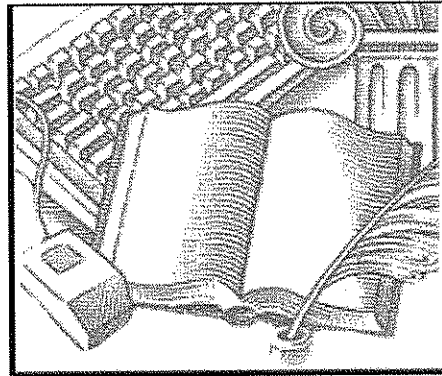


ENGA21

# British Literary History

Lecture Notes and Seminar Texts



## **Lists of Terms in *The Penguin Guide***

In Carter/McRae, *The Penguin Guide to Literature in English*, you will find the following three lists of terms that are relevant to the subject:

Extra Words (pp. 241-242)

Cultural Terms (pp. 243-249)

Literary Terms (pp. 250-257)

Some of these terms will no doubt already be familiar to you, while others are new.

The terms of all three lists are part of the course and should be looked up and learned. Your knowledge of them will be tested, since a number of them will form part of the written exam at the end of the course.

## **Lecture 1: THE OLD AND MIDDLE ENGLISH PERIOD**

*The Penguin Guide to Literature in English*: Chapter 1 (pp. 1-19)

Re-read MacDowall, *An Illustrated History of Britain* (pp. 13-15, 16-17, 23, 41, 45, 55-56, 64-65)

### **The Period of Invasions**

The Celts 700 B.C.

The Romans 43-409

Germanic tribes (Angles, Saxons and Jutes) c. 450

The Vikings 8<sup>th</sup> and 9<sup>th</sup> centuries

The Normans 1066

### **Language sedimentation in English**

**Celtic**: London, Leeds, Avon, Kent, Devon, coomb, down

**Latin**: pound, dish, kitchen, wine, cheese

**Scandinavian**: Grimsby, thorp, egg, take, ill

**French**: prince, government, state, parliament, people, country

### **Significant Historical Events**

The Norman Conquest 1066

The Magna Carta 1215

The Hundred Years War 1330s-1453

The Wars of the Roses 1460-1485

### **Conditions for Literature**

The spoken and the written

Literacy

### **Literary Genres**

Historiography

Lyrical poems

Epic poems

Prose narratives

### **Subjects and Themes**

Order and hierarchy

Faith

Nature (the seasonal cycle)

Timeline                      Invasions

Christianity > Literacy                      **Augustine** (597)                      monasteries

**Alfred the Great** (871-899)                      Wessex                      administration

Language sedimentation

**Caedmon's** Hymn (670)                      caesura                      alliteration

oral tradition    *Beowulf* (spoken 500s > written down 700s)    pre-Christian

3,000 lines                      Hrothgar                      Grendel                      Heorot

epithet                      kenning

Historiography                      **Bede**                      **Alfred**                      **Ælfric**

1066-1362                      Norman                      Anglo-Saxon

Middle Ages (approximately 1150 – 1485) Age of Chivalry    Troubadours

King Arthur Uther Pendragon    Ygrayne    Merlin    Morgayne    Guinevere

Camelot    The Round Table    Sir Lancelot    The Holy Grail    Mordred    Avalon

Penguin p. 10: Monmouth    Chrétien de Troyes    Mabinogion    Layamon's *Brut*

**Geoffrey Chaucer** (app. 1343-1400)    Ovid    Boccaccio/*Decamerone*

*Canterbury Tales*                      Pilgrimage    Southwark    Tabard Inn    shrine

Thomas à Beckett                      Wife of Bath

Pearl                      Sir Gawain and the Green Knight

Caxton > Wynkyn de Worde                      **Sir Thomas Malory**    *Morte d'Arthur* (1485)

## Seminar 1: OLD AND MIDDLE ENGLISH LITERATURE

### Study Questions

#### *Beowulf*

1. Try to identify the following stylistic traits in the extracts from the poem: alliteration, caesura and kenning.
2. *Beowulf* is a poem by a Christian poet about a pagan society. Can this tension be seen in the extracts from the poem?

#### Lyrical Poems

3. A pre-industrial society like England in the Middle Ages is heavily dependent on the seasonal cycle. How can this be seen in the selected lyrical poems?
4. "I syng of a mayden" is a Christian poem written in a tradition of love poetry known as troubadour or courtly poetry. How can both the Christian and the amorous element be said to be present in the poem?

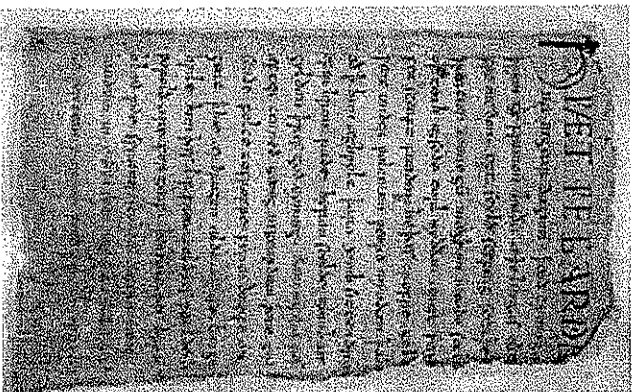
#### *Canterbury Tales*

5. Geoffrey Chaucer is famous for introducing a realistic element in English literature. What examples can be found of this in the description of the Wife of Bath?
6. Why do you think the Wife of Bath has gone on this pilgrimage to Canterbury?

#### *Le Morte d'Arthur*

7. *Le Morte d'Arthur* is a fictional story but is told in the manner of a historical chronicle. What stylistic devices produce this effect?
8. The two selected chapters deal with the election of Arthur as king. What reasons are given for electing Arthur?

## BEOWULF



Beowulf, written in Old English sometime before the tenth century A.D., describes the adventures of a great Scandinavian warrior of the sixth century.

A rich fabric of fact and fancy, *Beowulf* is the oldest surviving epic in British literature. Beowulf exists in only one manuscript. This copy survived both the wholesale destruction of religious artifacts during the dissolution of the monasteries by Henry VIII and a disastrous fire which destroyed the library of Sir Robert Bruce Cotton (1571-1631).

The poem still bears the scars of the fire, visible at the upper left corner of the photograph. The *Beowulf* manuscript is now housed in the British Library, London.

## Original

Hwæt! We Gardena                    in geardagum,  
beodcýninga,                    þrym gefunon,  
hu ða æþelingas                    ellen fremedon.  
Oft Scyld Sceling                    **sceaþena** preatum,  
monegum mægþum,                    meodoseta ofeah,  
egsode **eorlas**,                    Syððan ærest wearð  
feascraft funden,                    he þæs frofre gebad,  
weox under wolcnum,                    weorfmyrdnum þah,  
oðþæt him æghwylc                    þara ymbseitendra  
ofer hronrade                    hyran scolde,  
gomban gýldan.                    þæt wæs god cýning!  
ðæm eafera wæs                    æfter cenned,  
geong in geardum,                    þone god sende  
folce to frofre;                    fyrendearfe ongeat  
þe hie ær druggon                    **aldortease**  
lange hwile.                    Him þæs kiffrea,  
wuldres wealdend,                    woroldare forgeat;  
Beowulf wæs breme                    (þæad wide sprang),  
Scyldes eafera                    Scedelاندun in.  
Swa sceal **geong guma**                    gode gewyrcean,  
fromann feohgifum                    on fæder **bearme**,  
þæt hine on ylde                    eft gewunigen  
wiltgestþas,                    þonne wíg cume,  
leode gelaesten;                    lofðædum sceal  
in mægþa gehwære                    man geþeon.

## Poetic modern English translation (by Francis Gunnere)

LO, praise of the prowess of people-kings  
of spear-armed Danes, in days long sped,  
we have heard, and what honor the athelings won!  
Oft Scyld the Sceling from squadroneed foes,  
from many a tribe, the mead-bench tore,  
awing the earls. Since erst he lay  
friendless, a foundling, fate repaid him:  
for he waxed under welkin, in wealth he throve,  
till before him the folk, both far and near,  
who house by the whale-path, heard his mandate,  
gave him gifts: a good king he!  
To him an heir was afterward born,  
a son in his halls, whom heaven sent  
to favor the folk, feeling their woe  
that erst they had lacked an earl for leader  
so long a while; the Lord endowed him,  
the Wielder of Wonder, with world's renown.  
Famed was this Beowulf: far flew the boast of him,  
son of Scyld, in the Scandinavian lands.  
So becomes it a youth to quit him well  
with his father's friends, by fee and gift,  
that to aid him, aged, in after days,  
come warriors willing, should war draw nigh,  
hegemen loyal: by lauded deeds  
shall an earl have honor in every clan.

## Prose translation into modern (American) English (by David Brede)

Listen:  
You have heard of the Danish Kings  
in the old days and how  
they were great warriors.  
Shield, the son of Sheaf,  
took many an enemy's chair,  
terrified many a warrior,  
after he was found an orphan.  
He prospered under the sky  
until people everywhere  
listened when he spoke.  
He was a good king!  
Shield had a son,  
child for his yard,  
sent by God  
to comfort the people,  
to keep them from fear--  
(Grain was his name;  
he was famous  
throughout the North.  
Young princes should do as he did--  
give out treasures  
while they're still young  
so that when they're old  
people will support them  
in time of war.  
A man prospers  
by good deeds  
in any nation.

ða corn of more                    under mistheopum  
 Grendel gongan,                    godes yrr bæri;  
 mynre se manscāða                manna cynnes  
 sumne besyrwan                    in sele þam hean.  
 Wod under wolcnum                to þæs þe he winreced,  
  
 goldsele gumena,                gearwost wisse,  
 fættum fāhne.                    Ne wæs þæt forma sið  
 þæt he Hroþgares                ham gesohte;  
 næfre he on aldordagum        ær ne siþðan  
 heardran hæle,                    healðegnas fānd.  
  
 Com þa to recede                rinc siðian,  
 dreannum bedæled.                Duru sona onarn,  
 fyrberndum fæst,                sypðan he hire folnum **æthran**;  
 onbræd þa bealohydig,        ða he **gebolgen** wæs,  
 receces muþan.                    Raþe æfter þon  
  
 on fagne flor                    feond treddode,  
 eode yrrermodi;                him of eagum stod  
 ligge gelicost                    leoht unfæger.  
 Geseah he in recede                rinca manige,  
 swefan sibbegeðriht                samod ætgædere,  
  
 magorinca heap.                    þa his mod ahlog:  
 mynre þæt he gedælede,        ærþon dæg cwom,  
 atol aglæcca,                    anra gehwylces  
 lif wiflice,                    þa him alumpen wæs  
 wistfyllre wen.

THEN from the moorland, by misty crags,  
 with God's wrath laden, Grendel came.  
 The monster was minded of mankind now  
 sundry to seize in the stately house.  
 Under welkin he walked, till the wine-palace there,  
  
 gold-hall of men, he gladly discerned,  
 flashing with fretwork. Not first time, this,  
 that he the home of Hrothgar sought, --  
 yet ne'er in his life-day, late or early,  
 such hardy heroes, such hall-thanes, found!  
  
 To the house the warrior walked apace,  
 parted from peace; the portal opened,  
 though with forged bolts fast, when his fists  
 had struck it,  
 and baleful he burst in his blatant rage,  
 the house's mouth. All hastily, then,  
 o'er far-paved floor the fiend trod on,  
 ieful he strode; there streamed from his eyes  
 fearful flashes, like flame to see.  
 He spied in hall the hero-band,  
 kin and clansmen clustered asleep,  
 hardy liegemen. Then laughed his heart;  
 for the monster was minded, ere morn should dawn,  
 savage, to sever the soul of each,  
 life from body, since lusty banquet  
 waited his will!

Came then from the moor  
 under the misty hills  
 Grendel stalking under  
 the weight of God's anger.  
 That wicked ravager  
 planned to ensnare  
 many of the race of men  
 in the high hall.  
 He strode under the clouds,  
 seeking eagerly, till he came to  
 the wine-hall, the treasure-hall  
 of men decorated in gold.  
 Nor was it the first time he  
 had sought Hrothgar's home.  
 But never in his life before  
 --or since--  
 did he find worse luck!  
 Came then to the building  
 that creature bereft of joys.  
 When he touched it with his hands  
 the door gave way at once  
 though its bands were forged  
 in fire. Intending evil,  
 enraged, he swung the door wide,  
 stood at the building's mouth.  
 Quickly the foe moved  
 across the well-made floor,  
 in an angry mood--a horrible light,  
 like fire, in his eyes.  
 He saw the many warriors in the building,  
 that band of kinsmen asleep  
 together, and his spirit laughed:  
 that monster expected  
 to rip life from the body of each  
 one before morning came.  
 He expected a plentiful meal  
 of the race of men



THREE LYRICAL POEMS

*Sing, cuccu, nu! Sing, cuccu!  
Sing, cuccu! Sing, cuccu, nu!*

Sumer is icumen in;  
Lhude sing, cuccu!  
Groweth sed, and bloweth med,  
And springth the wude nu.  
Sing, cuccu!

Awe bleteth after lomb,  
Lhouth after calve cu;  
Bulluc sterteth, bucke verteth;  
Murie sing, cuccu!

Cuccu! cuccu!  
Wel singes thu, cuccu;  
Ne swik thu naver nu.

(13th century)

Western wind, when will thou  
blow?  
The small rain down can rain.  
Christ, if my love were in my arms,  
And I in my bed again!

(16th century)

I syng of a mayden  
That is makeles;  
Kyng of alle kynges  
To here Sone sche ches.

He cam also styllle  
There his moder was  
As dew in Aprylle  
That fallyt on the gras;

He cam also styllle  
To his moderes bowr  
As dew in Aprille  
That fallyt on the flour;

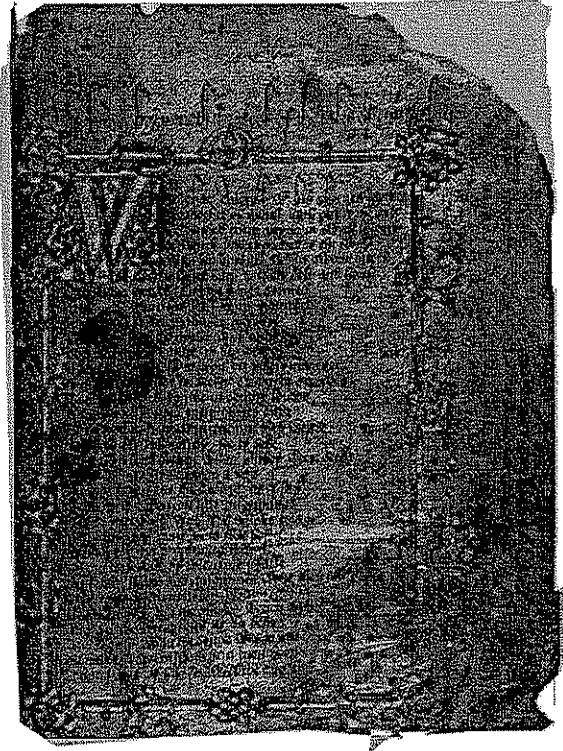
He cam also styllle  
There his moder lay  
As dew in Aprille  
That fallyt on the spray;

Moder and maydyn  
Was never non but sche;  
Wel may swych a lady  
Godes moder be.

(15th century)

GEOFFREY CHAUCER (ca 1343-1400)

## The Canterbury Tales



### PROLOGUE (extract)

Whan that Aprille, with his shoures soote  
The droghte of March hath perced to the roote  
And bathed every veyne in swich licour,  
Of which vertu engendred is the flour;  
Whan Zephirus eek with his sweete breath  
Inspired hath in every holt and heeth  
The tendre croppes, and the yonge sonne

Hath in the Ram his halfe cours yronne,  
And smale foweles maken melodye,  
That slepen al the nyght with open eye-  
(So priketh hem Nature in hir corages);  
Thanne longen folk to goon on pilgrimages  
And palmeres for to seken straunge strondes  
To ferne halwes, kowthe in sondry londes;  
And specially from every shires ende  
Of Engelond, to Caunterbury they wende,  
The hooly blisful martir for the seke  
That hem hath holpen, whan that they were seeke.

When in April the sweet showers fall  
That pierce March's drought to the root and all  
And bathed every vein in liquor that has power  
To generate therein and sire the flower;  
When Zephyr also has with his sweet breath,  
Filled again, in every holt and heath,  
The tender shoots and leaves, and the young  
sun

His half-course in the sign of the Ram has run,  
And many little birds make melody  
That sleep through all the night with open eye  
(So Nature pricks them on to ramp and rage)  
Then folk do long to go on pilgrimage,  
And palmeres to go seeking out strange strands,  
To distant shrines well known in distant lands.  
And specially from every shire's end  
Of England they to Canterbury went,  
The holy blessed martyr there to seek  
Who helped them when they lay so ill and weak

/-----/

A good Wyf was ther of bisyde Bathe,  
But she was som-del deaf, and that was scathe.  
Of clooth-making she hadde swiche an haunt,  
She passed hem of Ypres and of Gaunt.  
In al the parisshe wyf ne was ther noon  
That to the offring bifore hir sholde goon;  
And if ther dide, certeyn, so wrooth was she,  
That she was out of alle charitee.  
Hir coverchiefs ful fyne were of ground;  
I dorste swere they weyeden ten pound  
That on a Sondag were upon hir heed.  
Hir hosen weren of fyn scarlet reed,  
Ful streite y-teyd, and shoos ful moiste and newe.  
Bold was hir face, and fair, and reed of hewe.  
She was a worthy womman al hir lyve,  
Housbondes at chirche-dore she hadde fyve,  
Withouten other companye in youthe;  
But therof nedeth nat to speke as nouthe.  
And thryes hadde she been at Ierusalem;  
She hadde passed many a straunge streem;  
At Rome she hadde been, and at Boloigne,  
In Galice at seint lame, and at Coloigne.  
She coude muche of wandring by the weye.  
Gat-tothed was she, soothly for to seye.  
Up-on an amblere esily she sat,  
Y-wimpled wel, and on hir heed an hat  
As brood as is a bokeler or a targe;  
A foot-mantel aboute hir hippe large,  
And on hir feet a paire of spores sharpe.  
In felawship wel coude she laughe and carpe.  
Of remedies of love she knew per-chauce,  
For she coude of that art the olde daunce.

### From The Prologue of the Wyves Tale of Bathe

'Experience, though noon auctoritee  
Were in this world, were right y-nough to me  
To speke of wo that is in mariage;  
For, lordinges, sith I twelf yeer was of age,  
Thonked be god that is eterne on lyve,  
Housbondes at chirche-dore I have had fyve;  
For I so ofte have y-wedded be;  
And alle were worthy men in hir degree.  
But me was told certeyn, nat longe agon is,  
That sith that Crist ne wente never but onis  
To wedding in the Cane of Galilee,

/-----/

Here was a housewife come from Bath, or near,  
Who- sad to say- was deaf in either ear.  
At making cloth she had so great a bent  
She bettered those of Ypres and even of Ghent.  
450 In all the parish there was no goodwife  
Should offering make before her, on my life;  
And if one did, indeed, so wroth was she  
It put her out of all her charity.  
Her kerchiefs were of finest weave and ground;  
455 I dare swear that they weighed a full ten pound  
Which, of a Sunday, she wore on her head.  
Her hose were of the choicest scarlet red,  
Close gartered, and her shoes were soft and new.  
Bold was her face, and fair, and red of hue.  
460 She'd been respectable throughout her life,  
With five churched husbands bringing joy and strife,  
Not counting other company in youth;  
But thereof there's no need to speak, in truth.  
Three times she'd journeyed to Jerusalem;  
465 And many a foreign stream she'd had to stem;  
At Rome she'd been, and she'd been in Boulogne,  
In Spain at Santiago, and at Cologne.  
She could tell much of wandering by the way:  
Gap-tothed was she, it is no lie to say.  
470 Upon an ambler easily she sat,  
Well wimpled, aye, and over all a hat  
As broad as is a buckler or a targe;  
A rug was tucked around her buttocks large,  
And on her feet a pair of sharpened spurs.  
475 In company well could she laugh her slurs.  
The remedies of love she knew, perchance,  
For of that art she'd learned the old, old dance.

