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E. TILING

A SHORT SURVEY
OF
ENGLISH LITERATURE
I



KIRJASTUS „KOOL“, TARTU

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A SHORT SURVEY OF ENGLISH LITERATURE

PART I

(From BEOWULF to BROWNING)

by

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KIRJASTUS „KOOL“, TARTU

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I. THE ENGLISH LANGUAGE.

Originally Great Britain was inhabited by the Britons, a Celtic people related to the Gauls in France, who spoke a Celtic language.

In the first century before Christ, the Romans conquered Britain and started making it into a Latin-Celtic country. They built towns, roads, temples, and baths, and a mighty wall to keep out the savage tribes of the north of Britain, whom they were unable to conquer. Some Latin words survive in place names ending in -caster, -cester, or -chester (from Latin 'castra'), like Lancaster, Gloucester and Winchester. The word street (from 'via strata') is likewise of Latin origin.

When in the fifth century fierce Germanic tribes attacked Rome, the Roman armies were called home to defend their own country, and the Britons were left defenceless. Unfamiliar with the use of arms, they were unable to fight the northern tribes now pouring in over the Roman wall, and sent word to the leaders of the Angles and Saxons, Germanic tribes on the shores of the North Sea, to come to their assistance. They came, landing near Deal in Kent, but they liked the country so well that they never went away again. They took possession of the land, sweeping away the Latin-Celtic civilization in long and bitter wars, and driving the Britons into the mountains of Cornwall, Wales and Scotland, where Celtic dialects are still spoken. The

Angles called the land England, and the language they brought with them, English. Very few Celtic words have found their way into Modern English. Some of them are: bog, crag, lad, wee, dun, and slough.

In the 6th century Roman missionaries brought over a great many Latin words: altar, church, bishop, priest, plant, lily, pea, butter, cheese, etc.

In the 9th century the Danes invaded the country, and many Scandinavian words came into the language: window, knife, husband, fellow, sky, skull; wrong, ill, low, loose, meek; die, hit, call, take, want; they, etc.

In the year 1066 William the Conqueror, Duke of Normandy, brought over an army from the north of France. In a fierce battle near Hastings, the Saxons were defeated, and Harold Godwin, their king, slain. The Normans, who were descendants of the Vikings, soon made themselves masters of the land. Norman-French became the language of polite life, the Court, and literature, and English was spoken only by the common people. Thus it happened that ox, sheep, calf and pig were called by their English names while they were alive under the care of the humble Saxon peasant who tended them, but became beef, mutton, veal, and pork when served on the proud Norman land-owner's table.

The two languages struggled for mastery until the reign of Edward III (1327—1377), by which time the Normans and the Saxons had begun to feel that they were one nation. A new language, now called Middle-English by philologists, a mixture of Anglo-Saxon and Norman-French, had developed.

II. THE ANGLO-SAXON PERIOD (450—1150).

English Literature, beginning as it does in the 7th century, is the oldest of the great modern literatures of Europe.

The Angles and Saxons brought with them no written literature, but they possessed a great many war-songs and splendid sagas, which were handed down orally from generation to generation by their minstrels. They did, it is true, possess an alphabet of certain crude letters called runes, but they used it only to carve proverbs and short magic formulas on swords and stones.

The only one of those great sagas that survives is the *Saga of Beowulf*, an epic describing the life and death of a hero, composed in pagan times, but written down only after England had become a Christian country. The verse is alliterative: each long line is divided into two halves by a pause; in each half line there are two stressed syllables; at least two of the four stressed syllables in the long line are marked by alliteration, i. e. begin with the same consonant or a vowel; there is no fixed number of unstressed syllables.

“‘Æfter thæm ‘wordum / ‘Weder-Gēata ‘lēod
‘efste mid ‘elne; / nalas ‘and’sware
‘bidan ‘wolde; / ‘brim-wylm on‘fēng
‘hilde-’ rīnce.”

(After those words / the Weder-Geats’ chieftain
hurried with might of heart; / nor even for answer
would he wait; / sea-whirl embraced
the warrior of men.)

The contents of the great epic are as follows:

Hrothgar, King of the Danes, has built himself a great hall called Heorot ¹⁾, because it is decorated with the antlers of mighty harts. Here he drinks and feasts with his warriors, listening to the songs of minstrels. But night after night, Grendel, a terrible monster, comes up from a bog and devours some of the king's men. No man is able to fight Grendel, till young Beowulf comes from beyond the sea to help King Hrothgar. He watches in the hall, and, when night has fallen, Grendel comes over the moors and bursts open the door. In a furious struggle Beowulf tears off one of the monster's arms, and, shrieking with pain, Grendel flees to his den to die. Beowulf follows him, bringing back his head as a trophy. Then he returns to his own country, the land of the Geats. After the death of King Hygelac of the Geats Beowulf is made king, and reigns happily for many years. When he is an old man, a fiery dragon invades the land and devours his subjects. Old King Beowulf and his warriors set out to fight it. Beowulf is mortally wounded, but manages to deal the dragon its death-blow. Beowulf's dead body is burnt on a great pyre; his armour and his jewels are buried with his ashes in a mound near the sea.

This poem gives us an idea of the life and character of the old Saxons — their love of war, and song, and the sea; their manliness, and courage, and sense of duty.

¹⁾ Hart.

III. THE AGE OF CHAUCER.

In the 14th century the population of England was only about two and a half millions. Long wars with France and frequent plagues had kept down the number. Most of the people were peasants paying rent for their land. Labour was dear and scarce, and from time to time bloody rebellions shook the country. London, the capital, had only 40 000 inhabitants. Pigs and hens ran about at liberty in the narrow and dirty streets. The roads that crossed the country were bad, and the road-side woods teemed with robbers and outlaws. People used to travel on horseback and in companies for safety.

By the time that Edward III was King of England English had become the language of literature, and **Geoffrey Chaucer** (1340—1400) was the greatest poet who made use of it. He was born in London, where his father was a wealthy wine merchant. From an early age he was attached to the court of Edward III, first as a page, then as a chamberlain. Several times he was sent to the Continent on diplomatic missions. Thus he also spent a year in Italy, where he may have met the poets Petrarch and Boccaccio. It is certain that this journey greatly influenced his art. In later life he became Comptroller of the Customs in the Port of London. All his life he was a hard-worked official. In old age he suffered great poverty until Henry IV, after reading his humorous poem *Complaint* ¹⁾ to his *Empty Purse*, gave him a pension.

¹⁾ Complaint.

Chaucer was the first of the long succession of English poets to be buried in Westminster Abbey, which happened to be his parish church.

The best and most original of Chaucer's writings are *The Canterbury Tales*, a frame story on the lines of Boccaccio's *Decameron*. In the Prologue the poet describes 29 pilgrims who meet at the Tabard Inn in Southwark, London, on their way to Canterbury to worship at the shrine of Thomas à Becket, archbishop and saint, murdered in the cathedral about 200 years earlier.

"Bifil ¹⁾ that in that sesoun ²⁾ on a day,
In Southwerk at the Tabard as I lay
Redy to wenden ³⁾ on my pilgrymage
To Caunterbury with ful deuout ⁴⁾ corage ⁵⁾,
At nyght ⁶⁾ were come into that hostelrye ⁷⁾
Wel nyne and twenty in a compaignye ⁸⁾
Of sondry ⁹⁾ folk by aventure ¹⁰⁾ yfalle ¹¹⁾
In felaweshipe ¹²⁾, and pilgrimes were they alle
That toward Caunterbury wolden ¹³⁾ ryde ¹⁴⁾."

[bi'fil ðæt in ðæt 'se:zʊ:n on a dai
in 'su:ðwerk at ðe 'tabard as i: lai,
'redi: to: 'wenden on mi: pilgri'ma:ɪdʒe,
to: 'kaunterbri wiə ful de'vʊt ku'rɑ:ɪdʒe,
at niçt wer kum in'to: ðæt ostel'ri:ɪe

1) It happened. 2) Season. 3) Go. 4) Devout. 5) Mind, heart. 6) Night. 7) Hostelry, inn. 8) Company. 9) Sundry. 10) Adventure, chance. 11) Fallen. 12) Fellowship. 13) Wanted to. 14) Ride.

weil ni:n and 'twenti in a kumpai'ni:e
of 'sundri folk bi: 'a:venty:r i'falle
in 'felaufip, and 'pilgrims wer ðei 'alle
eat 'to:ward 'kaunterbyri 'wolden 'ri:de.]

The pilgrims are taken from all the walks of life: a chivalrous old knight and his son, a cheerful young squire; a dignified prioress and a nun; a fat and pleasure-loving monk and three priests; a self-important merchant, a book-loving Oxford scholar, a cunning lawyer, a doctor grown rich through the plague, and a gossiping middle-aged woman from Bath; a carpenter, a weaver, a cook, a sailor, a miller, a poor parson and his brother, an honest ploughman, the jolly host of the Tabard Inn, and others. The travellers set out on a fine spring morning, their horses' bells tinkling in the clear air, and the miller playing a merry tune on his bagpipes. It is 55 miles from London to Canterbury, and the journey, in those times, took four days, so the pilgrims agree that each shall tell two stories on the way there, and two more on the way back. The teller of the best story is to have a good supper free from the generous host of the inn. But only 22 of them tell a story each before the spires of Canterbury Cathedral come in sight. Chaucer, unfortunately, did not live to finish his work.

The tales are very unequal in value: some very tedious and worth very little, others little masterpieces of the poetic art.

Geoffrey Chaucer was the first real English poet. He wrote not to teach, but to amuse people. He was a realist and wrote about persons and things as he saw them. He was also a great humorist. Although he lived in the age of feudalism he was able to see poetry in common things and common people. It is no wonder that he is called the "Father of English Poetry".

Two men besides Chaucer helped to spread and fix the new language: **John Wyclif** (1324—1384), an Oxford scholar and one of the finest intellects of the 14th century, who translated the Bible into the same Midland dialect which Chaucer used, and **William Caxton** (1422—1491), the first English printer, whose printing-press at Westminster printed about 100 books in Chaucer's English, including the great poet's works. Caxton is also responsible for the great difference between English spelling and pronunciation: he fixed the spelling at a time when the pronunciation of the spoken language was still changing.

IV. THE ELIZABETHAN PERIOD.

For a hundred years after Chaucer there was no great writer in England. It was a time full of fierce wars and confusion, until the accession to the throne of Henry VII (1485—1509), the founder of the Tudor dynasty, brought to a close the long struggle between the houses of York and Lancaster known as the Wars of the Roses. The most important event in the literature

of the 15th century was the Renaissance of Greek literature that followed the fall of Constantinople into the hands of the Turks in 1453, when the Greek scholars living there fled to Italy, carrying with them the writings of Homer, Sophocles, Plato and Theocritus.

In England Greek began to be taught at the universities in the reign of Henry VIII (1509—1547) by men like **Sir Thomas More** and the great **Erasmus**. In 1525 **William Tyndale** translated the New Testament into the purest and simplest English, which from now on may be called Modern English. This translation became the corner-stone of the English Reformation, and the basis of the Authorized Version of the Bible (1611), which is still in use, and from which the following extract is taken:

“Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock:

And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand:

And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.” (From the Sermon on the Mount, St. Matthew 7.)

The time of Queen Elizabeth (1558—1603) was a time of great deeds and great thoughts. New worlds

had been discovered, the earth had been found to be round and to move. Men like Sir Francis Drake, Sir Walter Raleigh and Sir John Hawkins carried England's fame across the Ocean and round the globe. **Francis Bacon** introduced the inductive method of thinking and created a new philosophy. The defeat of the Spanish Armada cleared the way for English trade and marked the victory of English Protestantism over the Church of Rome. The country was beginning to grow prosperous. During the Elizabethan Period Literature sprang into sudden bloom. Its greatest representatives were Spenser and Shakespeare.

Edmund Spenser (1552—1599), the greatest original poet since Chaucer, was a Londoner by birth and a Cambridge scholar. Part of his life he spent in Ireland as secretary to the viceroy. The Celtic population of that country, then in a state of constant war and famine, hated him as an English official, and, during a rebellion, set fire to his house. Spenser's little son is said to have perished in the flames. After that the poet fled to London, where, some time afterwards, he died in poverty. By his own request he was buried in Westminster Abbey, next to his beloved master, Geoffrey Chaucer.

The greatest of Spenser's writings is the *Faerie Queene*¹⁾, the most allegorical of allegories. Gloriana, Queen of Fairyland, sends out 12 knights representing 12 virtues to do 12 great deeds in her honour. At the

¹⁾ Fairy Queen.

same time Prince Arthur, the national hero of the Britons, sets out on a journey to Gloriana's court to find her, his destined bride, whom he has seen in a vision. In Book I a knight with a blood-red cross on his breast-plate goes forth to slay a fiery dragon that is devastating the land of a certain king. By his side, on a milk-white ass, rides the Lady Una, the king's daughter. A great storm overtakes them in a dense forest where the monster "Error" has his den. The Red Cross Knight kills him in a desperate struggle. Next they meet a wizard who makes the knight desert Una. At last he falls into the power of the giant "Pride". The Lady Una appeals to Prince Arthur, who happens to be riding by. He kills the giant and sets the knight free. Finally the fiery dragon is slain, and, after marrying Una, the Red Cross Knight goes back to Queen Gloriana to tell her of his deeds.

The Red Cross Knight represents Holiness, the Lady Una Holy Church, Gloriana the Glory of God and Queen Elizabeth.

Spenser had meant the poem to be a great lesson in moral philosophy, representing 12 Virtues in 12 books, but he lived to finish only six. His language is artificially archaic; the metre, later called the Spenserian Stanza, was his own invention:

"A gentle knight was pricking ¹⁾ on the plaine ²⁾,
Ycladd ³⁾ in mightie ⁴⁾ armes ⁵⁾ and silver shield ⁶⁾,
Wherein old dints of deepe ⁷⁾ woundes ⁸⁾ did remaine ⁹⁾,

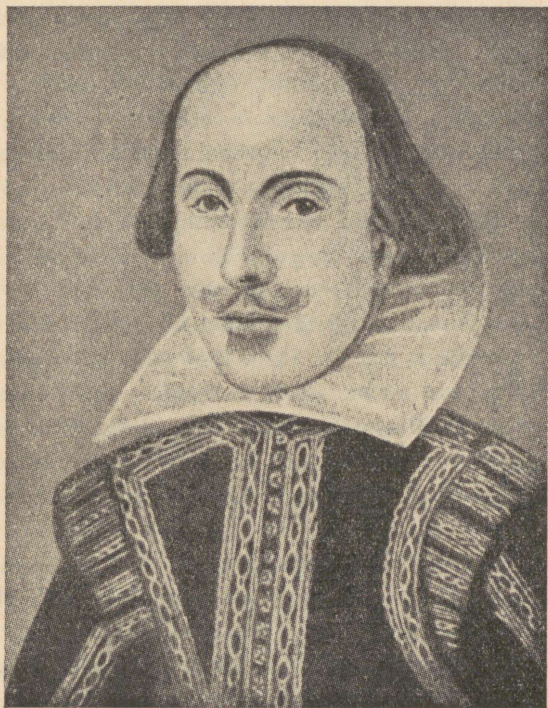
1) Riding. 2) Plain. 3) Clad, clothed. 4) Mighty. 5) Arms.
6) Shield. 7) Deep. 8) Wounds. 9) Remain.

The cruell¹⁾ markes²⁾ of many a bloody fielde³⁾;
Yet armes till that time did he never wield.
His angry steede⁴⁾ did chide his foming⁵⁾ bitt⁶⁾,
As much disdayning⁷⁾ to the curbe⁸⁾ to yield:
Full jolly knight he seemed, and fair did sitt⁹⁾,
As one for knightly giusts¹⁰⁾ and fierce encounters
fitt¹¹⁾.”

William Shakespeare (1564—1616), the son of a respectable Warwickshire yeoman, was born at Stratford-on-Avon. For a time the family was fairly well-to-do, and the boy attended the Free Latin Grammar-School of his native town. When, however, his father lost his fortune, young William had to leave school and help his father in his trade as a butcher and farmer. About 1586 William Shakespeare left his wife, Anne Hathaway, the daughter of a wealthy farmer of the neighbourhood, and his children, and went to London to make his fortune. He joined a company of actors, and, though at first only employed to hold the horses of such gentlemen as had come to see a play, he soon became an actor himself, and later did much useful work for the company, changing old and writing new plays. He seems to have been a fairly good actor, but his career as a dramatist was unparalleled. He won the favour of the queen and other high personages, became part-owner of the Globe Theatre, and bought

1) Cruel. 2) Marks. 3) Field = battle. 4) Steed, horse.
5) Foaming. 6) Bit. 7) Disdaining. 8) Curb. 9) Sit.
10) Jousts. 11) Fit.

property at Stratford. Fame, friends, and money were his, and we may well assume that his life was as happy as it was busy.



William Shakespeare.

In 1611 Shakespeare retired to his native town to spend the remainder of his life in the quiet of his family. Here he died and was buried in the little parish church of Stratford.

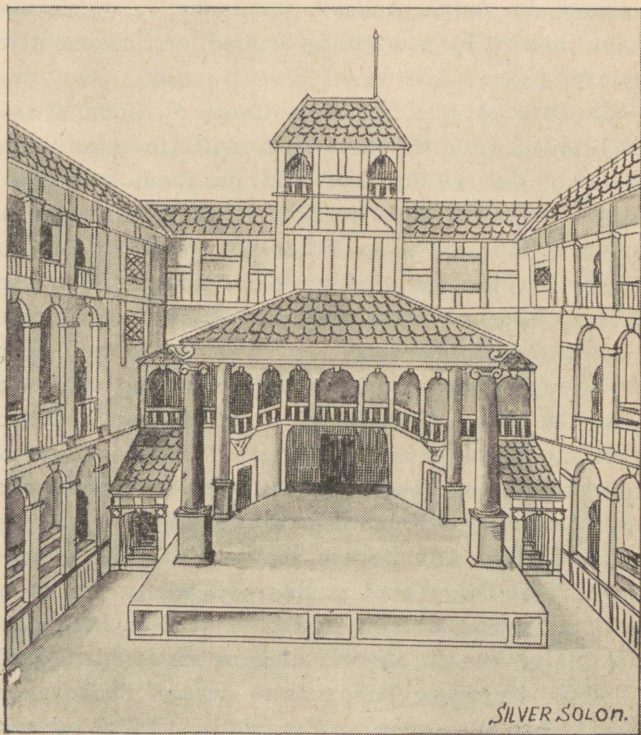
The development of the English Drama, before it sprang into sudden perfection in the reign of Queen Elizabeth, had been slow and unpromising. In the Middle Ages the clergy had tried to teach the illiterate crowds something about the Bible through rough dramatizations. These Church Plays were called Miracle Plays when they represented episodes from the lives of the saints, and Mysteries when they dealt with scenes from the Bible. They were first staged within the church building, but, when the audience became too large, they moved out into the street, the market place, or the village green. The favourite characters were the Devil and Herod. In the 15th century these plays were replaced by the Moralities, plays that were meant to teach a moral. The characters were personified virtues and vices, such as Temperance, Humility, Perseverance, Gluttony, Pride, and Sloth. One of the most popular of these was the "Vice", a sort of clown, the forerunner of the "Fool" in the plays of Elizabethan times.

The first regular dramas were written in the middle of the 16th century. The greatest dramatist before Shakespeare, and the only one to whom he owes a debt, was **Christopher Marlowe** (1564—1593), a shoemaker's son educated at Cambridge, who was killed in a drunken fight at the age of 29. His tragedies were written in Blank Verse, unrhymed five-footed iambic lines, a metre later adopted by Shakespeare. The writers for the stage at that time were all men with a university education, and it has often been asked how Shakespeare, who, according to his learned friend and fellow

dramatist **Ben Jonson**, had but "small Latin and less Greek", could rise to such heights. The answer seems very simple: he was a genius. What he had not learnt at school, he taught himself, for he had a quick eye, a keen interest for everything around, and an excellent memory.

