single character and allowing him to discover himself to us by revealing more of himself in his speeches than he suspects – the characteristics of the dramatic monologue. The reviews of *"Paracelsus"* (1835) had been mostly encouraging, but the difficulty and obscurity of his long poem *"Sordello"* (1840) turned the critics against him, and for many years they continued to complain of obscurity even in his shorter, more accessible lyrics.

In 1845 he saw Elizabeth Barrett's poems and wanted to meet her. Although she was an invalid and very much under the control of her father, the two married in September 1846 and a few days later eloped to Italy, where they lived until her death in 1861. The years in Florence were among the happiest for both of them. He dedicated to her his *"Men and Women"*, which contains his best poetry. Public sympathy for him after her death (she was a much more popular poet during their lifetimes) surely helped the critical reception of his *"Collected Poems"* (1862) and *"Dramatis Personae"* (1863). *"The Ring and the Book"* (1868–1869), based on an "old yellow book" which told of a Roman murder and trial, finally won him considerable popularity. He and Tennyson were now mentioned together as the foremost poets of the age. Although he

lived and wrote actively for another twenty years, the late '60s were the peak of his career. His influence continued to grow, however, and finally lead to the founding of the Browning Society in 1881. He died in 1889, on the same day that his final volume of verse "*Asolando*" was published. He is buried in Poet's Corner of Westminster Abbey.

Notable works

1. "*Pauline: A Fragment of a Confession*" (1833).
2. "*Paracelsus*" (1835).
3. "*Strafford*" – a play (1837).
4. "*Sordello*" (1840).
5. "*Bells and Pomegranates №. I: Pippa Passes*" – a play (1841).
6. "*Bells and Pomegranates №. II: King Victor and King Charles*" – a play (1842).
7. "*Bells and Pomegranates №. III: Dramatic Lyrics*" (1842).
8. "*Bells and Pomegranates №. IV: The Return of the Druses*" – a play (1843).
9. "*Bells and Pomegranates №. V: A Blot in the 'Scutcheon'*" – a play (1843).
10. "*Bells and Pomegranates №. VI: Colombe's Birthday*" – a play (1844).
11. "*Bells and Pomegranates №. VII: Dramatic Romances and Lyrics*" (1845).
12. "*Bells and Pomegranates №. VIII: Luria and A Soul's Tragedy*" – a play (1846).
13. "*Christmas-Eve and Easter-Day*" (1850).
14. "*Men and Women*" (1855).
15. "*Dramatis Personae*" (1864).
16. "*The Ring and the Book*" (1868–1869).
17. "*Balaustion's Adventure*" (1871).
18. "*Prince Hohenstiel-Schwangau, Saviour of Society*" (1871).
19. "*Fifine at the Fair*" (1872).
20. "*Red Cotton Night-Cap Country, or, Turf and Towers*" (1873).
21. "*Aristophanes' Apology*" (1875).
22. "*The Inn Album*" (1875).
23. "*The Agamemnon of Aeschylus*" (1877).
24. "*La Saisiaz and The Two Poets of Croisic*" (1878).
25. "*Dramatic Idylls (1879) Pacchiarotto, and How He Worked in Distemper*" (1876).
26. "*Dramatic Idylls: Second Series*" (1880).
27. "*Jocoseria*" (1883).
28. "*Ferishtah's Fancies*" (1884).
29. "*Parleyings with Certain People of Importance In Their Day*" (1887).
30. "*Asolando*" (1889).

Meeting At Night

*The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed I' the slushy sand.*

*Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!*

George Eliot (1819–1880)



George Eliot was the pen name of Mary Ann Evans, one of the leading English novelists of the XIXth century, who was also a journalist and a translator. Her novels, most famously “*Middlemarch*”, are celebrated for their realism and psychological insights. She developed the method of psychological analysis characteristic of modern fiction.

Mary Anne was born on 22 November 1819 at the family home “South Farm” on the Arbury Estate in Warwickshire, England. She was the gifted daughter of Robert Evans, the Warwickshire estate agent for the Earl of Lonsdale. She lived in a comfortable home, the youngest of three children. When she was five years old, she and her sister were sent to boarding school at Attleborough, Warwickshire, and when she was nine she was transferred to a boarding school at Nuneaton. It was during these years that Mary discovered her passion for reading. At thirteen years of age, Mary went to school at Coventry. Her education was conservative (one that held with the traditions of the day), dominated by Christian teachings.

Mary Ann completed her schooling when she was sixteen years old. In her twenties she came into contact with a circle of people whose thinking did not coincide with the opinions of most people and underwent an extreme change of her beliefs. In 1851 Evans became an editor of the *Westminster Review*, a sensible and open-minded journal. Here, she came into contact with a group known as the positivists.

In the same period Evans turned her powerful mind from scholarly and critical writing to creative work. In 1857 she published a short story, “*Amos Barton*”, and took

the pen name “George Eliot” in order to prevent the discrimination (unfair treatment because of gender or race) that women of her era faced. An additional factor in her use of a pen name may have been a desire to shield her private life from public scrutiny and to prevent scandals attending her relationship with the married George Henry Lewes, with whom she lived for over 20 years.

The philosopher and critic George Henry Lewes met Evans in 1851, and by 1854 they had decided to live together. Lewes was married to Agnes Jervis. They had agreed to have an open marriage, and in addition to the three children they had together, Agnes had also had four children by Thornton Leigh Hunt.

Lewes encouraged Eliot to write. In 1856, she began “*Scenes of Clerical Life*”, stories about the people of her native Warwickshire, which were published in “Blackwood’s Magazine”. Her first novel, “*Adam Bede*”, followed in 1859 and was a great success.

In 1860 and 1861 Eliot lived abroad in Florence, Italy, and studied Renaissance (a movement that began in fourteenth-century Italy, that spread throughout Europe until the seventeenth century, with an emphasis in arts and literature) history and culture. Her other novels include “*The Mill on the Floss*” (1860), “*Silas Marner*” (1861), “*Romola*” (1863), “*Middlemarch*” (1872) and “*Daniel Deronda*” (1876). Her 1872 work, “*Middlemarch*”, is sometimes described as the greatest novel in the English language.

The popularity of Eliot’s novels brought social acceptance, and Lewes and Eliot’s home became a meeting place for writers and intellectuals. Eliot aimed at creating confidence in her readers by her honesty in describing human beings. Readers in the Victorian era particularly praised her books for their depictions of rural society, for which she drew on her own early experiences, and she shared with Wordsworth the belief that there was much interest and importance in the details of ordinary country lives.

In 1880, after the death of Lewes, Eliot married a friend of long standing, John Walter Cross. She died in London on December 22, 1880, having gained the extreme respect and admiration from her peers and fellow novelists.

Notable works

Novels

1. “*Adam Bede*” (1859).
2. “*The Mill on the Floss*” (1860).
3. “*Silas Marner*” (1861).
4. “*Romola*” (1863).
5. “*Felix Holt, the Radical*” (1866).
6. “*Middlemarch*” (1871–1872).
7. “*Daniel Deronda*” (1876).

Poetry

8. “*The Spanish Gypsy*” – a dramatic poem (1868).
9. “*Agatha*” (1869).
10. “*Armgar*” (1871).
11. “*Stradivarius*” (1873).
12. “*The Legend of Jubal*” (1874).
13. “*Arion*” (1874).
14. “*A Minor Prophet*” (1874).
15. “*A College Breakfast Party*” (1879).
16. “*The Death of Moses*” (1879).

*Oh, may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence: live
In pulses stirred to generosity,
In deeds of daring rectitude, in scorn
For miserable aims that end in self.*

*This is life to dome
Which martyred men have made more glorious
For us who strive to follow. May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love.
Beget the smiles that have no cruelty –
Be the sweet presence of a good diffused,
And in diffusion ever more intense.
So shall I join the choir invisible,
Whose music is the gladness of the world.*

(The Choir Invisible)

This was the creed of George Eliot, which she preached in her books and which she followed in her life. This was the only hope of immortality that she cherished-to “live again” in minds that she stimulated.

Robert Lewis Balfour Stevenson (1850–1894)



Robert Lewis Balfour Stevenson was born in Edinburgh, Scotland on 13 November 1850, the only child born to his parents. He would later change “Lewis” to “Louis”, pronounced “Lewis”. When young Louis was not bed-ridden suffering from a fever or cold, he was often in the company of his father and the fishermen and lighthouse keepers he worked closely with. These times would provide much fodder for his own stories as a child and adult. Louis’ devoted nurse Allison Cunningham “Cummy” read to him and encouraged him at an early age to write his own stories including “*History of Moses*”; he dedicated “*A Child’s Garden of Verses*” (1885) to her.

Louis attended Edinburgh Academy and studied law but decided ultimately to become a writer. Illness often curtailed his studies and throughout his life he travelled to warmer climates for respite. Whether in the south of France or the South Seas, Stevenson wrote numerous novels, stories, and collections of essays based on his travels including “*Travels with a Donkey in the Cevennes*” (1879), travels in Belgium and France via canoe inspiring “*An Inland Voyage*” (1878), and “*In the South Seas*” (1893). While on one of his many forays in France, Stevenson met American artist Fanny Osbourne (1840–1914) who was there without her husband but with son Lloyd and daughter Isobel in tow. The children were dazzled by Stevenson’s outgoing personality and pirate stories, and Louis and Fanny fell in love.