### The Prologue of the Wife of Bath's Tale

"Experience, though no authority  
Were in this world, would be enough for me  
To speak of woe that married life affords;  
5 For since I was twelve years of age, my lords,  
Thanks be to God eternally alive,  
Of husbands at the church door I've had five  
(If I have wed that often legally),  
And all were worthy men in their degree.  
10 But I was told not very long ago  
That as but once did Jesus ever go  
To a wedding (in Cana, Galilee),

That by the same ensample taughte he me  
 That I ne sholde wedded be but ones.  
 Herke eek, lo! which a sharp word for the nones 15  
 Besyde a welle Iesus, god and man,  
 Spak in repreve of the Samaritan:  
 "Thou hast y-had fyve housbondes," quod he,  
 "And thilke man, the which that hath now thee,  
 Is noght thyn housbond;" thus seyde he certeyn; 20  
 What that he mente ther-by, I can nat seyn;  
 But that I axe, why that the fifthe man  
 Was noon housbond to the Samaritan?  
 How manye mighte she have in mariage?  
 Yet herde I never tellen in myn age 25  
 Upon this nombre diffinicioun;  
 Men may devyne and glosen up and doun.  
 But wel I woot expres, with-oute lye,  
 God bad us for to wexe and multiplie;  
 That gentil text can I wel understonde. 30  
 Eek wel I woot he seyde, myn housbonde  
 Sholde lete fader and moder, and take me;  
 But of no nombre mencion made he,  
 Of bigamye or of octogamye;  
 Why sholde men speke of it vileinye?  
 Lo, here the wyse king, dan Salomon;  
 I trowe he hadde wyves mo than oon;  
 As, wolde god, it leveful were to me  
 To be refreshed half so ofte as he!  
 Which yifte of god hadde he for alle his wyvis! 40  
 No man hath swich, that in this world alyve is.  
 God woot, this noble king, as to my wit,  
 The firste night had many a mery fit  
 With ech of hem, so wel was him on lyve!  
 Blessed be god that I have wedded fyve!  
 Welcome the sixte, whan that ever he shal.  
 For sothe, I wol nat kepe me chast in al;  
 Whan myn housbond is fro the world y-gon,  
 Som Cristen man shal wedde me anon;  
 For thanne thapostle seith, that I am free  
 To wedde, a goddes half, wher it lyketh me.  
 He seith that to be wedded is no sinne;  
 Bet is to be wedded than to brinne.

By that example he was teaching me  
 That only once in life should I be wed.  
 And listen what a sharp word, too, was said 15  
 Beside a well by Jesus, God and man,  
 In a reproof of the Samaritan:  
 'Now you have had five husbands,' Jesus said,  
 'But he who has you now, I say instead,  
 'But he who has you now, I say instead,  
 'Is not your husband.' That he said, no doubt,  
 But what he meant I haven't figured out;  
 For I must ask, why is it the fifth man  
 Wasn't husband to the Samaritan?  
 How many men was she allowed to wed? 25  
 In all my years I've never heard it said  
 Exactly how this number is defined;  
 Men may surmise and gloss how it's divined,  
 But I expressly know it's not a lie  
 God bade us to increase and multiply--  
 That noble text I well appreciate. 30  
 I also know the Lord said that my mate  
 Should leave for me his father and his mother,  
 But mentioned not one number or another,  
 Not bigamy nor yet octogamy.  
 Why should men speak, then, disapprovingly? 35  
 "Look, here's the wise king, lordly Solomon:  
 I do believe his wives were more than one.  
 Would that the Lord permitted me to be  
 Refreshed as half as often as was he.  
 A gift from God he had for all his wives, 40  
 No man will ever have such in our lives.  
 God knows, this noble king, if I am right,  
 Had many a merry bout on that first night  
 With each of them, he was so much alive.  
 And God be blest that I have married five, 45  
 /Of which I have picked out the very best,  
 Both for their hanging purse and for their chest.  
 As many different schools make perfect clerks,  
 So practice that's diverse in sundry works  
 Will make a perfect workman certainly; 50  
 Five-husband schooling's done the same for me./  
 The sixth is welcome when he comes along; /  
 I won't be keeping myself chaste for long,  
 For when one husband from this world is gone  
 Some Christian man will wed me early on--  
 For as the Apostle says, then I am free  
 To wed in God's name when it pleases me.  
 It's no sin to be married, he has said,  
 For if you're burning, better to be wed.

# SIR THOMAS MALORY (c. 1405-1471)

## MORTE DARTHUR

**C**apitulum primum  
King Arthur held his round table most ple-  
nour; it fortunedy that he commaunded that the  
gyle fest of Pentecost shold be holden at a cy-  
te and a Castel the which in tho dayes was  
called Lynke Kenadonne vpon the sonde that  
marrye neyle walys. / **S**oo euer the kynge hadde a custom  
that at the feste of Pentecost in especial afore other festes in  
he was to hold not goo that daye to mete. Intyl he had hardy  
a tale of a great merueylle. / And for that custome alle may-  
ster of strange adventures came before Arthur as at that feste  
before alle other festes. / And soo sire Galwayne a knyght  
for none of the daye of Pentecost assayed att a wyndolwe there  
was vpon horsfote and a sbarf on foot; and soo the thre men  
dugge and the sbarf kepte their horses; and one of the thre  
men was hylar than the other thre by a foote and an half  
dugge he Galwayne went into the kynge and sayd; / Sir go

### BOOK I

### CHAPTER V

#### How Arthur was chosen king, and of wonders and marvels of a sword taken out of a stone by the said Arthur.

THEN stood the realm in great jeopardy long while, for every lord that was mighty of men made him strong, and many weened to have been king. Then Merlin went to the Archbishop of Canterbury, and counselled him for to send for all the lords of the realm, and all the gentlemen of arms, that they should to London come by Christmas, upon pain of cursing; and for this cause, that Jesus, that was born on that night, that he would of his great mercy show some miracle, as he was come to be king of mankind, for to show some miracle who should be rightwise king of this realm. So the Archbishop, by the advice of Merlin, sent for all the lords and gentlemen of arms that they should come by Christmas even unto London. And many of them made them clean of their life, that their prayer might be the more acceptable unto God. So in the greatest church of London, whether it were Paul's or not the French book maketh no mention, all the estates were long or day in the church for to pray. And when matins and the first mass was done, there was seen in the churchyard, against the high altar, a great stone four square, like unto a marble stone; and in midst thereof was like an anvil of steel a foot on high, and therein stuck a fair sword naked by the point, and letters there were written in gold about the sword that said thus: -- Whoso pulleth out this sword of this stone

and anvil, is rightwise king born of all England. Then the people marvelled, and told it to the Archbishop. I command, said the Archbishop, that ye keep you within your church and pray unto God still, that no man touch the sword till the high mass be all done. So when all masses were done all the lords went to behold the stone and the sword. And when they saw the scripture some assayed, such as would have been king. But none might stir the sword nor move it. He is not here, said the Archbishop, that shall achieve the sword, but doubt not God will make him known. But this is my counsel, said the Archbishop, that we let purvey ten knights, men of good fame, and they to keep this sword. So it was ordained, and then there was made a cry, that every man should assay that would, for to win the sword. And upon New Year's Day the barons let make a jousts and a tournament, that all knights that would joust or tourney there might play, and all this was ordained for to keep the lords together and the commons, for the Archbishop trusted that God would make him known that should win the sword.

So upon New Year's Day, when the service was done, the barons rode unto the field, some to joust and some to tourney, and so it happened that Sir Ector, that had great livelihood about London, rode unto the jousts, and with him rode Sir Kay his son, and young Arthur that was his nourished brother; and Sir Kay was made knight at All Hallowmass afore. So as they rode to the jousts-ward, Sir Kay lost his sword, for he had left it at his father's lodging, and so he prayed young Arthur for to ride for his sword. I will well, said Arthur, and rode fast after the sword, and when he came home, the lady and all were out to see the jousting. Then was Arthur wroth, and said to himself, I will ride to the churchyard, and take the sword with me that sticketh in the stone, for my brother Sir Kay shall not be without a sword this day. So when he came to the churchyard, Sir Arthur alighted and tied his horse to the stile, and so he went to the tent, and found no knights there, for they were at the jousting. And so he handled the sword by the handles, and lightly and fiercely pulled it out of the stone, and took his horse and rode his way until he came to his brother Sir Kay, and delivered him the sword. And as soon as Sir Kay saw the sword, he wist well it was the sword of the stone, and so he rode to his father Sir Ector, and said: Sir, lo here is the sword of the stone, wherefore I must be king of this land. When Sir Ector beheld the sword, he returned again and came to the church, and there they alighted all three, and went into the church. And anon he made Sir Kay swear upon a book how he came to that sword. Sir, said Sir Kay, by my brother Arthur, for he brought it to me. How gat ye this sword? said Sir Ector to Arthur. Sir, I will tell you. When I came home for my brother's sword, I found nobody at home to deliver me his sword; and so I thought my brother Sir Kay should not be swordless, and so I came hither eagerly and pulled it out of the stone without any pain. Found ye any knights about this sword? said Sir Ector. Nay, said Arthur. Now, said Sir Ector to Arthur, I understand ye must be king of this land. Wherefore I, said Arthur, and for what cause? Sir, said Ector, for God will have it so; for there should never man have drawn out this sword, but he that shall be rightwise king of this land. Now let me see whether ye can put the sword there as it was, and pull it out again. That is no mastery, said Arthur, and so he put it in the stone; wherewithal Sir Ector assayed to pull out the sword and failed.

## CHAPTER VI

### *HOW KING ARTHUR PULLED OUT THE SWORD DIVERS TIMES.*

Now assay, said Sir Ector unto Sir Kay. And anon he pulled at the sword with all his might; but it would not be. Now shall ye assay, said Sir Ector to Arthur. I will well, said Arthur, and

pulled it out easily. And therewithal Sir Ector knelt down to the earth, and Sir Kay. Alas, said Arthur, my own dear father and brother, why kneel ye to me? Nay, nay, my lord Arthur, it is not so; I was never your father nor of your blood, but I wot well ye are of an higher blood than I weened ye were. And then Sir Ector told him all, how he was betaken him for to nourish him, and by whose commandment, and by Merlin's deliverance. Then Arthur made great dole when he understood that Sir Ector was not his father. Sir, said Ector unto Arthur, will ye be my good and gracious lord when ye are king? Else were I to blame, said Arthur, for ye are the man in the world that I am most beholden to, and my good lady and mother your wife, that as well as her own hath fostered me and kept. And if ever it be God's will that I be king as ye say, ye shall desire of me what I may do, and I shall not fail you; God forbid I should fail you Sir, said Sir Ector, I will ask no more of you, but that ye will make my son, your foster brother, Sir Kay, seneschal of all your lands. That shall be done, said Arthur, and more, by the faith of my body, that never man shall have that office but he, while he and I live. Therewithal they went unto the Archbishop, and told him how the sword was achieved, and by whom; and on Twelfth-day all the barons came thither, and to assay to take the sword, who that would assay. But there afore them all, there might none take it out but Arthur; wherefore there were many lords wroth, and said it was great shame unto them all and the realm, to be overgoverned with a boy of no high blood born. And so they fell out at that time that it was put off till Candlemas and then all the barons should meet there again; but always the ten knights were ordained to watch the sword day and night, and so they set a pavilion over the stone and the sword, and five always watched. So at Candlemas many more great lords came thither for to have won the sword, but there might none prevail. And right as Arthur did at Christmas, he did at Candlemas, and pulled out the sword easily, whereof the barons were sore aggrieved and put it off in delay till the high feast of Easter. And as Arthur sped before, so did he at Easter; yet there were some of the great lords had indignation that Arthur should be king, and put it off in a delay till the feast of Pentecost. Then the Archbishop of Canterbury by Merlin's providence let purvey then of the best knights that they might get, and such knights as Uther Pendragon loved best and most trusted in his days. And such knights were put about Arthur as Sir Baudwin of Britain, Sir Kay, Sir Ulfius, Sir Brastias. All these, with many other, were always about Arthur, day and night, till the feast of Pentecost.

#### Keywords for Old and Middle English Literature

Alliteration Cesura Epithet Kenning Epic Historiography Chivalry

## The Early History of Drama

*The Penguin Guide to Literature in English:* pp. 16-17, 22-41

### 3 Golden Ages of Drama:

\*Ancient Greece (5th B.C.) Aeschylus, Euripides, Sophocles (*Oedipus*)

\*Rome (centuries around the year 0): Latin drama/comedy. Plautus, Seneca, Terence

\*English Renaissance Drama

late 900s: Liturgical Drama Norman Conquest 1066 dumb shows (pantomime)

porch scaffold/pageant Whitsun cycles (e.g. Wakefield, York)

a) Miracle plays b) Mystery plays c) Morality plays d) Interludes

métier trade guilds *The Second Shepherds' Play* (ca. 1425)

*Everyman* (ca. 1485-1500) allegory

1576 The Theatre Shoreditch James & Richard Burbage Lord Mayor

1599 The Globe The Rose The Swan Blackfriars groundlings apron/thrust stage

University Wits **Thomas Kyd:** *The Spanish Tragedy* Revenge tragedy Senecan tragedy

**Chr. Marlowe** (1564-1593) *Dr Faustus* Renaissance man *Tamburlaine the Great*

patronage Lord Admiral's Men (Henslowe, Ned Alleyn, Marlowe, the Rose)

Lord Chamberlain's Men (Burbage, Will Kempe, Shakespeare, the Globe)

The King's Men 1603 Jacobean

**Robert Greene:** 'an upstart crow beautified with our feathers' 'Shake-scene'

**William Shakespeare** (1564-1616) Stratford-upon-Avon 23 April

John Shakespeare & Mary Arden grammar school Anne Hathaway Shutterly

Susanna, Judith, Hamnet coat of arms New Place

37 plays: Histories, Tragedies, Comedies, Romances 1623 First Folio Heminge & Condell

**Ben Jonson** (1572/3-1637) *Every Man in his Humour* court masques

*Volpone* *Bartholomew Fair* Poet Laureate Inigo Jones

**John Webster** (c. 1578- c. 1632) *The White Devil* *The Duchess of Malfi*

**Beaumont & Fletcher** **John Ford** **Middleton** Puritans 1642



**MYSTERY PLAYS: from *The Second Shepherds' Play* (ca 1425) lines 584-610**

The shepherds Daw, Coll and Gib have lost a sheep, and (rightly) suspect the scoundrel Mak. Mak and his wife Gill pretend that the stolen sheep is their new-born baby, and put it in a cradle. The shepherds at first believe them, but when they want to kiss the child, all is discovered:

*Daw:* Give me leave him to kiss, and lift up the \*clout. cover  
What the devil is this? He has a long snout.  
*Coll:* He is \*markèd amiss. We \*wot ill about. \*fashioned wrong. \*We know mischief has been at work  
*Gib:* \*Ill-spun weft, ywiss, ay comes foul out. \*An ill-spun web, indeed, always comes out badly  
Aye so!  
He is like to our sheep.  
*Daw:* How, Gib, may I peep?  
*Coll:* \*I trow kind will creep \*I think kinship will creep where it cannot walk  
Where it may not go. (= I think only a parent can love this ugly child)

-----

*Daw:* Will you see how they swaddle  
His four feet in the middle?  
Saw I never in cradle  
A horn'd lad ere now.

**MORALITY PLAYS: from *Everyman* (1485-1500?) lines 227-62**

Everyman is summoned by Death into the presence of God, where he must account for his life and how it has been spent. He asks his friends to come with him, but Fellowship, Kindred, Cousin, and Goods immediately desert him, refusing to follow him to Death. However, Good Deeds shows him what to do: he seeks the help of Knowledge and Confession, and they, with his helpers Discretion, Strength, Five-Wits and Beauty, assist him in finding salvation. At Death's door they must all leave him, and Good Deeds alone accompanies him into the grave.

In the extract below, Fellowship makes promises he has no intention of keeping:

*Fellowship:* Sir, I say as I will do, indeed.  
*Everyman:* Then be you a good friend at need.  
I have found you true herebefore.  
*Fellowship:* And so ye shall evermore.  
For, in faith, \*and thou go to hell, \*if  
I will not forsake thee by the way.  
*Everyman:* Ye speak like a good friend. I believe you well.  
I shall \*deserve it, \*and I may. \*repay \*if

-----

I shall show you how it is:  
Comanded I am to go on a journey,  
A long way, hard and dangerous,  
And give \*strait \*count, without delay, \*strict \*account  
Before the high judge \*Adonai. \*God  
Wherefore I pray you bear me company,  
As ye have promised, in this journey.

-----

*Fellowship:* So I said, certainly.  
But such \*pleasures be set aside, the sooth to say. \*jokes  
And also, if we took such a journey,  
When should we again come?  
*Everyman:* Nay, never again, till the day of doom.  
*Fellowship:* In faith, then, will not I come there!

Christopher Marlowe, from *Dr. Faustus* (1594/1604/1616)

Dr Faustus has made a bargain with the devil, Lucifer, through his servant Mephistopheles: for twenty-four years, Mephistopheles will serve Faustus, giving him limitless knowledge and power. The price is high: the eternal damnation of Faustus's soul. Various friends and angels plead with Faustus to repent while there is still time, but he refuses to do so, until it is too late.

In the first extract, Faustus asks Mephistopheles to show him Helen of Troy ("Sköna Helena"), whose beauty was the cause of the Trojan war:

*Mephistopheles:* This, or what else my Faustus shall desire  
Shall be performed in twinkling of an eye.

(*enter Helen of Troy*)

*Faustus:* Was this the face that launched a thousand ships  
And burnt the \*topless towers of \*Ilium? \*so high they seemed to have no tops  
Sweet Helen, make me immortal with a kiss. \*Ilium = Troy (cf *The Iliad*)  
Her lips suck forth my soul – see where it flies!  
Come, Helen, come, give me my soul again.  
Here will I dwell, for heaven is in these lips  
And all is \*dross that is not Helena. \*scum separated from metal in melting

In the second extract, one hour is all that remains of Faustus's life, He repents his deeds, but his fate cannot be changed now:

(*The clock strikes eleven*)

*Faustus:*  
Ah, Faustus,  
Now hast thou \*but one \*bare hour to live \*only \*mere; sv. knapp  
And then thou must be damned perpetually!  
Stand still, you ever-moving spheres of heaven,  
That time may cease and midnight never come;  
\*Fair Nature's eye, rise, rise again, and make \*fair Nature's eye = the sun  
Perpetual day; or let this hour be but  
A year, a month, a week, a natural day,  
That Faustus may repent and save his soul!  
\*O *lente lente currite noctis equi.* \*"Run slowly, slowly, you horses of the night"  
The stars move still, time runs, the clock will strike, (adapted from a line in Ovid's *Amores*)  
The devil will come, and Faustus must be damned.  
O, I'll leap up to my God! Who pulls me down?  
See, see, where Christ's blood streams in the firmament! –  
One drop would save my soul – half a drop! ah, my Christ!  
\*Rend not my heart for naming of my Christ; \*tear apart. Mephistophilis has threatened to  
Yet will I call on him – O spare me, Lucifer! /.../ tear Faustus to pieces if he repents

(*The clock strikes twelve*)

It strikes, it strikes! Now, body, turn to air  
Or Lucifer will bear thee \*quick to hell! \*alive

(*Thunder and lightning*)

O soul, be changed to little water drops  
And fall into the ocean, ne'er be found.

(*Enter devils*)

My God, my God, look not so fierce on me!  
Adders and serpents, let me breathe \*awhile! \*for a little while  
Ugly hell, gape not – come not, Lucifer! –  
I'll burn my books – ah, Mephistophilis!