Theatres, in the "glorious times of Good Queen Bess", were very different from what they are now. They were outside the town, and, the roads being very bad, people went there on horseback. There were no women actors, and even ladies who went to watch a play wore masks, not wishing to be recognized in such a place. Theatres were mostly roofless except above the stage, and the audience, with the exception of privileged visitors who were seated on the stage, sat out in the rain. There was a front stage and a two-storied back stage, so that three actions could go on at the same time. The scenery and costumes were very primitive: a gilded chair gave the idea of a royal palace, a table with bottles that of an inn; often a placard told those who could read where the scene was laid; during a tragedy the stage was hung with black; false beards, armour and crowns were thought sufficient disguise. The theatre where Shakespeare worked, however, was well roofed and lighted with candles, and a band of musicians provided entertainment during intervals. The greatest actor of the time, and a friend of Shakespeare's, was Richard Burbage, who played all the great characters of Shakespeare's plays, while Shakespeare acted the kings and the ghost in *Hamlet*.

Shakespeare's dramatic writings can be roughly divided into three groups: the great tragedies (*Romeo and Juliet*, *Hamlet*, *King Lear*, and *Macbeth*), the great



The Elizabethan Theatre.

comedies (such as *The Merchant of Venice*), and the historical plays (such as *Julius Caesar*).

The subject matter for his plays Shakespeare took from all manner of sources.

Romeo and Juliet is originally an old Italian tale: Young Romeo Montague and the lovely Juliet Capulet, descendants of two noble families of Verona long at deadly feud, fall in love with each other and are secretly married. In a duel Romeo kills Juliet's cousin and has to leave the country. Juliet, to escape marrying an undesired suitor, takes a sleeping-draught that makes her appear dead. Romeo finds her thus and, thinking her dead, poisons himself. On waking up Juliet discovers her dead lover by her side and stabs herself. When it is too late, the two families are reconciled.

The story of *Hamlet* was taken from Danish sources. King Hamlet of Denmark has died, and, two months later, Gertrude, his widow, marries his brother Claudius. The dead king's ghost appears to young Prince Hamlet, reveals that he has been murdered by his brother, and asks to be revenged. For a long time Hamlet cannot make up his mind to kill his uncle, and pretends to be mad. When at last he tries to do his dead father's bidding, he stabs through a curtain and, by mistake, kills old Polonius, a courtier and the father of his beloved Ophelia. King Claudius, now grown suspicious, sends Hamlet to England, where he is to be murdered. The prince discovers the plot and returns to Denmark. Here he finds that Ophelia has gone mad and drowned herself, thinking that he no longer loves her. Her brother Laertes, to revenge her, challenges Hamlet to a duel, and, persuaded by the king, uses a poisoned foil. Though only slightly wounded, Hamlet dies, but before dying kills his uncle.

The subject for *King Lear* was taken from **Holinshed's** (died 1580) *Chronicles of England, Scotland and Ireland*. Lear, a king of ancient Britain, has decided to divide his kingdom among his three daughters. But Cordelia, unlike her elder sisters, Goneril and Regan, refuses to flatter him, and her part is given to her sisters. Cordelia is banished and goes to France. Goneril and Regan, who, in spite of their protestations of love, are cruel and bad women, turn their old father out. Deserted by all, he wanders about on a lonely heath in a terrible storm and, at last, distracted with grief, goes mad. Cordelia, now Queen of France, brings over an army. But she is defeated and taken prisoner by her sisters, who have her strangled. When Lear finds the daughter dead, who after all loved him best, his heart breaks and he dies holding her corpse in his arms.

The plot of *Macbeth*, dealing with ancient Scottish history, was also taken from Holinshed. On his way from battle, across a lonely heath, Macbeth, a Scotch general, is stopped by three witches who tell him that he shall be king. He reveals this to his wife and, one night, when King Duncan of Scotland is staying at their castle, Lady Macbeth persuades her husband to kill him. Macbeth becomes king, but fear of revenge drives him from crime to crime, until the land rises against him, and he is slain in battle.

The subject matter for the *Merchant of Venice* comes from Italian novels and an old play. Bassanio, a noble but poor young man of Venice, wants three thousand ducats to marry the beautiful Portia of Belmont. His friend Antonio, the Merchant, is willing to lend him

the money, but, his ships being all abroad, has to borrow it from the Jew Shylock, a money-lender, who wants to ruin Antonio for abusing him and lending money without interest. So he stipulates that he shall have a pound of flesh cut out of Antonio's body, if the money is not repaid within three months. When the day for payment comes, Antonio's ships are reported lost, and Shylock is to have his pound of flesh. When things look blackest, Portia, in the disguise of a learned young lawyer, passes judgment so cleverly that Shylock is utterly defeated: he may have his pound of flesh, but he must not shed a drop of blood. In the end he is heavily fined for attempted murder.

The material for *Julius Caesar* was taken from Plutarch and is the story of the death of the great Roman general and statesman at the hands of a band of conspirators led by Brutus. The most famous passage of this play is the speech by Caesar's friend Mark Antony at his funeral:

"Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interréd with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault;
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest, —
For Brutus is an honourable man;
So are they all, all honourable men, —
Come I to speak in Caesar's funeral.

He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, — not without cause:
What cause withholds you, then, to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason. — Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.”

Much has been said against the irregularity of Shakespeare's plays, for the great poet paid no heed to the three unities of time, place, and action observed in the ancient Greek drama. But Shakespeare's plays have a unity higher than these — the unity of genius, and there is no doubt that he was the greatest dramatist of all countries and ages.

V. THE AGE OF MILTON.

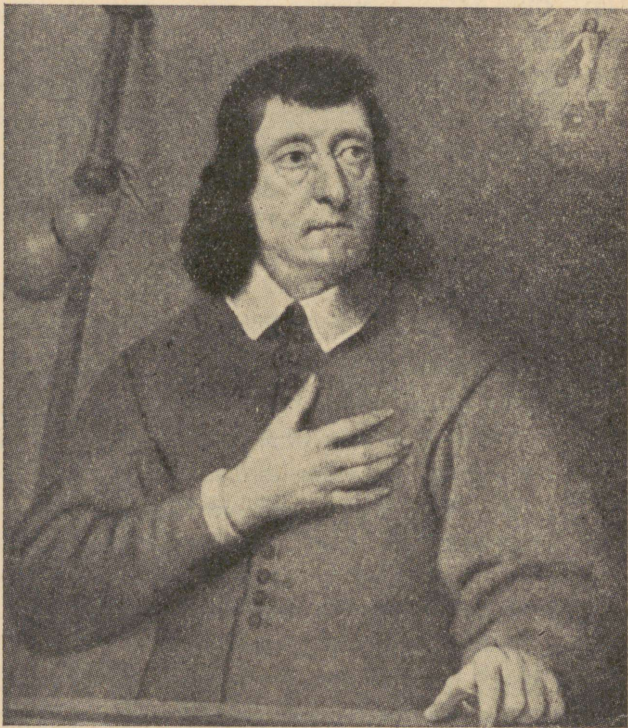
The misrule of the Stuarts had led to civil war and the execution of King Charles I in Whitehall (1649). Oliver Cromwell, the great Puritan general, had been made Lord Protector of the new Commonwealth (1653—1658). Theatres had been closed down, the colourful costumes of Elizabethan times had been replaced by the drab simplicity of the Puritan garb, music and dancing had been stilled, life had become solemn and earnest, and "Merry Old England" was no more. The whole nation had become a church.

Two great writers inspired by religious idealism, Milton and Bunyan, represent the Puritans in literature.

John Milton (1608—1674) was born in London and was educated at Christ's College, Cambridge, where his fellow students called him the "Lady of Christ's" for his good looks, his pure life, and his refined manners. After the Civil War Milton became Foreign Secretary of the Commonwealth under Cromwell and devoted himself body and soul to the Puritan cause. When Cromwell died, and the Stuarts were restored, Milton was, for a time, imprisoned, and it is a miracle he escaped death. Blind, poor, and alone, he spent the rest of his life in a quiet back street of London. It was here that he finished and, in 1667, the year after the Fire of London, published the greatest of his works, the epic poem *Paradise Lost*.

There has been civil war in Heaven. The rebellious angels, led by Satan, have been defeated and flung down into Hell.

"Nine times the space that measures day and night
To mortal men, he, with his horrid crew,
Lay vanquished, rolling in the fiery gulf,



John Milton.

Confounded, though immortal. But his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain

Torments him: round he throws his baleful eyes,
That witnessed huge affliction and dismay,
Mixed with obdurate pride and steadfast hate.
At once, as far as Angels ken, he views
The dismal situation waste and wild.
A dungeon horrible, on all sides round,
As one great furnace flamed; yet from those flames
No light; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all, but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.”

Then Satan sets out to discover the new world God has created. In the disguise of a serpent he approaches Eve in Paradise and tempts her to disobedience. The Archangel Michael then leads Adam and Eve out of Paradise; but they do not go without hope, for God tells them about the final victory of His Son over Satan.

Milton is the one great representative of a really classical style in English poetry.

John Bunyan (1628—1688), who began life as a poor, half-illiterate tinker and was a soldier in the Civil War, later joined the Baptists and became an itinerant preacher. During the Restoration period he spent 12 years in prison for preaching without a licence. After his release he was a minister at Bedford, his native town. It was in gaol that he wrote his great prose epic *The*

Pilgrim's Progress, an allegory, which describes the adventures of a man called Christian on his way from the City of Destruction to the Heavenly City. He goes through the Slough of Despond, climbs the Hill of Difficulty, passes through the Valley of the Shadow of Death, and visits Vanity Fair. He also has a terrible fight with the demon Apollyon:

"Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter; prepare thyself to die; for I swear by my infernal den that thou shalt go no farther: here will I spill thy soul.

"And with that he threw a flaming dart at his breast; but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.

"Then did Christian draw; for he saw it was time to bestir him; and Apollyon as fast made at him, throwing darts as thick as hail; ... this made Christian give a little ... Then Apollyon ... began to gather up close to Christian, and, wrestling with him, gave him a dreadful fall; and with that Christian's sword flew out of his hand. Then said Apollyon, I am sure of thee now; and with that he almost pressed him to death, so that Christian began to despair of life. But, as God would have it, while Apollyon was fetching his last blow, ... Christian nimbly reached out his hand for his sword and caught it, saying, Rejoice not against me, O mine enemy; when I fall, I shall arise! and with that gave him a deadly thrust."

The great literary critic **Macaulay** (1800—1859) says that there is no other book that shows so well the wealth of the English language. Bunyan's language is based on the language of the Bible. It is simple, forceful and pure, and contains few long words. Bunyan spoke to the people, and everybody was able to understand him.

VI. THE RESTORATION PERIOD.

In 1660 King Charles II (1660—1685) came back from his exile in France. He brought with him a frivolous Frenchified court, and London once again became a gay city. Two great disasters fell within his reign: in the year 1665 the plague killed 60 000 of the inhabitants of the capital, and in the year 1666 a fire destroyed two thirds of its houses and churches. Out of the ashes, however, there arose, under the hands of the great architect Sir Christopher Wren, a new and cleaner city. Theatres again opened their doors to laughing crowds. Nor were they any longer so primitive: movable scenery began to be used, and female parts were played by women. Shakespeare's plays were still staged, but they were changed to please the new public: *Romeo and Juliet*, for instance, was provided with a happy ending. The new plays were frivolous and even indecent. The whole literature of the time is marked by the frivolity of the Court and London.

The greatest writer of the period was **John Dryden** (1631—1700), the son of a Puritan clergyman in London. He wrote satire, tragedy, comedy, and prose criticism. His political views he changed according to need: he was

a follower of Cromwell while the great Protector lived, became an ardent royalist on the return of the Stuarts, and turned Roman Catholic when James II (1685—1689) ascended the throne. But after the Revolution, under the Protestant reign of William of Orange (1689—1702), he lost his position and pension as Poet Laureate and died in poverty. He, too, was buried in Westminster Abbey.

Dryden was the literary dictator of his time and began a new era in English prose, and a new era in English criticism. His prose was clear, strong, and idiomatic:

“Shakespeare.

“He was the man who, of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him; and he drew them, not laboriously, but luckily. When he describes anything, you more than see it; you feel it, too. Those who accuse him to have wanted learning, give him the greater commendation. He was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clenches, his serious swelling into bombast. But he is always great when some great occasion is presented to him; no man can say

he ever had a fit subject for his wit and did not raise himself as high above the rest of the poets quantum lenta solent inter viburna cupressi. ¹⁾”

(From *Essay on Dramatic Poesy*.)

VII. THE AGE OF POPE.

In 1689 the Stuarts, who had tried to reign without a parliament, had been driven out of the country, and William of Orange had become king. The party system of government had been introduced, and the Press had become freer. The two parties that were struggling for power were called the Whigs and the Tories. The Whigs had made the revolution and installed William on the throne. They looked upon the king as a state official who had to obey the laws like everybody else. The Tories were the Court party and believed in the divine right of kings. Every writer of the period, if he wanted to be prosperous, had to write for one or the other of these two parties. King William, Queen Anne (1702—1714), and George I (1714—1727) showed little interest in literature, but many of the great statesmen of the time made themselves patrons of the writers that upheld their interests, rewarding them with profitable posts.

A striking feature of the time were the coffee houses, at which the great writers and other important men used to meet and smoke, and talk politics and philosophy.

¹⁾ As cypress-trees are wont (to raise themselves) among supple reeds.

In philosophy it was the age of enlightenment and reason. People believed that Man was the centre of the Universe, and that everything had been created to make Man nice and comfortable.

In literature the age of Pope saw poetry polished to such a degree that it almost ceased to be poetry. It also saw the beginnings of the novel, and the beginnings of journalism with the first newspapers. The greatest writers of the period were Pope, Swift, and Defoe.

Alexander Pope (1688—1744) was the son of a Roman Catholic linen merchant. He was weakly and deformed and so, instead of going to school, he had to study at home and spent his youth in the country near Windsor. As he was a Roman Catholic, the universities were closed to him. Pope began writing poetry when still a lad, and later became the leader of literary fashion. His idea was that poetry was the art of reasoning in verse. His *Essay on Man*, for instance, discusses the question whether the existence of Evil in the world can be reconciled with the idea of a loving God. His weak health made him bitter, and even his friends were not safe from his satire. The most vicious thing he wrote was *The Dunciad*, a satirical poem in which he pretends that the Throne of Dullness is vacant, and proposes one after another of his fellow writers as King of the Dunces.

Pope's best work is a mock-heroic epic called *The Rape of the Lock*. It describes a fight between the ladies and gentlemen of the court of Queen Anne for

the recovery of a curl cut off from the head of a beautiful lady of the court by a gentleman.

Pope's poetry was shallow, but his style brilliant and fascinating, and, even if he was not a great poet like Milton, he wrote admirable verse. Pope said only what everybody knew, but he said it admirably:

"All Nature is but Art, unknown to thee;
All Chance, Direction, which thou canst not see;
All Discord, Harmony, not understood;
All partial Evil, universal Good;
And, spite of Pride, in erring Reason's spite,
One truth is clear: Whatever is, is Right!

* * * *

Know then thyself, presume not God to scan;
The proper study of Mankind is Man.

* * * *

The learn'd is happy nature to explore,
The fool is happy that he knows no more.

* * * *

See! and confess, one comfort still must rise,
'Tis this: Though Man's a fool, yet God is wise."

(Stray lines from *The Essay on Man*.)

Perhaps the least shallow of all Pope's work are the following lines from the *Essay on Man*:

"Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw;
Some livelier plaything gives his youth delight, —
Scarfs, garters, gold, amuse his riper stage,

And beads and prayer-books are the toys of age;
Pleased with this bauble still, as that before,
Till tired he sleeps and life's poor play is o'er ¹⁾."

Jonathan Swift (1667—1745), Dean of St. Patrick's, Dublin, Pope's friend, was of English descent, but born and educated in Ireland. He was the greatest prose writer of the period. A life full of disappointments had made him a very bitter man and a hater of all mankind. His bitter temper found an outlet in a series of fierce satires, the greatest of which is *Gulliver's Travels*. In this book Swift laughs at England and the English: Captain Lemuel Gulliver is cast ashore on an island inhabited by tiny creatures, not six inches high. At the court of the Emperor of Lilliput two parties quarrel about the question whether high or low heels should be worn. Besides, there is a quarrel as to whether eggs should be opened at the big end or the small. Many Big-endians, persecuted at home, have left the country and found refuge in the neighbouring kingdom of Blefuscu. A war ensues between the two countries, in which Gulliver takes part, wading out into the sea and capturing the enemy fleet. In the second part of his travels, Gulliver comes to a country called Brobdingnag, inhabited by people as tall as church steeples, where he suffers much from being so small. But Swift's hatred of mankind shows itself fiercest in the fourth part of the book, where Gulliver comes to a country inhabited by the Houyhnhnms, a race of civilized and

1) Over.

philosophical horses, and the Yahoos, degraded and unclean creatures of human shape that live in dirty sties and eat out of filthy troughs. This is the bitterest satire on humanity ever written.

“When I asserted that the Yahoos were the only governing animals in my country, which my master (a noble grey Houyhnhnm) said was altogether past his conception, he desired to know, ‘whether we had any Houyhnhnms among us, and what was their employment?’ I told him, ‘we had great numbers; that in summer they grazed in the fields, and in winter were kept in houses with hay and oats, where Yahoo servants were employed to rub their skins smooth, comb their manes, pick their feet, serve them with food, and make their beds.’ ‘I understand you well,’ said my master: ‘it is very plain, from all you have spoken, that whatever share of reason the Yahoos pretend to, the Houyhnhnms are your masters; I heartily wish our Yahoos would be so tractable.’”

For years Dean Swift had felt the cloud of madness hanging over him, and, soon after the publication of *Gulliver's Travels*, his mind gave way, and four years later he died completely insane.

Daniel Defoe (1659—1731) was a Londoner and the son of a butcher. He spent his life advocating the new ideas of democracy and toleration. For expressing his opinions too freely he was fined and imprisoned for seven years. While still in gaol, he started *The Review*, the first periodical of its kind in England, and so may

be called the first English journalist. But the great work by which he has become universally known is a novel of adventure called *Robinson Crusoe*. This book has been translated into more than a hundred languages and is still a favourite with the young folks in every country. It is, in a manner of speaking, the story of the author's own life, for he, too, suffered shipwreck in his career.

Young Robinson Crusoe runs away to sea. In one of his voyages he is cast ashore on a desert island. Here he manages to build a house and supply himself with the necessities of life. He catches and tames wild goats, sows and reaps corn, and makes himself a boat. After many weary years of loneliness he saves a young savage from being eaten by cannibals from the neighbouring mainland. He calls him Friday and teaches him English and the Christian faith. Finally he is rescued by an English ship, which takes him back home.

"Had any man in England met such a man as I was, it must either have frightened him, or raised a great deal of laughter... I had a great shapeless cap, made of goat's skin, with a flap hanging down behind, as well to keep the sun from me as to shoot the rain off from running into my neck... I had a short jacket of goat's skin, the skirts coming down to about the middle of my thighs, and a pair of open-kneed breeches of the same; the breeches were made of the skin of an old he-goat, whose hair hung down such a length on either side, that, like panta-

loons, it reached to the middle of my legs. Stockings and shoes I had none, but had made me a pair of somethings, I scarce know what to call them, ... of



Joseph Addison.

a most barbarous shape, as indeed were all the rest of my clothes."