In August of 1879 he sailed for New York from Glasgow, much to the distress of his father Thomas who was concerned for his health and well-being. After making the arduous cross-country journey to San Francisco which inspired “*The Amateur Emigrant*” (1895), “*Across The Plains*” (1892), and “*The Silverado Squatters*” (1883) Louis and Fanny were re-united, Osbourne having been newly granted a divorce. In May 1880 they were married.

Stevenson took up a number of positions writing for various newspapers and magazines including The Cornhill Magazine. In 1880 the Stevensons travelled back to Europe, living for a time in Bournemouth, England where Stevenson met fellow author Henry James. However the climate was still too much for him and he spent winters travelling. In 1888 he set sail for the South Seas, and by the end of 1889 was familiar with the island of Samoa, the place where he and Fanny would soon call home.

Having been enamoured of the locals who bestowed the name “Tusitala” or “Teller of Tales” on him, Stevenson purchased four hundred acres that would be the setting for his mansion “Vailima” (Five Rivers) in the village of same name. Stevenson immersed himself in the local culture and politics of his new home, and continued his prodigious output of novels and letters. Robert Louis Stevenson died at home of a stroke on 3 December 1894, his beloved Fanny by his side. His tomb at Mount Vaea is inscribed thus:

*'Under the wide and starry sky,
 Dig the grave and let me lie.
 Glad did I live and gladly die,
 And I laid me down with a will.
 This be the verse you grave for me,
 Here he lies where he longed to be.
 Home is the sailor home from the sea,
 And the hunter home from the hill.'*

Notable works

1. *"The Pentland Rising"* (1866).
2. *"An Appeal to the Clergy"* (1875).
3. *"An Inland Voyage"* (1883).
4. *"Edinburgh: Picturesque Notes, with Etchings"* (1889).
5. *"Travels with a Donkey in the Cévennes"* (1879).
6. *"Virginibus Puerisque and Other Papers"* (1881).
7. *"Familiar Studies of Men and Books"* (1887).
8. *"New Arabian Nights"* (1882).
9. *"The Silverado Squatters"* (1884).
10. *"Treasure Island"* (1884).
11. *"A Child's Garden of Verses"* (1885).
12. *"More New Arabian Nights: The Dynamiter"*, by Stevenson and Fanny Van de Grift Stevenson (1885).
13. *"Macaire"* (1885).
14. *"Prince Otto: A Romance"* (1885).
15. *"Strange Case of Dr. Jekyll and Mr. Hyde"* (1886).
16. *"Kidnapped"* (1886).
17. *"Some College Memories"* (1886).
18. *"The Merry Men and Other Tales and Fables"* (1887).
19. *"Underwoods"* (1887).
20. *"Memories and Portraits"* (1887).
21. *"Memoir of Fleeming Jenkin"* (1887).
22. *"The Misadventures of John Nicholson: A Christmas Story"* (1887).
23. *"The Black Arrow: A Tale of the Two Roses"* (1888).
24. *"The Master of Ballantrae: A Winter's Tale"* (1889).
25. *"The Wrong Box"*, by Stevenson and Lloyd Osbourne (1889).
26. *"Ballads"* (1890).
27. *"Father Damien: An Open Letter to the Reverend Dr. Hyde of Honolulu"* (1890).
28. *"Across the Plains, With Other Memories and Essays"* (1892).
29. *"A Footnote to History: Eight Years of Trouble in Samoa"* (1892).
30. *"Three Plays: Deacon Brodie, Beau Austin, Admiral Guinea"*, by Stevenson and W. E. Henley (1892).
31. *"The Wrecker"*, by Stevenson and Osbourne (1892).

32. *"Island Nights' Entertainments: Consisting of The Beach of Falesá, The Bottle Imp, The Isle of Voices"* (1893).
33. *"Catriona: A Sequel to Kidnapped"* (1893).
34. *"The Ebb-Tide: A Trio and a Quartette"*, by Stevenson and Osbourne (1894).
35. *"The Body-Snatcher"* (1895).
36. *"The Amateur Emigrant from the Clyde to Sandy Hook"* (1895).
37. *"The Strange Case of Dr. Jekyll and Mr. Hyde, with Other Fables"* (1896).
38. *"Weir of Hermiston: An Unfinished Romance"* (1896).
39. *"A Mountain Town in France: A Fragment"* (1896).
40. *"Songs of Travel and Other Verses"* (1896).
41. *"In the South Seas"* (1896).
42. *"St. Ives: Being the Adventures of a French Prisoner in England"* (1897).
43. *"The Morality of the Profession of Letters"* (1899).
44. *"A Stevenson Medley"*, edited by S. Colvin (1899).
45. *"Essays and Criticisms"* (1903).
46. *"Prayers Written at Vailima"*, with an Introduction by Mrs. Stevenson (1904).
47. *"The Story of a Lie and Other Tales"* (1904).
48. *"Essays of Travel"* (1905).
49. *"Essays in the Art of Writing"* (1905).
50. *"Essays"*, edited by W. L. Phelps (1906).
51. *"Lay Morals and Other Papers"* (1911).
52. *"Records of a Family of Engineers"* (1916).
53. *"The Waif Woman"* (1916).
54. *"On the Choice of a Profession"* (1916).
55. *"Poems Hitherto Unpublished"*, edited by G. S. Hellman, 2 volumes (1916).
56. *"New Poems and Variant Readings"* (1918).
57. *"When the Devil Was Well"*, edited by William P. Trent (1921).
58. *"Confessions of a Unionist: An Unpublished Talk on Things Current, Written in 1888"*, edited by F. V. Livingston (1921).
59. *"The Best Thing in Edinburgh: An Address to the Speculative Society of Edinburgh in March 1873"*, edited by K. D. Osbourne (1923).
60. *"Castaways of Soledad: A Manuscript by Stevenson Hitherto Unpublished"*, edited by Hellman (1928).
61. *"Monmouth: A Tragedy"*, edited by C. Vale (1928).
62. *"The Charity Bazaar: An Allegorical Dialogue"* (1929).
63. *"The Essays of Robert Louis Stevenson"*, edited by M. Elwin (1950).
64. *"Tales and Essays"*, edited by G. B. Stern (1950).
65. *"The Letters of Robert Louis Stevenson to His Family and Friends"*, 2 volumes (1899).

Quotes

- *“Don’t judge each day by the harvest you reap but by the seeds that you plant.”*
- *“It’s hard to lead a cavalry charge if you think you look funny on a horse.”*
- *“We are all travelers in the wilderness of this world, and the best we can find in our travels is an honest friend.”*
- *“So long as we love we serve; so long as we are loved by others, I would almost say that we are indispensable; and no man is useless while he has a friend.”*
- *“I kept always two books in my pocket, one to read, one to write in.”*
- *“Keep your fears to yourself, but share your courage with others.”*
- *“The cruelest lies are often told in silence.”*
- *“A friend is a gift you give yourself.”*
- *“Some people come into our lives and quickly go. Some stay for a while, leave footprints on our hearts, and we are never, ever the same”*
- *“Quiet minds cannot be perplexed or frightened but go on in fortune or misfortune at their own private pace, like a clock during a thunderstorm.”*
- *“There are no foreign lands. It is the traveler only who is foreign.”*
- *“The saints are the sinners who keep on trying.”*
- *“Life is not a matter of holding good cards, but of playing a poor hand well.”*

Joseph Rudyard Kipling (1865–1936)



Joseph Rudyard Kipling was an English writer and celebrator of British imperialism and militarism. Kipling was one of the first masters of the short story in English and the first to use Cockney dialect in serious poetry. Rudyard Kipling’s early stories and poems about life in colonial India made him a great favorite with English readers. His support of English imperialism at first contributed to this popularity, but caused a reaction against him in the XXth century. Kipling was awarded the Nobel Prize for Literature. Kipling is perhaps most known for his collection of stories *“The Jungle Book”*, the novel *Kim*, and many other short stories and poems. Many of his writings for children have been preserved as exemplars of the genre. For the high quality of Kipling’s writing had him nominated for the British Poet Laureateship and knighthood. Rudyard Kipling rejected such honors. His talent is undeniable.

Rudyard Kipling was born in Bombay, India, on 30 December 1865. His father was an artist and teacher. Young Rudyard’s earliest years in Bombay were blissfully happy, in an India full of exotic sights and sounds. But at the tender age of five he was sent back to England to stay with a foster family in Southsea, where he was desperately unhappy. The experience would colour some of his later writing. In his limited spare

time he wrote many remarkable poems and stories which were published alongside his reporting. When these were collected and published as books, they formed the basis of his early fame. In 1882, he returned to India and worked as a journalist, writing poetry and fiction in his spare time. Books such as *“Plain Tales from the Hills”* (1888) gained success in England, and in 1889 Kipling went to live in London. Returning to England in 1889, Kipling won instant success with *Barrack-Room Ballads* which were followed by some more brilliant short stories.

In 1892, Kipling married Caroline Balestier, the sister of an American friend, and the couple moved to Vermont in the United States, where her family lived. Their two daughters were born there and Kipling wrote *“The Jungle Book”* (1894). In 1896, a quarrel with his wife’s family prompted Kipling to move back to England and he settled with his own family in Sussex. His son John was born in 1897.

By now Kipling had become an immensely popular writer and poet for children and adults. His books included *“Stalky and Co.”* (1899), *“Kim”* (1901) and *“Puck of Pook’s Hill”* (1906). The *“Just So Stories”* (1902) were originally written for his daughter Josephine, who died of pneumonia aged six.

Kipling turned down many honours in his lifetime, including a knighthood and the poet laureateship, but in 1907, he accepted the Nobel Prize for Literature, the first English author to be so honoured.