(*Exeunt devils with Faustus*)

**William Shakespeare, from *Richard II* (1595) (Act II, Scene i)**

The dying John of Gaunt gives one of the world's best-known and best-loved descriptions of England:

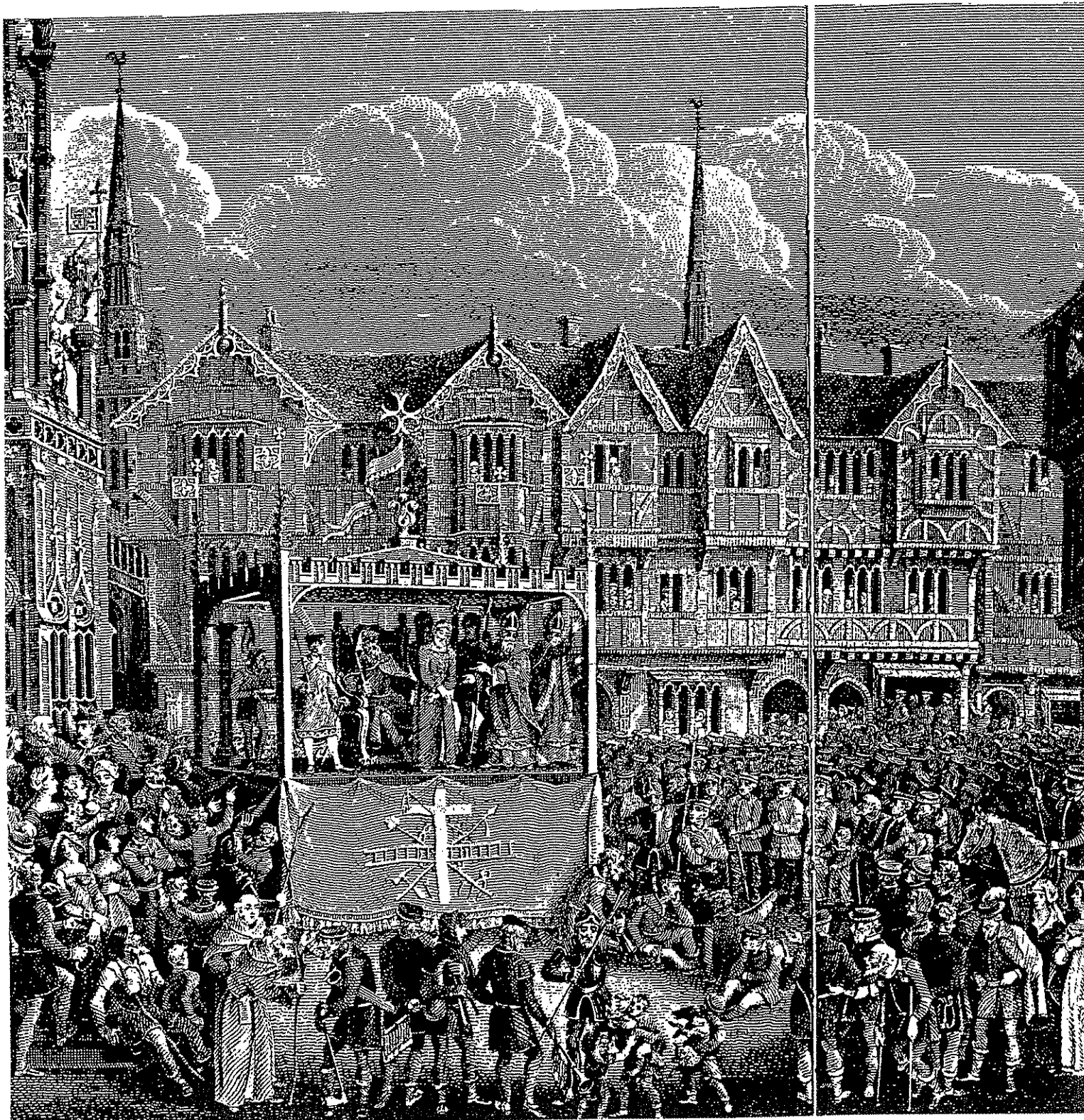
This royal throne of kings, this \*scepter'd isle,                   \*sceptre = spira  
This earth of majesty, this seat of \*Mars,                         \*the Roman god of war  
This other Eden, demi-paradise;  
This fortress built by Nature for herself  
Against infection and the hand of war;  
This happy breed of men, this little world;  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a \*moat defensive to a house,                                 \*water-filled ditch around a castle; vallgrav  
Against the envy of less happier lands,  
This blessed plot, this earth, this realm, this England.

**William Shakespeare, from *The Tempest* (1611) (Act IV, Scene i)**

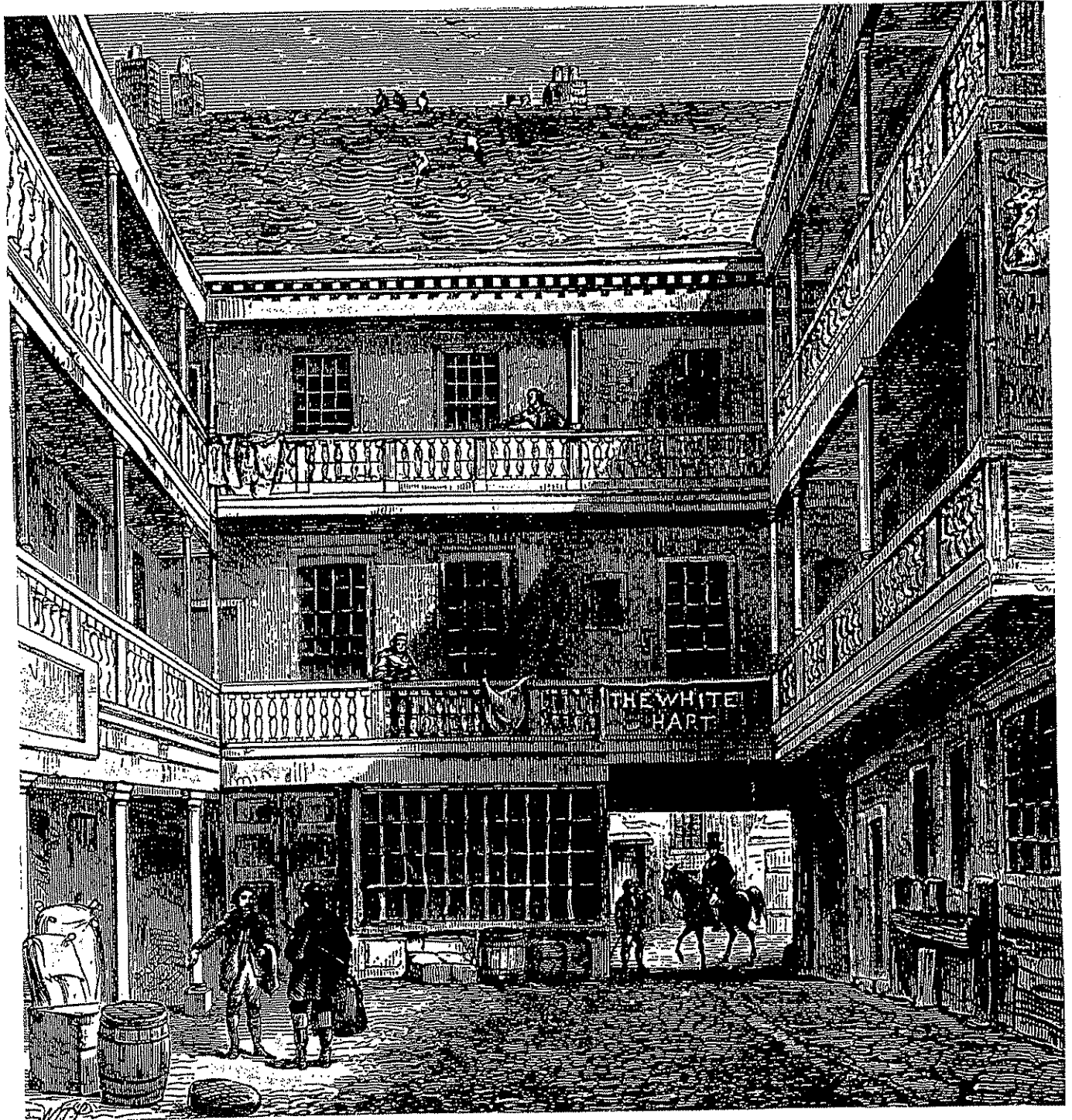
Prospero, magician and Duke of Milan, was deposed by his brother many years ago, and cast upon a lonely island with his daughter Miranda. A tempest (and Prospero's own magic powers) brings a new set of people, including his brother, to the island; Prospero and the spirit Ariel guide them through confusion to set everything right again. In the end, Prospero says good-bye to his magic powers, throwing his wand and his book of magic into the sea before returning to his native country.

This play is probably Shakespeare's last; in 1611, he retired to Stratford-upon-Avon. It is easy to see, in Prospero, the old magician Shakespeare, putting down his pen and saying farewell to his art and to the theatre.

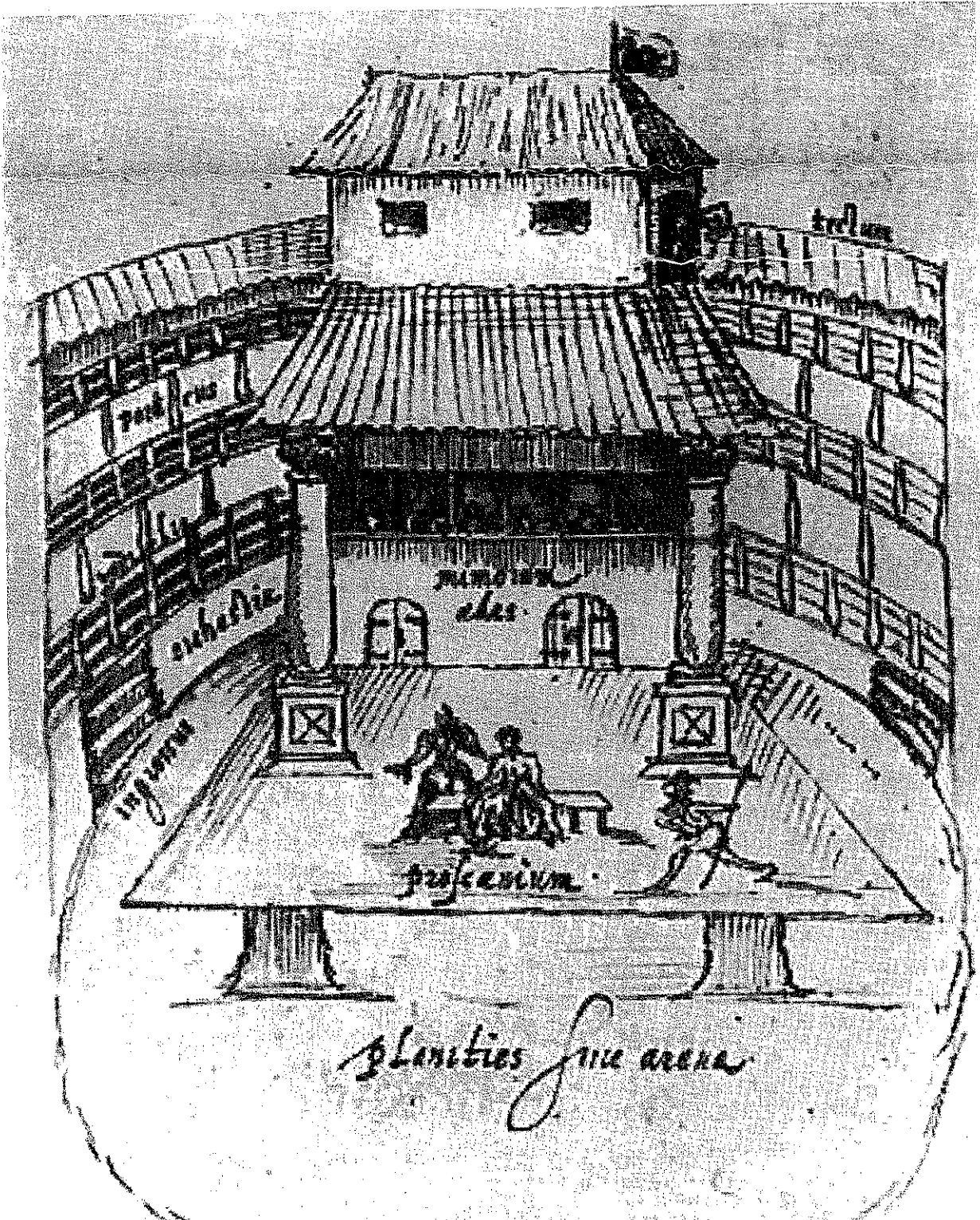
Our revels now are ended: these our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air:  
And, like the baseless fabric of this vision,  
The cloud-capp's towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made of, and our little life  
Is rounded with a sleep.



*A Mystery Play  
about the Life of Christ =  
Pilate is washing his hands*

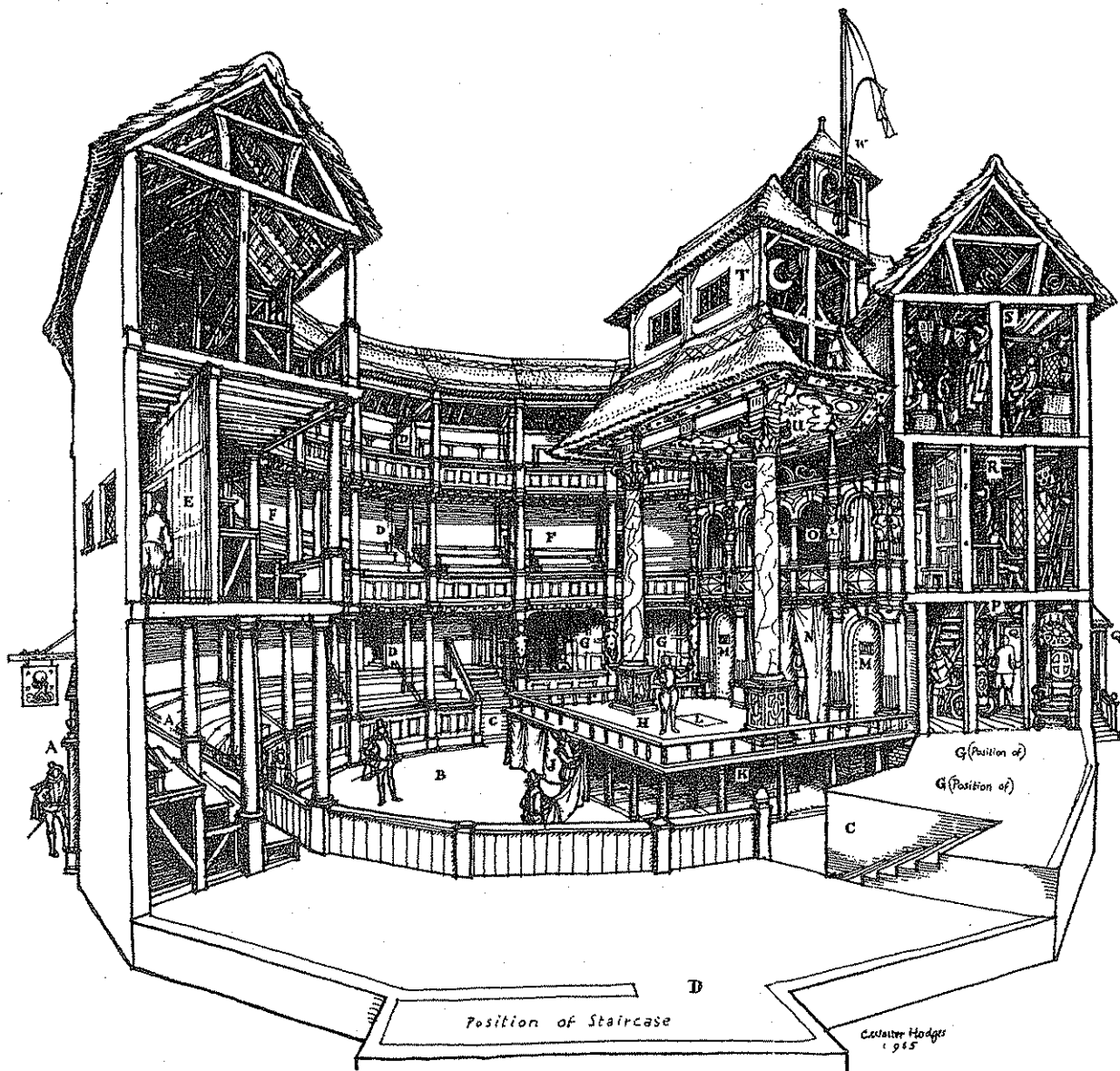


*An Elizabethan Inn*



quantum ad istam et constructam, bestiarum coniecti  
 hinc designatum, in quo multi vni. Tauri, et Anguilla  
 et multi vni. vni, vni. canis et fectis aliter, qui  
 ad

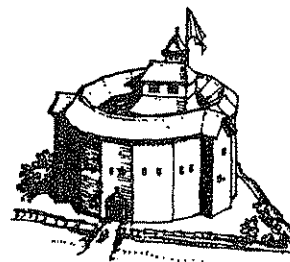
de Witt, 1596



KEY

- AA Main entrance
- B The Yard
- CC Entrances to lowest gallery
- D Entrances to staircase and upper galleries
- E Corridor serving the different sections of the middle gallery
- F Middle gallery ('Twopenny Rooms')
- G 'Gentlemen's Rooms' or 'Lords' Rooms'
- H The stage
- J The hanging being put up round the stage

- H The stage
- J The hanging being put up round the stage
- K The 'Hell' under the stage
- L The stage trap, leading down to the Hell
- MM Stage doors
- N Curtained 'place behind the stage'
- O Gallery above the stage, used as required sometimes by musicians, sometimes by spectators, and often as part of the play
- P Back-stage area (the tiring-house)
- Q Tiring-house door
- R Dressing-rooms
- S Wardrobe and storage
- T The hut housing the machine for lowering enthroned gods, etc., to the stage
- U The 'Heavens'
- W Hoisting the playhouse flag



Hodges, 1965

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## Macbeth

### I.i

Is this an effective way to start a play?

Can you think of any reason why it would be useful to have a dramatic opening to a play in Shakespeare's time?

The stage directions, in which the three creatures are referred to as "witches", are not by Shakespeare's hand; they have been added later. They call themselves "the weird sisters".

Does this tell us anything about who they are, and their function in the play?

Explain the witches' motto (I.i.10)

### I.ii

The first four scenes begin with questions, and there is an abundance of wh-questions in these scenes ("When shall we three meet again"; "Where the place?"; "What bloody man is that?"; "Who comes here?"; "Whence camest thou, worthy thane?"; "Where hast thou been, sister?" etc.). Try and think of a possible reason for this.

What does the play gain/lose by beginning with the weird sisters, rather than with this battle scene?

The descriptions of the ongoing battle, delivered by the Captain and (later) Rosse, are fairly complicated and rhetorical. Find one *simile*, one *metaphor* and one *personification* in the text!

We learn that there is a battle going on. Who are the combatants? Trace the stages of the battle. What is the outcome?

Macbeth at this point knows nothing of Cawdor's treason. Why is this important?

### I.iii

In the opening lines of this scene, we are back with the witches again. In which way do their lines differ from the Captain's?

Analyse Macbeth's first line.

Banquo, another master of rhetoric, elegantly echoes the witches' three-fold greeting. How?

In this speech, he also starts a line of *vegetation imagery*. Try to keep track of these images in the following.

While the vegetation images are mainly connected with Banquo and Duncan and their kin (i.e. the "Good Guys"), the *clothing images* serve as comments on Macbeth's rise and fall. What clothing images can you find in this scene, starting from line 108?

In Macbeth's "Aside" (ll. 128-142), he uses *theatrical imagery*. Can you think of a possible reason for this?

### I.iv

In the previous scene, Macbeth's aspirations to be king have been kindled; I.vi sets up an obstacle to them. What obstacle?

### I.v

In I.iii, Macbeth said: "If Chance will have me king, why, chance may crown me/ Without my stir." What did he mean by that? What makes him begin to think differently on that point in this scene?

For a while blank verse is replaced by prose in I.v. What could be the reason for this?



Lady Macbeth's second soliloquy is structured as a threefold invocation. The third "come" is addressed to the night. Her words remind us of something we heard before. What, and who said it?

#### **I. vi**

What purposes do Duncan's and Banquo's opening lines serve?

#### **I.vii**

Analyse Macbeth's reasoning in his opening speech. What is the outcome?

Analyse the interaction between husband and wife, paying special attention to the use of "you" and "thou" between them.

#### **II.i**

How is the atmosphere created in the opening lines?

#### **II.ii**

The actual murder takes place off-stage. What does the play gain/lose from that? How does Shakespeare heighten the suspense of the scene?

The hand-eye opposition, first touched on in I.iv.52, reaches its climax in this scene. Try to find the passage in question.

In her previously mentioned soliloquy (I.v.36 - 52), Lady Macbeth asks to have her womanhood taken away - to be filled with "direst cruelty". It seems her invocation was successful, except on one point. Find her one moment of human weakness!

#### **II.iii**

Here is another prose scene. Why?

The porter is a comic character. There is, however, a more serious side to his drunken jesting about being the porter of hell-gate.

The porter scene, with its reference to a particular historic event has helped scholars to put a tentative date to the play. Explain!

What is the effect of Lenox's speech in lines 49 - 56?

There is a great deal of play-acting and false gnashing of teeth in II.iii. Is Macbeth acting or not in lines 86 - 92? Is Lady Macbeth acting or not in line 115? Defend your views on both points.

Lines 134 - 135 carry an echo of something that has been said earlier; identify it.

#### **II.iv**

This scene shows us the reactions of the outside world to the murder of Duncan. Discuss.

#### **III.i**

Macbeth asks a lot of questions in the beginning of this scene. Why?

Analyse Macbeth's soliloquy (lines 47 -71). What are his reasons for fearing Banquo?

By what means does Macbeth incite the murderers to the killing of Banquo?

#### **III.ii**

Do you detect a difference in the relationship between Macbeth and his Lady in this scene, compared with the preceding Acts?

Analyse the images used in Macbeth's speech (lines 40 - 57). What colour is predominant? Compare lines III.ii 47 - 51 to I.v. 48 - 52. Who are the speakers? What do the similarities tell us?