The work of Defoe as a journalist was carried on by the two essayists **Richard Steele** and **Joseph Addison**, who founded a periodical called *The Tatler*

and, later, *The Spectator*. In this paper they wanted to teach the English public that it was possible "to be decent without being dull, to be pious without being sour, to be chivalrous without being sentimental." Although this periodical was but short-lived, it had an enormous influence on literature, and Sir Roger de Coverley, one of Addison's chief characters, is still the model of an English gentleman.

"As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them. Several other of the old knight's particularities break out upon these occasions: sometimes he will be lengthening out a verse in the singing-psalms, half a minute after the rest of the congregation have done with it; sometimes, when he is pleased with the matter of his devotion, he pronounces Amen three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing."

VIII. THE AGE OF JOHNSON.

The middle of the 18th century was a time of national triumph: Canada and India had been made parts of the Empire, and Britain had become mistress

of the seas. In literature it was a period of prose, its greatest achievement being the novel. The most famous literary men of the time were Johnson, Richardson, Fielding, and Goldsmith.

Samuel Johnson (1709—1784), the great literary critic and lexicographer, is better known to us through



Dr. Johnson and his friends

what he said than through what he wrote. Much of his table talk to his friends has been preserved by **James Boswell**, a young Scotchman who greatly admired him, in his *Life of Johnson*, the best biography in English Literature.

Dr. Johnson was very poor in his early years. In Carlyle's *Heroes and Hero Worship* we read about him

as a College Servitor¹⁾ "stalking about, in winter season, with his shoes worn out", and "how the charitable Gentleman Commoner²⁾ secretly places a new pair at his door; and the raw-boned Servitor, lifting them, looking at them, near with his dim eyes, with what thoughts, — pitches them out of window! Wet feet, mud, frost, hunger or what you will; but not beggary!"

After failing as a schoolmaster, Johnson settled down in London and took to writing for magazines and booksellers, but first won recognition by his great *Dictionary*, the work of nine years. Dr. Johnson, the great literary dictator of his time, is, however, more famous for his character than for his writings. He was fearless, honest, and charitable. He filled his house with homeless people whom he fed and sheltered, and he helped many others with money and advice. For the last twenty years of his life he was the centre of the "Club", a literary society to which, among other great writers, artists, and actors, Oliver Goldsmith, Sir Joshua Reynolds, and David Garrick belonged. In his personal habits he was always untidy and careless, "his brown suit of clothes looked very rusty; he had on a little shrivelled unpowdered wig, which was too small for his head; his shirt neck and the knees of his breeches were loose; his black worsted stockings

¹⁾ Student assisted out of college funds in return for menial services.

²⁾ Ordinary student

ill drawn up; and he had a pair of unbuckled shoes by way of slippers. But all these slovenly particulars were forgotten the moment he began to talk." (Boswell.)

Johnson's literary style was heavy and full of long learned words:

"From the mountains on every side, rivulets descended that filled all the valley with verdure and fertility, and formed a lake in the middle inhabited by fish of every species, and frequented by every fowl whom nature has taught to dip the wing in the water. This lake discharged its superfluities by a stream which entered a dark cleft of the mountain on the northern side, and fell with dreadful noise from precipice to precipice till it was heard no more." (From *Rasselas, Prince of Abyssinia*, a novel written in a week to raise the money for his mother's funeral.)

In his *Dictionary* Johnson was often bitter: "Pension — an allowance made to anyone without an equivalent. In England it is understood to mean pay given to a State hireling for treason to his country;" or funny: "Oats — a grain which in England is generally given to horses, but in Scotland supports the people;" or obscure: "Network — anything reticulated or decussated at equal distances, with interstices between the intersections."

Late in life Johnson was given a pension by King George III (1760—1820), which he found hard to accept in view of the definition in his *Dictionary*.

Samuel Richardson (1689—1761) was the son of a village carpenter in Derbyshire. Little is known about his early years, except that, when he was a lad of 16, he used to help the young ladies of his acquaintance to write their love letters. As a young man he went to London to make his fortune. He worked as a printer, till he married his employer's daughter and set up in business for himself. Richardson had had very little schooling, and it was only late in life that he tried his hand at literature, producing, in the form of letters, the first real novels in Europe. He created a great stir in the literary world.

His masterpiece was *Clarissa*, a novel in seven volumes. Clarissa Harlowe, the beautiful heroine of the novel, wants to escape marriage with Mr. Solmes, a disagreeable, fat, middle-aged man whom her parents have chosen for her husband, and runs away with handsome young Lovelace, who turns out to be a villain. Cast off by parents and friends, poor Clarissa dies of a broken heart.

“Mr. Solmes came in before we had done tea. My uncle Antony presented him to me, as a gentleman he had a particular friendship for. My uncle Harlowe in terms equally favourable for him. My father said, ‘Mr. Solmes is my friend, Clarissa Harlowe.’ My mother looked at him, and looked at me, now and then, as he sat near me, I thought with concern. — I at her, with eyes appealing for pity. At him, when I could glance at him, with disgust little short of affrightment. While my brother and

sister Mr. Solmes'd him, and sir'd him up at every word. So caressed, in short, by all; — yet such a wretch! —”

All Europe wept over Richardson's novels, and many great writers imitated them, although they were always sentimental, often ridiculous, and sometimes of questionable morality.

Henry Fielding (1707—1754), the son of a general, was the first great English humorist and realist. His masterpiece is the novel *Tom Jones*, written with the purpose of ridiculing Richardson, to whose faults Fielding, unlike his contemporaries, was not blind. It is the story of a foundling who is educated and treated like a favourite son by Squire Allworthy, a kind and generous country gentleman. Tom is open-hearted, manly and good-natured, but he has many faults. The squire, at last, believes the many accusations brought against him by his nephew, Master Blifil, and disinherits Jones. After many adventures, in which, in spite of his light-heartedness, Jones shows great good-nature and generosity, he is, however, restored to the loving arms of his fond foster-father, whose sister turns out to have been Tom's mother. One of the best passages of the book is the finding of the child in Ch. III:

“Mr. Allworthy had been absent a full quarter of a year in London on some very particular business ... He came to his house very late in the evening, and after a short supper with his sister

retired much fatigued to his chamber. Here, having spent some minutes on his knees, a custom which he never broke through on any account, he was preparing to step into bed, when, upon opening the clothes, to his great surprise, he beheld an infant wrapped up in some coarse linen, in a sweet and profound sleep, between his sheets. He stood some time lost in astonishment at this sight; but as goodnature had always the ascendant in his mind, he soon began to be touched with sentiments of compassion for the little wretch before him. He then rang the bell, and ordered an elderly woman-servant to rise immediately and come to him; and in the mean time was so eager in contemplating the beauty of innocence, appearing in those lively colours with which infancy and sleep always display it, that his thoughts were too much engaged to reflect that he was still in his shirt when the matron came in."

The plot of the novel is one of the best-constructed in English Literature, and the story, though coarse, is healthy and of an honest manliness.

Oliver Goldsmith (1728—1774) was the son of a poor Irish clergyman. After finishing the university at Dublin, where he studied medicine, he was seized with a restless desire to see the world. With only a guinea in his pocket he started on a journey through France, Switzerland and Lombardy, earning his way by playing the flute. Penniless he at last came to London and began to write for a living. To keep himself from starvation he compiled a series of popular histories,

full of "learned ignorance", but in beautiful English, which, for the next seventy years, were used in Ladies' Academies. He became a close friend of Dr. Johnson's and a member of his "Club". One day Johnson received a frantic appeal for help from his young friend. He hurried to his chambers and found Goldsmith on the point of being arrested for debt. The only thing between him and prison was a manuscript ready for print, which Johnson took to a bookseller's. It was *The Vicar of Wakefield*, the novel that made Goldsmith at once famous.

Dr. Primrose, the Vicar, who is a portrait of the poet's father, tells his own story:

"...I had scarcely taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding-gown, not for a fine glossy surface, but such qualities as would wear well. To do her justice, she was a good-natured, notable woman; as for breeding, there were few country ladies who could show more. She could read any English book without much spelling; but for pickling, preserving, and cookery, none could excel her. She prided herself also upon being an excellent contriver in housekeeping, though I could never find that we grew richer with all her contrivances. However, we loved each other tenderly, and our fondness increased as we grew old."

After years of quiet happiness misfortune overtakes the Vicar's family: they have to leave their pleasant home, the eldest daughter, Olivia, is carried off by

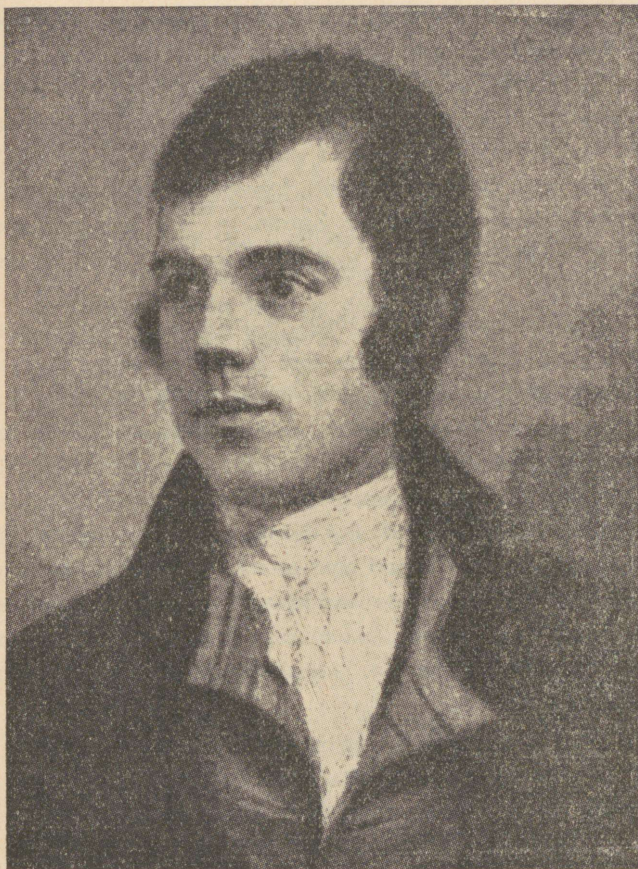
the wicked Squire Thornhill, the Vicar's house burns down, and he is imprisoned for debt. But even in prison he finds a way of helping people, telling his fellow prisoners of God's love. At last the clouds pass: Olivia is restored to him, and happiness again returns to the family.

One of Goldsmith's finest poems is *The Deserted Village*. It describes the feelings of an Irishman who, after years of absence, returns to his native village to find that the inhabitants have been driven to emigrate from poverty.

"No more thy glassy brook reflects the day,
But choked with sedges, works its weary way;
Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amid thy desert walks the lapwing flies,
And tires their echoes with unvaried cries;
Sunk are thy bowers in shapeless ruin all,
And the long grass o'ertops the mouldering wall;
And, trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land."

IX. THE ROMANTIC REVOLT.

During the last third of the 18th century two great events in history shook the world and left their mark on English Literature: in 1782 the American Colonies declared their independence, and, a few years later, the French Revolution broke out. Strong democratic feeling was alive in England, and the ideas of Rousseau had a great influence on literature. Poets had grown



Robert Burns.

weary of the dogmas of Pope and his school, and a new development towards freedom — a return to

nature and a new sympathy with the humble things of life — made itself felt, and showed the first signs of what is called "Romantic Revolt" in Burns.

The Romantic Revolt was a movement against the conventions of the classical school of Pope, and the 18th century rational way of looking at life. The poets Wordsworth, Coleridge, Scott, Byron, Shelley, and Keats finished what Burns had begun — the liberation of poetry from formalism, and the return to nature and simplicity.

Robert Burns (1759—1796), the greatest lyrical poet in English Literature, was the son of a small Scotch tenant farmer at Alloway, a tiny village in Ayrshire. The boy was put to hard work, which interfered with his schooling and damaged his health. His poems, mostly in Lowland Scotch, were often composed while he was walking along behind the plough. Thus, when his ploughshare had turned up the nest of a field-mouse, where the little creature had meant to spend the winter, he wrote the poem *To a Mouse*, in which he expressed his pity for the "wee, sleekit, cowrin, tim'rous beastie", adding:

"But, Mousie, thou art no thy lane,
In proving foresight may be vain:
The best laid schemes o' mice and men
Gang aft a-gley,
An' ¹⁾lea'e ²⁾us nought but grief and pain
For promised joy."

¹⁾ And. ²⁾ Leave.

Many of his poems breathe strong anti-English feeling, or taste of democratic revolt:

“A prince can mak ¹⁾ a belted knight,
A marquis, duke and a ²⁾ that;
But an honest man’s aboon his might,
Guid faith he mauna fa’ that.
For a’ that and a’ that,
Their dignities and a’ that,
The pith of sense and pride of worth
Are higher ranks than a’ that,
For a’ that and a’ that.”

Burns is, however, widest known for songs like:

“John Anderson my jo, John,
When we were first acquent,
Your locks were like the raven,
Your bonie brow was brent;
But now your brow is beld, John,
Your locks are like the snaw;
But blessings on your frosty pow,
John Anderson my jo!

John Anderson my jo, John,
We clamb the hill thegither;
And monie a cantie day, John,
We’ve had wi’ ³⁾ ane anither:
Now we maun totter down, John,
And hand in hand we’ll go,
And sleep thegither at the foot,
John Anderson my jo!

¹⁾ Make. ²⁾ All. ³⁾ With.

On finding that he could not make a living at farming, Burns decided to emigrate. In order to raise the passage money he published a volume of poems. He at once became famous and was lionized by Edinburgh society. Flattered by his success, he did not emigrate, but stayed on in Edinburgh. When a literary career proved unprofitable, he, for a time, went back to farming. Later he got a small post as a state official, but was never promoted, because he sympathized with the French revolutionaries.

William Wordsworth (1770—1850) was the leader of the Romantic Revolt. As a young man, just down from Cambridge, he went to Paris and joined the revolutionaries, but the excesses of the reign of terror convinced him that the world could not be bettered by violence. He returned to England and settled down to a quiet life finally at Rydal Mount in the beautiful Lake District of Westmorland. In collaboration with Coleridge he wrote the *Lyrical Ballads*, a landmark in English Literature, announcing the beginning of a new era in poetry. The aim of the two poets — who, after their place of residence were called "the Lakists" — was to form a Naturalistic and Imaginative School of Poetry, Wordsworth dealing with the naturalistic, Coleridge with the imaginative side.

It was Wordsworth's theory that great poetry can be written about simple subjects and in a simple manner; and his poems are about the common things of everyday life. But in his hatred of the arti-

ficial poetic diction of the classicists he often went too far and was accused of making poetry childish. Thus he succeeded very well in the beautiful poem *The Solitary Reaper*, in which he describes a Highland lass reaping alone in a field and singing a song which fills all the wide vale; but failed in *We are Seven*, in which a little girl refuses to be persuaded that they are no longer seven brothers and sisters, since two of them "in the churchyard lie". Among the best of Wordsworth's poems is the sonnet *Composed Upon Westminster Bridge*:

"Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!"

Wordsworth, the High Priest of Nature, was the great poet-teacher of the time, and one of the greatest literary artists England ever had.

Samuel Taylor Coleridge (1772—1834) was born at Ottery St. Mary's in Devonshire, where his father was vicar and headmaster of the grammar-school. After his father's death he was sent to Christ's Hospital, a famous charity school for the orphan sons of gentlemen in London. Later he went up to Cambridge, but left it without a degree. Inspired by the wild ideas of the French Revolution, he and his friend Southey planned the foundation in America of a communistic colony, where "liberty, fraternity, and equality" were to reign. Shortly afterwards he met Wordsworth, and the two young men became close friends. The outcome of this friendship were the *Lyrical Ballads*, to which Coleridge contributed his wonderful ballad *The Ancient Mariner*.

An old sailor with a long beard and glittering eye stops a wedding-guest on his way to the feast and forces him to listen to his story: Sailing in the regions of ice and snow round the South Pole, he had followed a cruel impulse and shot an albatross that had been following the ship for days, and thus broken the "bond of love". The ship was becalmed, no rain fell, and all his fellow mariners died of thirst, cursing him with their eyes. He was left alone on the wide wide sea:

"I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

I looked to heaven, and tried to pray;
But or ever a prayer had gusht,

A wicked whisper came, and made
My heart as dry as dust.

I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet."

One day he saw water-snakes, the first living things after days of torture and loneliness, and he blessed them. Love returned to his heart, and he could pray again. Sleep came to his weary eyes, and when he woke, it rained. Finally he was steered to his native shore by kind angel-spirits. But now and again he is seized with a burning desire to tell his story. When they reach the house of the wedding, the ancient mariner takes leave of his companion with the words:

"Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast."

Being dreamy and lazy by nature, Coleridge went to live with his friend Southey, who now had to provide for two families, which he did in an admirable manner without complaint. But Coleridge also took to opium-eating, which ruined his ability to work. The last years of his life he spent under the care of a physician in London. He wrote less and less, and Carlyle compared him to "a hundred horse-power steam-engine stuck in the mud."

Coleridge's friend, **Robert Southey**, was no great poet, but he wrote an admirable biography, *The Life of Nelson*, from which the following extract is taken:

"When a mere child, he (Nelson) strayed a-bird's-nesting from his grandmother's house in company with a cow-boy: the dinner-hour elapsed; he was absent, and could not be found, and the alarm of the family became very great, for they apprehended that he might have been carried off by gipsies. At length ... he was discovered alone, sitting composedly by the side of a brook which he could not get over. 'I wonder, child,' said the old lady when she saw him, 'that hunger and fear did not drive you home.' — 'Fear! grandmamma,' replied the future hero, 'I never saw fear: — What is it?'"

Sir Walter Scott (1771—1832), born in Edinburgh, spent much of his boyhood on his grandfather's estate on the Scottish Border, a romantic district alive with old tales and ballads. After he had been called to the bar, he still found plenty of time for writing. In 1811 he bought a romantic old farm on the Tweed and built himself a grand mansion, Abbotsford House, where he lived like an old Scotch "laird". Some years later a publishing house, in which he was a partner, failed. Believing himself in honour bound to repay the debt — a matter of over 100,000 pounds — to those who had suffered in the crash, he worked day and night, writing novel after novel. But the task was too much for him, and he died of overwork.

In the beginning of his literary career Scott wrote romances in verse, later romances in prose. The subject, however, remained the same: romantic and feudal Scotland. The first of his romances in verse, in which a blind old harper tells us about life and manners on the Scottish Border in feudal times, is called *The Lay of the Last Minstrel*. In it we find the following lines:

“O Caledonia! stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood,
Land of my sires! what mortal hand
Can e’er untie the filial band,
That knits me to thy rugged strand!”

The Lady of the Lake, another romance in verse, tells how King James V of Scotland, the father of Mary, Queen of Scots, loses his way in the neighbourhood of Loch Katrine. Here he meets the beautiful Ellen Douglas, the Lady of the Lake, who with her father, an outlawed nobleman and former favourite of the king, has found refuge on an island of the lake, where he is staying with Roderick Dhu, a Highland chieftain. Charmed with Ellen’s beauty, the king visits the Highlands again and is in grave danger of falling into the hands of his enemies, for Roderick Dhu has raised a rebellion against him. At night he meets a solitary mountaineer who offers him rest and food at his watchfire. It is Roderick Dhu. He reveals himself to the king, and they fight. Roderick is mortally wounded. In the end

the king gets reconciled with Ellen's father, and would also gladly pardon Roderick, but it is too late: the brave man dies.