In 1902, Kipling bought a XVIIth century house called Bateman’s in East Sussex where he lived for the rest of his life. He also travelled extensively, including repeated trips to South Africa in the winter months.

In 1915, his son, John, went missing in action while serving with the Irish Guards in the Battle of Loos during World War One. Kipling had great difficulty accepting his son’s death – having played a major role in getting the chronically short-sighted John accepted for military service - and subsequently wrote an account of his regiment, *“The Irish Guards in the Great War”*. He also joined the Imperial War Graves Commission and selected the biblical phrase inscribed on many British war memorials: “Their Name Liveth For Evermore”.

Rudyard Kipling’s reputation grew from phenomenal early critical success to international celebrity, then faded for a time as his conservative views were held by some to be old-fashioned. The balance is now being restored. More and more people are coming to appreciate his mastery of poetry and prose, and the sheer range of his work. His autobiography Something of Myself was written in 1935, the last year of his life and was published posthumously. Kipling died on 18 January 1936 and is buried at Westminster Abbey.

Notable works

1. *“The Story of the Gadsbys”*, linked short stories (1888).
2. *“Plain Tales from the Hills”*, short stories (1888).
3. *“The Phantom Rickshaw and other Eerie Tales”*, short stories (1888).
4. *“The Light that Failed”*, a novel (1890).
5. *“Many Inventions”*, short stories (1893).

6. *"The Jungle Book"*, short stories (1894).
7. *"The Second Jungle Book"*, short stories (1895).
8. *"The Seven Seas"*, short stories (1896).
9. *"Captains Courageous"*, a novel (1897).
10. *"Recessional"*, a poem (1897).
11. *"The Day's Work"*, short stories (1898).
12. *"Stalky & Co."*, linked short stories (1899).
13. *"The White Man's Burden"*, a poem (1899).
14. *"Kim"*, a novel (1901).
15. *"Just So Stories"*, short stories (1902).
16. *"Puck of Pook's Hill"*, historical fantasy short stories (1906).
17. *"Rewards and Fairies"*, historical fantasy short stories (1910).
18. *"Life's Handicap"*, short stories (1899).
19. *"A Book Of Words"* (1928).
20. *"Limits and Renewals"* (1932).

*"If you can keep your head when all about you
 Are losing theirs and blaming it on you,
 If you can trust yourself when all men doubt you,
 But make allowance for their doubting too;
 If you can wait and not be tired by waiting,
 Or being lied about, don't deal in lies,
 Or being hated, don't give way to hating,
 And yet don't look too good, nor talk too wise:
 If you can dream – and not make dreams your master;
 If you can think – and not make thoughts your aim;
 If you can meet with Triumph and Disaster
 And treat those two impostors just the same;
 If you can bear to hear the truth you've spoken
 Twisted by knaves to make a trap for fools,
 Or watch the things you gave your life to, broken,
 And stoop and build 'em up with worn-out tools:*

*If you can make one heap of all your winnings
 And risk it on one turn of pitch-and-toss,
 And lose, and start again at your beginnings
 And never breathe a word about your loss;
 If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: "Hold on!"*

*If you can talk with crowds and keep your virtue,
 'Or walk with Kings – nor lose the common touch,*

*if neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!"*

(If: A Father's Advice to His Son)

Oscar Wilde (1854–1900)



A gifted poet, playwright, and wit, Oscar Wilde was a phenomenon in XIXth century England. He was illustrious for preaching the importance of style in life and art, and of attacking Victorian narrow-mindedness.

Wilde was born in Dublin in 1854. He studied at Trinity College, Dublin, before leaving his native Ireland to study at Oxford University when he was in his early twenties. His prodigious talent as far as literature was concerned was recognized, when he received the Newdegate Prize for his outstanding poem, *"Ravenna"*. After leaving college, his first volume of poetry, *"Patience"*, was published in 1881, followed by a play, *"The Duchess of Padua"* two years later. It was around this time that Wilde sparked a sensation.

On his arrival to America, Wilde stirred the nation with his flamboyant personality: wearing long silk stockings, an unusual mode of dress, long, flowing hair which gave the impression of an effeminate, and a general air of wittiness, sophistication and eccentricity. He was an instant celebrity, but his works did not find recognition until the publication of *"The Happy Prince and Other Tales"* in 1888. His other noted work, which was his only novel, was *"The Picture of Dorian Gray"* (1890), which caused controversy as the book evidently attacked the hypocrisy of England. The book was later used as incriminating evidence at Oscar Wilde's trial, on the basis of its evident homosexual content.

Oscar Wilde was a married man with children, but had an affair with a young, snobbish aristocrat named Lord Alfred Douglas. Douglas' father, the Marquis of Queensberry did not approve of his son's relationship with the distinguished writer, and when he accused Wilde of sodomy, Wilde tried to sue the Marquis in court, but his case dropped to the ground when his homosexuality was exposed, which was then outlawed in England. Wilde was sentenced to two years hard labor in prison. On his release, he was a penniless, dejected man and he soon died in Paris, aged 46.

Wilde is immortalized through his works, and the stories he wrote for children such as *"The Happy Prince"* and *"The Selfish Giant"* are still vibrant in the

imagination of the public, especially the novel, *"The Picture of Dorian Gray"*, which has been interpreted on stage dramas, films, television, and is currently being filmed twice.

Notable works

1. *"Ravenna"*, a poem (1878).
2. *"The Happy Prince and Other Tales"*, fairy stories (1888).
3. *"The Picture of Dorian Gray"*, a novel (1891).
4. *"Lord Arthur Savile's Crime and Other Stories"*, stories (1891).
5. *"Intentions"*, essays and dialogues on aesthetics (1891).
6. *"Salome"*, a tragedy play (1891).
7. *"The House of Pomegranates"*, fairy stories (1892).
8. *"Lady Windermere's Fan"*, a play (1892).
9. *"A Woman of No Importance"*, a play (1893).
10. *"The Duchess of Padua"*, a play (1893).
11. *"The Sphinx"*, a poem (1894).
12. *"An Ideal Husband"*, a play (1895).
13. *"The Importance of Being Earnest"*, a play (1895).
14. *"The Ballad of Reading Gaol"*, a poem (1898).

Quotes

- *"Be yourself; everyone else is already taken."*
- *"I am so clever that sometimes I don't understand a single word of what I am saying."*
- *"Always forgive your enemies; nothing annoys them so much."*
- *"To live is the rarest thing in the world. Most people exist, that is all."*
- *"We are all in the gutter, but some of us are looking at the stars."*
- *"It is what you read when you don't have to that determines what you will be when you can't help it."*
- *"The pure and simple truth is rarely pure and never simple."*
- *"The books that the world calls immoral are books that show the world its own shame."*
- *"You can never be overdressed or overeducated."*
- *"I don't want to go to heaven. None of my friends are there."*
- *"A good friend will always stab you in the front."*
- *"Women are meant to be loved, not to be understood."*
- *"Anyone who lives within their means suffers from a lack of imagination."*
- *"I am not young enough to know everything."*
- *"You will always be fond of me. I represent to you all the sins you never had the courage to commit."*
- *"Every saint has a past, and every sinner has a future."*

- *"I think God, in creating man, somewhat overestimated his ability."*
- *"Experience is merely the name men gave to their mistakes."*
- *"Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth."*

Thomas Hardy (1840–1928)



Thomas Hardy was an English novelist and poet. Thomas Hardy was born June 2, 1840, in the village of Upper Bockhampton, located in Southwestern England. His father was a stone mason and a violinist. His mother enjoyed reading and relating all the folk songs and legends of the region. Between his parents, Hardy gained all the interests that would appear in his novels and his own life: his love for architecture and music, his interest in the lifestyles of the country folk, and his passion for all sorts of literature.

At the age of eight, Hardy began to attend Julia Martin's school in Bockhampton. However, most of his education came from the books he found in Dorchester, the nearby town. He learned French, German, and Latin by teaching himself through these books. Hardy learned much about architectural drawing and restoring old houses and churches.

In 1862, Hardy was sent to London to work with the architect Arthur Blomfield. During his five years in London, Hardy immersed himself in the cultural scene by visiting the museums and theaters and studying classic literature. He even began to write his own poetry. Although he did not stay in London, choosing to return to Dorchester as a church restorer, he took his newfound talent for writing to Dorchester as well.

From 1867, Hardy wrote poetry and novels, though the first part of his career was devoted to the novel. At first he published anonymously, but when people became interested in his works, he began to use his own name. Like Dickens', Hardy's novels were published in serial forms in magazines that were popular in both England and America. His first popular novel was *"Under the Greenwood Tree"*, published in 1872. The next great novel, *"Far from the Madding Crowd"* (1874) was so popular that with the profits, Hardy was able to give up architecture and marry Emma Gifford. Other popular novels followed in quick succession: *"The Return of the Native"* (1878), *"The Mayor of Casterbridge"* (1886), *"The Woodlanders"* (1887), *"Tess of the D'Urbervilles"* (1891), and *"Jude the Obscure"* (1895). In addition to these larger works, Hardy published three collections of short stories and five smaller novels, all moderately successful.

By the last two decades of Hardy's life, he had achieved fame as great as Dickens' fame. In 1910, he was awarded the Order of Merit. New readers had also

discovered his novels by the publication of the Wessex Editions, the definitive versions of all Hardy's early works. As a result, Max Gate became a literary shrine.