#### **III.iii**

Try to think of a reason for the unexpected appearance of a third murderer.

### III.iv

Order and hierarchy are important concepts at any court. How is the collapsing of order shown in this scene? Compare lines 1 - 2 and 117 - 20! Also, go back to II.iv, and see if there is a connection between the two scenes.

Who really sees the ghost?

### III.vi

This scene demonstrates what people think about Macbeth, at the same time as it contains the first indications of active resistance. Compare the descriptions of the English king and the Scottish king.

Note the *religious language*. How is it used?

### IV.i

Analyse the recipe: why these ingredients?

In lines 112 - 124 Shakespeare seems to be writing with a particular person in mind. Explain!

Compare lines 144 - 148 to Macbeth's soliloquy in I.vii. How has he changed in the meantime?

### IV.ii

What do you think is the point of the playful conversation between Lady Macduff and her son?

### IV.iii

How does Malcolm test Macduff's honesty? Does he have any particular reason to be suspicious?

A new line of imagery is introduced in this scene. It is to do with *illness and the curing of illness*, and it is applied to England and Scotland. Explain.

As soon as Rosse appears, the audience is waiting for him to tell Macduff of the slaughter of his family. How, and why, does Shakespeare postpone the revelation?

### V.i

Why is prose used here?

Compare lines 40 - 41 to II.ii. 59 - 62 (Macbeth) and 63 - 67 (Lady Macbeth). Discuss!

### V.ii

Birnam Wood and Dunsinane Castle are mentioned here. What is the significance of that?

Find all the instances of healing imagery and clothing imagery in this scene, and in V.iii.

### V.iii - vi

In V.iii. 22 - 23, Macbeth implies that his life has come to its autumn; in V.v. he says that he is tired of the sun - upon which the young prince comes marching in, leading a "green" army. What reflexions does this give rise to?

### V.vii - viii

How are the prophecies which were pronounced in IV.i fulfilled here?

### V.ix

Judging from his final speech, what sort of a king will Malcolm make?

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## The Renaissance

*The Penguin Guide to Lit. in English*: from Chapter 2 (The Renaissance): pp. 21-23, 41-53

Re-read **MacDowall**: *An Illustrated History of Britain* (55-56 The War of the Roses + Chapters 10, 11, 12)

Renaissance (rebirth, revival) Italy, 1400s Humanism Reformation (Anglicanism)  
Greek, Roman influence Homer (*The Iliad*, *The Odyssey*) Virgil (*The Aeneid*)  
Caxton Sir Thomas Malory, *Morte d'Arthur* Sir Thomas More, *Utopia*  
War of the Roses (Lancaster/York) Tudor Henry VII Henry VIII Elizabeth I  
Sir Francis Drake the Spanish Armada (1588) Mary Queen of Scots  
sonnet Sir Thomas Wyatt (1503-1542) Petrarch (1304-74) Anne Boleyn  
The Earl of Surrey (1517-1547) Petrarchan Elizabethan (English/Shakespearean)  
blank verse epic pastoral  
Sir Philip Sidney (1554-1586) *Astrophil and Stella* *Arcadia*  
Edmund Spenser (1552-1599) *Amoretti* *The Faerie Queene*  
spenserian stanza allegory Gloriana  
Shakespeare (1564-1616) Michael Drayton (1563-1631)  
John Donne (1572-1631) metaphysical poetry conceits Dean of St. Paul's *Holy Sonnets*  
George Herbert (1593-1633) John Milton (1608-74) Andrew Marvell (1621-1678)  
Cavalier Poets Richard Lovelace Robert Herrick  
Tyndale Coverdale The Authorized Version 1611 (King James's Bible)  
pamphlets travel literature Sir Francis Bacon Sir Walter Raleigh Thomas Nashe  
emblem books symbolism

### Thomas Wyatt: 'Whoso List to Hunt'

An adaptation of a sonnet by Petrarch. *Noli me tangere quia Caesaris sum* ("Touch me not, for I am Caesar's") was inscribed on the collars of Caesar's hinds which were then set free and were then (presumably) safe from hunters. Wyatt's sonnet is usually supposed to refer to Anne Boleyn, who may have been his amour before she became Henry VIII's second wife; she is the deer belonging to "Caesar", the King.

Whoso list* to hunt, I know where is an hind,	A	*cares to, wants to hunt
But as for me, alas, I may no more.	B	
The vain travail hath wearied me so sore	B	
I am of them that farthest cometh behind.	A	
Yet may I, by no means, my wearied mind	A	
Draw from the deer, but as she fleeth afore,	B	
Fainting I follow. I leave off therefore,	B	
Since in a net I seek to hold the wind.	A	
Who list her hunt, I put him out of doubt,	C	
As well as I, may spend his time in vain.	D	
And graven with diamonds in letters plain	D	
There is written, her fair neck round about,	C	
"Noli me tangere*", for Caesar's I am,	E	*do not touch me
And wild for to hold, though I seem tame."	E	

### Thomas Wyatt: "They flee from me"

They flee from me, that sometime did me seek,  
With naked foot stalking in my chamber.  
I have seen them, gentle, tame, and meek,  
That now are wild, and do not once remember  
That sometimes they have put themselves in danger  
To take bread at my hand; and now they range,  
Busily seeking with a continual change.

Thankèd be fortune it hath been otherwise, Twenty times better; but once in special, In thin array*, after a pleasant guise,*	*dress	*style
When her loose gown from her shoulders did fall, And she me caught in her arms long and small,* Therewithall sweetly did me kiss And softly said, "Dear heart, how like you this?"	*slender	

It was no dream, I lay broad waking. But all is turned, thorough* my gentleness, Into a strange fashion of forsaking; And I have leave to go, of her goodness, And she also to use newfangledness.*	*through	
But since that I so kindly* am servèd, I fain would know what she hath servèd.	*fickleness, change of heart *naturally, but also with ironic overtones	

### Michael Drayton: "Since There's No Help"

Since there's no help, come let us kiss and part;	A
Nay, I have done, you get no more of me,	B
And I am glad, yea glad with all my heart	A
That thus so cleanly I myself can free;	B
Shake hands forever, cancel all our vows,	C
And when we meet at any time again,	D
Be it not seen in either of our brows	C
That we one jot of former love retain.	D
Now at the last gasp of love's latest breath,	E
When, his pulse failing, passion speechless lies,	F
When faith is kneeling by his bed of death,	E
And innocence is closing up his eyes;	F
Now if thou wouldst, when all have given him over,	G
From death to life thou mightst him yet recover.	G

## Edmund Spenser: from *The Faerie Queene*

This is the beginning of the first Canto from the first Book of *The Faerie Queene*. We see a Knight in shining armour, bearing a red cross on his chest, riding across a great plain, bound on a mission from Gloriana, the Queen of Fairy Land. The "lovely Lady" riding with him is Una, representing the Protestant faith.

A Gentle Knight was pricking\* on the plaine,  
Y cladd in mightie armes and silver shielde,  
Wherein old dints of deepe wounds did remaine,  
The cruell markes of many' a bloudy fielde;  
Yet armes till that time did he neuer wield:  
His angry steede did chide his foming bitt,  
As much disdayning to the curbe to yield:  
Full jolly\* knight he seemd, and faire did sitt,  
As one for knightly giusts\* and fierce encounters fitt.

\*cantering

\*gallant  
\*jousts

But on his brest a bloudie Crosse he bore,  
The deare remembrance of his dying Lord,  
For whose sweete sake that glorious badge he wore,  
And dead as living ever him ador'd:  
Upon his shield the like was also scor'd,  
For soveraine hope, which in his helpe he had:  
Right faithfull true he was in deede and word,  
But of his cheere\* did seeme too solemne sad\*,  
Yet nothing did he dread, but ever was ydrad\*.

\*mood; \*grave, serious  
\*feared, dreaded

Upon a great adventure he was bond,  
That greatest Gloriana to him gaue,  
That greatest Glorious Queene of Faerie lond,  
To winne him worship\*, and her grace to have,  
Which of all earthly things he most did crave;  
And euer as he rode, his hart did earne\*  
To prove his puissance\* in battell brave  
Upon his foe, and his new force to learne;  
Upon his foe, a Dragon horrible and stearne.

\*honour

\*yeare, long for  
\*power, might

A lovely Ladie rode him faire beside,  
Upon a lowly Asse\* more white then snow,  
Yet she much whiter, but the same did hide  
Under a vele\*, that wimpled\* was full low,  
And over all a blacke stole she did throw,  
As one that inly mourn'd: so was she sad,  
And heavie sat upon her palfrey\* slow:  
Seemèd in heart some hidden care she had,  
And by her in a line a milke white lambe she lad.

\*donkey

\*veil; \*lying in folds

\*ridhäst, 'gångare'

## John Donne: *Going to Bed*

As a startling contrast to the "Valediction: Forbidding Mourning", here comes a very different poem by Donne!

COME, madam, come, all rest my powers defy;  
Until I labour, I in labour lie.  
The foe oft times, having the foe in sight,  
Is tired with standing, though he never fight.  
Off with that girdle, like heaven's zone glittering,  
But a far fairer world encompassing,  
Unpin that spangled breast-plate which you wear,  
That th' eyes of busy fools may be stopp'd there.  
Unlace yourself, for that harmonious chime  
Tells me from you that now it is bed-time.  
Off with that happy busk, which I envy,  
That still can be, and still can stand so nigh.  
Your gown going off such beauteous state reveals,  
As when from flowery meads th' hill's shadow steals.  
Off with that wiry coronet, and show  
The hairy diadem which on you do grow.  
Now off with those shoes, and then softly tread  
In this love's hallow'd temple, this soft bed.  
In such white robes heaven's angels used to be  
Received by men; thou, angel, bring'st with thee  
A heaven like Mahomet's paradise; and though  
Ill spirits walk in white, we easily know  
By this these angels from an evil sprite;  
Those set our hairs, but these our flesh upright.

Licence my roving hands, and let them go  
Before, behind, between, above, below.  
O, my America, my New-found-land,  
My kingdom, safest when with one man mann'd,  
My mine of precious stones, my empery;  
How am I blest in thus discovering thee!  
To enter in these bonds, is to be free;  
Then, where my hand is set, my seal shall be.  
Full nakedness! All joys are due to thee;  
As souls unbodied, bodies unclothed must be  
To taste whole joys. Gems which you women use  
Are like Atlanta's balls, cast in men's views;  
That, when a fool's eye lighteth on a gem,  
His earthly soul might covet theirs, not them.  
Like pictures, or like books' gay coverings, made  
For laymen, are all women thus array'd.  
Themselves are mystic books, which only we  
(Whom their imputed grace will dignify)  
Must see reveal'd. Then, since that I may know,  
As liberally as to thy midwife show  
Thyself; cast all, yea, this white linen hence;  
There is no penance due to innocence:  
To teach thee, I am naked first; why then,  
What needst thou have more covering than a man?

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## Seminar on Renaissance Poetry

### General questions for all these poems:

- \* What is the *metre* and *rhyme scheme* of the poem?
- \* What *stylistic devices* such as *imagery* (e.g. the use of metaphors, similes, personifications etc.) can be identified in the poem?
- \* What is the *subject matter* of the poem?
- \* How can the poem be said to be *expressive of the period* from which it is taken?

### Shakespeare: 'O Mistress Mine'

Start by checking that you know the meaning of any unusual word (roaming, sweeting, mirth...). Also, note that there are some obsolete (föråldrade) grammatical forms in the poem: doth = does; 'tis = it is; hath = has.

1. Who is speaking? (And how do we know there is a speaker?)
2. Who is he speaking to?
3. What is he saying, and what means of persuasion is he using?
4. What do you think he means by 'sweet and twenty'?

### Herrick: 'To Virgins to Make Much of Time'

What does 'coy' mean – or 'tarry'?  
Ye = you; a-flying = flying.

1. Divide the poem up in stanzas (strofer, 'verser' – there are four of them), and summarise what the speaker is saying in each one.
2. Both this and the previous poem contain the word 'Then' near the end, and for similar reasons. Try to figure out why this is so!

### Sidney: from *Astrophel and Stella*

Again, start by checking any difficult words – virtue, lodged, overthrow, sovereignty, strive...  
Thine = your (plural); thy = your (singular); thyself = yourself; thee = you; shineth = shines.

1. Pay specific attention to the verse form in this and the two following poems!
2. This poem is fairly complicated, but try to make sense of it by rephrasing each sentence in your own words.
3. What are the 'night-birds' in line 7, do you think?

### Spenser: from *Amoretti*

There are some unusual words here (baser, devise, subdue...), but also some that are deliberately archaic (ålderdomliga): assay = try, eke = also; quod = said).

1. This poem is written almost like a small dialogue. Go through it line by line and try to figure out who says what!
2. What is the argument of the speakers, and who gets the last word?

### Shakespeare: from *Sonnets*

Check for example 'dun', 'damasked', 'grant', 'belied' so that you know what they mean.  
Hath = has.

1. What body parts are enumerated, and what are they compared to?
2. Is the comparison favourable or not?
3. Judging from this poem, do you think the speaker admires his mistress or not?

## RENAISSANCE POETRY

### WILLIAM SHAKESPEARE (1564-1616)

O Mistress mine! Where are you roaming:  
O! stay and hear; your true love's coming.  
That can sing both high and low.  
Trip no further, pretty sweetening;  
Journeys end in lovers meeting.  
Every wise man's son doth know.

What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure;  
In delay there lies no plenty;  
Then come kiss me, sweet and twenty,  
Youth's a stuff will not endure.

### ROBERT HERRICK (1591-1674)

“To Virgins to Make Much of Time”

Gather ye rosebuds while ye may,  
Old Time is still a-flying:  
And this same flower that smiles today  
Tomorrow will be dying.  
The glorious lamp of heaven, the Sun,  
The higher he's a-getting  
The sooner will his race be run,  
And nearer he's to setting.  
That age is best which is the first,  
When youth and blood are warmer;  
But being spent, the worse, and worst  
Times, still succeed the former.  
Then be not coy, but use your time;  
And while ye may, go marry:  
For having lost but once your prime,  
You may forever tarry.

SIR PHILIP SIDNEY (1554-1586)

From *Astrophel and Stella* (1591)

Who will in fairest book of nature know  
How virtue may best lodg'd in beauty be,  
Let him but learn of love to read in thee,  
Stella, those fair lines which true goodness show.  
There shall he find all vices' overthrow,  
Not by rude force, but sweetest sovereignty  
Of reason, from whose light those night-birds fly;  
That inward sun in thine eyes shineth so.  
And, not content to be perfection's heir  
Thyself, dost strive all minds that way to move,  
Who mark in thee what is in thee most fair.  
So while thy beauty draws thy heart to love,  
As fast thy virtue bends that love to good:  
But "Ah," Desire still cries, "Give me some food!"

EDMUND SPENSER (1552-1599)

From *Amoretti*

One day I wrote her name upon the strand,  
But came the waves and washed it away:  
Again I wrote it with a second hand,  
But came the tide, and made my pains his prey.  
"Vain man," said she, "that dost in vain assay,  
A mortal thing so to immortalize;  
For I myself shall like to this decay,  
And eke my name be wiped out likewise."  
"Not so," (quod I) "let baser things devise  
To die in dust, but you shall live by fame:  
My verse your vertues rare shall eternize,  
And in the heavens write your glorious name:  
Where whenas death shall all the world subdue,  
Our love shall live, and later life renew."



WILLIAM SHAKESPEARE (1564-1616)

From *Sonnets* (1609)

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red:  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound.  
I grant I never saw a goddess go:  
My mistress, when she walks, treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

**Keywords for Renaissance Poetry**

Petrarchan sonnet   English sonnet   Sacred and Profane Love   Carpe Diem   Conceit

## Commonwealth & Restoration, and the 18th Century

*The Penguin Guide to Literature in English: Chapters 3, 4*

James I (1603-25) Charles I (1625-45; beheaded 1649) Parliament  
Puritans (Nonconformists) Civil War 1642-45 Cavaliers Roundheads Naseby  
**Commonwealth** 1645-60 Oliver Cromwell Lord Protector (1653-58)  
**Restoration** (1660) Charles II Test Act 1673 Whigs/Tories James II (1685-88)  
**The Glorious Revolution** 1688 William of Orange The Battle of the Boyne 1690  
Queen Anne (1702-1714) Hannover Walpole Pitt Bonnie Prince Charlie The Battle of Culloden 1746

**John Milton** (1608-74) Latin Secretary pamphlets *Paradise Lost*  
**Andrew Marvell** (1621-78) **John Bunyan** (1628-88) *The Pilgrim's Progress*  
**John Dryden** (1631-1700) ode satire (+plays) 1666 The Great Fire of London  
**Samuel Pepys** (1633-1703) *Diary* (1660-69)  
**John Wilmot, Earl of Rochester** (1647-80)  
Reason, thought Neoclassical Augustan Social (not solitary) man  
1642: Civil War(>Theatres closed by Puritans) 1660> Restoration Drama  
Comedy of manners taste, elegance, decorum **Dryden, Shadwell**  
**Wycherley** *The Country Wife* **William Congreve** 1670-1729 *The Way of the World*  
**John Gay** (1685-1732) *The Beggar's Opera* **Sheridan** *The School for Scandal*

*The Birth of Prose*: political pamphlets; satire; journalism; travel books; letter-writing; diaries; essays of criticism; encyclopedias and dictionaries

### *The Birth of the Novel:*

Daniel Defoe (1660-1731) fake journalism  
Jonathan Swift (1667-1745)  
Samuel Richardson (1689-1761) epistolary novel  
Henry Fielding (1707-1754)  
Horace Walpole, *The Castle of Otranto* (1764) Gothic horror  
Ann Radcliffe, *The Mysteries of Udolpho* (1794)  
Jane Austen, *Northanger Abbey* (1798)  
Mary Shelley, *Frankenstein* (1818)

### *Poetry: Augustan to Pre-Romantic*

Alexander Pope (*The Rape of the Lock, An Essay on Criticism, An Essay on Man*, etc.)  
Edward Young ('Night Thoughts'), Thomas Gray ('Elegy Written in a Country Churchyard')  
Robert Burns (*Poems, Chiefly in the Scottish Dialect*, published 1786)  
James McPherson, *The Works of Ossian* (1760>1765) Gaelic ancient poetry

**John Bunyan (1628-88), from *The Pilgrim's Progress***

*Valiant-For-Truth*: Why, they told me that it was a dangerous way; yea, the most dangerous way in the World, said they, is that which the Pilgrims go.

*Great-heart*: Did they shew wherein this way is so dangerous?

*Valiant-For-Truth*: Yes, and that in many particulars.

*Great-heart*: Name some of them.

*Valiant-For-Truth*: They told me of the Slough of Dispond, where Christian was well nigh smothered. They told me that there were Archers standing ready in Beelzebub-castle to shoot them that should knock at the Wicket-gate for entrance. They told me also of the Wood and dark Mountains, of the Hill Difficulty, of the Lions, and also of the three Giants, Bloody-man, Maul and Slay-good. They said moreover that there was a foul Fiend haunted the Valley of Humiliation, and that Christian was by him almost bereft of Life. Besides, say they, you must go over the Valley of the Shadow of Death, where the Hobgoblins are, where the Light is Darkness, where the way is full of Snares, Pits, Traps, and Gins. They told me also of Giant Despair, of Doubting Castle and of the ruin that the Pilgrims met with there. Further, they said I must go over the Incharnted Ground, which was dangerous. And that after all this, I should find a River, over which I should find no Bridge, and that that River did lie betwixt me and the Coelestial Country.

**John Dryden (1631-1700), from *Annus Mirabilis (1666)***

The title means the "year of wonders", the wonders (the word is used in a negative sense) being: war (against Holland, and, through Holland, Denmark and France); a terrible outbreak of the *plague* (killing nearly 70,000 people), and the *Great Fire of London*. Although Dryden started out as a writer praising Cromwell and Puritanism, he is now defending the Stuart King Charles II, claiming that he will rise from his trouble like a new Emperor Augustus, as the ruler of a great empire. In a similar way, a new and grander London, rebuilt by Christopher Wren, will rise like the phoenix from the ruins of the Great Fire:

Me-thinks already, from this chymic\* flame

\*alchemic; purifying dross to gold

I see a city of more precious mold:

Rich as the town which gives the Indies name\*

\*Mexico

With silver paved, and all divine with gold.

Already, laboring with a mighty fate,

She shakes the rubbish from her mounting brow

And seems to have renewed her charter's date,

Which Heaven will to the death of time allow.

More great than human, now, and more August,

New deified she from her fires does rise:

Her widening streets on new foundations trust,

And, opening, into larger parts she flies.