Scott is best known, however, for his great historical novels, for which his earlier work was but preparation. The first of them was *Waverley*, dealing with the adventures of Captain Waverley, a young English officer, who, on a journey to Scotland, gets mixed up in the 1745 rebellion raised by "Bonie Prince Charlie", Charles Edward Stuart, the grandson of James II. The execution of Waverley's friend, the Highland chieftain Fergus Mc Ivor, and his brave followers brings the story to a tragic close.

The Heart of Midlothian, considered to be Scott's masterpiece, describes the "Porteous Riots" in Edinburgh in the year 1736. The smuggler Wilson has become a popular hero by saving the life of his fellow criminal Robertson. After his execution in the Grassmarket the populace throws stones at the town-guard. John Porteous, captain of the town-guard, orders his men to fire at the crowd. He is sentenced to death, but later reprieved. The angry mob, led by Robertson, now breaks into Tolbooth Gaol, commonly known as "The Heart of Midlothian", and hangs Porteous. The same gaol contains, at the same time, the lovely Effie Deans, Robertson's sweetheart, accused of murdering her new-born child. She is innocent of the crime, but her sister Jeanie, out of religious scruples, refuses at her trial to tell a lie that would save her life. Jeanie, who loves her sister dearly, goes on foot all the way from Edin-

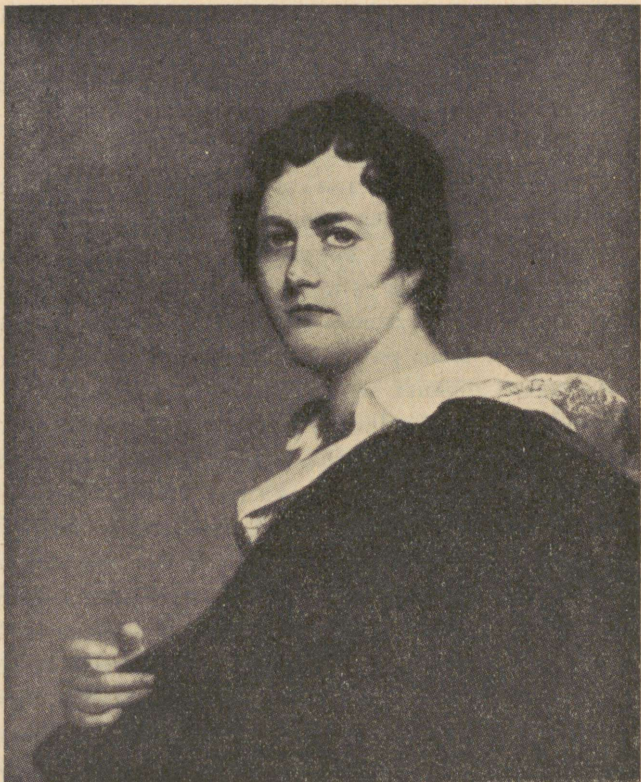
burgh to London to implore the Queen's mercy. Effie is set at liberty and marries Robertson, whose real name is Staunton, and who is the son of a respectable gentleman in comfortable circumstances. He repents of his evil ways, and the pair go abroad. The child is, in the end, found to have been carried off by gipsies.

Later Scott took his subjects also from English history. In *Ivanhoe* he shows us the life of the Saxons under Norman rule. The hero is a young Saxon knight banished by his father, because he has dared to love the Lady Rowena, his father's ward, who is to marry Athelstane, a Saxon prince, and become Queen of England. *Ivanhoe* takes part in the crusades and is, on his return, taken prisoner by his enemy Front-de-Boeuf, a Norman baron. With the help of King Richard Coeur-de-Lion and Robin Hood, the famous outlaw, the castle of the proud Norman is stormed and *Ivanhoe* set free. Finally he gets permission to marry the Lady Rowena.

Kenilworth gives us a picture of the England of Queen Elizabeth and describes the splendid reception given her by her favourite, Lord Leicester, at his castle Kenilworth. The queen is greatly pleased and seems willing to listen to his love-making, when the sudden and unexpected appearance on the scene of Amy Robsart, to whom Leicester has been secretly married, interrupts the festivities, and brings instant disgrace and humiliation upon the proud courtier.

"He (Leicester) had that instant been receiving ... the half uttered, half intimated congratulations of the courtiers upon the favour of the

Queen . . . from which most of them seemed to augur
that he might soon arise from their equal in rank



Byron.

to become their master. And now, while the subdued
yet proud smile with which he disclaimed those

inferences was yet curling his cheek, the Queen shot into the circle, her passions excited to the uttermost; and supporting with one hand . . . the pale and sinking form of his almost expiring wife, and pointing with the finger of the other to her half-dead features, demanded, in a voice that sounded to the ears of the astounded statesmen like the last trumpet-call . . . "Knowest thou this woman?"

Sir Walter Scott became immensely popular and was imitated by a great many writers both in England and on the Continent.

George Gordon, Lord Byron (1788—1824), born in London, was the son of a captain of the Guards, who had run through his own money and that of his wife, a Scotch heiress of ancient family. The boy, who, at the age of ten, inherited the title and estate of his great-uncle, "the wicked Lord Byron" of Newstead Abbey, was extremely good-looking and lively, but deformed in one foot. His mother, an eccentric and passionate woman, the descendant of a wild and headstrong race, adored and abused him alternately, and was, in a great measure, responsible for the faulty development of his character. After a few years at Harrow, Byron went to Cambridge, where he got himself into trouble through his wild ways and unorthodox opinions. While still an undergraduate he published his first volume of poems. On coming of age Byron went on the "Grand Tour", a journey through Europe, which extended even to Spain and Turkey. There he distinguished himself by swimming the Hellespont. He brought back with him

cantos of a poem describing the peoples and countries he had visited. They formed part of the great poem *Childe* ¹⁾ *Harold's Pilgrimage*, which made him famous overnight. It is written in the Spenserian stanza and describes the travels and reflections of a young English nobleman who, after a wild life at home, is looking for new pleasures abroad. He sets out accompanied by a sturdy yeoman and a little page. The poem begins as if it were a tale of old times, but the poet soon forgets this pretence and becomes his own self.

“Adieu, adieu! my native shore
Fades o’er the waters blue;
The night winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native Land — Good Night!

A few short hours, and he will rise
To give the morrow birth;
And I shall hail the main and skies,
But not my mother earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall,
My dog howls at the gate.

¹⁾ Old title of the eldest son of a nobleman before he inherited his father’s title.

‘Come hither, hither, my little page:
Why dost thou weep and wail?
Or dost thou dread the billow’s rage,
Or tremble at the gale?
But dash the tear-drop from thine eye,
Our ship is swift and strong;
Our fleetest falcon scarce can fly
More merrily along.’

‘Let winds be shrill, let waves roll high,
I fear not wave nor wind;
Yet marvel not, Sir Childe, that I
Am sorrowful in mind!
For I have from my father gone,
A mother whom I love,
And have no friends, save these alone,
But thee — and One above.’

‘Come hither, hither, my staunch yeoman,
Why dost thou look so pale?
Or dost thou dread a French foeman,
Or shiver at the gale?’
‘Deem’st thou I tremble for my life?
Sir Childe, I’m not so weak;
But thinking on an absent wife
Will blanch a faithful cheek.’”

Byron now became the lion of London society. For a short time he also took his seat in the House of Lords as a peer of the realm. But when, after a brief attempt at married life, his wife divorced him, and society turned its back on him, he left England in anger,

never to return again. For a while he lived a wild life in Switzerland and Italy, fighting a losing battle against corpulence and pouring out the bitterness of his soul in the remaining two cantos of *Childe Harold* and other romantic poems. Among these was the long poem *Don Juan*, which he did not live to finish. It may be said to be his greatest and most characteristic work. In it the poet describes the love adventures of a young Spanish nobleman. The poem is a brilliant satire on social life.

Byron also wrote dramas. The best known among these is, perhaps, *Manfred*, a witch-drama whose scene is laid in the magnificent mountains of the Alps. It deals with the vain attempts of the hero to heal his conscience after the murder of his beloved Astarte. The chief characters of Byron's dramas are always the same: a man "proud, moody, cynical, with defiance on his brow, and misery in his heart, . . . yet capable of deep and strong affection"; and a woman, "all softness and gentleness, but capable of being transformed by passion into a tigress."

When, in 1824, the Greeks rebelled against the Turks, Byron, longing for new excitement, threw in his lot with the insurgents. But his health, weakened by constant fasting and dissolute living, gave way, and Byron, who had wanted to die "sword in hand", was carried off by a fever, at a time when fighting had as yet scarcely begun.

Byron was in revolt not only against the literary conventions of the 18th century, but also against English society and religion, and the English system

of government. He was violent and proud, but noble and generous. He passionately loved Nature and Freedom. On the Continent his influence was immense, and for a time "Byronism", or what Southey called "the Satanic School of Poetry" became the fashion.

Percy Bysshe Shelley (1792—1822), the descendant of a wealthy old family, was educated at Eton and Oxford. He was, however, expelled from the university for writing a pamphlet advocating atheism. Like his friend Byron, Shelley spent his short life in revolt against the opinions of his countrymen. But he was also a would-be reformer, who wanted to make the world a new Paradise. To promote his revolutionary ideas Shelley wrote the long poem *Queen Mab*, in which the Fairy Queen leads the soul of the poet through the past and the present showing him not only all the wickedness of human governments, religions and social institutions, but also a happy future in which all evil will be cured. The last years of his life he spent in Italy. He was drowned in a sudden storm in the Gulf of Spezzia. His body, when washed ashore, was burnt on the beach in Byron's presence.

Shelley also wrote poetical romances and dramas, but he is best known for his beautiful odes and his lovely short lyrics like *The World's Wanderers*:

"Tell me, thou star, whose wings of light
Speed thee in thy fiery flight,
In what caverns of the night
Will thy pinions close now?

Tell me, moon, thou pale and grey
Pilgrim of heaven's homeless way,
In what depth of night or day
 Seekest thou repose now?

Weary wind, who wanderest
Like the world's rejected guest,
Hast thou still some secret nest
 On the tree or billow?

Shelley has been called "the poets' poet", because he takes us to a world of beauty, far away from earth. "The universe is his box of toys," says a critic ¹⁾, "he dances in and out of the gates of heaven."

John Keats (1796—1821), who died of consumption at the early age of 25, regarded poetry as an aim in itself, not, like Shelley, as a means for reforming the world. During his short life, spent in search of Beauty, he published three volumes of verse. *Endymion*, the second volume, is the old Greek story of the moon goddess who falls in love with the shepherd boy Endymion. It begins with the famous lines that are so characteristic of Keats:

"A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing."

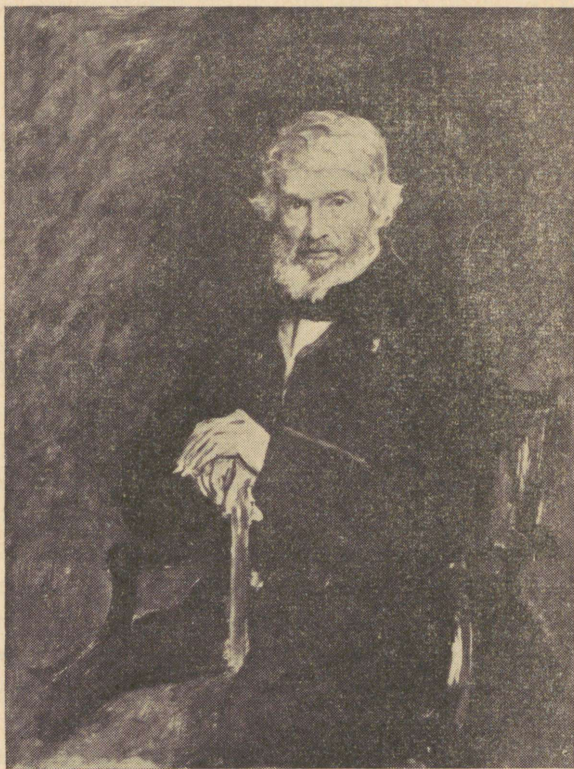
¹⁾ The poet Francis Thompson (1859—1907),

Keats, the last representative of English Romanticism, had an immense influence on later English Poetry, especially at the end of the 19th century, when a new romantic movement was making itself felt.

X. VICTORIAN PROSE.

In 1832 the Reform Bill changed the system of parliamentary election, so that the big industrial towns acquired great political power. England was fast becoming an industrial country. The middle classes were gaining importance. The steam-engine had been invented, and the first railways were constructed. Machinery had begun to replace human workers. Machines could be worked by women and children, which was cheaper, and so thousands of strong men lost their jobs. The work was not hard, but working-hours were inhumanly long, and working conditions at the factories unhealthy. The rich were growing steadily richer, and the poor poorer and more miserable. The enormous efforts of private charity were powerless against the innumerable social grievances of the time. England was sorely in need of social reform. Three great prose-writers — Carlyle, Dickens, and Thackeray — became the great teachers of the age. Queen Victoria (1837—1901) herself exercised an important influence for dignity of manners and morals over a great part of English society and literature. The second half of the century, therefore, saw the redress of many of its chief grievances, and better conditions began to prevail in prisons, workhouses, schools, and factories.

Thomas Carlyle (1795—1881), the son of a poor Scotch stone-mason in the tiny village of Ecclefechan,



Thomas Carlyle.

was the great moral teacher of his age and one of the greatest personalities of the century. In his works, written in a highly personal, somewhat eccentric style,

mockingly called "Carlylese", he taught that character, and not gold or fine clothes, make a man's worth; that men should not live for pleasure, but for duty and work; that work honestly done for the good of man and the honour of God is sacred. He preached the Gospel of Work: "Work and despair not!"

"There is a perennial nobleness, and even sacredness, in Work. Were he never so benighted, forgetful of his high calling, there is always hope in a man that actually and earnestly works: in Idleness alone is there perpetual despair. Work, never so Mammonish, mean, is in communication with Nature; the real desire to get Work done will itself lead one more and more to truth, to Nature's appointments and regulations, which are truth. The latest Gospel in this world is, Know thy work and do it." (From *Past and Present*, a work in which he dealt with the great social problems of his day).

Carlyle also taught that democracy was wrong, and that it was better for a nation to be governed by great men than parliaments. In his literary criticism he was not always just: he condemned Scott for writing only to amuse, not to teach people.

Thomas Carlyle is best known for his *Heroes and Hero Worship*, in which he deals with his favourite theory that history is made by great men and not by mobs or parliaments. He also wrote three great historical works about *Oliver Cromwell*, *Frederick the Great*, and *The French Revolution*.

Charles Dickens (1812—1870) was born at Portsmouth where his father was a clerk in the Naval Dockyard. Even as a child he was a voracious reader. His reading included Cervantes, Defoe, Fielding and Goldsmith, whose works he had found in the garret of his father's house. Later the family moved to London, and, for a time, fell into great poverty. The father was thrown into prison for debt, and little Charles had to work in a factory, pasting labels on blacking-bottles. The misery of those years he could never forget. But it was there he learnt to know London life. When his father's circumstances improved, the boy was sent to school, and, at the age of 16, got a post as a clerk in a lawyer's office. But he did not mean to remain a clerk: out of office hours he taught himself shorthand and became a Parliamentary reporter on the staff of a newspaper. In his spare time he wrote *Sketches* of London life, and, when he found himself successful, became a professional writer. Very soon he was extraordinarily popular, and his novels were read not only in England, but also on the Continent and in America.

Dickens was very fond of travelling: he visited America, Switzerland, Italy and France. But when abroad, he always longed to be back in England, and was never quite happy anywhere but in London. Besides writing novel after novel, he went on long lecturing tours throughout England and even America, reading passages from his works. He had a fine dramatic instinct, and large crowds gathered to listen to him. But those lectures proved too great an emotional and physical

strain on his always delicate constitution and eventually killed him. He was mourned like a king by the whole



Charles Dickens.

nation, and buried in what had come to be called "The Poets' Corner" of Westminster Abbey.

With the appearance of Dickens in the world of literature a great change took place in the novel: the Humanitarian Novel replaced Scott's Historical Romance. Dickens's subject are the various aspects of English social life: he wrote about the misery of the poor and their children in the slums of London and other great industrial centres; he described the wretched condition of schools, factories, workhouses and prisons; he opened people's eyes to the social grievances of the time and paved the way for social reform. He preached the Gospel of Love. His novels were romances of modern London and the lower middle class.

Dickens's first great work, *The Pickwick Papers*, took the public by storm. It is a series of almost disconnected adventures. The members of a club of amateur Cockney scientists, presided over by the good-natured, fat Mr. Pickwick, get themselves into all sorts of funny scrapes, from which they are often extricated by Sam Weller, Mr. Pickwick's faithful servant. The various excursions of the club give Dickens opportunities for describing many different places and people.

Oliver Twist is a realistic story of criminal life: Oliver, a workhouse boy, falls into the clutches of a gang of thieves led by the Jew Fagin. He is taught to pick pockets and dodge the police. Eventually, however, he escapes and becomes a respectable citizen.

David Copperfield is, in some measure, a picture of Dickens's own life. David is born after his father's death and grows up under the tender care of his deli-



Mr. Pickwick.

cate mother and a kind nurse named Peggotty. After a visit to Peggotty's people, humble fisherfolk in Yarmouth, the boy returns to find his mother married again,

and everything changed. His step-father, Mr. Murdstone, sends him to a cheap boarding-school where he is shamefully treated by the cruel and ignorant headmaster, Mr. Creakle, and, after his mother's death, puts him to work at a factory in London. Here Dickens finds opportunity to describe the shame and misery of his own early youth:

"I became, at ten years old, a little labouring hind in the service of Murdstone and Grinby. Murdstone and Grinby's warehouse was at the water side. It was down in Blackfriars. Modern improvements have altered the place; but it was the last house at the bottom of a narrow street, curving down hill to the river, with some stairs at the end, where people took boat. It was a crazy old house with a wharf of its own, abutting on the water when the tide was in, and on the mud when the tide was out, and literally overrun with rats. Its panelled rooms, discoloured with the dirt and smoke of a hundred years, I dare say; its decaying floors and staircase; the squeaking and scuffling of the old grey rats down in the cellars; and the dirt and rottenness of the place; are things not of many years ago, in my mind, but of the present instant. They are all before me, just as they were in the evil hour when I went among them for the first time ... The oldest of the regular boys was summoned to show me my business. His name was Mick Walker, and he wore a ragged apron and a paper cap. He informed me that his father was a bargeman ... He also informed me that our

principal associate would be another boy whom he introduced by the — to me — extraordinary name of Mealy Potatoes. I discovered, however, that this youth had not been christened by that name, but that it had been bestowed on him in the warehouse, on account of his complexion, which was pale or mealy. Mealy's father was a waterman, who had the additional distinction of being a fireman, and was engaged as such at one of the great theatres ...

"...No words can express the secret agony of my soul as I sank into this companionship ... and felt my hopes of growing up to be a learned and distinguished man crushed in my bosom. The deep remembrance of the sense I had, of being utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that, day by day, what I had learned, and thought, and delighted in ... would pass away from me, little by little, never to be brought back any more; cannot be written."

David lodges with the good-natured but thriftless Mr. Micawber, his tearful wife, and their ever-growing family. Mr. Micawber is a portrait of the novelist's father and, like him, gets imprisoned for debt. David is so unhappy that he runs away to his only relative, his great-aunt Miss Betsey Trotwood in Dover. On the way he is robbed and starved, and arrives in dirty rags. Miss Betsey gives him a hot bath and clothes and protects him against the Murdstones. She also sends him to school at Canterbury. Here the lad lodges

with Mr. Wickfield, a widowed lawyer, in whose office we meet the villainous Uriah Heep, his clerk, who is trying to ruin his employer. David and little Agnes Wickfield, the lawyer's daughter, become close friends. After leaving school David is apprenticed to a firm of lawyers in London. He becomes secretly engaged to the lovely Dora Spenlow, his employer's daughter. But Miss Trotwood loses her money, and the young man has to earn his own living. He learns shorthand, becomes a Parliamentary reporter, and, later, enters on a literary career. He now marries Dora, his charming but unpractical "child-wife". After her early death David goes abroad and tries to find consolation in literary work. After an absence of three years he returns and marries Agnes Wickfield, the friend of his early youth.