Hardy also found happiness in his personal life. His first wife, Emma, died in 1912. Although their marriage had not been happy, Hardy grieved at her sudden death. In 1914, he married Florence Dugale, and she was extremely devoted to him. After his death, Florence published Hardy's autobiography in two parts under her own name.

After a long and highly successful life, Thomas Hardy died on January 11, 1928, at the age of 87. His ashes were buried in Poets' Corner at Westminster Abbey.

Hardy's first novel, *The Poor Man and the Lady*, was finished by 1867. Before his death, he had written over 800 poems, many of them were published while he was in his eighties.

Notable works

Hardy's works have been collected as the 24-volume Wessex Edition (1912–1913) and the 37-volume Mellstock Edition (1919–1920). The writer himself divided his novels and collected short stories into three classes:

Novels of Character and Environment

1. *"The Poor Man and the Lady"*, unpublished and lost (1867).
2. *"Under the Greenwood Tree"* (1872).
3. *"Far from the Madding Crowd"* (1874).
4. *"The Return of the Native"* (1878).
5. *"The Mayor of Casterbridge"* (1886).
6. *"The Woodlanders"* (1887).
7. *"Wessex Tales"*, a collection of short stories (1888).
8. *"Tess of the d'Urbervilles"* (1891).
9. *"Life's Little Ironies"*, a collection of short stories (1894).
10. *"Jude the Obscure"* (1895).

Romances and Fantasies

11. *"A Pair of Blue Eyes"* (1873).
12. *"The Trumpet-Major"* (1880).
13. *"Two on a Tower"* (1882).
14. *"A Group of Noble Dames"*, a collection of short stories (1891).
15. *"The Well-Beloved"*, first published as a serial from 1892 (1897).

Novels of Ingenuity

16. *"Desperate Remedies"* (1871).
17. *"The Hand of Ethelberta"* (1876).
18. *"A Laodicean"* (1881).

Hardy also produced a number of **minor tales and a collaborative novel**

19. *"The Spectre of the Real"* (1894).
20. *"A Changed Man and Other Tales"*, a short-story collection (1913).
21. *"The Early Life of Thomas Hardy"*, a self-written biography (1840–1891).
22. *"The Later Years of Thomas Hardy"* (1892–1928).

Poetry collections

23. *"The Photograph"* (1890).
24. *"Wessex Poems and Other Verses"* (1898).
25. *"Poems of the Past and the Present"* (1901).
26. *"The Man He Killed"* (1902).
27. *"Time's Laughingstocks and Other Verses"* (1909).
28. *"The Voice"* (1912).
29. *"Satires of Circumstance"* (1914).
30. *"Moments of Vision"* (1917).
31. *"Collected Poems"* (1919).
32. *"Late Lyrics and Earlier with Many Other Verses"* (1923).
33. *"Human Shows, Far Phantasies, Songs and Trifles"* (1925).
34. *"Winter Words in Various Moods and Metres"* (1928).
35. *"The Complete Poems"* (Macmillan, 1976).
36. *"Selected Poems"* (Edited by Harry Thomas, Penguin, 1993).
37. *"Hardy: Poems"* (Everyman's Library Pocket Poets, 1995).
38. *"Thomas Hardy: Selected Poetry and Nonfictional Prose"* (St. Martin's Press, 1996).
39. *"Selected Poems"* (Edited by Robert Mezey, Penguin, 1998).
40. *"Thomas Hardy: The Complete Poems"* (Edited by James Gibson, Palgrave, 2001).

Drama

41. *"The Dynasts", Part 1* (1904).
42. *"The Dynasts", Part 2* (1906).
43. *"The Dynasts", Part 3* (1908).
44. *"The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonesse"*, a one-act play (1923).

The Wood Fire

"This is a brightsome blaze you've lit good friend, to-night!"
"— Aye, it has been the bleakest spring I have felt for years,
And nought compares with cloven logs to keep alight:
I buy them bargain-cheap of the executioners,

*As I dwell near; and they wanted the crosses out of sight
By Passover, not to affront the eyes of visitors.*

*"Yes, they're from the crucifixions last week-ending
At Kranion. We can sometimes use the poles again,
But they get split by the nails, and 'tis quicker work than mending
To knock together new; though the uprights now and then
Serve twice when they're let stand. But if a feast's impending,
As lately, you've to tidy up for the corners' ken.*

*"Though only three were impaled, you may know it didn't pass off
So quietly as was wont? That Galilee carpenter's son
Who boasted he was king, incensed the rabble to scoff:
I heard the noise from my garden. This piece is the one he was on .*

*Yes, it blazes up well if lit with a few dry chips and shroff;
And it's worthless for much else, what with cuts and stains thereon."*

Questions for Self-Study and Seminars

1. What are the chief characteristics of Victorian literature? Name the chief writers of the period in prose and poetry.
2. What effect did the discoveries of science have upon the literature of the age? What historical conditions account for the fact that most of the Victorian writers are ethical teachers?
3. What experiences in Dickens's life are reflected in his novels? What are his favorite types of character? What is meant by the exaggeration of Dickens? What was the serious purpose of his novels?
4. What is the general character of Thackeray's satire? What are the chief characteristics of his novels? Describe briefly the works which show his great skill as a critical writer.
5. Describe *Jane Eyre* and its author. Comment on Brontë's employing fairy tale patterns and allusions in the novel.
6. Give a brief sketch of Tennyson's life, and name his chief works. Why is he, like Chaucer, a national poet?
7. In what respects is Browning like Shakespeare? What is meant by the optimism of his poetry?
8. Is the moral teaching of George Eliot convincing; that is, does it suggest itself from the story, or is it added for effect? What is the general impression left by her books?
9. What are Stevenson's chief works? Comment on his style of writing.
10. What elements of Victorian life are reflected in Arnold's poetry? How do you account for the coldness and sadness of his verses? What marked contrasts do you find between the poetry and the prose of Arnold?

Final test sample questions

1. What is the name of a group of poets who represented a bridge between classicism and romanticism?
A. romantics; B. classics;
C. postromantics; D. preromantics.
2. Name two first important English romantic poets.
A. Coleridge and Wordsworth; B. Coleridge and Burns;
C. Burns and Blake; D. Burns and Wordsworth.
3. Who wrote sympathetically about rebels, outlaws and other people traditionally scorned by society?
A. Percy Bysshe Shelley; B. Lord Byron;
C. John Keats; D. John Dryden.
4. The first Gothic novel, *The Castle of Otranto*, was written by
A. William Hazlitt; B. Horace Walpole;
C. Percy Bysshe Shelley; D. Charles Lamb.
5. Two greatest novelists of the romantic period are...
A. Byron and Scott; B. Byron and Shelley;
C. Scott and Shelley; D. Scott and Austen.
6. Who created a masterpiece of Victorian fiction in *Vanity Fair*?
A. Charles Dickens; B. William Thackeray;
C. Emily Bronte; D. Charlotte Bronte.
5. Two playwrights who had revived the English theater by 1900 with their plays *The Importance of Being Earnest* and *Candida* are...
A. Tennyson and Shaw; B. Hardy and Wilde;
C. Shaw and Kipling; D. Wilde and Shaw.
6. Name one of the leading Edwardian novelists, the author of *The Old Wives' Tale*.
A. Herbert Wells; B. Joseph Conrad;
C. Arnold Bennett; D. Bernard Shaw.
7. The leading poets of the early 1900's belonged to a group called...
A. the Edwardians; B. the Augustans;
C. the Georgians; D. the Cavaliers.
8. The author of the most influential poem of the period between the wars, *The Waste Land*, is...
A. Thomas Eliot; B. Rupert Brooke;
C. Dylan Thomas; D. Cecil Day-Lewis.
9. Who was the most important new playwright of the postwar period with his plays *The Caretaker* and *The Homecoming*?
A. Christofer Fry; B. Harold Pinter;
C. Graham Greene; D. Doris Lessing.
10. The revolutionary technique in the movement of the novel, stream of consciousness, was introduced by...
A. John Galsworthy; B. Rudyard Kipling;
C. Arnold Bennett; D. Virginia Woolf.

11. The greatest and most popular novels ever written belong to the period of...
 A. Romantic literature; B. Restoration literature;
 C. Victorian literature; D. the first half of the 1900's.
12. The backbone of poetry is considered to be...
 A. the Romantic period; B. the Victorian period;
 C. the Preromantic period; D. the Postromantic period.
13. Who was the poem *The Task* written by?
 A. Thomas Eliot; B. William Cowper;
 C. Rupert Brooke; D. Dylan Thomas.
14. The annual _____ Night celebrations are held in Scotland on 25 January each year.
 A. Woolfs; B. Kiplings;
 C. Burns; D. Galsworthys.
15. _____ was one of the most influential England's Romantic poets.
 A. Coleridge; B. Wordsworth;
 C. Burns; D. Blake.
16. Who has become the epitome of the young, beautiful, doomed poet?
 A. John Keats; B. Thomas Eliot;
 C. John Galsworthy; D. Rudyard Kipling.
17. Who declared, "I have loitered my life away, reading books, looking at pictures, hearing, thinking, writing what pleased me best"?
 A. Herbert Wells; B. Joseph Conrad;
 C. William Hazlitt; D. Thomas Eliot.
18. Sir Walter Scott wrote "That young lady has a talent for describing the involvements of feelings and characters of ordinary life which is to me the most wonderful I ever met with." Who did he write about?
 A. Jane Austen; B. Charlotte Bronte;
 B. Emily Bronte; D. Anne Bronte.
19. _____ was Poet Laureate of the United Kingdom.
 A. Alfred Tennyson; B. Herbert Wells;
 C. Harold Pinter; D. Joseph Conrad.
20. The pen name of Mary Ann Evans was...
 A. Charlotte Bronte; B. Jane Austen;
 C. George Eliot; D. John Keats.