-----  
The silver Thames, her own domestic flood

Shall bear her vessels like a sweeping train;

And often wind (as of his mistress proud)

With longing eyes to meet her face again.

### **Samuel Pepys (1633-1703), from *The Diary* (1660-69)**

When he wrote his famous diary, Samuel Pepys was secretary of the Admiralty, but also a true Londoner: he was interested in the theatre, music, the social whirl, business, religion, literary life, science, politics etc. and writes with utter frankness about everything, from affairs of state to quarrels with his wife. Here, he is giving us an eyewitness-account of the Great Fire of London, 2-6 September, 1666:

*September 2 1666*

Some of our maids sitting up late last night to get things ready against our feast today, Jane called up about three in the morning, to tell us of a great fire they saw in the City. So I rose, and slipped on my night-gown and went to her window, and thought it to be on the back side of Mark Lane at the farthest; but, being unused to such fires as followed, I thought it far enough off, and so went to bed again, and to sleep /---/ By and by Jane comes and tells me that she hears that above 300 houses have been burned down tonight by the fire we saw, and that it is now burning down all Fish Street, by London Bridge. So I made myself ready presently, and walked to the Tower; and there got up upon one of the high places /.../ and there I did see the houses at the end of the bridge all on fire, and an infinite great fire on this and the other side the end of the bridge /.../. So down [I went], with my heart full of trouble, to the Lieutenant of the Tower, who tells me that it began this morning in the King's baker's house in Pudding Lane, and that it hath burned St. Magnus's Church and most part of Fish Street already. So I rode down to the waterside /.../ and there saw a lamentable fire. /---/ Everybody endeavouring to remove their goods, and flinging into the river or bringing them into lighters that lay off; poor people staying in their houses as long as till the very fire touched them, and then running into boats, or clambering from one pair of stairs by the waterside to another. And among other things, the poor pigeons, I perceive, were loth to leave their houses, but hovered about the windows and balconies, till they some of them burned their wings and fell down.

Having stayed, and in an hour's time seen the fire rage every way, and nobody to my sight endeavouring to quench it, but to remove their goods and leave all to the fire /.../ I [went next] to Whitehall (with a gentleman with me, who desired to go off from the Tower to see the fire in my boat); and there up to the King's closet in the Chapel, where people came about me, and I did give them an account [that]dismayed them all, and the word was carried into the King. so I was called for, and did tell the King and Duke of York what I saw; and that unless His Majesty did command houses to be pulled down, nothing could stop the fire. They seemed much troubled, and the King commanded me to go to my Lord Mayor from him, and command him to spare no houses. . . .

[I hurried] to [St.] Paul's; and there walked along Watling Street, as well as I could, every creature coming away laden with goods to save and, here and there, sick people carried away in beds. Extraordinary goods carried in carts and on backs. At last [I] met my Lord Mayor in Cannon Street, like a man spent, with a [handkerchief] about his neck. To the King's message he cried, like a fainting woman, 'Lord, what can I do? I am spent: people will not obey me. I have been pulling down houses, but the fire overtakes us faster than we can do it.' /---/ So he left me, and I him, and walked home; seeing people all distracted, and no manner of means used to quench the fire. The houses, too, so very thick thereabouts, and full of matter for burning, as pitch and tar, in Thames Street; and warehouses of oil and wines and brandy and other things.

### ***A Midsummer Night's Dream***

To the King's Theatre, where we saw "Midsummer's Night's Dream," which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing and some handsome women, which was all my pleasure. (*Diary*, 29 Sept., 1662)

### ***Macbeth* again (previously seen on 28 December, 1666)**

... thence to the Duke's house and saw *Macbeth*; which though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable. (*Diary*, 7 January, 1667)

**John Wilmot, Earl of Rochester (1647-80)**

The poet is cleverly trying to convince his mistress that since the past is over and the future not here yet, all that we have is this very moment; hence, all talk of inconstancy and unfaithfulness is pointless:

*Love and Life*

ALL my past life is mine no more  
The flying hours are gone,  
Like transitory dreams given o'er,  
Whose images are kept in store  
By memory alone.

The time that is to come is not;  
How can it then be mine?  
The present moment 's all my lot;  
And that, as fast as it is got,  
Phyllis, is only thine.

Then talk not of inconstancy,  
False hearts, and broken vows;  
If I by miracle can be  
This live-long minute true to thee,  
'Tis all that Heaven allows.

**William Congreve (1670-1729), from *The Way of the World* (1700)**

The plot of this complex, witty, cynical and elegant play includes such unlikeable characters as the ageing, amorous Lady Wishfort, always on the prowl for young men; Mr Fainall, who squanders his wife's fortune on his mistress; and that mistress, the nasty Mrs Marwood. The hero and heroine are more attractive (though hardly less cynical); MIRABELL is a mercenary rake, but genuinely in love with MILLAMANT; she is a witty coquette, but more virtuous than she seems. In this scene, they playfully decide on each other's rights and prerogatives as husband and wife. It is agreed that they shall each decide when they want to get up in the mornings; apart from that, Millamant's demands are: no silly pet names permitted; no cuddling in public; she must be allowed to keep her friends and her privacy, and he must knock before entering her rooms. Mirabell in his turn demands that no intimate friend should be allowed to come between them; that she use no make-up for as long as he thinks her beautiful without it; that she will not lace her corset while she is pregnant, so as not to hurt the child; and finally that strong drinks are banished from her tea-table:

MILLA. /---/ Ah, I'll never marry, unless I am  
first made sure of my will and pleasure.

MIRA. Would you have 'em both before marriage? Or will you be  
contented with the first now, and stay for the other till after grace?

MILLA. Ah, don't be impertinent. My dear liberty, shall I leave  
thee? My faithful solitude, my darling contemplation, must I bid  
you then adieu? /---/ I can't do't, 'tis more than impossible--positively,  
Mirabell, I'll lie a-bed in a morning as long as I please.

MIRA. Then I'll get up in a morning as early as I please.

MILLA. Ah! Idle creature, get up when you will. And d'ye hear, I  
won't be called names after I'm married; positively I won't be  
called names.

MIRA. Names?

MILLA. Ay, as wife, spouse, my dear, joy, jewel, love, sweet-heart,  
and the rest of that nauseous cant, in which men and their wives are  
so fulsomely familiar--I shall never bear that. Good Mirabell,  
don't let us be familiar or fond, nor kiss before folks, like my  
Lady Fadler and Sir Francis; nor go to Hyde Park together the first  
Sunday in a new chariot, to provoke eyes and whispers, and then  
never be seen there together again, as if we were proud of one  
another the first week, and ashamed of one another ever after. Let  
us never visit together, nor go to a play together, but let us be  
very strange and well-bred. Let us be as strange as if we had been  
married a great while, and as well-bred as if we were not married at all.

**John Gay (1685-1732), from *The Beggar's Opera* (1728)**

*The Beggar's Opera* is a satire on various types of corruption, as well as on Italian opera; instead of virtuoso arias its songs are set to popular tunes of folk songs and ballads.

The hero of *The Beggar's Opera* is the womaniser and highway robber Macheath, who somehow contrives to be a likeable character in spite of all his vices; he also proves that vice is the same in high places as in low. Eventually he is scaught and sentenced to hang, but is reprieved at the last minute. Below are four of the many songs (airs):

*Air.—Green Sleeves*

Since laws were made for every degree,  
To curb vice in others, as well as in me,  
I wonder we ha'n't better company  
    Upon Tyburn tree!  
But gold from law can take out the sting,  
And if rich men like us were to swing,  
'Twould thin the land such numbers to string  
    Upon Tyburn tree!

*Air.—An old woman clothed in grey*

Through all the employments of life,  
Each neighbour abuses his brother,  
Whore and rogue they call husband and wife;  
All professions berogue one another:  
The priest calls the lawyer a cheat,  
The lawyer beknives the divine,  
And the statesman, because he's so great,  
Thinks his trade as honest as mine.

*Air.—March in Rinaldo, with drums and trumpets*

Let us take the road.  
Hark! I hear the sound of coaches,  
The hour of attack approaches,  
To your arms, brave boys, and load!  
See the ball I hold!  
Let the chemists toil like asses,  
Our fire their fire surpasses,  
And turns all our lead to gold.

*Air.—Would you have a young virgin, etc.*

If the heart of a man is depressed with cares,  
The mist is dispelled, when a woman appears;  
Like the notes of a fiddle she sweetly, sweetly  
Raises the spirits and charms our ears.  
Roses and lilies her cheeks disclose,  
But her ripe lips are more sweet than those;  
Press her,  
Caress her;  
With blisses  
Her kisses  
Dissolve us in pleasure and soft repose.

**Keywords for Seventeenth-Century Poetry**

Metaphysical Poetry Metaphysical Conceit Puritanism

**Keywords for Eighteenth-Century Literature**

Didacticism Rationalism Satire Heroic Couplet Decorum Personification

## STUDY QUESTIONS for SEVENTEENTH- and EIGHTEENTH-CENTURY LITERATURE

### Donne: 'The Flea' (extract)

1. Who is speaking? Who is he speaking to?
2. 2. Would you say that this poem contains a metaphysical conceit?

### Donne: 'A Valediction: Forbidding Mourning'

1. The subject matter of this poem is very clearly signalled in the title. So what is it about? (And who is speaking to whom?)
2. Check that you know the meaning of 'virtuous', 'soul', 'profanation' and 'laity' in the first two stanzas. What field does this terminology belong to?
3. What is meant by the 'Moving of th'earth' that is said to bring danger and fear in stanza three? Why did people 'reckon what it did, and meant' in those days?
4. (This is a really difficult question, so don't feel bad if you cannot answer it.) Have you any idea what is meant by 'trepidation of the spheres' and why this 'Though greater far, is innocent'?
5. What is meant by 'sublunary'? How are the speaker and his love different from the 'dull, sublunary' lovers?
6. The poet uses not just one but two metaphysical conceits (fresh, surprising, 'unpoetic' images) to illustrate his main argument, one in stanza six and the other in stanzas seven to nine. What are they? Relate them in your own words!
7. Compare this poem to 'The Flea'. What similarities do they have? How are they different in tone and attitude?

### Marvell: 'To his Coy Mistress'

With this poem it is extremely important to know the meaning of a/ 'coy' and 'coyness'. Please notice that today these words are often used in a more or less negative sense. How? What do they mean today? In the 17<sup>th</sup> century they had no such negative connotations. What did they mean then? b/ 'mistress'. This word too has really changed its meaning since Marvell's time. What does it mean today? What did it mean then? Why would you go completely wrong with the poem if you assumed that 'mistress' meant then what it means today?

1. The poem is divided into three parts. The first one starts with the words 'Had we...' Today we would be more likely to say 'If we had...' An 'if...' must always be followed by a real or implied '...then', such as: 'If I had all the money in the world, *then* I would buy myself a Ferrari'. Rephrase the first sentence in the poem in the same way! This is the argument of the first stanza. How is it illustrated in the rest of this stanza?
2. What is the argument of the second stanza? Pay specific attention to the following metaphors. What do they denote?  
'Time's winged chariot'  
'Deserts of vast eternity'  
'thy marble vault'
3. Sum up the argument of the third stanza. Does it remind you of any other poems you have read so far? In what way(s) is Marvell's poem different from the preceding ones?

### **Milton: 'When I consider...'**

1. This is a sonnet. How do we know? What kind of a sonnet is it? Where does the twist occur? It occurs in an unusual place. With what word is it signalled?
2. Sort out the first sentence. It is very long... How long is it?
3. The sentence starts with the words 'When I consider...' What is the situation that the poet considers? What is meant by the words 'my light is spent'? What, in other words, has happened to him?
4. A 'when' (like an 'if') must always be followed by a real or implied 'then'. Where does the implied 'then' occur here? In other words, what does the poet do when he considers his situation?
5. What personification can you find in this poem?
6. What is the conclusion of the poem? How is the question in the first part answered?
7. Milton was a Puritan. What does that mean? How can this knowledge of the poet help you understand the poem?

### **Pope: Extract from 'An Essay on Man'**

1. The message of the poem is very clearly signalled in the first two lines of the poem. So what is it? How is it typical of the period? What period are we talking about?
2. In lines 3-18 'man', in the sense of mankind or humankind, is described. What is he/are we like, according to the poet? Pope works with a number of paradoxical statements here. (A paradox, according to Longman, is 'a statement that seems impossible because it contains two opposing ideas that are both true'.) Give examples of this. Why does he do this, would you say? What is the effect?

### **Swift: 'A Modest Proposal'**

1. The main difficulty about this text is to differ between the surface and what is under it, between what Swift seems to be saying and his actual message. It starts off seriously enough. When is it possible to start suspecting that this is actually a satire rather than a serious proposal? When would you say that this is quite obvious? Collect examples of statements which are so outrageous as to be obviously satirical. (It might be a good idea to number the paragraphs for easy reference.)
2. What do we learn about the actual conditions in Ireland at the time? Collect examples.
3. What impression do you form of the person who could write this? Do you like him or does he disgust you? What would you imagine he was like?

### **Gray: 'Elegy Written in a Country Church Yard' (extracts)**

(This is a difficult poem with many difficult words. Be extremely careful about looking them up in the dictionary !)

1. Stanzas 1-4: When and where is the poem set, what does it look like, what is the general atmosphere? Who is the 'me' in stanza 1? Any indication of what this person might be like?



# SEVENTEENTH- and EIGHTEENTH-CENTURY LITERATURE

JOHN DONNE (1572-1631)

## The Flea

Marke but this flea, and marke in this,  
How little that which thou deny'st me is;  
Me it suck'd first, and now sucks thee,  
And in this flea our two bloods mingled bee;  
Confesse it, this cannot be said  
A sinne, or shame, or losse of maidenhead,  
Yet this enjoyes before it wooe,  
And pamp'rd swells with one blood made of two,  
And this, alas, is more than wee would doe. /-----/

## A Valediction: Forbidding Mourning

As virtuous men pass mildly away,  
And whisper to their souls, to go,  
Whilst some of their sad friends do say,  
"The breath goes now," and some say, "No:"

So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move;  
'Twere profanation of our joys  
To tell the laity our love.

Moving of th' earth brings harms and fears;  
Men reckon what it did, and meant;  
But trepidation of the spheres,  
Though greater far, is innocent.

Dull sublunary lovers' love  
(Whose soul is sense) cannot admit  
Absence, because it doth remove  
Those things which elemented it.

But we by a love so much refin'd,  
That ourselves know not what it is,  
Inter-assured of the mind,  
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,  
Though I must go, endure not yet  
A breach, but an expansion,  
Like gold to airy thinness beat.

If they be two, they are two so  
As stiff twin compasses are two;  
Thy soul, the fix'd foot, makes no show  
To move, but doth, if the' other do.

And though it in the centre sit,  
Yet when the other far doth roam,  
It leans, and hearkens after it,  
And grows erect, as that comes home.

Such wilt thou be to me, who must  
Like th' other foot, obliquely run;  
Thy firmness makes my circle just,  
And makes me end, where I begun.

ANDREW MARVELL (1621-1678)

To his Coy Mistress

Had we but world enough, and time,  
This coyness, lady, were no crime.  
We would sit down and think which way  
To walk, and pass our long love's day;  
Thou by the Indian Ganges' side  
Shouldst rubies find; I by the tide  
Of Humber would complain. I would  
Love you ten years before the Flood;  
And you should, if you please, refuse  
Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires, and more slow.  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze;  
Two hundred to adore each breast,  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state,  
Nor would I love at lower rate.

But at my back I always hear  
Time's winged chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song; then worms shall try  
That long preserv'd virginity,  
And your quaint honour turn to dust,  
And into ashes all my lust.  
The grave's a fine and private place,  
But none I think do there embrace.

Now therefore, while the youthful hue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may;  
And now, like am'rous birds of prey,  
Rather at once our time devour,  
Than languish in his slow-chapp'd power.  
Let us roll all our strength, and all  
Our sweetness, up into one ball;  
And tear our pleasures with rough strife  
Thorough the iron gates of life.  
Thus, though we cannot make our sun  
Stand still, yet we will make him run.

### JOHN MILTON (1608-1674)

When I consider how my light is spent  
Ere half my days in this dark world and wide,  
And that one talent which is death to hide  
Lodg'd with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest he returning chide,  
"Doth God exact day-labour, light denied?"  
I fondly ask. But Patience, to prevent  
That murmur, soon replies: "God doth not need  
Either man's work or his own gifts: who best  
Bear his mild yoke, they serve him best. His state  
Is kingly; thousands at his bidding speed  
And post o'er land and ocean without rest:  
They also serve who only stand and wait."

## ALEXANDER POPE (1688-1744)

### An Essay on Man in Four Epistles: Epistle 2 (Extract)

Know then thyself, presume not God to scan;  
The proper study of mankind is man.  
Plac'd on this isthmus of a middle state,  
A being darkly wise, and rudely great:  
With too much knowledge for the sceptic side,                     5  
With too much weakness for the stoic's pride,  
He hangs between; in doubt to act, or rest;  
In doubt to deem himself a god, or beast;  
In doubt his mind or body to prefer;  
Born but to die, and reas'ning but to err;                     10  
Alike in ignorance, his reason such,  
Whether he thinks too little, or too much:  
Chaos of thought and passion, all confus'd;  
Still by himself abus'd, or disabus'd;  
Created half to rise, and half to fall;                     15  
Great lord of all things, yet a prey to all;  
Sole judge of truth, in endless error hurl'd:  
The glory, jest, and riddle of the world!

## JONATHAN SWIFT (1667-1745)

### A MODEST PROPOSAL

#### FOR PREVENTING THE CHILDREN OF POOR PEOPLE IN IRELAND FROM BEING A BURDEN TO THEIR PARENTS OR COUNTRY, AND FOR MAKING THEM BENEFICIAL TO THE PUBLIC

**I**t is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants: who as they grow up either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain, or sell themselves to the Barbadoes.

I think it is agreed by all parties that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and,

therefore, whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth, would deserve so well of the public as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors, I have always found them grossly mistaken in the computation. It is true, a child just dropped from its dam may be supported by her milk for a solar year, with little other nourishment; at most not above the value of 2s., which the mother may certainly get, or the value in scraps, by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner as instead of being a charge upon their parents or the parish, or wanting food and raiment for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas! too frequent among us! sacrificing the poor innocent babes I doubt more to avoid the expense than the shame, which would move tears and pity in the most savage and inhuman breast.

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many, under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remains one hundred and twenty thousand children of poor parents annually born. The question therefore is, how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country) nor cultivate land: they can very seldom pick up a livelihood by stealing, till they arrive at six years old, except where they are of towardly parts, although I confess they learn the rudiments much earlier, during which time, they can however be properly looked upon only as probationers, as I have been informed by a principal gentleman in the county of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants, that a boy or a girl before twelve years old is no salable commodity; and even when they come to this age they will not yield above three pounds, or three pounds and half-a-crown at most on the exchange; which cannot turn to account either to the parents or kingdom, the charge of nutriment and rags having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.

I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, whereof only one-fourth part to be males; which is more than we allow to sheep, black cattle or swine; and my reason is, that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may, at a year old, be offered in the sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium that a child just born will weigh 12 pounds, and in a solar year, if tolerably nursed, increaseth to 28 pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after; for we are told by a grave author, an eminent French physician, that fish being a prolific diet, there are more children born in Roman Catholic countries about nine months after Lent than at any other season; therefore, reckoning a year after Lent, the markets will be more glutted than usual, because the number of popish infants is at least three to one in this kingdom: and therefore it will have one other collateral advantage, by lessening the number of papists among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four-fifths of the farmers) to be about two shillings per annum, rags included; and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend or his own family to dine with him. Thus the

squire will learn to be a good landlord, and grow popular among his tenants; the mother will have eight shillings net profit, and be fit for work till she produces another child.

Those who are more thrifty (as I must confess the times require) may flay the carcass; the skin of which artificially dressed will make admirable gloves for ladies, and summer boots for fine gentlemen.

As to our city of Dublin, shambles may be appointed for this purpose in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs.

A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased in discoursing on this matter to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years of age nor under twelve; so great a number of both sexes in every country being now ready to starve for want of work and service; and these to be disposed of by their parents, if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend and so deserving a patriot, I cannot be altogether in his sentiments; for as to the males, my American acquaintance assured me, from frequent experience, that their flesh was generally tough and lean, like that of our schoolboys by continual exercise, and their taste disagreeable; and to fatten them would not answer the charge. Then as to the females, it would, I think, with humble submission be a loss to the public, because they soon would become breeders themselves; and besides, it is not improbable that some scrupulous people might be apt to censure such a practice (although indeed very unjustly), as a little bordering upon cruelty; which, I confess, hath always been with me the strongest objection against any project, however so well intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa, who came from thence to London above twenty years ago, and in conversation told my friend, that in his country when any young person happened to be put to death, the executioner sold the carcass to persons of quality as a prime dainty; and that in his time the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his imperial majesty's prime minister of state, and other great mandarins of the court, in joints from the gibbet, at four hundred crowns. Neither indeed can I deny, that if the same use were made of several plump young girls in this town, who without one single groat to their fortunes cannot stir abroad without a chair, and appear at playhouse and assemblies in foreign fineries which they never will pay for, the kingdom would not be the worse.

Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken

to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying and rotting by cold and famine, and filth and vermin, as fast as can be reasonably expected. And as to the young laborers, they are now in as hopeful a condition; they cannot get work, and consequently pine away for want of nourishment, to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

I have too long digressed, and therefore shall return to my subject. I think the advantages by the proposal which I have made are obvious and many, as well as of the highest importance.

For first, as I have already observed, it would greatly lessen the number of papists, with whom we are yearly overrun, being the principal breeders of the nation as well as our most dangerous enemies; and who stay at home on purpose with a design to deliver the kingdom to the Pretender, hoping to take their advantage by the absence of so many good protestants, who have chosen rather to leave their country than stay at home and pay tithes against their conscience to an episcopal curate.

Secondly, The poorer tenants will have something valuable of their own, which by law may be made liable to distress and help to pay their landlord's rent, their corn and cattle being already seized, and money a thing unknown.

Thirdly, Whereas the maintenance of an hundred thousand children, from two years old and upward, cannot be computed at less than ten shillings a-piece per annum, the nation's stock will be thereby increased fifty thousand pounds per annum, beside the profit of a new dish introduced to the tables of all gentlemen of fortune in the kingdom who have any refinement in taste. And the money will circulate among ourselves, the goods being entirely of our own growth and manufacture.

Fourthly, The constant breeders, beside the gain of eight shillings sterling per annum by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, This food would likewise bring great custom to taverns; where the vintners will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value themselves upon their knowledge in good eating: and a skilful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, This would be a great inducement to marriage, which all wise nations have either encouraged by rewards or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children, when they were sure of a settlement for life to the poor babes, provided in some sort by the public, to their annual profit instead of expense. We should see an honest emulation among the married women, which of them could bring the fattest child to the market. Men would become as fond of their wives during the time of



their pregnancy as they are now of their mares in foal, their cows in calf, their sows when they are ready to farrow; nor offer to beat or kick them (as is too frequent a practice) for fear of a miscarriage.

Many other advantages might be enumerated. For instance, the addition of some thousand carcasses in our exportation of barreled beef, the propagation of swine's flesh, and improvement in the art of making good bacon, so much wanted among us by the great destruction of pigs, too frequent at our tables; which are no way comparable in taste or magnificence to a well-grown, fat, yearling child, which roasted whole will make a considerable figure at a lord mayor's feast or any other public entertainment. But this and many others I omit, being studious of brevity.

\* \* \* \* \*

After all, I am not so violently bent upon my own opinion as to reject any offer proposed by wise men, which shall be found equally innocent, cheap, easy, and effectual. But before something of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author or authors will be pleased maturely to consider two points. First, as things now stand, how they will be able to find food and raiment for an hundred thousand useless mouths and backs. And secondly, there being a round million of creatures in human figure throughout this kingdom, whose whole subsistence put into a common stock would leave them in debt two millions of pounds sterling, adding those who are beggars by profession to the bulk of farmers, cottagers, and laborers, with their wives and children who are beggars in effect: I desire those politicians who dislike my overture, and may perhaps be so bold as to attempt an answer, that they will first ask the parents of these mortals, whether they would not at this day think it a great happiness to have been sold for food, at a year old in the manner I prescribe, and thereby have avoided such a perpetual scene of misfortunes as they have since gone through by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing the like or greater miseries upon their breed for ever.

I profess, in the sincerity of my heart, that I have not the least personal interest in endeavoring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving the poor, and giving some pleasure to the rich. I have no children by which I can propose to get a single penny; the youngest being nine years old, and my wife past child-bearing.

## THOMAS GRAY (1716-1771)

### Elegy Written in a Country Churchyard

1 The curfew tolls the knell of parting day,  
2 The lowing herd wind slowly o'er the lea,  
3 The plowman homeward plods his weary way,  
4 And leaves the world to darkness and to me.

5 Now fades the glimm'ring landscape on the sight,  
6 And all the air a solemn stillness holds,  
7 Save where the beetle wheels his droning flight,  
8 And drowsy tinklings lull the distant folds;

9 Save that from yonder ivy-mantled tow'r  
10 The moping owl does to the moon complain  
11 Of such, as wand'ring near her secret bow'r,  
12 Molest her ancient solitary reign.

13 Beneath those rugged elms, that yew-tree's shade,  
14 Where heaves the turf in many a mould'ring heap,  
15 Each in his narrow cell for ever laid,  
16 The rude forefathers of the hamlet sleep.

/-----/

73 Far from the madding crowd's ignoble strife,  
74 Their sober wishes never learn'd to stray;  
75 Along the cool sequester'd vale of life  
76 They kept the noiseless tenor of their way.

/-----/

#### THE EPITAPH

117 *Here rests his head upon the lap of Earth*  
118 *A youth to Fortune and to Fame unknown.*  
119 *Fair Science frown'd not on his humble birth,*  
120 *And Melancholy mark'd him for her own.*

## STUDY QUESTIONS FOR *Pride and Prejudice*

### First half: Chapters 1-38

1. Consider the first sentence of the first chapter. (It is a famous 'first sentence'.) Is it true now? Was it true then? What does it signal to the reader about a/ the theme(s) of the novel b/ the tone of the novel?
2. Study the way in which the main characters are introduced in the first short chapter. What do we learn about them? How do we learn this?
3. Look for information about economic matters (incomes, fortunes, property) as you read. What do you learn about the economic status of the characters?
4. In Chapter 4 we are told that the Bingley sisters would like to forget that their fortune 'had been acquired by trade'. Later Mr Bingley defends the Bennet girls by saying: 'If they had uncles enough to fill *all* Cheapside it would not make them one jot less agreeable'. (Look for this conversation and its implications.) What is wrong with trade and Cheapside?
5. Whereas you (probably) will not have time to work in such detail with the vocabulary of a fairly long novel as you have to do with short poems, you still need to check up on important words. One such word is 'entail' which turns up for the first time in Chapter 7. Check carefully that you understand exactly what it means, since it is a key word in the novel. Then try to answer the question: How is it a key word?
6. Education was a very important concept in the 18<sup>th</sup> century, and many novels dealt with matters of education in various ways. Pay attention to references to education as you read. How have the Bingley sisters been educated? What about the Bennet sisters? In Chapter 8 there is a conversation about being 'accomplished'. What does the word mean? What do the different characters put into it? How does this tell us something about them? What do you learn about the education of women at the time from this conversation?
7. In Chapter 19 there is a proposal scene. The girl refuses. Why does she do that? I.e. why does this particular young woman not want to marry this particular young man? Why does he, on the other hand, seem very sure that she will? (In fact, you might count the number of times she actually says no and consider how it is possible for any man not to get her meaning.)
8. However, there is another young woman who is very happy to have this young man. Make careful notes of her reasons. What do you think of this? Is she doing the right thing? Pay attention later on to how her marriage seems to function. What does she get out of it? How does she manage it?
9. In chapter 34 there is another proposal scene. Compare this to the first one. What obvious differences are there? Are there any similarities? What about the young woman's reaction?
10. Make a list of the young woman's accusations against the man in Chapter 34 and note how he answers them in his letter? In your opinion, is his defence adequate? In other words, are you as a reader prepared to reconsider your opinions about him? Is the young woman?

# ROMANTICISM

(Penguin Guide 103-123)



## THE PERIOD OF REVOLUTIONS

The Industrial Revolution  
The American War of Independence  
The French Revolution

## ROMANTICISM

**France:** Jean-Jacques Rousseau

**Germany:** Immanuel Kant, Johann Gottfried Herder, Johann Gottlieb Fichte

**England:** Thomas Paine, *The Rights of Man*; William Godwin, *Political Justice*; Mary Wollstonecraft, *A Vindication of the Rights of Women*; Edmund Burke, *A Treatise on the Sublime and the Beautiful*

## Key Concepts

Individualism/Subjectivity  
Political Radicalism/Emancipation  
Nature  
The Sublime and the Beautiful

## Themes in Romantic Poetry

Subjective vision: emotion, intuition, imagination  
Nature: innocence and virtue; the child, the people, the primitive  
Political radicalism: equality, revolution, individual freedom

## Romantic Texts and Statements

But oh ! that deep romantic chasm which slanted  
Down the green hill athwart a cedarn cover !  
A savage place ! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover !

(Samuel Taylor Coleridge, "Kubla Khan")

"Poetry is the spontaneous overflow of powerful feelings"  
(William Wordsworth)

"If poetry comes not as naturally as the leaves to a tree it had better not  
come at all"

(John Keats)

"Poets are the unacknowledged legislators of the world"  
(Percy Bysshe Shelley)

## STUDY QUESTIONS FOR *Pride and Prejudice*

### Second half: Chapters 39-61

Warning: These questions are intended for reflection after you have finished the novel and can look back on it as a whole. You may very well use them as a guide while you are reading if you prefer that, but if you do so you should be aware that they might to some extent spoil your pleasure in reading by giving away the plot.

1. 'I have been a selfish being all my life, in practice, though not in principle. As a child I was taught what was *right*, but I was not taught to correct my temper. I was given good principles but left to follow them in pride and conceit. Unfortunately an only son, (for many years an only *child*) I was spoilt by my parents, who though good themselves (my father particularly, all that was benevolent and amiable,) allowed, encouraged, almost taught me to be selfish and overbearing, to care for none beyond my own family circle, to think meanly of all the rest of the world, to *wish* at least to think meanly of their sense and worth compared with my own. Such I was from eight to eight and twenty, and such I might still have been but for you - - You taught me a lesson, hard indeed at first, but most advantageous.'

This long speech from Chapter 58 (spoken by whom?) introduces the idea of education in the moral sense, i.e. that it is more important to learn to be a good person than to follow intellectual pursuits or to acquire elegant accomplishments; and that parents have a responsibility here. What about the Bennet girls from this point of view? Have Mr and Mrs Bennet been responsible parents?

2. 'Will you tell me how long you have loved him?' Jane asks Elizabeth in Chapter 59; to which question Elizabeth answers '...I believe I must date it from my first seeing his beautiful grounds at Pemberley.' How should we interpret this answer? Does it mean that Elizabeth is after all guided by money and status in her choice of a husband? Or is she merely joking? Or is there some other truth in the answer? Go back to Chapter 43 and study the description of Pemberley and the impression it makes on Elizabeth.

3. Consider the married couples we see in the book: the Bennets, the Gardiners, the Hursts, the Collinses, and in the end the Wickhams. Are they happy? On what basis are they founded, i.e. what do we learn about why these people married? What does it indicate about the author's view of marriage? What about Jane and Elizabeth? Do you think their marriages will be happy? Give reasons for your answer.

4. Comment on the title of the book. Whose pride? Whose prejudice? When and how are they done away with?

5. Jane Austen originally called the novel *First Impressions* but later renamed it for publication. What about this title? Why do you think she renamed it? Which one do you prefer? Why?

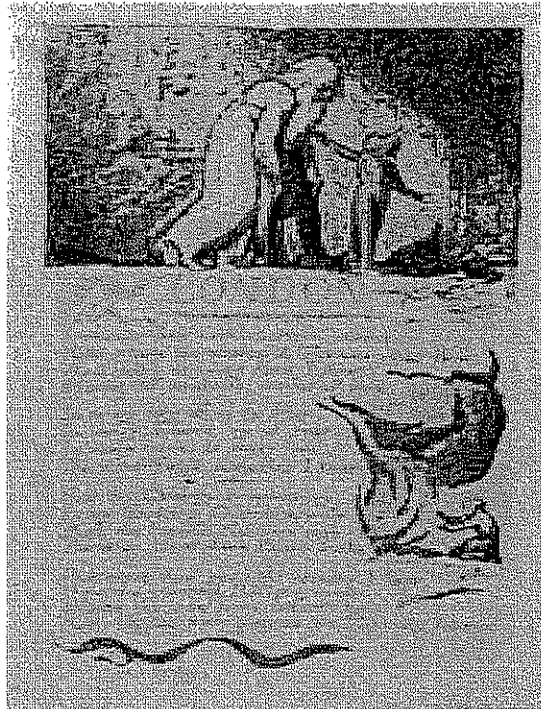
6. *Pride and Prejudice* is a novel about A/ Romantic love; B/ Economic realities; C/ Equality and compatibility; D/ Moral education; E/ The situation of women. Choose one statement and motivate your choice.

## STUDY QUESTIONS FOR ROMANTIC POETRY

1. Romantic poets could be radical critics of their contemporary society. What aspects and institutions of early nineteenth-century British society seem to be attacked in William Blake's "London"? In order to handle this question you need to look up and study the meaning of the word "charter" and to consider the figurative dimensions of words and expressions like "mind-forg'd manacles", "Church", "Palace", and "marriage hearse".
2. Blake's "London" and Wordsworth's "Composed upon Westminster Bridge" offer contrasting views of the English capital. What essential differences and similarities can be found between the two poems?
3. What poetic form in terms of metre and rhyme scheme is used by Wordsworth in "Composed upon Westminster Bridge" and by Keats in "When I have fears that I may cease to be"?
4. Keats's "When I have fears that I may cease to be" and Shelley's "Ode to the West Wind" partly deal with nature and partly with the character of poetic creation. Try to summarize the ideas presented on these topics in the two poems and consider if nature and poetic creation can be seen to be interrelated.
5. Shelley's "Ode to the West Wind" is an intricately structured poem both in terms of poetic form and in terms of subject matter. Try to identify 1) the rhyme scheme of the poem and 2) elements of subject matter that give each separate section a thematic unity.
6. Like Blake, Shelley was inclined to use poetry for offering social criticism and making political statements. Can "Ode to the West Wind", in your view, be argued to have a political message?

WILLIAM BLAKE (1757-1827)

London



- 1 I wander thro' each charter'd street,
- 2 Near where the charter'd Thames does flow,
- 3 And mark in every face I meet
- 4 Marks of weakness, marks of woe.
  
- 5 In every cry of every Man,
- 6 In every Infant's cry of fear,
- 7 In every voice, in every ban,
- 8 The mind-forg'd manacles I hear.
  
- 9 How the Chimney-sweeper's cry
- 10 Every black'ning Church appalls;
- 11 And the hapless Soldier's sigh
- 12 Runs in blood down Palace walls.
  
- 13 But most thro' midnight streets I hear
- 14 How the youthful Harlot's curse
- 15 Blasts the new born Infant's tear,
- 16 And blights with plagues the Marriage hearse.



WILLIAM WORDSWORTH (1770-1850)

Composed Upon Westminster Bridge, September 3, 1802

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

JOHN KEATS (1795-1821)

When I have fears that I may cease to be  
Before my pen has glean'd my teeming brain,  
Before high-piled books, in charactery,  
Hold like rich garners the full ripen'd grain;  
When I behold, upon the night's starr'd face,  
Huge cloudy symbols of a high romance,  
And think that I may never live to trace  
Their shadows, with the magic hand of chance;  
And when I feel, fair creature of an hour,  
That I shall never look upon thee more,  
Never have relish in the faery power  
Of unreflecting love;--then on the shore  
Of the wide world I stand alone, and think  
Till love and fame to nothingness do sink.

PERCY BYSSHE SHELLEY (1792-1822)

Ode to the West Wind

O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow

0 Her clarion o'er the dreaming earth, and fill  
1 (Driving sweet buds like flocks to feed in air)  
2 With living hues and odours plain and hill:

3 Wild Spirit, which art moving everywhere;  
4 Destroyer and preserver; hear, oh hear!

5 Thou on whose stream, mid the steep sky's commotion,  
6 Loose clouds like earth's decaying leaves are shed,  
7 Shook from the tangled boughs of Heaven and Ocean,

8 Angels of rain and lightning: there are spread  
9 On the blue surface of thine aëry surge,  
0 Like the bright hair uplifted from the head

1 Of some fierce Maenad, even from the dim verge  
2 Of the horizon to the zenith's height,  
3 The locks of the approaching storm. Thou dirge

4 Of the dying year, to which this closing night  
5 Will be the dome of a vast sepulchre,  
6 Vaulted with all thy congregated might

7 Of vapours, from whose solid atmosphere  
8 Black rain, and fire, and hail will burst: oh hear!

II

9 Thou who didst waken from his summer dreams  
0 The blue Mediterranean, where he lay,  
1 Lull'd by the coil of his crystalline streams,

32 Beside a pumice isle in Baiae's bay,  
33 And saw in sleep old palaces and towers  
34 Quivering within the wave's intenser day,  
  
35 All overgrown with azure moss and flowers  
36 So sweet, the sense faints picturing them! Thou  
37 For whose path the Atlantic's level powers  
  
38 Cleave themselves into chasms, while far below  
39 The sea-blooms and the oozy woods which wear  
40 The sapless foliage of the ocean, know  
  
41 Thy voice, and suddenly grow gray with fear,  
42 And tremble and despoil themselves: oh hear!

#### IV

43 If I were a dead leaf thou mightest bear;  
44 If I were a swift cloud to fly with thee;  
45 A wave to pant beneath thy power, and share  
  
46 The impulse of thy strength, only less free  
47 Than thou, O uncontrollable! If even  
48 I were as in my boyhood, and could be  
  
49 The comrade of thy wanderings over Heaven,  
50 As then, when to outstrip thy skiey speed  
51 Scarce seem'd a vision; I would ne'er have striven  
  
52 As thus with thee in prayer in my sore need.  
53 Oh, lift me as a wave, a leaf, a cloud!  
54 I fall upon the thorns of life! I bleed!  
  
55 A heavy weight of hours has chain'd and bow'd  
56 One too like thee: tameless, and swift, and proud.

#### V

57 Make me thy lyre, even as the forest is:  
58 What if my leaves are falling like its own!  
59 The tumult of thy mighty harmonies  
  
60 Will take from both a deep, autumnal tone,  
61 Sweet though in sadness. Be thou, Spirit fierce,  
62 My spirit! Be thou me, impetuous one!  
  
63 Drive my dead thoughts over the universe  
64 Like wither'd leaves to quicken a new birth!  
65 And, by the incantation of this verse,  
  
66 Scatter, as from an unextinguish'd hearth

- 67 Ashes and sparks, my words among mankind!  
68 Be through my lips to unawaken'd earth
- 69 The trumpet of a prophecy! O Wind,  
70 If Winter comes, can Spring be far behind?