Dickens called David Copperfield his "favourite child".

A Tale of Two Cities is the best-constructed of Dickens's novels. It is a melodramatic picture of London and Paris in the troubled times of the French Revolution. It describes the oppression of the masses by the French aristocracy; the taking of the Bastille by the Paris mob; the work of the revolutionary tribunals; and the destructive activity of "that sharp female newly born, called the Guillotine". In this novel Dickens consciously imitated Carlyle, but he succeeded in giving a much truer picture of the French Revolution than his great model, because he was himself a revolutionary.

By the side of his great novels Dickens wrote a number of charming Christmas stories. The most famous of these is *A Christmas Carol*, in which the old miser Scrooge is taught to love his fellow creatures. It made everybody realize that Christmas should be a time of peace and good-will.

In all his stories the characters were more important to Dickens than the plot, which is always loose. He created a host of immortal types and is, in this respect, one of the greatest and most original writers in literature. He was a lover of all mankind, and possessed an inexhaustible fund of humour. His influence was immense, and there never was a popularity like his, for in all his writings he spoke straight to the great heart of the people.

William Makepeace Thackeray (1811—1863), born in Calcutta, was the son of a high official in the Indian Civil Service. At the age of five he was sent to school in England. He was a very unsatisfactory student and left Cambridge without a degree. For a time he studied art in Paris, but finally decided to turn to journalism for a living. He wrote stories, art criticism and reviews. His greatest work is the realistic novel *Vanity Fair*, whose title was taken from the Pilgrim's Progress. It describes the life and manners of the upper middle classes.

Becky Sharp, the heroine, is the daughter of a shabby painter and a French stage dancer. Her mother having died young, Becky grows up in her father's care, who is a drunkard. When at last he dies, she becomes an

articled pupil at the Ladies' Academy of Miss Pinkerton in Chiswick, who has "a Roman nose and a turban", and is "as tall as a grenadier".

"She (Becky) was small and slight in person; pale, sandy-haired, and with eyes habitually cast down. When they looked up they were very large, odd and attractive — so attractive, that the Reverend Mr. Crisp, fresh from Oxford, and curate to the Vicar of Chiswick ... fell in love with Miss Sharp; being shot dead by a glance of her eyes, which was fired all the way across Chiswick Church from the school-pew to the reading-desk ...

"By the side of many tall and bouncing young ladies in the establishment Rebecca Sharp looked like a child. But she had the dismal precocity of poverty. Many a dun had she talked to, and turned away from her father's door; many a tradesman had she coaxed and wheedled into good humour, and into the granting of one meal more. She had sat commonly with her father, who was very proud of her, and heard the talk of his wild companions — often but ill-suited for a girl to hear.

"But she had never been a girl, she said; she had been a woman since she was eight years old. Oh, why did Miss Pinkerton let such a dangerous bird into her cage ... The rigid formality of the place suffocated her: the prayers and the meals, the lessons and the walks, which were arranged with a conventual regularity, oppressed her ... She had a

little room in the garret, where the maids heard her walking and sobbing all night; but it was with rage, not with grief."

On leaving school Becky becomes a governess in the family of Sir Pitt Crawley, a country gentleman, whose eldest son Rawdon she marries against the wishes of the family. She now becomes famous in society and is even presented at Court through her friend Lord Steyne. One day, however, her husband finds her in that gentleman's arms. A quarrel ensues, and Rawdon leaves England never to return. Becky sinks lower and lower and is, for many years, a disreputable visitor of Continental gambling-places. But her ambition is still alive, and she succeeds in capturing Joseph Sedley, the brother of an old school-fellow. She ruins him by her extravagance, and he dies in debt. Becky herself, however, continues triumphant.

Thackeray was a great satirist: he ridiculed the bad manners of his time, but did so with the charity and humour of a man convinced of the vanity of life.

George Eliot (1819—1880), whose real name was Mary Ann Evans, was one of the first great woman-writers in English Literature. Her greatest work is the psychological novel, *The Mill on the Floss*.

Tom and Maggie Tulliver, the miller's children, spend a happy childhood at the mill, until the ruin and death of their father puts an end to their happiness. They quarrel and live apart. But one day a flood rises in the valley of the Floss and threatens to sweep away

the mill where Tom lives. Maggie takes a boat and tries to rescue her brother. She seems like succeeding when the boat is overturned by huge masses of some wooden machinery drifting down the river:

“Some wooden machinery had just given way on one of the wharfs, and huge fragments were being floated along. The sun was rising now, and the wide area of watery desolation was spread out in dreadful clearness around them — in dreadful clearness floated onwards the hurrying, threatening masses. A large company in a boat that was working its way along under the Tofton houses, observed their danger, and shouted, ‘Get out of the current.’

“But that could not be done at once, and Tom, looking before him, saw death rushing on them. Huge fragments, clinging together in fatal fellowship, made one wide mass across the stream. ‘It is coming, Maggie!’ Tom said in a deep hoarse voice, loosing the oars, and clasping her.

“The next instant the boat was no longer seen upon the water — and the huge mass was hurrying on in hideous triumph. But soon the keel of the boat reappeared, a black speck on the golden water. The boat reappeared — but brother and sister had gone down in an embrace never to be parted, living through again, in one supreme moment, the days when they had clasped their little hands in love, and roamed the daisied fields together.”

XI. VICTORIAN POETRY.

The Victorian Age of Poetry was one of the richest periods in English Literature. Its greatest representatives are the poets Tennyson and Browning.

Alfred, Lord Tennyson (1809—1892) was the son of a clergyman of old family. His boyhood was spent at his father's rectory among the fens and meres of Lincolnshire, which gave him the subjects for many a poem. He was educated at Cambridge, but chose no definite profession. In recognition of his merits as a poet Queen Victoria made him Poet Laureate and raised him to the peerage. Lord Tennyson was a worthy representative of his age through his wide culture, his deep feeling, and his belief that art must be moral.

Maud, a dramatic monologue, contains some of his finest poetry:

Come into the garden, Maud,
For the black bat, night, has flown,
Come into the garden, Maud,
I am here at the gate alone;
And the woodbine spices are wafted abroad,
And the musk of the rose is blown.

It is the story of a young man who is caught making love to Maud, the squire's daughter. Her proud brother insults him, and a duel ensues in which the young squire is killed. Maud now turns away from

her lover, because he has become a murderer. In desperation the young man joins the army then starting for the Crimea ¹⁾).

The Idylls of the King, in twelve books, is a selection of the most interesting of the old legends round King Arthur and the knights of his Round Table ²⁾), concluding with the *Passing of Arthur*:

“So all day long the noise of battle rolled
Among the mountains by the winter sea;
Until King Arthur’s Table, man by man,
Had fall’n in Lyonesse ³⁾ about their lord,
King Arthur. Then, because his wound was deep,
The bold Sir Bedivere uplifted him,
And bore him to a chapel nigh the field,
A broken chancel with a broken cross,
That stood on a dark strait of barren land:
On one side lay the Ocean, and on one
Lay a great water, and the moon was full.”

Sir Bedivere then carries the dying king to the lake, where a “dusky barge” heaves into sight. On deck three queens with crowns of gold put forth their hands and take the king and weep. Then the barge, “like a full-breasted swan”, moves off, taking King

1) The Crimean War (1853—1856) was undertaken by England and France in defence of Turkey against Russia.

2) Table at which King Arthur and his knights sat so as to show that they were all equal.

3) Legendary country said to have existed off the south coast of Cornwall.

Arthur to the blessed island-valley of Avalon, where he will heal of his grievous wound, and whence he will come, one day, and lead his people to glory and happiness.

Enoch Arden is the story of a shipwrecked sailor, who, on coming home after a ten years' absence, finds his wife married to Philip, the miller's son, his boyhood friend. On a dark night he goes to the mill and watches through the window the happy family: his own children, Philip's baby, and his beloved wife, sweet Annie Lee. He nobly resolves "never to tell her, never to let her know" that he is still alive. After a year of hard work he dies, calling down the blessing of Heaven on his wife and children.

Queen Victoria was angry with Tennyson for writing this poem, because she thought it immoral.

Tennyson died at a ripe old age, greatly honoured and respected by all, and was buried in Westminster Abbey.

Robert Browning (1812—1889), the son of rich parents, was born and bred in London. He was self-taught, for as a Nonconformist he was not allowed to study at a university. His life, much of which he spent in Italy, was smooth and happy. As he had enough money, it was nothing to him that his books did not sell. Readers thought, and still think, him obscure. An anecdote tells how Mrs. Carlyle, after reading his poem *Sordello*, was unable to say whether *Sordello* was a man, a place, or a river. Browning died in Venice, but was buried in Westminster Abbey.

Among the simplest and finest of his poetry are his *Home-Thoughts from Abroad*:

“Oh, to be in England
Now that April's there,
And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England — now!
And after April, when May follows,
And the whitethroat builds, and all the swallows!
Hark, where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops — at the bent spray's edge —
That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture!
And though the fields look rough with hoary dew,
All will be gay when noontide wakes anew
The buttercups, the little children's dower
— Far brighter than this gaudy melon-flower!”

VOCABULARY.

The phonetic transcription has been given in the symbols of the International Phonetical Association. The symbols [y] = Estonian ü, [ç] = Estonian h after i (pihk), and [x] = Estonian h after a (pahk) have been added to the usual list to render sounds otherwise not used in English.

survey [ˈsəːvei] ülevaade
literature [ˈlit(ə)ritʃə] kirjandus

P. 5.

original [əˈridʒin(ə)l] algupärane
inhabit [inˈhæbit] rahvastama
Celtic [ˈkeltik] kelti
Gaul [ɡɔːl] gall(ialane)
century [ˈsentʃəri] sajand
Christ [kraɪst] Kristus
Roman [ˈroumən] roomlane, rooma
conquer [ˈkɒŋkə] vallutama
Latin [ˈlætɪn] ladina (keel)
temple tempel
tribe [traɪb] suguharu
survive [səˈvaɪv] säilima
Gloucester [ˈɡlɒstə]
origin [ˈɒridʒɪn] algupära

fierce [fiəs] metsik
Germanic [dʒəˈmænik] germaani

Rome [roum] Rooma
defend [diˈfend] kaitsma
defence(less) kaitse(tu)
possession [pəˈzeʃ(ə)n] omandus; *take ~ of* omastama
civilization [sɪvɪlaɪˈzeɪʃ(ə)n] tsivilisatsioon
Wales [weɪlz]
dialect [ˈdaɪəlekt] keelemurre

P. 6.

bog soo
crag järsk, konarine kaljutipp
wee pisike
dun pruunjas hall
slough [slau] mülgas

missionary [ˈmiʃnəri] mis-
 jonär
altar [ˈɔltə] altar
bishop [ˈbiʃəp] piiskop
priest [pri:st] preester
lily [ˈlili] liilia
pea [pi:] hernes
Dane [dein] taanlane
invade [inˈveid] sisse tun-
 gima
Scandinavian [skændi-
 ˈneivjən] skandinaavia
skull pealuu
meek alandlik
Norman [ˈnɔ:mən] nor-
 mann(i)
descendant [diˈsendənt]
 järglane
conqueror vallutaja
duke [dju:k] hertsog
Normandy Normandia
Hastings [ˈheistiŋz]
defeat [diˈfi:t] (lahingus)
 lööma; lüüasaamine
Viking [ˈvaikiŋ] viiking
polite [pəˈlait] viisakas,
 seltskondlik
court [kɔ:t] õu, kuninga-
 koda
humble [ˈhʌmbl] alandlik
peasant [ˈpez(ə)nt] talupoeg
tend talitama
veal [vi:l] vasikaliha
mastery ülevõim
reign [rein] valitsus(aeg),
 valitsema

philologist [fiˈlɒlədʒist] fi-
 loloog, keeleteadlane
mixture [ˈmiksʃə] segu
develop [diˈveləp] arenema

P. 7.

period [ˈpiəriəd] ajastu
Europe [ˈjuərəp] Euroopa
possess [pəˈzes] omama
saga [ˈsɑ:gə] muistend
hand down pärandama
oral [ˈɔ:r(ə)l] suuline
generation [dʒenəˈreiʃ(ə)n]
 sugupõlv
minstrel laulik
crude [kru:d] primitiivne
runes [ru:nz] ruunid (vana
 germaani raidkiri)
carve lõikama
magic [ˈmædʒik] maagiline
formula [ˈfɔ:mju:lə] vormel
Beowulf [ˈbeiowulf]
epic [ˈepik] eepos, eepiline
compose [kəmˈpouz] koos-
 tama
pagan [ˈpeigən] pagan(lik)
Christian [ˈkristjən] krist-
 lik, kristlane
alliterative [əˈlitərəitiv] al-
 litereeruv
alliteration [əlitəˈreiʃ(ə)n]
 alliteratsioon
chieftain [ˈtʃi:ftin] pealik
whirl [wɜ:l] keeris
embrace [imˈbreis] kaisuta-
 ma, embus
warrior [ˈwɔ:riə] sõjamees

P. 8.

Hrothgar [ˈhrɔ̯gaɪ]
Heorot [ˈheorɔt]
decorate [ˈdekəreit] kaunis-
 tama
antler [ˈæntlə] hirvesarv
hart hirv
monster koletis
devour [diˈvauə] õgima
moor [muə] kõrgraba
furious [ˈfjuəriəs] vihane
shriek [ʃri:k] kisendama
den koobas, urgas
trophy [ˈtrɒfi] võidutähis
Hygelac [ˈhyːgelak]
fiery [ˈfaiəri] tuline
dragon [ˈdræɡən] lohe
subject [ˈsʌbdʒikt] (riigi-)
 alam
mortal surmav, surelik
pyre [ˈpaɪə] tuleriit (surnud
 sangarite põletamiseks)
armour [ˈɑːmə] raudrüü
mound [maund] mullakün-
 gas, kääbas
manly mehine; **manliness**
 mehisus

P. 9.

Chaucer [ˈtʃɔːsə]
population [pɒpjʊˈleiʃ(ə)n]
 rahvastik
frequent [ˈfriːkwənt] sage-
 dane

plague [pleɪɡ] katk
rent rent
labour [ˈleɪbə] tööjõud
scarce [skeəs] kasin
rebellion [riˈbeljən] mäss
inhabitant [inˈhæbitənt]
 elanik
teem [tiːm] kubisema
outlaw [ˈaʊtlɔː] lindprii isik;
 lindpriiks kuulutama
Geoffrey [ˈdʒefri]
attach [əˈtætʃ] kinnitama,
 siduma
page [peɪdʒ] paaž
chamberlain [ˈtʃeɪmbəlin]
 kammerhärä
diplomatic diplomaatiline
mission [ˈmiʃ(ə)n] ülesanne
Italy [ˈɪtəli] Itaalia
Petrarch [ˈpetrɑːk] Petrarca
 (itaalia luuletaja † 1374)
Boccaccio [boˈkɑːtʃiəu]
 (itaalia luuletaja † 1375)
influence [ˈɪnfluəns] mõju
 (tama)
art kunst
Comptroller of the Customs
 kõrgem tolli-kontroll-
 ametnik
official [əˈfiʃ(ə)l] (riigi)
 ametnik
poverty [ˈpɒvəti] vaesus
humorous [ˈhjuːmərəs] hu-
 moorikas, humoristlik
complaint kaebus
pension [ˈpenʃ(ə)n] pension

P. 10.

succession [sək'seʃ(ə)n] rida
abbey [ˈæbi] klooster; **Westminster A-** tähtis kirik Londonis, endine klooster
parish [ˈpəriʃ] kihelkond
Canterbury [ˈkæntəbəri] frame raam
Decameron [diˈkæməɾən]
prologue [ˈprouləg] eessõna
pilgrim palverändur
tabard [ˈtæbəd] heeroldi kuub
Southwark [ˈsʌðək] (Londoni linnaosa)
worship [ˈwɔːʃɪp] jumaldama, palvetama
shrine [ʃraɪn] pühakujäänustekirst
Thomas [ˈtɒməs]
archbishop [ˈɑːtʃbiʃəp] peapiiskop
saint [seɪnt] pühak
cathedral [kəˈθiːdrəl] piiskoplik peakirik, toomkirik
pilgrimage [ˈpɪlgrɪmɪdʒ] palverännak
devout [diˈvaut] vaga
sundry [ˈsʌndri] mitmekeesine

P. 11.

walk of life seisus
chivalrous [ˈʃiːvlɾəs] rüütellik

knight [naɪt] rüütel
squire [ˈskwaɪə] vanastikilbikandja; nüüd: mõisnik
dignified [ˈdɪgnɪfaɪd] väärikas
prioress [ˈpraɪəɾɪs] prioriss, naiskloostri eesseeisja
nun nunn
monk [mʌŋk] munk
scholar [ˈskɒlə] õpetlane
cunning kaval
lawyer [ˈlɔːjə] advokaat
gossip keelt peksma, keelepeks
middle-aged keskealine
carpenter [ˈkɑːpɪntə] puusepp
weaver [ˈwiːvə] kangur
parson [ˈpaːsn] kirikuõpetaja
jolly rõõmus
host kõrtsmik
tinkle tilisema
tune [tjuːn] viis(i), lugu
bagpipes torupill
generous [ˈdʒen(ə)rəs] helde
spire [ˈspaɪə] tornitipp
prose [prouz] proosa
value [ˈvælju] väärtus
tedious [ˈtiːdiəs] igav
masterpiece meisterteos
poetic [pouˈetɪk] poeetiline

P. 12.

realist [ˈriəlɪst] realist
humorist [ˈhjuːmərɪst] humorist

feudal(ism) ['fju:dəlizm]
 feodaalne (kord)
Wyclif ['wiklif]
intellect ['intəlekt] mõistus
Bible ['baibl] piibel
print(er) trükk(al)
printing-press trükikoda
include [in'klud] kaasa ar-
 vama
responsible [ris'pənsibl]
 vastutav
Elizabethan [elizə'bi:θən]
 eliisabetiaegne
confusion [kən'fju:zən] se-
 gadus
accession [æk'seʃ(ə)n] troo-
 nilesaamine
throne [θroun] troon
found [faund] rajama, asu-
 tama
Tudor ['tju:də]
dynasty ['dinəsti] dünastia
close [klouz] lõpp
event [i'vent] sündmus

P. 13.

renaissance [ri'neisəns]
 uuestisünd
Greek [griik] kreeka (keel),
 kreeklane
Constantinople [kənstənti-
 'noupl]
Turk [təik] türklane
Homer ['houmə] Homeros
 (kreeka muinasaegne luu-
 letaja)

Sophocles ['sɒfəkli:z] (kree-
 ka luuletaja 496—406 e.
 Kr.)

Plato ['pleitou] (kreeka fi-
 losoof 427—347 e. Kr.)

Theocritus [θi'ɔkritəs]
 (kreeka luuletaja 3. saj.
 e. Kr.)

Erasmus [i'ræzməs] (huma-
 nismi aja õpetlane)

Tyndale ['tindl]

Reformation [refɔ:-
 'meiʃ(ə)n] reformatsioon

basis ['beisis] alus

authorize ['ɔ:əraiz] ametli-
 kult kinnitama

version ['və:ʃ(ə)n] versioon,
 väljaanne

extract ['ekstrækt] välja-
 võte

liken sarnastama, võrdlema

descend [di'send] laskuma

sermon ['sə:mən] jutlus

mount [maunt] mägi

St. Matthew [sənt'mæəju:]
 Matteus

Elizabeth [ə'lizəbeə]

P. 14.

Francis Drake ['fra:nsis
 'dreik] (inglise admiral
 16. saj.)