Recommended Reading List for Literature

Medieval & Renaissance British Literature

1. Anon. (c. 725): "*Beowulf*".
2. Old English Poetry (c. XXth century): "*The Wanderer*", "*The Seafarer*", "*The Wife's Lament*", "*The Dream of the Rood*", "*The Battle of Maldon*", "*Judith*".
3. Chaucer, Geoffrey (c. 1343-1400): "*The Canterbury Tales*".
4. The Gawain-Poet (late XIVth century): "*Sir Gawain and the Green Knight*", "*Pearl*".
5. Langland, William (c. 1330-1387): "*Piers Plowman*".
6. Marjery Kempe (c. 1373-1438): "*The Book of Margery Kempe*".
7. Anon. (late XVth century): "*The Wakefield Second Shepherds' Play*".
8. Sir Thomas Malory (1405-1471): "*Morte Darthur*" (at least "*Merlin*", "*The Knight of the Cart*", "*The Holy Grail*", "*The Most Piteous Tale of the Morte Arthur Saunz Guerdon*" [i.e. "*The Death of Arthur*"]).
9. Sir Thomas Wyatt (1503-1542) & Henry Howard, Earl of Surrey (1517-1547): Poems.
10. Elizabeth I (1533-1603): Prose.
11. William Shakespeare (1564-1616): "*Hamlet*", "*Lear*", "*Merchant of Venice*", "*Twelfth Night*", "*Richard II*", "*Henry IV*", "*Winter's Tale*", "*Tempest*", Sonnets.
12. Edmund Spenser (c. 1552-1599): "*The Faerie Queene, Book I*" and "*Mutability Cantos*", "*Amoretti (sonnets)*", "*Epithalamion*".
13. Sir Philip Sidney (1554-1586): "*The Defence of Poesy*", Poems.
14. Christopher Marlowe (1564-1593): "*The Jew of Malta*", "*Dr. Faustus*", "*Tamburlaine*", "*Hero and Leander*", "*The Passionate Shepherd to His Love*", "*Edward II*".
15. Ben Jonson (1572-1637): "*Volpone*", "*Bartholomew Fair*", Poems, Prose.
16. John Webster (1578-1630s?): "*The Duchess of Malfi*".
17. Elizabeth Cary (1585-1618): "*The Tragedy of Mariam*".
18. John Donne (1572-1631): Poems.
19. Robert Herrick (1591-1633): Poems.
20. George Herbert (1593-1633): Poems.
21. Richard Crashaw (1613-1649): Poems.
22. Andrew Marvell (1621-1678): Poems.
23. Sir Thomas More (1478-1535): "*Utopia*".

Restoration and XVIIIth Century British Literature

24. John Milton (1608–1674): “*Paradise Lost*”, “*Lycidas*”, “*L’Allegro*”, “*Il Penseroso*”.
25. John Dryden (1631–1700): “*MacFlecknoe*”, “*An Essay of Dramatic Poesy*”.
26. Daniel Defoe (1660?–1731): “*Moll Flanders*”, “*Robinson Crusoe*”.
27. Jonathan Swift (1667–1745): “*A Modest Proposal*”, excerpts from “*Gulliver’s Travels*” and “*A Tale of a Tub*”.
28. William Congreve (1670–1729): “*The Way of the World*”.
29. William Wycherley (1641–1715): “*The Country Wife*”.
30. Alexander Pope (1688–1744): “*The Rape of the Lock*”, “*The Dunciad Book IV*”, “*Essay on Criticism*”, “*Essay on Man*”.
31. Samuel Richardson (1689 –1761): “*Clarissa*”.
32. Henry Fielding (1707–1754): “*Tom Jones*”.
33. Samuel Johnson (1709–1784): “*Rasselas*”, “*Milton and Pope*” from “*Lives of the Poets*”, “*The Vanity of Human Wishes*”, “*Preface to Shakespeare*”.
34. James Boswell (1740–1795): selections from “*Life of Samuel Johnson*”.
35. Laurence Sterne (1713–1768): “*Tristram Shandy*”.
36. Horace Walpole (1717–1797): “*The Castle of Otranto*”.
37. Oliver Goldsmith (1730?–1774): “*She Stoops to Conquer*”, “*The Deserted Village*”.
38. Richard Brinsley Sheridan (1751–1816): “*School for Scandal*”.

Romantic and XIXth Century British Literature

39. William Blake (1757–1827): “*Songs of Innocence and Experience*”.
40. Mary Wollstonecraft (1759–1797): “*Vindication of the Rights of Woman*”.
41. Robert Burns (1759–1796): “*To a Mouse*” and other selected poems.
42. William Wordsworth (1770–1850): “*Lyrical Ballads*”, “*The Prelude*” (Book 1 and selections), other selected poems.
43. Walter Scott (1771–1832): “*Waverley*”, “*Rob Roy*”.
44. Samuel Taylor Coleridge (1772–1834): “*Lyrical Ballads*”.
45. Jane Austen (1775–1817): “*Pride and Prejudice*”, “*Emma*”.
46. George Gordon, Lord Byron (1788–1824): “*Don Juan*” cantos 1-2, “*Darkness*”, “*Childe Harold’s Pilgrimage*” canto 3.
47. Percy Bysshe Shelley (1792–1822): selected poetry, “*A Defence of Poetry*”.
48. John Keats (1795–1821): Odes, “*Eve of St. Agnes*”, selected letters.
49. Thomas Carlyle (1795–1881): Selections from “*Sartor Resartus*”, “*Past and Present*”.

50. Mary Wollstonecraft Shelley (1797–1851): “*Frankenstein*” (1818).
51. Elizabeth Barrett Browning (1806–1861): “*Aurora Leigh*”.
52. Alfred, Lord Tennyson (1809–1892): “*Idylls of the King or In Memoriam and other selected poems*”.
53. William Makepeace Thackeray (1811–1863): “*Vanity Fair*”.
54. Robert Browning (1812–1889): “*Caliban upon Setebos*”, “*My Last Duchess*”.
55. Charles Dickens (1812–1870): “*Hard Times*”, “*David Copperfield*”, “*Great Expectations*”.
56. Charlotte Bronte (1816–55): “*Jane Eyre*”.
57. Emily Bronte (1818–1848): “*Wuthering Heights*”.
58. George Eliot (1819–1880): “*Middlemarch or The Mill on the Floss*”.
59. Matthew Arnold (1822–1888): “*Dover Beach*”, “*The Function of Criticism at the Present Time*”, selections from “*Culture and Anarchy*”.
60. Christina Rossetti (1830–1894): “*Goblin Market*”.
61. Thomas Hardy (1840–1928): “*Jude the Obscure*”, “*The Darkling Thrush*”.
62. Oscar Wilde (1854–1900): “*The Importance of Being Earnest*”, “*The Picture of Dorian Gray*”.

English Literature Dictionary

Abbey Theatre: Is the National Theatre of Ireland and is located in Dublin. It was the world's first state-subsidised theatre (since 1925) and played an important role in the development of Irish drama and dramatists in the XXth century.

absurd: (Theatre and Literature): The notion that human existence is basically absurd and meaningless. Absurd theatre became particularly significant in the 1950s, where it combined both existentialism with farce. Noteworthy absurd dramas include *Waiting for Godot* by Samuel Beckett and *Rosencrantz and Guildenstern are dead* by Tom Stoppard.

adaptation: The reworking of one medium into another. For example the translation of the novel *Bridget Jones's Diary* into a film.

Admiral's Men, The: A company of Elizabethan actors directed by Henslowe, who were rivals to The Lord Chamberlain's Men (later The King's Men). Shakespeare wrote for both parties.

Age of Sensibility (or Age of Johnson): Considered to cover literature produced in England between 1745 and 1780.

allegory: The word originates from the Greek *allegoria*, which means "speaking otherwise". An allegory is something which can be read with double or two meanings: with an obvious literal meaning, as well as a figurative, "below the surface" meaning. Frequently there is a point-by-point parallel between the two meanings. Allegories are often a way of conveying comment upon people, moral or religious ideas, historical and / or political events and / or theories.

alliteration: The use of repeated consonants in neighbouring words. It appears most often at the beginning of those words, e.g. wonderful wilderness. It can create a strong effect by introducing pattern into the language.

allusion: A casual reference to any aspect of another piece of literature, art, music, person or life in general. Authors suppose that the reader will identify the original source and relate the meaning to the new context. An example of allusion is T.S. Eliot's *The Waste Land*.

ambiguity: When words, sentences and texts have more than one meaning. This can be deliberate or unintentional. Generally, ambiguity is a negative expression applied to a vague or equivocal expression when accuracy would be more practical. Occasionally, however, deliberate ambiguity in literature can be a commanding method.

amplification: A rhetorical device where language is used to emphasize or extend. For example Charles Dickens used the technique in his opening passages to *Bleak House*, creating an atmosphere of fog, literal and metaphorical.

anachronism: Something which is too early or too late for the given time, i.e. placing an event, person, item, or verbal expression in the wrong historical period. It may be a mistake, but more frequently it is an intentional device in literature or dramatic productions to stress the timelessness of the universe. For example the setting of *Henry V* within the context of the Falklands War, by the English Shakespeare Company in 1987, gives a sense of the play having a contemporary meaning.

Anglo-Saxon period: see Old English Period.