Composition Date: autumn 1819

**Keywords for Romantic Poetry**

Idealism Subjectivity Imagination Nature The Sublime

## THE VICTORIAN PERIOD

*The Penguin Guide*: Chapter 6, "The Victorian Period"  
Re-read McDowall, *An Illustrated History of Britain*: Chapters 19-21

### THE PERIOD OF INDUSTRIALISM, IMPERIALISM AND REFORMS

Queen Victoria 1837-1901  
The British Empire  
Industrialisation  
The rise of the middle classes  
Urbanisation, slums and suburbs  
Criticism of society  
The move towards democracy  
The Reform Acts of 1832 and 1867  
Loss of religious faith

### IMPORTANT WORKS

Charles Dickens, *Oliver Twist* (1837-8)  
Charles Darwin, *On the Origins of Species* (1859)  
Wilkie Collins, *The Moonstone* (1860)  
Lewis Carroll, *Alice's Adventures in Wonderland* (1865)  
Karl Marx, *Das Kapital* (1867-95)

### NOVELS

Social realism and social criticism (Charles Dickens, Elizabeth Gaskell, George Eliot,  
Thomas Hardy)  
The Brontë sisters (Anne, Charlotte and Emily)  
Sensational novels  
Detective stories (Wilkie Collins)  
Nonsense poetry and children's stories (Edward Lear, Lewis Carroll, Robert Louis Stevenson)

### POETRY

Alfred, Lord Tennyson  
Robert Browning and Elisabeth Barrett Browning  
Matthew Arnold

### DRAMA

Oscar Wilde  
George Bernard Shaw



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**Alfred, Lord Tennyson** (1809-1892) Poet Laureate

*The Lady of Shalott*      *Idylls of the King*

*The Charge of the Light Brigade*      The Crimean War      Florence Nightingale

Arthur Henry Hallam (died 1833)      *In Memoriam A.H.H.*

**Robert Browning** (1812-1889)      Elizabeth Barrett Browning

Dramatic monologue      *My Last Duchess*      *The Ring and the Book*

*Caliban upon Setebos*      *The Tempest* (Shakespeare)      Prospero, Miranda

**Matthew Arnold** (1822-1888)      inspector of schools      *Dover Beach*

The Pre-Raphaelites      Rossetti

**Lewis Carroll** (Charles Lutwidge Dodgson) (1832-1898)

*Alice's Adventures in Wonderland*      *Through the Looking Glass*

Nonsense verse      Cheshire cat      portmanteau word

**Charles Dickens** (1812-1870) "the voice of England's conscience" serial publication

*The Pickwick Papers*      *Oliver Twist*      *Little Dorrit*      debtor's prison

*Nicholas Nickleby*      *Bleak House*      *Great Expectations*      *David Copperfield*

**Charlotte Brontë** (1816-1855)      **Emily Brontë** (1818-1848) (+Anne, Branwell)

"Currer, Ellis & Acton Bell"      parsonage, Haworth, Yorkshire

*Wuthering Heights* (Emily)      *Jane Eyre* (Charlotte)      Mr Rochester

**George Eliot** (Mary Ann Evans) (1819-1880)

*Middlemarch*      *The Mill on the Floss*

**Thomas Hardy** (1840-1928)      (architect)      The Wessex Novels

*Tess of the d'Urbervilles*      *Jude the Obscure*

**Gerard Manley Hopkins** (1844-1889)      "sprung rhythm"      assonance

Fin-de-siècle

**Oscar Wilde** (1854-1900)      *The Picture of Dorian Gray*

*The Importance of Being Ernest*      *The Ballad of Reading Gaol*      *De Profundis*

**George Bernhard Shaw** (1856-1950)      *Saint Joan*      *Pygmalion*

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## The Victorian Period

Alfred, Lord Tennyson:

### 1. Lines from *The Lady of Shalott*

Over a period of 50 years, Tennyson worked on his own version of the legends about King Arthur, *Idylls of the King*. *The Lady of Shalott* is a separate poem but belongs to the same legendary world. The lady sits weaving in her tower on an island in the river floating down to Camelot, Arthur's palace; she gets her inspiration from what she sees in a mirror, reflecting shadows of the outside world; a curse will fall on her if she looks down to Camelot. In this extract, Sir Lancelot rides by, and at the sight of him, her world goes to pieces:

His broad clear brow in sunlight glow'd;  
On burnish'd hooves his war-horse trode;  
From underneath his helmet flow'd  
His coal-black curls as on he rode,  
As he rode down to Camelot.  
From the bank and from the river  
He flash'd into the crystal mirror,  
'Tirra lirra,' by the river  
Sang Sir Lancelot.

She left the web, she left the loom,  
She made three paces thro' the room,  
She saw the water-lily bloom,  
She saw the helmet and the plume,  
She look'd down to Camelot.  
Out flew the web and floated wide;  
*The mirror crack'd from side to side;*  
'The curse is come upon me,' cried  
The Lady of Shalott.

### 2. From 'The Charge of the Light Brigade'

During the Crimean War, owing to confusion of orders, a brigade of British cavalry charged some entrenched batteries of Russian artillery at Balaclava. This blunder cost the lives of three fourths of the 600 horsemen. Tennyson read a report in *The Times* and rapidly wrote this ballad-like poem.

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.  
Forward, the Light Brigade!  
Charge for the guns!' he said:  
Into the valley of Death  
Rode the six hundred.

'Forward, the Light Brigade!  
Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blunder'd:  
Their's not to make reply,  
*Theirs not to reason why,*  
*Theirs but to do and die:*  
Into the valley of Death  
Rode the six hundred.

### 3. From *In Memoriam A.H.H.*

In 1833, Tennyson's best friend (and the fiancé of his sister), Arthur Hallam, died suddenly at the age of twenty-two. His death left Tennyson with doubts about the meaning of life and man's role in the universe; over a period of seventeen years, he wrote a kind of 'poetic diary' recording his feelings of loss and sorrow, and his efforts to come to terms with them. Towards the end of this time, he comes to accept his loss and to assert his belief in life and in an afterlife. The sequence is written in a very rigid form, usually called the "*In Memoriam stanza*"; the 131 short poems, plus a Prologue and an Epilogue, were published in 1850.

(from N:o 5)

I sometimes hold it half a sin  
To put in words the grief I feel;  
For words, like Nature, half reveal  
And half conceal the Soul within.

But, for the unquiet heart and brain,  
A use in measured language lies;  
The sad mechanic exercise,  
Like dull narcotics, numbing pain.

(from N:o 27)

I hold it true, whate'er befall;  
I feel it, when I sorrow most;  
*'Tis better to have loved and lost  
Than never to have loved at all.*

(from N:o 106)

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.  
(-----)

Ring, klocka ring i bistra nyårsnatten  
mot rymdens norrskenssky och markens snö;  
det gamla året lägger sig att dö...  
Ring själaringning över land och vatten!

Ring in det nya och ring ut det gamla  
i årets första, skälvande minut.  
Ring lögnens makt från världens gränser ut,  
och ring in sanningens till oss som famla.

Ring våra tankar ut ur sorgens häkten,  
och ring hugsvalelse till sargad barm.  
Ring hatet ut emellan rik och arm  
och ring försoning in till jordens släkten.  
(-----)

(Sv. översättning: Edvard Fredin)



#### 4. Crossing the Bar

Tennyson was eighty when he wrote this poem;  
at his request, it appears as the final poem in all collections of his work.

Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea,

But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.

Twilight and evening bell,  
And after that the dark!  
And may there be no sadness of farewell,  
When I embark;

For tho' from out our bourne\* of Time and Place  
The flood may bear me far,  
I hope to see my Pilot\* face to face  
When I have crossed the bar.

\*boundary

\*Sw. 'lots', i.e. the person who conducts ships  
into and out of harbour

#### Robert Browning:

##### Caliban upon Setebos\*

\*i.e. Caliban's thoughts about Setebos (his god)

##### *Or Natural Theology in the Island*

Caliban's idea of God is fairly simple; he is just like Caliban, only more powerful, and he must be placated and (if possible) cheated all the time, as must Caliban's master, Prospero. The poem was written in 1860; in 1859, Darwin's *On the Origin of Species* had been published. Caliban will lie down in the mud, hidden from Prospero and Miranda who think that he is working, and think aloud about Setebos, his deity, who lives in the moon and has created all:

['Will sprawl, now that the heat of day is best,  
Flat on his belly in the pit's much mire,  
With elbows wide, fists clenched to prop his chin.  
And, while he kicks both feet in the cool slush,  
And feels about his spine small eft-things\* course,  
Run in and out each arm, and make him laugh: /---/  
And talks to his own self, howe'er he please,  
Touching that other, whom his dam\* called God.  
Because to talk about Him, vexes--ha,  
Could He but know! and time to vex is now,  
When talk is safer than in winter-time.  
Moreover Prosper and Miranda sleep...

5

\*water lizards

15

\*his mother, Sycorax

20

cf *The Tempest*

According to Caliban, Setebos made us both weaker and stronger than himself; he sometimes admires and helps us, but sometimes he mocks us and torments us, dealing with us just as he pleases, because he is the Lord. So does Caliban himself to creatures weaker than him: He can let twenty crabs live, yet kill the twenty-first at a whim:

Nor kind, nor cruel: He is strong and Lord.  
'Am strong myself compared to yonder crabs  
That march now from the mountain to the sea;  
'Let twenty pass, and stone the twenty-first,  
Loving not, hating not, just choosing so. /---/  
As it likes me each time, I do: so He.  
/---/

100

**Gerard Manley Hopkins: Pied Beauty\***

Glory be to God for dappled things—  
For skies of couple-colour as a brindled\* cow;  
For rose-moles all in stipple upon trout that swim;  
Fresh-firecoal chestnut-falls\*; finches wings;  
Landscape plotted and pieced – fold\*, fallow\*, and plough;  
And áll trádes— their gear and tackle and trim\*.

All things counter\*, original, spare\*, strange;  
Whatever is fickle, freckled (who knows how?)  
With swift, slow; sweet, sour; adazzle, dim;  
He fathers forth whose beauty is past change;  
Praise him.

\*of two or more colours in blotches; 'brokig'

\*brownish orange with streaks of grey

\*freshly fallen chestnuts, bright as coals

\*pasture; \*'i tråda'

\*equipment

\*contrary; \*rare

**Lewis Carroll: JABBERWOCKY (from *Through the Looking-Glass*)**

`Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

"Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!"

He took his vorpal sword in hand:  
Long time the manxome foe he sought --  
So rested he by the Tumtum tree,  
And stood awhile in thought.

And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burbled as it came!

One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.

"And, has thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!  
He chortled in his joy.

`Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe;  
All mimsy were the borogoves,  
And the mome raths outgrabe.

[pp. 126-29] "You seem very clever at explaining words, Sir," said Alice. "Would you kindly tell me the meaning of the poem called 'Jabberwocky'?"

"Let's hear it," said Humpty Dumpty. "I can explain all the poems that ever were invented -- and a good many that haven't been invented just yet."

This sounded very hopeful, so Alice repeated the first verse/---/.

"That's enough to begin with," Humpty Dumpty interrupted; "there are plenty of hard words there. 'Brillig' means four o'clock in the afternoon -- the time when you begin broiling things for dinner."

"That'll do very well," said Alice; "and 'slithy'?"

"Well, 'slithy' means 'lithe and slimy.' 'Lithe' is the same as 'active.' You see it's like a portmanteau -- there are two meanings packed up into one word."

"I see it now," Alice remarked thoughtfully: "and what are 'toves'?"

"Well, 'toves' are something like badgers -- they're something like lizards -- and they're something like corkscrews."

"They must be very curious-looking creatures."

"They are that," said Humpty Dumpty: "also they make their nests under sun-dials -- also they live on cheese."

"And what's to 'gyre' and to 'gimble'?"

"To 'gyre' is to go round and round like a gyroscope. To 'gimble' is to make holes like a gimlet."

"And 'the wabe' is the grass-plot round a sundial, I suppose?" said Alice, surprised at her own ingenuity.

"Of course it is. It's called 'wabe,' you know, because it goes a long way before it, and a long way behind it -- --"

"And a long way beyond it on each side," added Alice.

"Exactly so. Well, then, 'mimsy' is 'flimsy and miserable' (there's another portmanteau for you). And a borogove is a thin, shabby-looking bird with its feathers sticking out all round -- something like a live mop."

"And then 'mome raths'?" said Alice. "I'm afraid I'm giving you a great deal of trouble."

"Well, a 'rath' is a sort of green pig: but 'mome' I'm not certain about. I think it's short for 'from home' -- meaning that they'd lost their way, you know."

"And what does 'outgrabe' mean?"

"Well, 'outgribing' is something between bellowing and whistling, with a kind of sneeze in the middle: however, you'll hear it done maybe -- down in the wood yonder -- and you've once heard it you'll be quite content. Who's been repeating all that hard stuff to you?"

"I read it in a book," said Alice.

## STUDY QUESTIONS FOR VICTORIAN POETRY

### Hunt: 'Rondeau'

There is just one thing to say about this poem: Enjoy!

### Barrett Browning: 'Sonnets from the Portuguese 43'

This is obviously a sonnet and like many sonnets it is a love poem. What makes it different from the other poems you have read so far is the fact that it was written by a woman. Do you think it is in any way different from the male love poems you have read?

### Browning: 'My Last Duchess'

This is certainly a poem that requires close reading and detective skills. More is packed into its 56 lines than in some two-hour films. It is a masterpiece of economy in which almost every word contributes to the functioning of the whole. Here is a little bit of information to get you started: The poem is set in Renaissance Italy when aristocrats were extraordinary powerful. Ferrara is a duchy (*Look up* this word if you don't know it, as well as the words 'duke' and 'duchess'.)

1. What two meanings can the word 'last' have? Which one is present here? (Or are both?)
2. Who is speaking?
3. To whom is he speaking? What business or negotiation are they meeting to transact? This is a difficult but important question – it explains a lot about what is going on. You need to read the poem carefully and concentrate on the last part in order to answer this.
4. What was the Duchess like? How do you know? Do you agree with the Duke's view of her?
5. What happened to her? Why? How do you know?
6. Where does the action of the poem take place? Where are they going? What are they looking at during most of the poem?
7. What is the Duke's motive for telling his listener this?
8. Practice reading the poem aloud. What would this speaker sound like, do you think? Think particularly about how the following lines should be spoken: 'E'en then would be some stooping; and I chuse / Never to stoop.' (42-43) 'This grew; I gave commands; / Then all smiles stopped together.' (45-46)
9. What sort of person is the speaker?
10. What is the function of the last sentence in the poem?

## **Rossetti: 'Uphill'**

This poem is extremely simple on the surface level: the vocabulary is simple, the sentence structure is simple, the situation described (the road, the journey, the inn) is simple. So – what is the deeper meaning of it? Who is speaking? Who is answering? What journey is this?

## **Arnold: 'Dover Beach'**

1. Who is the speaker? What is the scene/situation? Who is being addressed?
2. Look at how the idea of the sea progresses in the first three stanzas. What sea is there in the first stanza, in the second and in the third?
3. What is the message/conclusion of the poem in stanza four? Would you say that the feeling of the poem has changed from stanza one to four that it ends in a way you would not have expected?

## VICTORIAN POETRY

LEIGH HUNT (1784-1859)

### Rondeau

Jenny kissed me when we met,  
Jumping from the chair she sat in;  
Time, you thief, who love to get  
Sweets into your list, put that in:  
Say I'm weary, say I'm sad,  
Say that health and wealth have missed me,  
Say I'm growing old, but add,  
Jenny kissed me.

(1838)

ELIZABETH BARRETT BROWNING (1806-1861)

### Sonnets from the Portuguese 43

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of Being and ideal Grace.  
I love thee to the level of everyday's  
Most quiet need, by sun and candlelight.  
I love thee freely, as men strive for Right;  
I love thee purely, as they turn from Praise.  
I love thee with the passion put to use  
In my old griefs, and with my childhood's faith.  
I love thee with a love I seemed to lose  
With my lost saints,--I love thee with the breath,  
Smiles, tears, of all my life!--and, if God choose,  
I shall but love thee better after death.

## ROBERT BROWNING (1812-1889)

### My Last Duchess

#### FERRARA

1 That's my last Duchess painted on the wall,  
2 Looking as if she were alive. I call  
3 That piece a wonder, now: Frà Pandolf's hands  
4 Worked busily a day, and there she stands.  
5 Will 't please you sit and look at her? I said  
6 "Frà Pandolf" by design, for never read  
7 Strangers like you that pictured countenance,  
8 The depth and passion of its earnest glance,  
9 But to myself they turned (since none puts by  
10 The curtain I have drawn for you, but I)  
11 And seemed as they would ask me, if they durst,  
12 How such a glance came there; so, not the first  
13 Are you to turn and ask thus. Sir, 'twas not  
14 Her husband's presence only, called that spot  
15 Of joy into the Duchess' cheek: perhaps  
16 Frà Pandolf chanced to say, "Her mantle laps  
17 Over my Lady's wrist too much," or "Paint  
18 Must never hope to reproduce the faint  
19 Half-flush that dies along her throat"; such stuff  
20 Was courtesy, she thought, and cause enough  
21 For calling up that spot of joy. She had  
22 A heart . . . how shall I say? . . . too soon made glad,  
23 Too easily impressed; she liked whate'er  
24 She looked on, and her looks went everywhere.  
25 Sir, 'twas all one! My favour at her breast,  
26 The dropping of the daylight in the West,  
27 The bough of cherries some officious fool  
28 Broke in the orchard for her, the white mule  
29 She rode with round the terrace--all and each  
30 Would draw from her alike the approving speech,  
31 Or blush, at least. She thanked men,--good; but thanked  
32 Somehow . . . I know not how . . . as if she ranked  
33 My gift of a nine-hundred-years-old name  
34 With anybody's gift. Who'd stoop to blame  
35 This sort of trifling? Even had you skill  
36 In speech--(which I have not)--to make your will  
37 Quite clear to such an one, and say, "Just this  
38 Or that in you disgusts me; here you miss,  
39 Or there exceed the mark"--and if she let  
40 Herself be lessoned so, nor plainly set  
41 Her wits to yours, forsooth, and made excuse,  
42 --E'en then would be some stooping; and I chuse  
43 Never to stoop. Oh, sir, she smiled, no doubt,  
44 Whene'er I passed her; but who passed without  
45 Much the same smile? This grew; I gave commands;  
46 Then all smiles stopped together. There she stands  
47 As if alive. Will 't please you rise? We'll meet  
48 The company below, then. I repeat,  
49 The Count your Master's known munificence  
50 Is ample warrant that no just pretence  
51 Of mine for dowry will be disallowed;  
52 Though his fair daughter's self, as I avowed

- 53 At starting, is my object. Nay, we'll go  
54 Together down, Sir! Notice Neptune, though,  
55 Taming a sea-horse, thought a rarity,  
56 Which Claus of Innsbruck cast in bronze for me.

## CHRISTINA ROSSETTI (1830-1894)

### Uphill

Does the road wind uphill all the way?  
Yes, to the very end.  
Will the day's journey take the whole long day?  
From morn to night, my friend.

But is there for the night a resting-place?  
A roof for when the slow, dark hours begin.  
May not the darkness hide it from my face?  
You cannot miss that inn.

Shall I meet other wayfarers at night?  
Those who have gone before.  
Then must I knock, or call when just in sight?  
They will not keep you waiting at that door.

Shall I find comfort, travel-sore and weak?  
Of labour you shall find the sum.  
Will there be beds for me and all who seek?  
Yea, beds for all who come.

## MATTHEW ARNOLD (1822-1888)

### Dover Beach

1 The sea is calm to-night.  
2 The tide is full, the moon lies fair  
3 Upon the straits;--on the French coast the light  
4 Gleams and is gone; the cliffs of England stand,  
5 Glimmering and vast, out in the tranquil bay.  
6 Come to the window, sweet is the night-air!  
7 Only, from the long line of spray  
8 Where the sea meets the moon-blanch'd land,  
9 Listen! you hear the grating roar  
10 Of pebbles which the waves draw back, and fling,  
11 At their return, up the high strand,  
12 Begin, and cease, and then again begin,  
13 With tremulous cadence slow, and bring  
14 The eternal note of sadness in.

15 Sophocles long ago  
16 Heard it on the Ægean, and it brought  
17 Into his mind the turbid ebb and flow

18 Of human misery; we  
19 Find also in the sound a thought,  
20 Hearing it by this distant northern sea.

21 The Sea of Faith  
22 Was once, too, at the full, and round earth's shore  
23 Lay like the folds of a bright girdle fur'd.  
24 But now I only hear  
25 Its melancholy, long, withdrawing roar,  
26 Retreating, to the breath  
27 Of the night-wind, down the vast edges drear  
28 And naked shingles of the world.

29 Ah, love, let us be true  
30 To one another! for the world, which seems  
31 To lie before us like a land of dreams,  
32 So various, so beautiful, so new,  
33 Hath really neither joy, nor love, nor light,  
34 Nor certitude, nor peace, nor help for pain;  
35 And we are here as on a darkling plain  
36 Swept with confused alarms of struggle and flight,  
37 Where ignorant armies clash by night.

## RUDYARD KIPLING (1865-1936)

### If

If you can keep your head when all about you  
Are losing theirs and blaming it on you;  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too;  
If you can wait and not be tired by waiting,  
Or, being lied about, don't deal in lies,  
Or, being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise;

If you can dream - and not make dreams your master;  
If you can think - and not make thoughts your aim;  
If you can meet with triumph and disaster  
And treat those two imposters just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to broken,  
And stoop and build 'em up with wornout tools;

If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss,  
And lose, and start again at your beginnings  
And never breath a word about your loss;  
If you can force your heart and nerve and sinew



To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the Will which says to them: "Hold on";

If you can talk with crowds and keep your virtue,  
Or walk with kings - nor lose the common touch;  
If neither foes nor loving friends can hurt you;  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run -  
Yours is the Earth and everything that's in it,  
And - which is more - you'll be a Man my son!

### Keywords for Victorian Poetry

Scepticism   Dramatic monologue   Nostalgia

## STUDY QUESTIONS FOR *GREAT EXPECTATIONS*

1. What is the "Bildungsroman" genre (LOOK UP the term and read up on what it means!) and how well does *Great Expectations* fit into it? Are there any other genres that come to mind when reading the novel?
2. One of the themes in the novel could be said to be that of parents and children. Who are Pip's parents? The question may seem stupid at first, but try to think of as many answers as possible to it. Think also of other parent-children relationships, such as the Pocket family, Estella and Biddy, etc. To what extent are characters like Herbert, Pip, Biddy and Estella a result of their upbringing?
3. Consider Pip as both a narrator and a character. How are different aspects of his personality revealed by his telling of his story and by his participation in the story itself?
4. What role does social class play in *Great Expectations*? What lessons does Pip learn from his experience as a wealthy gentleman? (Consider the term "gentleman". What does it mean?) How is the theme of social class central to the novel?
5. Several of the characters' names are a symbolic reflection of their personalities. Make a list of them, and explain the appropriateness of their names!
6. Throughout the novel, Pip is plagued by powerful feelings of guilt and shame, and everywhere he goes he tends to encounter symbols of justice: handcuffs, gallows, prisons, and courtrooms. What is the role of guilt in the novel? What does it mean to be "innocent"?
7. What part does the use of setting play in the book? Mark particularly interesting descriptions of setting and be prepared to discuss them.
8. Dickens is well-known for his sometimes very critical descriptions of Victorian society and its institutions. What aspects of society would you say are criticized in *Great Expectations*? (Mark important passages and be prepared to read/quote them.)