Walter Raleigh ['wɔ:ltə
 'ræli] (inglise luuletaja ja
 seikleja 16. saj.)

John Hawkins [ˈhɔːkinz]
(inglise admiral 16. saj.)

fame kuulsus

globe [gloub] maakera

Francis Bacon [ˈbeikən]
(inglise loodusteadlane ja filosoof 16. saj.)

introduce [intrəˈdjuːs] esitlema, tarvitusele võtma

inductive [inˈdʌktiv] induktiivne, kogemusel põhjelinev

method [ˈmeəəd] meetod

create [kriˈeɪt] looma

philosophy [fiˈlɒsəfi] maailmavaade, filosoofia

Spanish [ˈspæniʃ] hispaania

Armada [ɑːˈmɑːdə] (hisp. laevastik)

prosperous [ˈprospərəs] edukas, jõukas

bloom õitseng; *spring into*
~ õitsele puhkema

representative [reprɪˈzɛntətɪv] esindaja

Shakespeare [ˈʃeɪkspiə]

Cambridge [ˈkeɪmbɪdʒ]

viceroi [ˈvaɪsɹɔɪ] asekuningas

constant [ˈkɒnstənt] alaline

famine [ˈfæmɪn] nälg, ikaldus

perish [ˈperɪʃ] hukkuma

request [rɪˈkwest] palve

allegorical [æliˈɡɒrɪk(ə)l] allegooriline

allegory [ˈæliɡəri] allegooria

Gloriana [glɒriˈɑːnə]

represent [reprɪˈzɛnt] esindama

virtue [ˈvɜːtjuː] voorus

P. 15.

destined [ˈdestɪnd] saatu-
sest määratud

bride [braɪd] pruut, noorik

vision [ˈvɪʒ(ə)n] nägemus

breast-plate rinnakaitse

forth = out

devastate [ˈdevəsteɪt] laastama

ass [æs] eesel

Una [ˈjuːnə]

overtake tabama

dense tihe

error [ˈerə] eksitus

desperate [ˈdesp(ə)ɪt] meeleheitlik

wizard [ˈwɪzəd] nõid

desert [dɪˈzɜːt] hülgama

giant [ˈdʒaɪənt] hiiglane

appeal [əˈpiːl] (abipalvega)
pöörduma

holy [ˈhouli] püha; **holiness**
pühadus

glory [ˈɡlɔːri] auhiilgus

moral [ˈmɒr(ə)l] moraal(ne)

artificial [ɑːtɪˈfiʃ(ə)l] kunstlik

archaic [ɑːˈkeɪɪk] arhailine,
vanaaegne

metre [ˈmiːtə] värsimõõt

Spenserian [spen'siəriən]

Spenser'i

stanza ['stænzə] salm

invention [in'venʃ(ə)n]

leiutis

gentle ['dʒentl] kõrgest

soost

shield [ʃi:ld] kilp

dint mõlk

P. 16.

wield [wi:ld] tarvitama

steed hobune

foam [foum] vahutama;

vaht

bit hobuse suuraud

disdain [dis'dein] põlgama

curb suuraetakett

yield [ji:ld] alistuma

joust [dʒu:st] turniir

encounter [in'kauntə] võit-

lus

Avon ['eiv(ə)n]

Warwickshire ['wərɪkʃə]

yeoman ['joumən] talu-

omanik

well-to-do jõukas

grammar-school ladinakool

Hathaway ['hæəəwei]

actor ['æktə] näitleja

employ [im'plɔi] kasutama,

ametisse panema

career [kə'riə] karjäär

dramatist ['dræmətɪst] draa-

makirjanik

unparalleled [ʌn'pærəleld]

võrratu

favour ['feivə] poolehoid,

arm

personage ['pə:ɪs(ə)nɪdʒ]

tähtis isik

P. 17.

property omandus, vara

assume [ə'sju:m] oletama

retire [ri'taiə] taanduma

remainder [ri'meɪndə] üle-
jääk

P. 18.

development [di'veləpmənt]

areng

drama ['dra:mə] näidend,

draama

perfection [pə'fekʃ(ə)n]

täielikkus

the Middle Ages keskaeg

clergy ['klə:dʒi] vaimulik-

kond

illiterate [i'litərit] kirjaos-

kainatu

rough [rʌf] tahumatu

dramatization [dræmət(a)i-

'zeɪʃ(ə)n] dramatisatsioon

miracle ['mirəkl] ime

episode ['epɪsəʊd] episood

mystery ['mɪst(ə)rɪ] müstee-
rium

scene [si:n] vaatus, stseen

stage [steɪdʒ] lava(stama)

audience ['ɔ:dʒəns] kuula-

jaskond

village green külavainu

character ['kæriktə] tege-
 lane
devil ['devl] kurat
Herod ['herəd] Heroodes
morality moraal(sus); kesk-
 aegne moraali õpetav näi-
 dend
personify [pə'sɒnifai] ke-
 hastama
vice [vais] pahe
temperance ['temp(ə)r(ə)ns]
 karskus
humility [hju'militi] aland-
 likkus
perseverance [pə'si-
 'viər(ə)ns] püsivus
gluttony ['glʌt(ə)ni] ahnus
sloth [slouə] laiskus
popular ['pɒpjulə] popu-
 laarne; üldarmastatud
clown [klaun] tola
forerunner eelkäija
debt [det] võlg
Christopher Marlowe
 ['kristəfə 'maɪlou]
tragedy ['trædzidi] kurb-
 mäng
iambic [ai'æmbik] jambi-
 line
adopt [ə'dɒpt] üle võtma

P. 19.

Jonson ['dʒɒnsən]
genius ['dʒiːniəs] geenius
keen terane, elav
glorious ['glɔːriəs] hiilgav
mask [mɑːsk] näokate

privileged ['privilidʒd] ees-
 õigustatud
scenery ['siːnəri] lavastus,
 dekoratsioonid
costume ['kɒstjuːm] kos-
 tüüm, riietus
primitive ['primitiv] primi-
 tiivne
gild [gild] kuldama
placard ['plækɑːd] plakat
sufficient [sə'fiʃ(ə)nt] kül-
 laldane
disguise [dis'gaiz] moonu-
 tav riietus
provide [prə'vaɪd] pakku-
 ma, muretsema
entertainment [entə'tein-
 mənt] lõbustus, ajaviide
interval ['intəvl] vaheaeg
Burbage ['bɜːbidʒ]
ghost [goust] vaim

P. 20.

dramatic [drə'mætɪk] dra-
 maatiline
Romeo ['roumiou]
Juliet ['dʒuɪliət]
Lear [liə]
Macbeth [mæk'beθ]
comedy ['kɒmɪdi] komöödia
Venice ['venɪs] Veneetsia
historical ajalooline
Julius Caesar ['dʒuɪliəs
 'siːzə]
source [sɔːs] allikas

P. 21.

Italian [i'tæliən] itaalia
Montague ['mɒntəɡju:]
Capulet ['kæpjulit]
Verona [ve'rounə]
feud [fju:d] vihavaen
duel ['djuil] kahevõitlus
suitor ['sjutə] kosilane
sleeping-draught [dra:ft]
 unerohi
poison mürk, mürgitama
stab läbi pistma
reconcile ['rekənsail] lepi-
 tama
Danish ['deiniʃ] taani
Denmark ['denmɑ:k] Taani
 (maa)
Gertrude ['gə:tru:d]
widow ['widou] lesk(naine)
Claudius ['klə:diəs]
reveal [ri'vi:l] ilmutama,
 avastama
revenge [ri'ven(d)ʒ] kätte
 maksma, kättemaks
pretend [pri'tend] teeskle-
 ma
curtain ['kə:tin] eesriie
Polonius [pə'louniəs]
courtier ['kɔ:tjə] õukond-
 lane
Ophelia [ɒ'fi:ljə]
suspicious [səs'piʃ(ə)s]
 umbusklik, kahtlane
plot salanõu, vandenõu
Laertes [le(i)'ɑ:ti:z]
challenge ['tʃælin(d)ʒ] väl-
 ja kutsuma

persuade [pə'sweid] veen-
 ma
foil rapiir
slightly ['slaitli] = a little

P. 22.

Holinshed ['hɒlinʃed]
chronicle ['krɒnikl] krooni-
 ka
ancient ['einʃ(ə)nt] muistne,
 vana
Cordelia [kɔ:'di:liə]
Goneril ['gɒnəril]
Regan ['ri:gən]
flatter meelitama, libitsema
banish ['bæniʃ] maalt välja
 saatma
in spite of hoolimata
protestation [prətes-
 'teiʃ(ə)n] kinnitus
heath [hi:ə] nõmm
distract [dis'trækt] meele-
 tuks tegema
grief [ɡri:f] kurvastus
corpse [kɔ:ps] laip
strangle ära kägistama,
 pooma
witch nõiamoor
Duncan ['dʌŋkən]
novel ['nɒvl] romaan
Bassanio [bə'sa:niou]
ducat ['dʌkət] tukat (raha)
Portia ['pɔ:ʃiə]

P. 23.

Jew [dzu:] juut
Shylock ['ʃailək]

ruin ['ruin] laostama; laostus
abuse [ə'bjuz] sõimama
interest ['intrist] intress
stipulate ['stipjuleit] tingimuseks seadma, nõudma
judgment ['dʒʌdʒmənt] kohtumõistmine; *pass* ~ kohut mõistma
utterly = quite
fine rahatrahv(iga karistama)
Plutarch ['plu:tɑ:k] (kreeka kirjanik † a. 120)
band salk
conspirator [kən'spirətə] vandeseltslane
Brutus ['brutəs]
passage lõige
funeral ['fju:n(ə)r(ə)l] matustus
countryman kaasmaalane
evil ['i:vl] paha, kuri
inter [in'tə:] matma
ambitious [æm'biʃəs] auahne
grievous ['gri:vəs] tõsine, raske
fault [fə:lt] viga, süü
leave luba; *under* ~ loal
honourable ['ɒn(ə)rəbl] auväärt

P. 24.

captive ['kæptiv] vang
ransom ['rænsəm] lunaraha
coffer varakirst

ambition [æm'biʃ(ə)n] auahnus
stern vali, karm
stuff aines
the Lupercal ['lu:pəkæl] 15. veebr. (ohvripüha muistesses Roomas)
thrice [ərais] = **three times**
present [pri'zent] pakkuma
disprove [dis'pru:v] vastupidist tõendama või tõestatama
withhold [wiə'hould] takistama
mourn [mə:n] leinama
judgment ['dʒʌdʒmənt] otsustusvõime, mõistus
brutish ['bru:tiʃ] loomalik
coffin kirst
heed = **attention**
unity ['ju:niti] üksus
observe [əb'zə:v] tähele panna, millestki kinni pidada

P. 25.

misrule [mis'ru:l] väärvalitsus
Stuart ['stjuət]
civil ['sivil] **war** kodusõda
execution [eksɪ'kju:ʃ(ə)n] hukkamine
Whitehall ['wait'hɔ:l] (endine kuningaloss Londonis, mille säilinud osas on nüüd muuseum)

Oliver Cromwell ['ɒlɪvə
'krɒmwel]

Puritan ['pjʊərɪt(ə)n] puri-
taanlane, puritaanlik

Lord Protector riigihoidja
commonwealth vabariik

picturesque [pɪktʃə'resk]
maaliline

drab värvitu, hall

simplicity [sɪm'plɪsɪti] liht-
sus

garb rõivastus

solemn ['sɒləm] pühalik

inspire [ɪn'spaɪə] innustama

religious [rɪ'lɪdʒəs] usuline

idealism [aɪ'diəlɪzm] idea-
lism

Bunyan ['bʌnjən]

refined [rɪ'faɪnd] peen

Foreign Secretary välismi-
nister

devote [dɪ'vout] pühenda-
ma

cause asi, idee (mille eest
võideldakse)

restore [rɪs'tɔɪ] uuesti ja-
lule seadma

Paradise ['pærədais] para-
diis

rebellious [rɪ'beljəs] mässu-
line

angel ['eɪn(d)ʒ(ə)l] ingel

Satan ['seɪtən] saatan, ku-
rat

Hell põrgu

P. 26.

space [speɪs] vahemik

horrid kole

crew [kruː] meeskond

vanquish ['væŋkwɪʃ] (lahin-
gus) lööma

gulf kuristik

confound [kən'faund] segi
paiskama

immortal surematu

doom [duːm] saatus, huka-
tus

reserve [rɪ'zərv] säästma

wrath [rɒθ] raev

P. 27.

torment [tɔɪ'ment] piinama

baleful ['beɪlf(u)l] kuri

witness nägema, tunnista-
jaks olema

affliction [ə'fɪlɪʃ(ə)n] kan-
natus

dismay [dɪs'meɪ] meeleheit

obdurate [əb'djuərɪt] kan-
gekaelne

steadfast ['stedfəst] kindel,
vankumatu

ken teadma

dismal ['dɪzm(ə)l] masen-
dav, rõhuv

waste lage, tühi; kõlbmatu
(maa kohta)

dungeon ['dʌn(d)ʒ(ə)n]
maa-alune vangla

horrible kole

furnace ['fɜːnɪs] hõõgahi

woe [wou] häda, valu, kur-
 vastus
region [ˈri:dʒ(ə)n] (maa)ala
doleful [ˈdoulf(u)l] = **dis-
 mal**
dwel elutsema
torture [ˈtɔ:tfə] piin
urge [ə:dʒ] sundima
deluge [ˈdelju:dʒ] uputus
sulphur [ˈsʌlfə] väävel
consume [kənˈsju:m] tarbi-
 ma, ära tarvitama, sööma
serpent [ˈsɜ:p(ə)nt] madu
tempt ahvatlema
archangel [ˈɑ:kein(d)ʒ(ə)l]
 peaingel
Michael [ˈmaɪkl] Miikael
Adam [ˈædəm] Aadam
Eve [i:v] Eeva
classical [ˈklæsik(ə)l] klas-
 siline
style [stail] stiil
tinker plekksepp
itinerant [iˈtinərənt] rändav
preacher [ˈpri:tʃə] jutlus-
 taja
the Restoration Stuart'ite
 tagasitulek Inglismaa
 troonile
licence [ˈləɪsɪnz] luba
release [riˈli:z] vabastama;
 vabastus
minister kirikuõpetaja
gaol [dʒeɪl] vangla
 P. 28.
progress [ˈprougres] tee-
 kond

destruction [disˈtrʌkʃ(ə)n]
 hävitus
despond [disˈpɒnd] lootust
 kaotama
Vanity Fair edevuse laat
demon [ˈdi:mən] deemon,
 kurat
Apollyon [əˈpɒljən]
breadth [bredə] laius
void tühi
infernal [inˈfɜ:n(ə)l] põrgu-
 lik
dart viskoda, -nool
prevent [priˈvent] vältima
bestir oneself tegutsema
 hakkama
make at ... = attack
hail rahe
give (way) taganema
wrestle [ˈresl] maadlema
despair [disˈpeə] meelt heit-
 ma
nimble [ˈnimbl] nobe
rejoice [riˈdʒɔɪs] rõõmustu-
 ma

P. 29.

literary [ˈlit(ə)rəri] kirjan-
 duslik
Macauley [məˈkəʊli]
exile [ˈeksail] maapagu
frivolous [ˈfrivələs] frivool-
 ne
Frenchify [ˈfren(t)ʃɪfai]
 prantsustama
gay rõõmus

disaster [di'zɑ:stə] (suur)
õnnetus

architect ['ɑ:kitekt] arhi-
tekt

Wren [ren]

movable ['mu:vəbl] liikuv

female ['fi:meil] nais-
(olend)

indecent [in'di:snt] siivutu

frivolity [fri'vɒliti] frivool-
sus

Dryden ['draid(ə)n]

clergyman ['klɜ:dʒimən]
vaimulik

satire ['sætaɪə] satiir

political [pə'litik(ə)l] poliitiline

P. 30.

ardent ['ɑ:d(ə)nt] tuline, in-
nukas

royalist ['rɔɪəlist] rojalist,
kuninga pooldaja

Catholic ['kæəəlik] kato-
liiklane, katoliku

ascend [ə'send] tõusma

the Revolution mäss 1688,
mille tagajärjeks oli
Stuart'ite lahkumine Ing-
lismaalt

Protestant protestantlik

Orange ['ɔrɪn(d)ʒ] Oraania

Poet Laureate ['lə:riit] õu-
konna poeet

dictator [dik'teɪtə] diktaa-
tor

era ['iərə] ajastu

criticism ['kritisizm] arvus-
tus

idiomatic [idiə'mætik] rah-
vapärane

comprehensive [kəmpri-
'hensiv] haarav

image ['imidʒ] kuju, pilt

laborious [lə'bɔ:riəs] vaeva-
rikas

accuse [ə'kju:z] süüdistama

commendation [kəmə'n-
'deiʃ(ə)n] kiitus

injury ['in(d)ʒ(ə)ri] üleko-
hus

mankind [mæn'kaɪnd] inim-
sugu

insipid [in'sipid] rumal

comic ['kɒmik] koomiline

wit teravmeelsus

degenerate [di'dʒenəreɪt]
degenereeruma

clench sõnamäng

swelling paisutamine, hoog

bombast ['bɒmbæst] üles-
puhutud tühine sõnade-
tegemine

P. 31.

cypress ['saɪprɪs] küpress

wont [wəʊnt] harjunud

supple ['sʌpl] painduv

reed pilliroog

essay ['eseɪ] essee

poesy = poetry

parliament ['pɑ:ləmənt] par-
lament

system ['sɪstəm] süsteem

government [ˈgʌv(ə)nment]
 valitsus
the Press ajakirjandus
install [inˈstə:l] ametisse
 seadma
divine [diˈvain] jumalik
patron [ˈpeitrən] kaitsja
uphold [ʌpˈhould] toetama
profitable [ˈprəfitəbl] tulus
striking silmapaistev
feature [ˈfi:tʃə] iseloomus-
 tav joon
politics [ˈpɒlitiks] poliitika

P. 32.

enlightenment [inˈlait(ə)n-
 mənt] valgustus
the Universe [ˈju:nivə:s]
 maailm
polish [ˈpɒliʃ] poleerima
journalism [ˈdʒə:nəlizm]
 ajakirjandus
Pope [poup]
Defoe [dəˈfou]
Alexander [æligˈzɑ:ndə]
deformed vigane
public school internaadiga
 gümnaasium
Windsor [ˈwinzə]
reason targutama
discuss [disˈkʌs] arutama
existence [igˈzist(ə)ns] ole-
 masolu
vicious [ˈvi:ʃəs] pahaloomu-
 line
Dunciad [ˈdʌnsiəd]

satirical [səˈtirik(ə)l] satii-
 riline
vacant [ˈveikənt] vakantne,
 vaba
propose [prəˈpouz] soovita-
 ma, ette panema
dunce [dʌns] lollpea
mock pilkama, pilkav; ~
heroic epic sangarlaulu
 paroodia
rape [reip] röövimine
lock kähar