Angry young men: A term referring to a group of English writers, musicians and artists in the 1950s. Included in this group are Kingsley Amis, Braine, Sillitoe and, notably, Osborne. Osbourne's play *Look Back in Anger* portrays the anti-hero Jimmy Porter, who is the prototypical Angry Young Man. This group resented the upper-class and the establishment. Their works articulate contempt for the pretense of society in post-war Britain where, despite promises, working or middle-class educated people were unable to break into powerful areas. Their writing was often powerful, bitter and angry, often humorous, and much of it received critical acclaim.

antagonist: The character in a drama or novel, who is the main opponent of the protagonist.

anthology: A selection of work by different writers. Sometimes the volume will be of a particular genre, e.g. post-colonial literature, or dedicated to a particular period, e.g. metaphysical poetry.

anti-hero: A protagonist who exhibits unheroic characteristics.

anti-novel: An experimental type of fiction, which intentionally challenges the conventions of the traditional novel. Some possible aspects include alternative beginnings and endings.

Arthurian legend: Semi-historical narratives of a King named Arthur and the Knights of the Round Table.

Augustan Period (or The Age of Pope): This period is considered to include literature written in England between about 1700 and 1745. This period saw the rapid development of the novel as a popular form of literature. Satire was often utilized.

autobiographical novel: In contrast with the autobiography, an autobiographical novel is a semi-fictional account established in part on the author's life experience, but these

experiences are often transposed onto a fictional character or intermixed with fictional events.

ballad: A poem which tells a story, usually in the form of four-line stanzas or quatrains. Lines one and three are generally unrhymed iambic tetrameters, whilst lines two and four are iambic trimeters.

bard: An ancient Celtic poet, singer and harpist who recited heroic poems by memory, or more generally, in modern usage, a synonym for any poet. When referred to as The Bard, this is a reference to Shakespeare.

Baroque: A term used to describe a style of architecture, art and music, but it can be used appropriately for writing. Features include florid, exuberant and dramatic form, which is usually associated with the XVIIth century. Metaphysical writing is sometimes described as such.

bildungsroman: From the German, meaning “formation novel”, the term refers to a coming of age story. This is where a child embarks upon a journey, metaphorical or physical, and thus grows into an adult.

biography: A non-fictional account of a person’s life and character by another person.

black comedy: Drama where potentially horrific situations are treated with amusement and ridicule by both the characters and the audience.

blank verse: Unrhymed iambic pentameter. A common mistake is to describe any unrhymed verse as “blank”. Notable users of blank verse include Milton, Shakespeare and Wordsworth.

Byronic hero: A male character who displays a number of qualities, largely negative. A Byronic hero has a dark side and emotional issues. Heathcliff in Emily Bronte’s *Wuthering Heights* is often considered an example of a Byronic hero.

Celtic: Of or relating to the Celts and their language.

character: A created person in a play or a narrative whose particular qualities are revealed by the action, description and conversation. Not to be mixed up with the “actor” in a play, who represents the character.

characterization: The method by which characters are established in a story, using description, dialogue, dialect, and action.

chronicle: Any kind of serial historical account.

comedy of the absurd: Drama or performance which is satirical, ridiculous or a parody. Examples can be as diverse as *A Midsummer night's dream*, *The Pirates of Penzance* or even *Monty Python's Flying Circus*.

comedy of manners: A type of drama where the social demeanour of a community is humorously depicted.

conceit: A metaphor, often extravagant or fantastic.

connotation: An indirect implication or suggestion from a word, or string of words, beyond the literal meaning.

couplet: A pair of rhyming lines in verse, e.g. The dog ate the cat / But forgot about the bat.

criticism: Refers to the concept of analysis, evaluation and interpretation of literature.

dark lady sonnets: A number of sonnets written by Shakespeare (sonnet numbers 127–152) addressing a dark lady (a reference due to her colouring). It is unknown whether she is an actual person, someone Shakespeare knew or a fictional character.

denouement: The final resolution of a plot, especially in drama or narrative.

drama: Any kind of performance intended for an audience in a theatre.

dramatic effect / effectiveness: This exam term requires candidates to think about the dramatic effectiveness of a specific passage or aspect of a play. Candidates must be aware of all factors such as situation, stage directions, significance in plot development, characterization, dramatic irony, poetic effects, and anything else that may add to the impact upon an audience.

dystopia: The representation of an unpleasant fictional world, which is the opposite of a utopia. Dystopias often project a writer's vision of an ominous future. Notable examples include Huxley's *Brave new world* and Orwell's *Nineteen eighty-four*.

early modern English: The English language from 1475 to 1700. Chaucer is before this period.

Edwardian Period: The period in England when Edward VII was on the throne (1901–1910), i.e. generally between the death of Queen Victoria and the First World War.

elegy: A poem that mourns the death of an individual.

Elizabethan Period: The period of time which covers Queen Elizabeth I's reign, from 1558–1603. Shakespeare wrote his early works during the Elizabethan period.

English sonnet: Another term for a Shakespearean sonnet.

Enlightenment: The European philosophical and artistic movement, between roughly 1660 and 1770, developing out of the Renaissance and continuing until the nineteenth century. The Enlightenment was an optimistic belief that humanity could improve itself by applying logic and reason to all things. It rejected untested beliefs, superstition, and the “barbarism” of the earlier medieval period, and embraced the literary, architectural, and artistic forms of the Greco-Roman world. The period is sometimes known as **the Age of Reason**.

epic: This is a type of classical poetry, generally recounting heroic achievements. It is a poem that is a long narrative about a serious subject, told in an elevated style of language. Epics generally focus on the exploits of a hero or demi-god that represents the cultural values of a race, nation, or religious group. John Milton's *Paradise Lost* is an example of a famous epic.

epigram: A short verse or motto appearing at the beginning of a longer poem or the title page of a novel.

epigraph: A device employed to intimate the significance of what follows later in the text. An epigraph usually takes the form of a quotation or motto at the beginning of a book, chapter or poem.

epilogue: A conclusion to a literary work such as a novel, play, or long poem. It is the opposite of a prologue.

epistolary novel: A novel which is written as a number of letters.

euphemism: Using a mild or gentle phrase instead of a blunt, embarrassing, or painful one. For instance, saying “Grandfather has gone to a better place” is a euphemism for “Grandfather has died.”

euphony: A pleasant or agreeable sound effect.

fable: A brief narrative illustrating human tendencies through the depiction of animal characters. Unlike the parables, fables often feature talking animals or animated objects as the principal characters. The interaction of these animals or objects exposes truths about human nature.

farce: A form of low comedy designed to provoke laughter through highly exaggerated caricatures of people in improbable or silly situations.

first folio: A collection of Comedies, Histories and tragedies (36 in total) of Shakespeare's works, published in 1623.

foot: A basic unit of meter, comprising of a set number of strong stresses and light stresses. See meter.

Georgian Period: In literature the period in which George V reigned in England: 1910–1936. In historical terms the period covers a broader era, encompassing the consecutive reigns of the first four Georges (1714–1830).

genre: A category of literature or film marked by defined shared features or conventions. The three broadest categories of genre are poetry, drama, and fiction. These general genres are often subdivided, for example murder mysteries, westerns, sonnets, lyric poetry, epics and tragedies.

ghost characters: Often in Elizabethan drama, a character which appears on stage but doesn't speak.

Globe: A famous theatre, in London, where the writer and actor Shakespeare performed. The Globe theatre has now been reconstructed near the site of the original one.

Gothic literature: A genre of writing preoccupied with mysteries, murder, villainy and the supernatural, often set in desolate and ancient landscapes such as castles and churches. These can include novels, poetry or short stories.

groundlings: Also known as “understanders”, groundlings are those who paid only a penny to watch Shakespeare's plays. They were the majority of the audience and stood on the ground floor of the theatre, in the yard. Groundlings stood through the entire play, which could be up to four hours long. The upper class, however, paid two pennies to sit and enter the elevated area with seats, whilst nobles often paid three pennies to sit in the Lords' rooms.

Hengwrt manuscript: A fifteenth century manuscript of Chaucer's *The Canterbury Tales*.

heroic couplet: Two successive rhyming lines of iambic pentameter, where the second line is usually end-stopped. It was convention to string long sequences of heroic couplets together in a pattern of aa, bb, cc, dd, ee, ff etc.

high comedy: Comedy consisting of witty repartee and a complex plot.

homily: A saying or phrase with an inspirational message.

Horatian satire: A satire named for the Roman satirist Horace. It is a satire with an amused and tolerant voice.

hymn: A song, prayer or speech in honour of God.

iamb: A unit or foot of poetry that is made up of a lightly stressed syllable followed by a heavily stressed syllable. “Inscribe” and “restore” are examples of words which naturally follow this pattern

iambic hexameter: Otherwise known as an alexandrine, this type of poetic form consists of 6 metrical feet. A line of iambic hexameter would therefore have 12 syllables, in pairs where the first syllable is unstressed and the second is stressed. This metrical form has never been as popular as the iambic pentameter in English literature.

iambic pentameter: One of the most widespread rhythmical patterns in English poetry. Iambic pentameter is also the meter in which Shakespeare wrote many of his plays.

imagery: The “mental pictures” that readers imagine whilst reading a passage of literature. It signifies all the sensory perceptions referred to in a poem, whether by literal description, allusion, simile, or metaphor. Imagery is not limited to visual imagery; it also includes auditory (sound), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (movement) sensations.

interior monologue: Where the author depicts the interior thoughts of a single individual, in the exact order these thoughts occur inside that character’s head. The author does not attempt to provide any, or much, commentary, description, or guiding discussion to help the reader untangle the complex web of thoughts. Often the results include grammatical mistakes and illogical order. See stream of consciousness.

internal rhyme: A device in which a word in the middle of a line of poetry rhymes with a word at the end of the same metrical line.

intertextuality: When another literary work is referred to within a text, suggesting that texts do not exist in a vacuum because there is always relationships between texts, which readers are often aware of.

irony: Words or ideas which have an extra layer of meaning, distinctive to the literal one. There are several types of irony which include verbal irony. This is where the speaker or character says one thing, yet means another. Dramatic irony is where actions or words have an alternate meaning, which the speaker or other characters are oblivious to, yet the audience or reader are aware of the underlying meaning. Finally, situational irony is when the result of an action is the opposite of the desired or expected effect.

Jacobean Period: Refers to the period during the reign of King James I, between 1603–1625. Shakespeare wrote his later works in the Jacobean period.

jig: A bawdy song and dance in Renaissance drama that was performed by a clown, or other actors, at the end of a play.

kenning: A phrase used poetically instead of the regular word for a noun.

lai: Also spelt “lay”, this is a brief narrative or lyrical poem that is meant to be sung.

lament: A poem or song for expressing grief

lampoon: A crude and sometimes bitter satire that ridicules the appearance or personality of a person.

late modern English: The English language as it is used from 1800 to the present day.

legend: A story which has been passed down through the generations and is believed to have some historical truth (although legends are fictions).

liet-motif: A recurring theme in a text. Originally, this referred to opera and the association of a theme with a particular character or situation.

lexicon: Traditionally this term refers to a dictionary of some form, however, the word is now used to refer to the distinctive words applied by a particular writer in their work.

limerick: A comic or bawdy poem that has a AABBA rhyme scheme.

literary criticism: Is the study, discussion, evaluation, and interpretation of literature.

literary devices: Techniques used in any work to create an effect, such as metaphors and alliteration. This is also known as poetic and literary techniques.

literature: The art of written works. Literally translated, the word means “acquaintance with letters” (from Latin littera letter).

loathly lady: A device seen in medieval literature from both Celtic and Germanic traditions. Usually an ugly woman whose true appearance is revealed upon receiving a kiss.

low comedy: This comedy contains silly, crude slapstick and violence rather than clever dialogue or banter. See comedy.

lyric poetry: Poetry with an emotional, song-like quality, different from narrative or dramatic poetry.

malapropism: Misusing words to create a comic effect or to characterize the speaker / character as being too confused or ignorant to use correct diction. The term originates from Richard Sheridan's character Mrs Malaprop, because she often misapplied long words in an effort to appear impressive.

mainstream: In a literary sense, this term refers to texts and authors which abide by conventional writing structures and techniques. These are generally aimed at the everyday, dominant reader.

Man Booker Prize: The Man Booker Prize for Fiction, also known in short as the Booker Prize, is a literary prize awarded each year for the best original full-length novel, written in the English language, by a citizen of either the Commonwealth of Nations, Ireland, or Zimbabwe.

manuscript: A text written by hand, rather than printed with a printing press.

medieval: The period of time, about a thousand years long, between the fall of the Roman Empire and the emergence of the Renaissance.

melodrama: Traditionally this is a play with a musical accompaniment to heighten the emotional aspect of the drama. Often melodramas gave rise to two dimensional or flat characters.

memoir: An autobiographical sketch, which focuses less on the author's personal life or psychological development, but more on the notable people and events the author has encountered or witnessed. The aim of a memoir, unlike a diary, is to be eventually published.

metaphysical: The word generally refers to a group of XVIIth century poets, who include Donne, Herbert and Marvell. Metaphysical poetry commonly has striking imagery, which sometimes stems from new contemporary scientific and geographic discoveries, witty conceits, the contrast of the physical and the philosophical and a high impression of mortality. There is also flexibility in the meter and rhythm adopted.

metaphysical poetry: Poetry which uses logic and reason to construct an "argument" and draws on other fields such as science, law, philosophy and exploration to describe emotion, often love.

metaphysical poets: Poets, usually writing in the XVIIth century and whose poetry utilizes metaphysical imagery. Donne, Herbert, Marvell and Vaughan are among the best known metaphysical poets.

metaphor: A comparison, between two things not usually compared, that implies that one object is another one, figuratively speaking. The phrase “the ladder of success”, implies to the reader that being successful is like climbing a ladder to a higher and better position.

meter: A recognizable though varying pattern of stressed syllables alternating with syllables of less stress. Compositions written in meter are said to be in verse. There are many possible patterns of verse. Each unit of stressed and unstressed syllables is called a “foot”.

metonymy: Using a physical object to embody a more general idea. For example crown is a metonym as it refers to royalty or the entire royal family. Also stating “the pen is mightier than the sword”, suggests that the power of education and writing is more potent for changing the world than violence. The word literally means “change of name”.

Middle Ages: A period of European history that begins around the Vth century and ends around the XVIth century.

Middle English: Is the name given by historical linguists to the diverse forms of the English language in use between the late XIth century and about 1470.

miracle play: Drama from medieval times the subject of which is religion, such as the lives and actions of saints.

modern English: The language as it is used since 1500.

modernism: The use of innovative forms, styles and structures, especially in the XXth century.

monologue: An interior monologue does not necessarily represent spoken words, but rather the internal or emotional thoughts or feelings of an individual. Monologues can also be used when a character speaks aloud to himself or narrates an account to an audience with no other character on stage.

monorhyme: Of a poem. Each line rhymes with all the others.

morality play: Drama popular in the XIVth–XVIth centuries which utilizes the personification of Vice, Greed etc to show the struggle towards salvation.

mystery novel: A novel centered on suspense and solving a mystery, especially a murder, theft, kidnapping, or some other crime.

mystery play: A type of drama popular in the Middle Ages on the life, death and resurrection of Jesus

mythology: An arrangement of stories about the gods, often overtly religious in nature, that were once believed to be true by a specific cultural group.

narration: The process of telling a sequence of actions and events, usually in chronological order.

narrator: The “voice” that speaks or tells a story. Some narratives are written in a first-person point of view, where the narrator's voice is that of the protagonist's, and some are written in third person.

neoclassicism: A revival in classical styles of literature, drama, art, music and architecture.

Nobel Prize for Literature: Awarded every year since 1901, this accolade is a valuable prize to the winning writer. Former winners include Yeats (1923), Faulkner (1949), Hemingway (1954), Steinbeck (1962), Beckett (1969), Soyinka (1986), Walcott (1992), Morrison (1993). For complete list see http://nobelprize.org/nobel_prizes/literature/laureates/

novel: Generally speaking a novel is any extended fictional prose narrative that focuses on a few crucial characters but often involves scores of secondary characters. The novel can cover any subject from any view point. Within English there are a few contenders for the first “true novel”: Richardson's *Pamela*, Bunyan's *Pilgrim's progress*, Defoe's *Robinson Crusoe* or *Moll Flanders*. After the birth of the novel in the XVIIIth century, the XIXth century saw a rise in the production of the novel, with the advent of novelists such as Austen and the Bronte sisters.

novel of manners: A novel which examines values, behaviour and characteristics of a particular group of people with a specific historical context.

novella: An extended fictional prose narrative that is not quite as long as a novel, but longer than a short story. A novelette is a similar type of writing, but often refers to trivial romances.

ode: A relatively long, often intricate stanzaic poem of varying line lengths and sometimes intricate rhyme schemes, dealing with a solemn subject matter and considering it reverently.

Old English: Also known as Anglo-Saxon, Old English is the ancestor of Middle English and modern English. It is a Germanic language that was introduced to the British Isles by the Angles, Saxons, and Jutes in a series of invasions in the Vth century;

it is thus regarded as the language that existed between 449AD and 1066 (when the Norman Conquest occurred).

Old English Period: Also known as the Anglo-Saxon Period, the time frame this period falls in is debatable, however broadly speaking it is between the mid-fifth century and mid-twelfth century.

omniscient narrator: This is a narrator who is “all knowing”. The omniscient narrator, often found in third person narratives, has a detailed and full knowledge of the story’s events and characters, from every perspective.

onomatopoeia: The application of sounds that are comparable to the noise they represent for an artistic effect. For instance, buzz, click, rattle, and grunt make sounds similar to the noise they represent.

oral literature: The custom of compiling and passing on narratives by word of mouth. Oral literature can often take the form of poetry or song. This mode of literature has long existed and still remains today in various societies. The Anglo-Saxon epic *Beowulf* is an example of this tradition.

pamphlet: A brief booklet, typically discussing an issue of the time and about which the writer feels strongly. In the past the benefit of a pamphlet was that it was fairly simple to generate: it was therefore particularly favoured by underground writers and revolutionaries as a mode of communication. Jonathan Swift’s *A Modest Proposal* is a well-known example of a pamphlet.

parody: The utilisation of serious manner and the characteristic features of a literary work to mock those same features.

pastoral: Traditionally this term means “to do with shepherds”, thus it gestures towards any work which draws a pleasing, idealized rural life in the countryside.

pastoral elegy: A type of elegy, defined by an intricate set of conventions where nature is employed in mourning and immortalizing a dead person. The pastoral elegy was used by classical writers, such as Milton in *Lycidas*.

pentameter: When a poem has five feet in each line, it is said to be written in pentameter. Each foot has a set number of syllables. Iambs, spondees, and trochees consist of two syllables. Thus, iambic pentameter, spondaic pentameter, and trochaic pentameter lines would have a total of ten syllables. Anapests and dactyls are feet consisting of three syllables.

personification: A literary device where abstractions, animals, ideas, and inanimate objects are given human character traits, abilities, or reactions. Personification is common in poetry, but also appears in other writing.

petrarchan sonnet: A sonnet consisting of an octave with the rhyme pattern abbaabba, followed by a sestet with the rhyme pattern cdecde or cdcdcd. See sonnet.

pilgrimage: When an individual travels without material comforts to a distant holy place, in an act of spiritual devotion or penance.

play: A specific piece of drama, usually performed on a stage by actors who often wear makeup or costumes to help them resemble the character they represent.

poetry: A literary genre characterized by rhythmical patterns of language and figurative language. Poetry is also created with a sense of the musicality, and is not just written for meaning.

preface: An introduction to a literary work, written either by the author(s) or by someone else, perhaps a literary critic.

prologue: In Greek tragedy, the prologue was a set of introductory speeches, now the prologue is a section of any introductory material before the first chapter of any literary work.

prose: Any work that is not written in a regular meter like poetry. Many genres such as short stories, novels, letters and essays are normally written in prose.

protagonist: The main character in a narrative or poetry. See antagonist.

pseudonym: An alternate authorial name, used for published work.