P. 33.

recovery [riˈkʌvəri] tagasi-
 saamine
shallow [ˈʃælou] pealis-
 kaudne
brilliant [ˈbriljənt] sädelev
fascinate [ˈfæsineit] võlu-
 ma
admirable [ˈædmirəbl] imet-
 lusväärne
direction juhatus, juhtimi-
 ne; kord
discord [ˈdiskɔ:d] lahkeli
partial [ˈpɑ:ʃ(ə)l] osaline
harmony [ˈhɑ:məni] koos-
 kõla
universal [ju:niˈvə:s(ə)l] ül-
 dine
spite = in spite
err [ə:] eksima
presume [priˈzju:m] julge-
 ma
scan (värsimõõdult) uurima
proper sobiv

explore [iks'plɔ:] uurima
confess [kən'fes] üles tun-
 nistama
stray ekslema; juhuslik
rattle kõristi
tickle kõditama
straw [strɔ:] õlg (õle)
lively ['laivli] elav
scarf [skɑ:f] šärp, lai (üle
 õla kantav) lint
garter ['gɑ:tə] sukapael(a
 orden)
stage [steidʒ] arenemisjärk

P. 34.

beads [bi:dz] palvehelmed,
 roosikrants
toy mängukann
bauble ['bɔ:bl] tühine män-
 gukann; narrikepp
Jonathan ['dʒɒnəθən]
dean [di:n] dekaan (toom-
 kapiitli pea, toompraost)
St. Patrick ['pætrik] iiri
 kaitsepühak
descent [di'sent] päritolu
disappointment pettumus
series ['siəri:z] sari
Gulliver ['gʌlivə]
Lemuel ['lemjuəl]
emperor ['emp(ə)rə] keiser
Lilliput ['lilipʌt]
heel kand, konts
persecute ['pə:sikju:t] taga
 kiusama
refuge ['refju:dʒ] pelgupaik
Blefuscu [bli'fʌskju:]

ensue [in'sju:] tekkima
wade kahlama
capture ['kæptʃə] vangista-
 ma
fleet laevastik
steeple torn
hatred ['heitrid] vihkamine
Houyhnhnm ['winim]
race rass
civilized ['sivilaizd] tsivili-
 seeritud

P. 35.

philosophical [filə'sɒfɪk(ə)l]
 filosoofiline
Yahoo [jə'hui]
degraded [di'greidid] mada-
 lale astmele langenud
sty [stai] (sea)laut
filthy ['fɪli] ropp, räpane
trough [trɔ:f] küna
humanity [hju'mæniti] inim-
 sugu
assert [ə'sə:t] kinnitama
govern ['gʌvən] valitsema
conception [kən'sepʃ(ə)n]
 mõiste, arusaamine; *past*
 ~ arusaamatu
employment [im'plɔimənt]
 töö, tegevus, amet
graze [greiz] rohtu sööma
oats [aʊts] kaer
comb [kəʊm] kammima
mane (hobuse)lakk
pick (puhtaks) urgitsema
pretend (to) nõudlema
tractable kergesti õpetatav

publication trükisilmumine
insane [in'sein] = **mad**
advocate [ædvəkeit] pro-
 pageerima
democracy [di'məkrəsi] de-
 mokraatia
toleration [tələ'reiʃ(ə)n] sal-
 livus
review [ri'vju:] revüü, üle-
 vaade
periodical [piəri'ɒdik(ə)l]
 ajakiri

P. 36.

journalist [dʒə:nəlist] aja-
 kirjanik
Crusoe ['kru:sou]
desert ['dezət] asustamata
necessities [ni'sesitiz] tar-
 bed
tame taltsutama
goat [gout] kits
reap (vilja) lõikama
weary ['wiəri] väsitav, tüü-
 tu
cannibal ['kænib(ə)l] ini-
 mesesööja
mainland mannermaa
faith usk
flap klapp
skirt hõlm
thigh [θai] reis (reie)
breeches ['britʃiz] põlvpük-
 sid
pantaloon [pæntə'lu:nz]
 pikad laiad püksid

P. 37.

stocking sukk
barbarous ['bɑ:b(ə)rəs] bar-
 baarne
essayist ['eseiist] esseede
 kirjutaja
Joseph ['dʒouzif]
tatler pajataja

P. 38.

spectator [spek'teɪtə] vaat-
 leja
decent ['di:s(ə)nt] siivus
pious ['piəs] vaga
sour ['sauə] hapu
sentimental sentimentaalne
enormous [i'nɔ:məs] tohutu
Roger de Coverley ['rɒdʒə
 də 'kʌvəli]
landlord maaomanik, mõis-
 nik, peremees
congregation [kɒŋgri-
 'geɪʃ(ə)n] kogudus
nap uinak
recover [ri'kʌvə] toibuma
particularity [pətɪkju'lærɪti]
 iseärasus
psalm [sɑ:m] Taaveti laul
devotion [di'vouʃ(ə)n] pal-
 veldus
Amen [ɑ:'men] aamen
prayer [preə] palve
tenant ['tenənt] rentnik
triumph ['traɪəmf] triumf;
 võit(ma), võidurõõm(ut-
 sema)

empire ['empaiaə] keiserriik,
maailmariik

P. 39.

achievement [ə'tʃi:vmənt]
saavutus

Samuel ['sæmjuel]

lexicographer [leksɪ'kɒgrəfə]
sõnaraamatukoostaja

preserve [prɪ'zəɪv] säilita-
ma

biography [baɪ'ɒgrəfi] elu-
lugu

Boswell ['bɒzwel]

Carlyle [kɑ:'lail]

P. 40.

fund laegas

menial ['mi:njəl] teenijale
omane

stalk [stɔ:k] iseteadlikult
kõndima

charitable [tʃ'æritəbl] helde

raw-boned jämedakondine

dim tuhm(istama)

pitch virutama

take to = begin (doing)

magazine [mægə'zi:n] aja-
kiri

recognition [rekəg'niʃ(ə)n]
tunnustus

society [sə'saiəti] selts
(kond)

artist kunstnik

Joshua Reynolds ['dʒɔʃuə
'renldz] (kuulus inglise
maalikunstnik † 1792)

David Garrick ['deivid 'gæ-
rik] (kuulus inglise näit-
leja † 1779)

untidy [ʌn'taidi] korratu

rusty roostene

shrivel ['ʃrivl] kortsuma

powder ['paudə] puuder
(dama)

wig parukas

worsted ['wustid] kodukoe-
tud villane (sukk)

P. 41.

buckle pannal(dama)

slipper toaking; *by way of*
~s toakingadeks

slovenly ['slʌv(ə)nli] räpane

particular [pə'tɪkjulə] ük-
sikasi

rivulet ['rivjulit] ojake, ju-
ga

verdure ['və:dʒə] haljus

fertility [fə'tiliti] viljakus

species ['spi:ʃi:z] liik

frequent [fri'kwent] sageli
külastama

fowl [faul] lind

dip kastma, sukeldama

discharge [dis'tʃɑ:dʒ] tüh-
jendama

superfluity [ʃju:pə'fluiti]
küllus, ülejääk

cleft lõhe

precipice ['presipis] kuris-
tik

Abyssinia [æbi'sinjə] Abes-
siinia

allowance [ə'lauəns] paiuk
equivalent [i'kwivələnt]
 vastutasu, vastav väärtus
hireling ['haiəliŋ] (*põlgl.*)
 palgaline
treason ['tri:zn] (riigi)reet-
 mine
grain tera(vili)
obscure [əb'skjuə] tume,
 ebaselge
network võrgustik
reticulated [ri'tikjuleitid]
 võrgumoodi silmadesse
 jaotatud
decussated [di'kʌseitid]
 võrkjas
interstice [in'tə:stis] vahe,
 lõhe, pragu
intersection [intə'sekʃ(ə)n]
 lõikumispunkt
in view of ... arvesse võt-
 tes ...

P. 42.

Derbyshire ['dɜ:biʃə]
employer [im'plɔiə] töö-
 andja
set up in business äri ava-
 ma
stir [stɜ:] kõmu
volume ['vɒljum] köide
Harlowe ['ha:ləu]
heroine ['herəuin] naiskan-
 gelane, -peategelane
Solmes [səʊmz]
Lovelace ['lʌvleis]
villain ['vilin] kelm

present [pri'zent] esitlema
term = word
favourable ['feiv(ə)rəbl]
 soodne
concern [kən'sə:n] mure
disgust [dis'gʌst] jälkus
short of ... puudu jättev
affrightment [ə'fraitmənt]
 = terror

P. 43.

caress [kə'res] kallistama
wretch [retʃ] vilets (ini-
 mene)
imitate ['imiteit] jäljenda-
 ma
ridiculous [ri'dikjʊləs] nae-
 ruväärne
questionable küsitav, kaht-
 lane
Jones [dʒəʊnz]
ridicule ['ridikju:l] naeru-
 vääristama, naeruvääris-
 tus
contemporary [kən'temp(ə)-
 rəri] kaasaegne
foundling leitud laps
Allworthy ['ɔ:lwə:ði]
accusation [ækju'zeiʃ(ə)n]
 süüdistus
master noorhärä
disinherit [disin'herit] pä-
 randusest ilma jätma
lightheartedness ['laithɑ:tɪd-
 nis] kergemeelsus
generosity [dʒenə'rəsi:
 heldus

restore [ris'tɔɪ] taastama
foster-father ['fɒstə-] kasu-
isa
particular eriline

P. 44.

fatigued [fə'ti:gd] väsinud
chamber ['tʃeimbə] (maga-
mis)tuba
custom komme
not on any account ei milgi
tingimusel
clothes = **bed-clothes**
infant väikelaps
wrap [ræp] mähkima
coarse [kɔ:s] jäme
profound [prə'faund] sügav
ascendant [ə'sendənt] üle-
võim
sentiment tunne
compassion [kəm'pæʃ(ə)n]
kaastunne
innocence ['inəsns] süüetus
infancy ['infənsi] varajane
lapsepõli
display [dis'plei] näitama
engaged [in'geɪdʒd] ametis
elderly vanaldane
contemplate ['kɒntempleɪt]
vaatlema
reflect [rɪ'flekt] mõtiskle-
ma, mõtlema
matron ['meɪtr(ə)n] naine
(küpses eas)
plot sündmustik
construct [kən'strʌkt] üles
ehitama

guinea ['gini] kuldraha
(21 s.)

Switzerland ['switsələnd]
Šveits

Lombardy ['lɒmbədi] Lom-
bardia

flute [flu:t] flööt

starvation [stɑ:'veɪʃ(ə)n]
nälg

compile [kəm'pail] koosta-
ma

P. 45.

ignorance ['ign(ə)r(ə)ns]
võhiklus

ladies' academy [ə'kædəmi]
kõrgem tütarlaste kool

member liige

thrifless ['θrɪftlɪs] pillaja

frantic ['fræntɪk] meeletu

chambers möbleeritud kor-
ter

on the point of ... = **going**
to

arrest [ə'rest] areteerima,
vahistama

manuscript ['mænʃuskript]
käsikiri

vicar ['vɪkə] kirikuõpetaja

Wakefield ['weɪkfɪld]

portrait ['pɔ:trɪt] portree

take orders vaimulikuks
hakkama

matrimony ['mætrɪm(ə)nɪ]
abielu

gown [gaun] kleit
glossy läikiv

surface ['sɜːfɪs] pind
wear well vastu pidama
justice ['dʒʌstɪs] õiglus,
 õigus; *do* ~ õiglaselt
 hindama
notable ['nəʊtəbl̩] silma-
 paistev
breeding kasvatus
pickle marineerima
preserve [prɪ'zɜːv] konser-
 veerima
cookery ['kʊkəri] keedu-
 kunst
excel [ɪk'sel] ületama
pride oneself kiitlema
contrive [kən'traɪv] korral-
 dama
contrivance korraldus
tender õrn
increase [ɪn'kriːs] kasvama,
 suurenema
Olivia [o'livɪə]

P. 46.

wicked ['wɪkɪd] õel
Thornhill ['θɔːnhɪl]
emigrate ['emɪgreɪt] välja-
 rändama
glassy ['glɑːsi] klaasine
reflect peegeldama
choke [tʃʊk] lämmatama
sedge tarn
glade siht (metsas)
solitary üksildane
bittern hüüp (soolind)
guard [gɑːd] valvama
amid keskel

lapwing kiivit (lind)
unvaried [ʌn'veərɪd] mono-
 toonne
bower ['bauə] lehtla
overtop üle ulatuma
moulder ['mouldə] pudene-
 ma
spoil röövima
romantic romantiline
revolt [rɪ'vəʊlt] mäss
independence [ɪndɪ'pendəns]
 iseseisvus
Rousseau ['ruː(ɪ)sou]
 (prants. filosoof 18. saj.)

P. 47.

dogma dogma (ilma tõen-
 duseta tõeks peetav õpe-
 tuslause)

P. 48.

sympathy ['sɪmpəθi] poole-
 hoid, kaastunne
convention [kən'venʃ(ə)n]
 kivistunud kombestik
rational ['ræʃ(ə)n(ə)l] rat-
 sionaalne, mõistuseline
Wordsworth ['wɜːdzwɜːθ]
Coleridge ['kɒlərɪdʒ]
Byron ['baɪə(ə)n]
liberation [lɪbə'reɪʃ(ə)n] va-
 bastamine
formalism ['fɔːməlɪzəm] for-
 maalsus
lyrical ['lɪrɪk(ə)l] lüüriline
Alloway ['æləwei]
Ayrshire ['ɛəʃə]

interfere [intə'fiə] takista-
ma
damage ['dæmidʒ] kahjus-
tama
ploughshare adraraud
sleekit ['sliːkit] (*Scotch*)
pehme, sile
cowrin ['kuːrɪn] (*Scotch*)
kohkunud
timorous ['timərəs] kartlik
beastie (*Scotch*) loomake
no thy lane (*Scotch*) = not
alone
prove [pruːv] tõendama,
tõestama
foresight ettenägelikkus
scheme [skiːm] kavand
gang (*Scotch*) = go
aft (*Scotch*) = often
a-gley [ə'gliː] (*Scotch*) viltu
nought [nɔːt] = nothing

P. 49.

anti- ... vastane
belt (mõõga)vöö(ga ehtima)
marquis ['mɑːkwɪs] markii
aboon [ə'buːn] (*Scotch*) =
above
guid [gyd] (*Scotch*) = good
mauna ['mɔːnə] (*Scotch*) =
cannot
fa' [fɑː] (*Scotch*) saama
dignity ['dɪgnɪti] väärikus
pith [piə] tuum, essents
jo (*Scotch*) = friend
acquient [ə'kwent] (*Scotch*)
= acquainted

raven ['reɪvn] ronk
bonie ['bɒni] (*Scotch*) ar-
mas, meeldiv
brent (*Scotch*) sile
brow [brau] kulm, otsa-
esine
beld (*Scotch*) = bald kiilas
snaw (*Scotch*) = snow
frosty hall, valge
pow (*Scotch*) = head
clamb [klam] (*Scotch*) =
climbed
thegither [ðə'giðə] (*Scotch*)
= together
monie (*Scotch*) = many
cantie ['kanti] (*Scotch*) =
merry
ane [eɪn] (*Scotch*) = one
anither [ə'niðə] (*Scotch*) =
another
maun [mɔːn] (*Scotch*) =
can
totter tuigerdama, komber-
dama

P. 50.

passage ülesõit
lionize ['laɪənəɪz] seltskon-
na lõviks tegema
Edinburgh ['edɪnb(ə)rə]
promote [prə'maʊt] (ame-
tis) kõrgendama
sympathize ['sɪmpəəaɪz]
kaasa tundma, ühel mee-
lel olema
revolutionary [revə'lʊʃ(ə)-
nəri] mässuline

Paris ['pæris] Pariis
excess [ik'ses] liialdus
convince [kən'vins] veenma
violence ['vaiələns] vägi-
 vald
settle asuma
Rydal Mount ['raidəl
 'maunt]
district ['distrikt] maakond
Westmorland ['wes(t)m(ə)-
 lənd]
collaboration [kələbə-
 'reiʃ(ə)n] koostöö
ballad ['bæləd] balaad
landmark piirikivi, tähis
announce [ə'nauns] kuulu-
 tama
aim siht, eesmärk
residence ['rezidəns] elu-
 koht
Lakist ['leikist] „järvlane“
naturalistic [nætʃərə'listik]
 naturalistlik
imaginative kujutlev
theory ['əiəri] teooria

P. 51.

diction ['dikʃ(ə)n] väljen-
 dusviis
lass = girl
vale = valley
churchyard kalmistu
sonnet sonett
touching ['tʌtʃɪŋ] liigutav
majesty ['mædʒisti] majes-
 teet(likkus)
garment rõivas

dome [doum] (kiriku)kup-
 pel
glitter sätendama
steep kastma
splendour ['splendə] hiilgus
glide libisema

P. 52.

charity ['tʃæriti] heatege-
 vus
orphan ['ɔ:f(ə)n] orb, vaes-
 laps
Southey ['sauði, 'sʌði]
degree [di'ɡri:] akadeemi-
 line kraad
foundation [faun'deiʃ(ə)n]
 asutamine, rajamine
communistic kommunistlik
fraternity [frə'tənitɪ] vend-
 lus
equality [i:k'wəliiti] võrdsus
outcome tulemus
contribute [kən'tribju:t]
 kaasa aitama, kaastööd
 tegema
mariner ['mærinə] mere-
 mees
impulse ['impʌls] impulss
albatross ['ælbətrəs] albat-
 ross, tormilind
bond side
be becalmed [bi'kɑ:md] tuu-
 levaikusesse sattuma
curse [kɜ:s] needma, nee-
 dus
rot mädanema, kõdunema
gush hoovama

P. 53.

lid laug
 ball silmamuna
 pulse [pʌls] pulss
 snake madu
 steer [stiə] tüürima
 take leave jumalaga jätma
 farewell [fəʊwel] jumalaga!
 opium [ˈoʊpjəm] oopium
 ability [əˈbiliti] võime
 physician [fiˈziʃ(ə)n] arst
 engine [ˈen(d)ʒin] masin

P. 54.

mere [miə] ei midagi täht-
 samat kui; *a ~ child* al-
 les laps
 elapse [iˈlæps] mööduma
 (ajast)
 alarm [əˈlɑːm] ärevus
 apprehend [æpriˈhend] kart-
 ma
 gipsy [ˈdʒipsi] mustlane
 composedly [kəmˈpouzidli]
 rahulikult
 estate [isˈteit] mõis
 the Scottish Border piiri-
 äärne maa-ala Kesck-Šoti-
 maal
 be called to the bar advo-
 kaadiks saama
 mansion [ˈmænʃ(ə)n] elamu
 laird [leəd] šoti mõisnik
 publishing-house kirjastus-
 ettevõte
 partner kaasomanik
 fail pankrotti jääma

bound kohustatud
 crash pankrott
 task ülesanne

P. 55.

romance [roˈmæns] ro-
 manss
 harper kanneldaja
 lay [lei] laul
 Caledonia [kæliˈdouniə] =
 Scotland
 meet sobiv
 nurse (lapse)hoidja
 shaggy karune
 sire [ˈsaɪə] kõuk, esiisa
 untie lahti päästma
 filial [ˈfiljəl] poja-
 knit [nit] siduma
 rugged [ˈrʌɡid] kare
 strand rand
 Loch Katrine [lɒx ˈkætrin]
 Douglas [ˈdɒɡləs]
 Roderick Dhu [ˈrɒdərikˈdʊ]
 charm võlu(ma)
 mountaineer [mauntiˈniə]
 mägilane

P. 56.

Waverley [ˈweivəli]
 Fergus Mc Ivor [ˈfərgəs
 məkˈi:və]
 tragic [ˈtrædzik] traagiline
 Midlothian [midˈlouðiən]
 Porteous [ˈpɔːtjəs]
 riot [ˈraɪət] mäss
 smuggler salakaubavedaja

criminal ['krimin(ə)l] roi-
 mar(lik)
populace ['pəpjuləs] liht-
 rahvas, mass
town-guard ['taungaɪd] lin-
 na valvurkond
sentence (kohut) mõistma
reprieve [ri'pri:v] hukka-
 mise edasilükkamine e.
 ümbermuutmine
mob rahvamass
tolbooth ['toulbu:ð] tolli-
 maja
innocent süütu
crime [kraim] roim
Jeanie ['dʒi:ni]
scruple ['skru:pl] sisetunde
 keeld
trial ['traɪəl] kohtuprotsess