Pulitzer prize: A prestigious award for writing and journalism administered by Columbia University.

pulp fiction: Poor quality or sensational writing, originally printed on low-grade paper.

pun: A play on two words, which are similar in sound but different in meaning. Also called paronomasia.

purple prose: Writing which contains ornate or sentimental language.

realism: Originally the term referred to a literary movement in the nineteenth and twentieth centuries in America, Europe, and England. More generally speaking the term

signals towards a literary, or artistic, depiction of life in an accurate, straightforward, unidealised manner.

Renaissance: Originally, the term refers to a period of cultural, technological, and artistic vitality during the British economic expansion in the late 1500s and early 1600s. More generally a renaissance is any period in which a people or nation experiences a period of vitality and explosive growth in its art, poetry, education, economy, linguistic development, or scientific knowledge. The term is positive in connotation.

restoration: The restoration, or the Restoration Period, is the time from 1660, when the Stuart monarch Charles II was re-established as ruler of England, to about 1700.

revenge play: A Renaissance genre of drama, where the plot revolves around the protagonist's attempt to avenge a previous wrong, by killing the perpetrator of the deed. There is usually much bloodshed and violence. Shakespeare's *Hamlet* has been identified as a revenge play.

rhyme: Rhyme is the matching similarity of sounds in two or more words, especially when their accented vowels and all succeeding consonants are identical. For instance, the word-pairs listed here are all rhymes: mating / dating, feast / beast, emotion / demotion and fascinate / deracinate. Rhyme is often used in poetry.

romance: Traditionally, a long fictional prose narrative about unlikely events involving characters that are very different from ordinary people, e.g. knights. Nowadays the modern romance novel is a prescribed love story, where boy meets girl, obstacles get in the way, they are then overcome and the couple live happily ever after.

Romantic poets: Poets associated with the Romantic Period, (from 1789–1824) when much poetry was written as a reaction to the Industrial revolution and the French Revolution. Examples of Romantic poets include Byron, Keats, Shelley, Blake and Wordsworth.

Romantic Period: Usually this term refers to literature written in Europe during the early 1800s, however it can also gesture towards the American Romantic period, which was between 1828 and 1865. See romanticism.

romanticism: The term refers to a movement around 1780–1840. Romanticism rejected the philosophy of the enlightenment, and instead turned to the gothic, the notion of *carpe diem* and above all placed importance on nature and the wilderness. Romantic poets included William Blake, William Wordsworth, John Keats, Percy Bysshe Shelley, and Lord Gordon Byron.

saga: Lengthy Scandinavian and Icelandic prose narratives about famous historical heroes, notable families, or the adventures of kings and warriors.

sarcasm: A type of verbal irony, where one says one thing but means another, often for the purpose of comedy. See irony.

satire: An attack on any idiocy or vice in the form of scathing humor, or a critique of what the author sees as dangerous religious, political, moral, or social standards. Satire is not solely written for entertainment purposes, but generally has an aim or agenda to present. Jonathan Swift's *Gulliver's Travels* is an example of a satire.

satirical comedy: A type of comedy that intends to underline the vices of society. Examples of this form include Sheridan's *The School for Scandal* and Johnson's *The Alchemist*.

science fiction: A genre of literature that features an alternative society that is founded on the imagined technology of the future. The genre stretches the imagination by rooting the fantasy of the future in recognizable elements of modern life. This type of fantasy literature, typically takes the form of a short story or novel.

Shakespearean tragedy: Where a character has a fatal flaw that leads to his demise, despite having free will. *Othello* is an example of a Shakespearean Tragedy.

simile: A comparison of two things not usually paired, made by using the adverbs like or as. Similes contrast with metaphors; however, both devices bring out a deeper meaning.

soliloquy: A monologue spoken by a character who believes himself to be alone during the scene. The device, usually employed in Elizabethan theatre, often exposes a character's innermost thoughts, state of mind, motives or intentions. As such the soliloquy imparts essential but otherwise unattainable information to the audience. The dramatic convention dictates that whatever is said in a soliloquy must be true, or at least true as far as the character speaking is concerned. Well-known examples come from Shakespeare's work, for instance speeches by Iago in *Othello*.

sonnet: A poem of fourteen lines, typically in iambic pentameter, with regular rhyme. It usually expresses a distinct idea or thought with a change of direction in the closing lines. There are three general types:

1. **The Petrarchan sonnet** (or Italian sonnet): an eight line stanza, called an octave, which is followed by a six line stanza, called a sestet. The initial octave has two quatrains (4 lines) that generally rhyme abba, abba. The first of these quatrains offers the theme, whilst the second develops this main idea. Later in the sestet, the primary three lines offer a reflection on or exemplify the theme. The final three lines bring the poem to a cohesive end. The sestet is sometimes arranged cdecde, cdcddc or cdedce.

2. **The Shakespearean sonnet** (or English sonnet): arranged in three quatrains, where each rhyme is distinct. There is a final, rhymed couplet that creates a unifying peak to the entire sonnet. Its rhyme scheme is generally abab, cdcd, efef, gg.

3. **The Miltonic sonnet**: similar in form to the petrarchan sonnet, however the Miltonic sonnet does not divide its ideas between the octave and the sestet. The train of thought instead runs straight from the eighth to ninth line. Furthermore, Milton develops the sonnet's scope to encompass not only the theme of love, as the earlier sonnets did, but also to incorporate politics, religion, and personal matters.

spoonerism: An accidental switch of 2 sounds with humorous effect e.g.: "a crushing blow" becomes "a blushing crow".

stanza: Sections of arranged lines within a poem. Sometimes this is in a pattern repeated throughout the poem. Generally, each stanza has a fixed number of lines, and a consistent rhyme scheme, however in modern poetry this is not always the case. Further, a stanza may be a subdivision of a poem, or it may amount to the entire poem.

stream of consciousness: See **interior monologue**.

style: The distinguishing way writers employ language and their words choice to accomplish certain effects. A significant ingredient of interpreting and understanding fiction is paying attention to the way the author uses words. Syntax, structure and narrative technique are also important.

suspension of disbelief: An explanation for incredible or unrealistic elements in a work of literature. First suggested by Coleridge as a way of accepting the implausible in a story.

symbolism: The use of characters, diction, places, or objects that mean something beyond their literal level meaning. Often the symbol is indefinite in meaning. When many objects or characters each appear to have a specific symbolic meaning, the story is usually an allegory.

tale: A type of short story that is largely concentrated on action, rather than characterization or atmosphere. Tales are generally oral, opposed to written. See oral literature.

tragedy: A serious play where the protagonist experiences a succession of misfortunes leading to a concluding, disturbing catastrophe – usually for the protagonist. See Greek tragedy and Shakespearean tragedy.

tragicomedy: A work which combines genres of both comedy and tragedy.

trilogy: A set of three literary works, sequels, which jointly create a larger account.

utopia: An imaginary location or government where political and social perfection has been reached: The people of such utopias are generally clean, virtuous, healthy, and happy. In essence, a utopian society is one that has been cured of all its social ills. See dystopia.

utopian literature: A utopia refers to both a perfect society, yet an impossible one. Utopian literature is any text that offers the reader, or investigates the concept of, a perfect society in the physical world (opposed to an ideal society in an afterlife).

verse: Verse is a line of metrical text, a stanza, or any text written in meter.

Victorian Period: The period during the late XIXth century, specifically from 1837–1901 – the years Queen Victoria ruled the growing British Empire.

Навчальне видання

Барташева Ганна Ігорівна
Віротченко Світлана Андріївна

HIGHLIGHTS OF ENGLISH LITERATURE

Навчальний посібник
В 2-х частинах

Частина 1
(Англ. мовою)

Коректор А. І. Сєдих
Комп'ютерна верстка І. В. Тепляков
Макет обкладинки І. М. Дончик

Формат 60х84/16. Ум. друк. арк. 5,3. Тираж 100 пр. Зам. № 225/13.

Видавець і виготовлювач
Харківський національний університет імені В. Н. Каразіна,
61022, м. Харків, майдан Свободи, 4.
Свідоцтво суб'єкта видавничої справи ДК № 3367 від 13.01.2009

Видавництво ХНУ імені В. Н. Каразіна
Тел. 705-24-32