P. 57.

implore [im'plə:] härdasti
 paluma
mercy ['mɜ:si] arm
Staunton ['stə:ntən]
circumstances ['sə:k(ə)m-
 stənsiz] olukord; *in com-
 fortable* ~ kaunis jõukas
repent [ri'pent] (of) kahet-
 sema
Ivanhoe ['aivənhou]
Rowena [rou'wi:nə]
ward hoolealune
Athelstane ['æθ(ə)lstən]
crusade [kru:'seɪd] ristisõda
Front-de-Boeuf ['frɒ:ndə-
 'bə:f]

baron ['bærən] parun
Coeur-de-Lion ['kə:də'li:ɔ:n]
permission luba
Kenilworth ['kenilwə:θ]
reception [ri'sepʃ(ə)n] vas-
 tuvõtt
Leicester ['lestə]
Amy Robsart ['eimi
 'rɒbsɑ:t]
festivity [fes'tiviti] pidus-
 tus
instant silmapilkne
disgrace [dis'greis]
 häbi(stama)
utter kuuldavale tooma
intimate ['intimeit] mõista
 andma
congratulations [kəngrætju-
 'leiʃ(ə)nz] õnnitlus

P. 58.

augur ['ɔ:gə] ennustama
rank seisus
subdue [səb'dju:] alla suru-
 ma
disclaim [dis'kleim] ennast
 lahti ütlema, salgama

P. 59.

inference ['inf(ə)r(ə)ns] jä-
 reldus
curl kähar(dama)
circle ['sɜ:kl] ring
passion ['pæʃ(ə)n] kirg,
 viha
the uttermost äärmus
expire [iks'paɪə] surema

features = face
astound [əs'taund] hämmas-
 tama
trumpet pasun
immense [i'mens] tohutu
the Guards kaardivägi
heiress ['æris] pärijanna
inherit [in'herit] pärima
Newstead ['nju:sted]
extreme [iks'tri:m] äärmine
eccentric [ik'sentrik] tasa-
 kaalutu
passionate ['pæʃ(ə)nit]
 kirglik
headstrong ['hedstrɒŋ] kan-
 gekaelne
adore [ə'dɔ:] jumaldama
alternately [ɔ:l'tə:nitli] va-
 heldumisi
unorthodox [ʌn'ɔ:θədɒks]
 tavalisest tõekspidamisest
 lahkuminev
undergraduate [ʌndə-
 'grædʒuit] üliõpilane
come of age täisealiseks
 saama
tour [tuə] reis
extend [iks'tend] ulatuma
Spain Hispaania
Turkey ['tɜ:ki] Türgi(maa)
distinguish [dis'tɪŋɡwiʃ]
 oneself silma paistma

P. 60.

canto ['kæntou] laul
reflection mõtiskelu

accompany [ə'kʌmpəni]
 saatma, kaasas käima
sturdy ['stɜ:di] tüse, tubli
pretence [pri'tens] ettekää-
 ne
adieu [ə'dju:] jumalaga!
fade kahvatuma
breakers ['breikəz] murd-
 lainetus
roar [rɔ:] möirgama
sea-mew [-mju:] kajakas
yon = that
the morrow = the next day
hail hõiskega tervitama
main = ocean
hearth [hɑ:θ] kolle
desolate ['desəlit] laasta-
 tud, tühi
weed umbrohi
howl [haul] uluma

P. 61.

hither ['hiðə] siia
wail kurtma
billow laine
rage [reidʒ] möllama, möl-
 lus; maruviha
gale [geil] torm
dash sähvama, lööma
swift kiire
fleet väle
falcon ['fɔ:kən] jahikull
shrill läbilõikav
marvel ['maɪvl] ime(stama)
staunch [stɔ:n(t)ʃ] tüse,
 tubli
foeman ['foumən] vaenlane

shiver [ʃivə] värisema, ju-
 disema
deem [di:m] arvama
blanch [blaɪn(t)ʃ] valgeks
 pleekima
House of Lords ülemkoda
 ingl. parlamendis
peer [piə] ülemkoja liige
realm [relm] (kuning)riik
brief [bri:f] lühike
divorce [di'vɔ:s] abielu la-
 hutama; -lahutus

P. 62.

corpulence [kɔ:pjuləns]
 korpulentsus, kehakus
Don Juan [dɒn 'dʒu:ən]
magnificent [mæg'nifisnt]
 suurepärane
heal [hi:l] parandama, ter-
 veks tegema
conscience [kɒnʃəns] süda-
 metunnistus
Astarte [æs'tɑ:ti]
moody [mʊ:di] tujukas
cynical [ˈsinik(ə)l] küüni-
 line, häbematu
defiance [di'faiəns] trots
misery [ˈmizəri] õnnetus
capable [ˈkeipəbl] võime-
 line, suuteline
affection [ə'fekʃ(ə)n] ar-
 mastus
transform [træns'fɔ:m]
 muutma
tigress [ˈtaigris] ematiiger

throw in one's lot with...
 liituma ...ga
insurgent [in'sə:dʒənt] mäs-
 suline
fast [fɑ:st] paastuma
dissolute [ˈdisələt] liiderlik
religion [ri'lidʒ(ə)n] usk

P. 63.

violent [ˈvaiələnt] vägivald-
 ne
Satanic [sə'tænik] saatanlik
Bysshe [biʃ]
Eton [i:tn]
expel [iks'pel] välja heitma
pamphlet [ˈpæmfli:t] bro-
 šüür
atheism [ˈeiðiizm] ateism
would-be = trying in vain
 to be
institution asutis, sissesea-
 de
cure [kjua] parandama, ra-
 vima
gulf laht
Spezzia [ˈspedziə]
ode [oud] ood, ülemlaul
lyric lüüriline luuletis
cavern [ˈkævən] koobas
pinion [ˈpinjən] tiib

P. 64.

depth sügavus
repose [ri'pouz] puhkus
reject [ri'dʒekt] hülgame
consumption [kən-
 'sʌmpʃ(ə)n] tiisikus

Endymion [en'dimjən]
shepherd [ʃepəd] lambur
nothingness [ˈnʌθɪŋnɪs] tü-
hisus

P. 65.

Victorian [vik'tɔːriən] vik-
tooriaaegne
bill seaduse eelnõu
parliamentary [pɑːlə-
'mentəri] parlamendi
election [i'lekʃ(ə)n] valimi-
ne
industrial [in'dʌstriəl] töös-
tus-
acquire [ə'kwaɪə] omanda-
ma
invent [in'vent] leiutama
machinery [mə'ʃɪnəri] ma-
sinad
work käivitama
job [dʒɒb] töö, amet
inhuman [in'hjuːmən] eba-
inimlik
condition tingimus
steady [ˈstedi] järjekindel,
püsiv
miserable [ˈmizərəbl] vilets,
õnnetu
effort [ˈefət] pingutus
private [ˈpraɪvɪt] era-
innumerable [i'njuːm(ə)rəbl]
lugematu
social [ˈsouʃ(ə)l] ühiskond-
lik
grievance [ˈɡriːv(ə)ns] pahe,
nurisemispõhjus

sore valu

Thackeray [ˈækəri]
Victoria [vik'tɔːriə]
exercise [ˈeksəsaɪz] avalda-
ma
redress [ri'dres] parandus
prevail [pri'veɪl] valitsema
workhouse vaestemaja

P. 66.

stone-mason [ˈmeɪsn] kivi-
raidur
Ecclefechan [ekl'fekən]

P. 67.

Carlyle [kɑːlaɪ'liːz] „Car-
lyle'i keel“
sacred [ˈseɪkrɪd] püha
Gospel evangeelium
perennial [pə'renjəl] igave-
ne
benighted [bɪ'naitɪd] tume,
rumal
calling [ˈkɔːlɪŋ] kutse, kut-
sumus
actual [ˈæktjuəl] tegelik
perpetual [pə'petjuəl] ala-
line
Mammonish rahaahnitsev,
mammonlik
mean alatu
communication [kəmjuːni-
'keɪʃ(ə)n] ühendus
appointment [ə'pɔɪntmənt]
korraldus, määrus, kord
regulation seadus, korral-
dus, määrus

problem ['prɒbləm] küsi-
mus, probleem
condemn [kən'dem] hukka
mõistma
Frederick ['fredrik] Fried-
rich

P. 68.

Portsmouth ['pɔ:tsməθ]
naval ['neɪvəl] sõjalaevastiku
dockyard laevatehas
voracious [vo'reiʃəs] ahne
Cervantes [sə'vənti:z] (his-
paania kirjanik † 1616)
garret katusekamber
paste [peɪst] kleepima
label ['leɪbəl] silt, etikett
blacking kingalakk
improve [im'pru:v] parane-
ma
office ['ɒfɪs] kontor
shorthand kiirkiri
reporter reporter
staff [stɑ:f] isikkond
spare [speə] vaba, ülejääv
sketch skits, visand
professional elukutseline
lecture ['lektʃə] lugema,
ette kandma
throughout [θru:'aʊt] läbi
emotional [i'mouʃ(ə)n(ə)l]
tundeelamuslik
physical ['fɪzɪk(ə)l] füüsili-
ne

P. 69.

strain pinges
delicate ['delɪkət] õrn
eventually [i'ventʃuəli] lõ-
puks, viimati
constitution [kənsti-
'tju:ʃ(ə)n] kehaolustik

P. 70.

humanitarian [hju:məni-
'tæəriən] inimkonna hea-
olusse puutuv
various ['vɛəriəs] mitmeke-
sine
aspect ['æspekt] pale, ilme,
vaade
slum vaeste linnaosa
wretched ['retʃɪd] vilets,
õnnetu
pave sillutama
disconnected [diskə'nektɪd]
seosetu
amateur ['æmətjuə] asja-
armastaja, võhik
Cockney ['kɒkni] = **native**
of London
scientist ['saɪəntɪst] teadu-
semees
preside [pri'zaid] **over** ees
istuma, juhatama
scrape kimbatus
extricate ['ekstrikeit] välja
päästma
excursion [ɪks'kɜ:ʃ(ə)n] eks-
kursioon
clutches küüned
thief [θi:f], *pl.* **thieves**

[øiɪvz] varas
Fagin ['feigin]
pick pockets (vargana) tas-
 kuid tühjendama
dodge kõrvale puiklema,
 ninapidi vedama
police [pə'li:s] politsei

P. 71.

Peggotty ['pegəti]
Yarmouth ['jɑ:məθ]

P. 72.

step-father võõrasisa
Murdstone ['mə:dstən]
boarding-school internaadi-
 ga kool
ignorant ['ignərənt] rumal,
 teadmisteta
hind [haind] tööori
Blackfriars ['blækfraiəz]
 (Londoni temsiäärne lin-
 naosa)
improvement [im'pru:v-
 mənt] parandus
alter ['ɔ:ltə] muutma
curve [kə:v] kumerduma
take boat paati asuma
crazy ['kreizi] logisev
wharf [wɔ:f] laevasild
abut [ə'bʌt] otsaga ulatuma
literally sõna tõsisest mõt-
 tes
overrun kubisev
panel ['pænl] paneel(iga
 katma)

discoloured [dis'kʌləd] ine-
 tuvärviline
decay [di'kei] kõdunema
squeak [skwi:k] piuksuma
scuffle rüselema, tunglema
cellar ['selə] kelder
rotteness kõdu
summon kutsuma
rag(ged) ['ræg(id)] näru(ne),
 räbal(dunud)
apron ['eiprən] põll
inform teatama
barge [bɑ:dʒ] lodi

P. 73.

principal ['prinsip(ə)l] pea-
 mine
associate [ə'souʃiit] seltsi-
 line
introduce esitlema
mealy ['mi:li] jahune, mure
christen ['krisn] ristima
bestow [bi'stəʊ] (on) and-
 ma
on account of = because of
complexion [kəm'plekʃ(ə)n]
 jume
waterman paadimees
additional [ə'diʃ(ə)n(ə)l]
 lisa-
distinction [dis'tiŋkʃ(ə)n]
 au
fireman tuletõrjuja
agony ['ægəni] piin, valu
distinguished silmapaistev,
 kuulus
crush purustama

bosom [ˈbuzəm] põu, rind
remembrance [riˈmembərəns]
mälestus
lodge [ˈlɒdʒ] elama, korteris olema

Micawber [miˈkəʊbə]
novelist [ˈnɒvəlist] romaanikirjanik
Dover [ˈdouvə]
protect [prəˈtekt] kaitsma

P. 74.

widowed [ˈwidoud] leseks jäänud
villainous [ˈvilinəs] nurjatu
Uriah [juˈraɪə]
Agnes [æɡnis]
apprentice [əˈprentɪs] õpipoiss; õpipoisiks andma
firm firma
engaged [inˈɡeɪdʒd] kihlatud
consolation [kɒnsəˈleɪʃ(ə)n] lohutus
melodramatic [melodrəˈmætɪk] melodramaatiline
oppression [oʊˈpreʃ(ə)n] rõhumine
aristocracy [ærisˈtɒkrəsi] kõrge aadel
Bastille [bæsˈtiːl] (vana vangla Pariisis)
tribunal [trɪ(a)ˈbjʊːn(ə)l] tribunaal, kohus
destructive [disˈtræktɪv] hävitav
activity [ækˈtɪvɪti] tegevus

guillotine [ɡɪləˈtiːn] giljotiin, tapamasin
conscious [ˈkɒnʃəs] teadlik
model [ˈmɒdl] eeskuju (võtma)

P. 75.

carol [ˈkærəl] laul
miser [ˈmaɪzə] ihnuskoik
Scrooge [skruːdʒ]
realize [ˈriəlaɪz] aru saama
good-will heatahtlikkus
host [həʊst] sõjavägi, hulk
type [taɪp] tüüp
in this respect selles suhtes
inexhaustible [ɪnɪɡˈzɔːstɪbl] ammutamatu
popularity populaarsus
Makepeace [ˈmeɪkpiːs]
Calcutta [kælˈkʌtə]
Indian [ˈɪndjən] india
Civil Service riigiteenistus
shabby närune
painter [ˈpeɪntə] maalikunstnik
drunkard [ˈdrʌŋkəd] joomar

P. 76.

articled pupil teenistuslepinguga seotud õpilane
Chiswick [ˈtʃɪzɪk] (Londoni linnaosa)
turban [ˈtəːbən] turban
grenadier [ɡrenəˈdiə] grenader
slight ahtake

habitually [hæ'bitjuəli] ta-
 valiselt
odd kummaline
attractive veetlev
Reverend ['rev(ə)rənd] au-
 väärne (kirikuõpetaja ni-
 me ees)
curate ['kjuərit] abikiriku-
 õpetaja
glance [glɑ:ns] pilk(u heit-
 ma)
pew [pju:] kirikupink
bouncing ['baunsiŋ] suur,
 elav
establishment [is'tæbliʃ-
 mənt] asutis
precocity [pri'kəsiti] vara-
 küpsus
dun võlasissenõudja
tradesman kaupmees, äri-
 mees
coax [kouks] meelitama
wheedle ['wi:dl] = coax
grant [graɪnt] lubama
ill-suited ['ilʃu:tid] ebaso-
 biv
cage [keidʒ] puur
rigid ['ridʒid] jäik, paindu-
 matu
suffocate ['sʌfəkeit] läm-
 matama
prayers [preəz] palvus
arrange [ə'rein(d)ʒ] korral-
 dama
conventual [kən'ventjuəl]
 kloostri-
oppress [o'pres] rõhuma

P. 77.

sob nuuksuma
governess ['gʌvənɪs] kodu-
 kooliõpetajanna
Crawley ['krəʊli]
Rawdon ['rəʊdən]
Steyne [stein]
disreputable [dis'repjutəbl]
 pahakuulsusega
gambling-place mängupõr-
 gu
extravagance [iks'trævə-
 gəns] pillavus
triumphant [traɪ'ʌmfənt]
 võidukas, võidurõõmutsev
satirist ['sætirɪst] satiirik
Evans ['evnz]
Tulliver ['tʌlivə]
apart [ə'pɑ:t] lahus
threaten ['θretn] ähvarda-
 ma

P. 78.

overturn ümber viskama
drift triivima, ajuma
fragment ['frægmənt] tükk
float [flaʊt] ujuma, ujuta-
 ma
area ['ɛəriə] pindala
desolation [desə'leiʃ(ə)n]
 üksildus, mahajäetus
current vool
hoarse [hɔ:ɪs] kähisev
loose [lu:ɪs] lahti (laskma)
oar [ɔ:ɪ] mõla
clasp [kla:sp] kaisutama,
 haarama

hideous [ˈhidiəs] inetu, kole
 keel andur
 speck täpp
 part lahkuma, lahutama
 supreme [sjuːˈpriɪm] ülim
 roam [roum] uitama
 daisied [ˈdeizid] = covered
 with daisies

P. 79.

Browning [ˈbrauniŋ]
 rectory [ˈrektəri] kirikumõis
 fen soo
 mere [miə] = lake
 Lincolnshire [ˈlɪŋkənʃə]
 merit [ˈmerit] teene
 peerage [ˈpiəriɪdʒ] kõrgem
 aadel
 culture [ˈkʌltʃə] kultuur-
 (sus)
 Maud [məʊd]
 bat nahkhiir
 woodbine [ˈwʊdbain] kusla-
 puu
 spice [spaɪs] vürts, lõhn
 waft [wɑːft] õrnalt lehvita-
 ma
 abroad laiali
 musk lõhn
 insult [ɪnˈsʌlt] haavama,
 solvama

P. 80.

desperation [despəˈreiʃ(ə)n]
 meelegeide
 Crimea [kraɪˈmiə] Krimm
 Crimean [kraɪˈmiən] krimmi

undertake ette võtma
 Russia [ˈrʌʃə] Vene(maa)
 idyll [ˈaɪdl] idüll
 selection [siˈlekʃ(ə)n] valik
 conclude [kənˈkluːd] lõpe-
 tama
 passing = death
 Lyonesse [laiəˈnes]
 legendary legendaarne, mui-
 naslooline
 Bedivere [ˈbediviə]
 nigh [nai] = near
 chancel [ˈtʃɑːns(ə)l] altari-
 esine koor
 strait kitsus
 barren [ˈbærən] viljatu
 heave [hiɪv] kerkima
 swan [swən] luik

P. 81.

Avalon [ˈævələn]
 whence [wens] = from
 where
 Enoch [ˈiːnɒk]
 Philip [ˈfɪlɪp]
 Nonconformist [ˈnɒnkən-
 ˈfɔːmɪst] lahkusklane

P. 82.

unaware [ˈʌnəˈwɛə] oota-
 matult
 brushwood võsu
 sheaf vihk
 elm-tree jalakas
 bole tüvi

chaffinch [ˈtʃæfɪn(t)ʃ] vint
(lind)

orchard [ˈɔ:tʃəd] viljapuu-
aed

whitethroat põõsalind

hark = listen

clover [ˈklouvə] ristikhein

dew [dju:] kaste

spray raag

thrush [θrʌʃ] rästas (lind)

lest = **that not**

rapture [ˈræptʃə] vaimus-
tus, ind

hoary [ˈhɔ:ri] hall, valge

buttercup tulikas

dower [ˈdaʊə] kaasavara

gaudy [ˈɡɔ:di] ere

melon [ˈmelən] melon

ALPHABETICAL LIST.

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