# THE TWENTIETH CENTURY

(Penguin Guide 159-169; 185-195; 216-227)

## HISTORY

### Political

The dissolution of the British Empire  
The Rise of the Labour party

### Social

Women's liberation  
The Welfare State  
The Multicultural Society

### Intellectual

Feminism (Mary Wollstonecraft, *A Vindication of the Rights of Women*)  
Darwinism (Charles Darwin, *On the Origin of Species*)  
Marxism (Karl Marx, *Capital*)  
Nihilism (Friedrich Nietzsche, *On the Genealogy of Morals*)  
Psychoanalysis (Sigmund Freud, Carl Gustav Jung)

## LITERATURE

**Naturalism** – extreme verisimilitude and focus on social conditions  
**Modernism** – reevaluation of the form and possibilities of art with extreme formal experiments, fragmentation and social provocation as consequences  
**Absurdism** – philosophical pessimism leading to deliberately impoverished and non-consequential representational forms



fire and the glorious sunsets and the figtrees in the Alameda gardens yes  
 and all the queer little streets and the pink and blue and yellow houses and  
 the rosegardens and the jessamine and geraniums and cactuses and  
 Gibraltar as a girl where I was a Flower of the mountain yes when I put the  
 rose in my hair like the Andalusian girls used or shall I wear a red yes and  
 how he kissed me under the Moorish wall and I thought well as well him as  
 another and then I asked him with my eyes to ask again yes and then he  
 asked me would I yes to say yes my mountain flower and first I put my  
 arms around him yes and drew him down to me so he could feel my breasts  
 all perfume yes and his heart was going like mad and yes I said yes I will  
 Yes.

T. S. Eliot, *The Waste Land* (1922), from section I, "The Burial of the Dead"

April is the cruellest month, breeding  
 Lilacs out of the dead land, mixing  
 Memory and desire, stirring  
 Dull roots with spring rain.  
 Winter kept us warm, covering  
 Earth in forgetful snow, feeding  
 A little life with dried tubers.  
 Summer surprised us, coming over the Starnbergersee  
 With a shower of rain; we stopped in the colonnade,  
 And went on in sunlight, into the Hofgarten  
 And drank coffee, and talked for an hour.  
 Bin gar keine Russin, stamm' aus Litauen, echt deutsch.  
 And when we were children, staying at the arch-duke's,  
 My cousin's, he took me out on a sled,  
 And I was frightened. He said, Marie,  
 Marie, hold on tight. And down we went.  
 In the mountains, there you feel free.  
 I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow  
 Out of this stony rubbish? Son of man,  
 You cannot say, or guess, for you know only  
 A heap of broken images, where the sun beats,  
 And the dead tree gives no shelter, the cricket no relief,  
 And the dry stone no sound of water. Only  
 There is shadow under this red rock,  
 (Come in under the shadow of this red rock),  
 And I will show you something different from either  
 Your shadow at evening rising to meet you;  
 I will show you fear in a handful of dust.

Frish weht der Wind  
 Der Heimat zu  
 Mein Irisch Kind,  
 Wo weilest du?

'You gave me hyacinths first a year ago;  
 They called me the hyacinth girl.'  
 --Yet when we came back, late, from the hyacinth garden,  
 Your arms full and your hair wet, I could not  
 Speak, and my eyes failed, I was neither  
 Living nor dead, and I knew nothing,  
 Looking into the heart of light, the silence.  
 Oed'und leer das Meer.

## STUDY QUESTIONS FOR TWENTIETH-CENTURY POETRY

1. Rubert Brooke's sonnet (of what kind?) "The Soldier" represents a kind of poetry that preceded and existed alongside the experimental and challenging forms of modernist writing that appeared at the beginning of the twentieth century. Try to identify features of the poem that make it a distinctly non-modernist poem.
2. T. S. Eliot's "The Love Song of J. Alfred Prufrock", on the other hand, is modernist in a number of ways. Try to find examples of the following traits:
  - a) fragmentation and lack of coherence
  - b) passages of textual fragments from other literary works
  - c) strange or startling comparisons
  - d) moments of anticlimax
3. What conception of human identity and the world surrounding human beings is expressed in "The Love Song of J. Alfred Prufrock"?
4. Both Eliot's poem and that of W. H. Auden have titles that may baffle the reader. Why?
5. How would you describe the style and tone of Auden's "Musee des Beaux Arts"? Does this tone correspond to the subject matter? What is the subject matter?
6. Unlike Brooke's "The Soldier", Philip Larkin's "This Be The Verse" is not so much non-modernist as anti-modernist in its attempt to be a poem that has the ability to communicate with everyone (and not only initiates). Is Larkin successful in this respect? If the poem is anti-modernist, can it still be called a "modern" poem? Why?

## TWENTIETH CENTURY POETRY

RUPERT BROOKE (1887-1915)

1914 V. The Soldier

If I should die, think only this of me:  
That there's some corner of a foreign field  
That is for ever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam;  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.

T. S. ELIOT (1888-1965)

The Love Song of J. Alfred Prufrock

*S'io credesse che mia risposta fosse  
A persona che mai tornasse al mondo,  
Questa fiamma staria senza piu scosse.  
Ma perciocche giammai di questo fondo  
Non torno vivo alcun, s'i'odo il vero,  
Senza tema d'infamia ti rispondo.*

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets,  
The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells  
Streets that follow like a tedious argument

Of insidious intent  
 To lead you to an overwhelming question...  
 Oh, do not ask, "What is it?"  
 Let us go and make our visit.  
 In the room the women come and go  
 Talking of Michelangelo.  
 The yellow fog that rubs its back upon the window-panes  
 The yellow smoke that rubs its muzzle on the window-panes  
 Licked its tongue into the corners of the evening.  
 Lingered upon the pools that stand in drains.  
 Let fall upon its back the soot that falls from chimneys.  
 Slipped by the terrace, made a sudden leap,  
 And seeing that it was a soft October night,  
 Curled once about the house, and fell asleep.  
 And indeed there will be time  
 For the yellow smoke that slides along the street,  
 Rubbing its back upon the window-panes;  
 There will be time, there will be time  
 To prepare a face to meet the faces that you meet;  
 There will be time to murder and create,  
 And time for all the works and days of hands  
 That lift and drop a question on your plate;  
 Time for you and time for me.  
 And time yet for a hundred indecisions,  
 And for a hundred visions and revisions,  
 Before the taking of a toast and tea.  
 In the room the women come and go  
 Talking of Michelangelo.  
 And indeed there will be time  
 To wonder, "Do I dare?" and, "Do I dare?"  
 Time to turn back and descend the stair,  
 With a bald spot in the middle of my hair--  
 They will say: "How his hair is growing thin!"  
 My morning coat, my collar mounting firmly to the chin,  
 My necktie rich and modest, but asserted by a simple pin--  
 They will say: "But how his arms and legs are thin!"  
 Do I dare  
 Disturb the universe?  
 In a minute there is time  
 For decisions and revisions which a minute will reverse.  
 For I have known them all already, known them all:  
 Have known the evenings, mornings, afternoons,  
 I have measured out my life with coffee spoons;  
 I know the voices dying with a dying fall  
 Beneath the music from a farther room.  
 So how should I presume?  
 And I have known the eyes already, known them all--  
 The eyes that fix you in a formulated phrase,  
 And when I am formulated, sprawling on a pin,  
 When I am pinned and wriggling on the wall,  
 Then how should I begin  
 To spit out all the butt-ends of my days and ways?  
 And how should I presume?  
 And I have known the arms already, known them all--  
 Arms that are braceleted and white and bare  
 [But in the lamplight, downed with light brown hair!]
 Is it perfume from a dress  
 That makes me so digress?  
 Arms that lie along a table, or wrap about a shawl.  
 And should I then presume?



And how should I begin?

Shall I say, I have gone at dusk through narrow streets  
And watched the smoke that rises from the pipes  
Of lonely men in shirt-sleeves, leaning out of windows? . . .  
I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep. . . tired . . . or it malingers,  
Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head [grown slightly bald] brought in upon a platter,  
I am no prophet--and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.  
And would it have been worth it, after all,  
After the cups, the marmalade, the tea,  
Among the porcelain, among some talk of you and me,  
Would it have been worth while,  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball  
To roll it toward some overwhelming question,  
To say: "I am Lazarus, come from the dead,  
Come back to tell you all, I shall tell you all"--  
If one, settling a pillow by her head,  
Should say: "That is not what I meant at all.  
That is not it, at all."

And would it have been worth it, after all,  
Would it have been worth while,  
After the sunsets and the dooryards and the sprinkled streets,  
After the novels, after the teacups, after the skirts that trail along the floor--  
And this, and so much more?--  
It is impossible to say just what I mean!  
But as if a magic lantern threw the nerves in patterns on a screen:  
Would it have been worth while  
If one, settling a pillow, or throwing off a shawl,  
And turning toward the window, should say:  
"That is not it at all,  
That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and meticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous--  
Almost, at times, the Fool.  
I grow old . . . I grow old . . .  
I shall wear the bottoms of my trousers rolled.  
Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.  
I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.  
We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

W. H. AUDEN (1907-1973)

### Musee des Beaux Arts

About suffering they were never wrong,  
The Old Masters: how well they understood  
Its human position; how it takes place  
While someone else is eating or opening a window or just walking dully along;  
How, when the aged are reverently, passionately waiting  
For the miraculous birth, there always must be  
Children who did not specially want it to happen, skating  
On a pond at the edge of the wood:

They never forgot  
That even the dreadful martyrdom must run its course  
Anyhow in a corner, some untidy spot  
Where the dogs go on with their doggy life and the torturer's horse  
Scratches its innocent behind on a tree.

In Brueghel's *Icarus*, for instance: how everything turns away  
Quite leisurely from the disaster; the ploughman may  
Have heard the splash, the forsaken cry,  
But for him it was not an important failure; the sun shone  
As it had to on the white legs disappearing into the green  
Water; and the expensive delicate ship that must have seen  
Something amazing, a boy falling out of the sky,  
had somewhere to get to and sailed calmly on.

PHILIP LARKIN (1922-1985)

This Be The Verse

They fuck you up, your mum and dad,  
They may not mean to, but they do.  
They fill you with the faults they had  
And add some extra, just for you.

But they were fucked up in their turn  
By fools in old-style hats and coats,  
Who half the time were sappy-stern  
And half at one another's throats.

Man hands on misery to man.  
It deepens like a coastal shelf.  
Get out as early as you can,  
And don't have any kids yourself.

**Keywords for Twentieth-Century Poetry**

Nihilism Cynicism Symbolism Free verse Fragmentation Anticlimax

## Charles Dickens, *Great Expectations*

Gloslista på basis av *World's Classics-utgåvan*, ed. Margaret Cardwell med en inledning av Kate Flint (Oxford University Press, 1994)

### Chapter I

#### Page 3

derived  
vivid  
memorable  
raw  
bleak  
late of this parish

härledde  
levande, livlig  
minnesvärd  
råkall, ruskig  
dyster  
framtiden församlingsbo

#### Page 4

aforesaid  
dykes  
mounds  
leaden  
lair  
bundle of shivers  
porch  
smothered  
lamed  
brifers  
alder-trees  
pollards  
steeple  
ravenously

ovannämnda (ngt åld.)  
här: diken  
jordvallar  
blygrå  
eg. lya, håla; här ung. "trakt"  
skälvande knyte  
i kyrka: vapenhus  
[haly]kvävd  
gjord halt  
törmbuskar  
alar  
hamlade träd  
klockstapel  
glupskt

#### Page 5

earnestly  
titled me back  
"wittles", mannen menar victuals

innerligt, med stort allvar  
böjde mig bakåt  
livsmedel, matvaror

#### Page 6

giddy  
Battery  
shuddering

yr  
skans  
darrande, skälvande

#### Page 7

brambles  
eluding  
beacon  
unhooped cask  
gibbet

björnbärssnår  
vek undan för  
fyrbåk  
avbandad tunna  
galge

### Chapter II

#### Page 8

flexen  
prevailing  
nutmeg-grater  
impregnable  
bib  
reproach  
forge  
adjoined  
dwellings  
latch  
a baker's dozen  
dismal intelligence

lingul  
förhärskande, dominerande  
rivjärn för muskotnöt  
ogenomtränglig  
bröstflapp  
förebråelse  
smedja  
låg direkt intill  
bostadshus  
dörrklinka  
"bagardussin", alltså tretton  
hemsk underrättelse

#### Page 9

cane  
"Ram-paged"  
poker  
spell  
obstruction  
divined  
connubial

käpp  
"on a rampage", på krigsstigen  
eldgaffel  
omgång  
hinder  
gissade sig till  
äkenskapslig

#### Page 10

disconsolately  
fugitive  
pledge  
larceny  
sheltering premises  
avenging  
casting ... up  
grievous  
foreshadowed  
whisker  
squally  
trenchant  
plaister, "plaster"  
dexterity

otröstligt  
nymling  
löfte, ed  
stöld  
skyddande utrymmen  
hämmande  
lagt ihop  
här: bedrövlig  
företspådd  
pollisong  
stormiga  
eg. skärande, här: o "obehaglig"  
plåster  
händighet

#### Page 11

freemasonry  
pondering  
consternation  
remonstrance  
"chawed", chewed

frimureri  
grunnade  
bestörtning  
förebråelse  
tuggat i dig

#### Page 12

bolt  
tar-water  
choice restorative

sluka utan att tugga  
tjårvatten  
utsökt stärkande medel

#### Page 13

imbruing  
constitutional

besudla, befläcka  
medfödd

accredited	ha rätt till	hugga tänderna i
garret	vindskupa	förmådde, tvingade
snappishly	snäsigt	sträv
elaborate	omständiglig	granskning
<b>Page 14</b>	ökade, förhöjde	där borta (numera äld. eller dial.)
augmented	här: utväg	vaknat till liv igen
resource	tjata ihjäl folk	träskmarker
badger people's lives out	förfälska	anropas
forge		svept in
<b>Page 15</b>	eg. svida, bränna; här: värka	skavsår
tingling	fingerborg	förbannelser
thimble	den som jag talat med	
my interocutor	rådning, befrielse	
deliverance	stötte bort	
repulsed	haft benägenhet för det	
inclined	skafferi	
pantry	sammetsäcke	
velvet pail	rikligt	kolossalt
abundantly	blinkande	eg. skörda, skära; här: ståda
winking	ostkant	förtjust i
rind of cheese	köttfräs	försontlig
mincemeat		
<b>Page 16</b>	spådde ut	dåligt humör
diluted	läsanordningar	grönsaker
fastenings		köksskåp
<b>Chapter III</b>	täckt med rimfrost	träcklade
rimy	troll	en ny volang av blomligt tyg
goblin	vålnad	spiselhylla
phantom	eg. ägna, helga, viga åt; här: hänvisa	precis likadan som
devoting		genom ombud
<b>Page 17</b>	prästerlig	välväxt
clerical	envist	skavde
obstinately	trubbig, bred	munter
blunt	svängning	botgörardräkt
fourish	fastnaglad	
riveted	lärling	
'prentice, apprentice	skojigt, roligt	
larks	hastighet	
despatch	kravlat	
scrambled		
<b>Page 18</b>	frossa	barnmorska till polisman ( <i>accoucheur fr.</i> )
ague	smådjävul	förorättad
imp		avrådande
<b>Page 19</b>	rackare, skurk	uppfostringsanstalt
"wairmint", wairmint		medlidsam
		anföll
		ånger
		hämind
		avslöjade
		sakristia
		klockare
		tjulmakare
		lade beslag på
		spannmåshandlare
		schäs

dressing		hår: klar att servera	
<b>Page 24</b>	give him his head	ge honom ett tillfälle	
	N.B.	nota bene, "obs.!"	
	sandy	rödblond	
	come to	kvicknat till	
	dumb-bells	hantlar	
	bobbish	piggy och kry	
	gracious	nådig	
	juvenile	ungdomlig	
	remote	avlägsen	
<b>Page 25</b>	stooing	med lutande hållning	
	acute	spetsig	
	regaled	trakterades	
	scaly	flegig	
	smartingly	smårtsamt	
	goads	pikar	
	reproachful	förelående	
	mournful presentiment	sorglig förkänsla	
<b>Page 26</b>	homily	predikan	
	lug me in	dra in mig	
	deduced from	härledas ur	
	prodigal	den förörade sonen	
	glutinous	frosseri	
	squeaker	skrikhals	
<b>Page 27</b>	frock	hår: rock	
	commiserating	deltagande	
	contumaciously	halsstarrigt	
	aggravated one another	gått varann på nerverna	
	recital	uppräknande	
	misdeameanours	försyndelser	
	abhorrence	avsky	
<b>Page 28</b>	"biled", boiled	kokt	
	plunging	nedstörtande	
	expectorating	upphostande	
	omnipotent	allsmäktig	
	imperiously	befallande	
<b>Page 29</b>	meditative	eftertänksam	
	fervour	innerlighet, hetta	
	savoury	kryddad, pikant	
	endeavours	ansträngningar	
	muskets	musköter	
<b>Chapter V</b>			
<b>Page 30</b>	file of soldiers	rad soldater	
	shaver	pojkspoling	
	gallant	ridderlig	
	coupling	koppling	
<b>Page 31</b>	pouch	patronväska	
	stocks	plastronger (en sorts halsduk)	
	apprehension	ängslan	
	the bellows	bälgen	
	impending	omedelbart förestående	
<b>Page 32</b>	liberal	givmild, frikostig	
	pitcher	kanna	
	hospitality	gästfrihet	
	credit	ära	
	gush of joviality	utbrott av fryntlighet	
	anticipation	förväntan	
<b>Page 33</b>	mustered courage	tog mod till sig	
	arid	torr	
	resumed	tog upp igen	
	in the rear	i eftertruppen	
	dispersed themselves	spred ut sig	
<b>Page 34</b>	sleet	snöblandat regn	
	dismal wilderness	dyster vildmark	
	dread	fruktan	
	diverged	avvikit	
	dispelled	skingrat	
<b>Page 35</b>	pounded away	hår: satte iväg	
	"a Winder"	ett hastande	
	made for it	satte kurs på det	
	rate	hastighet	
	stifled	kvävd	
	pieces	vapen, gevär	
	cocked and levelled	osäkrade med siktet inställt	
<b>Page 36</b>	execrating	svärande	
	plight	belägenhet	
	livid	likblek	
	manacled	belagd med bojor	
<b>Page 37</b>			

grovelling  
half-taunting  
frantically exasperated  
interposition  
parley  
in lieu of

**Page 38**

sluice-gate  
blotches of fire  
pitchy  
spent  
whitewash  
great-coats

**Page 39**

hob

**Page 40**

stakes  
cribbed  
moored

**Chapter VI**

pilfering  
exonerated  
disclosure  
dregs

**Page 41**

subsequent  
intercourse  
excommunicated  
in his lay capacity  
circumstantial evidence  
capital offence  
made out  
the premises  
malice

**Page 42**

unanimously set at naught  
slumberous

**Chapter VII**

exaltation  
apprenticed to Joe  
odd-boy

**Page 43**

inställsam  
halvt hämnfull  
utom sig av ilska  
ingripande  
här: snattrande  
i stället för

slussport  
eldflägor  
med beck i  
uttröttad  
vitlim  
överrockar

spishäll

pålar  
instängd  
förtöjt

snattande  
rentvådd  
bekännelse  
bottensats

därpå följande  
samröre, umgänge  
bannlyste  
i sin egenskap av lekman  
indicier  
brott som straffas med döden  
räknade ut  
lokalerna  
illvilja

enhälligt överröstad  
sömnig

upphöjelse  
bli lärling hos Joe  
handräckning, passopp

infirmity  
withering  
stock  
greasy  
elaborated

**Page 44**

baffle  
purblind  
groping  
cipher  
slate  
erudition  
monosyllable

**Page 45**

modest patronage  
infancy  
raking  
bars  
"anwil", anvil

**Page 46**

obligated  
judicial  
rendering ... their "do", due  
"purple leptic fit", epileptic fit  
manifest  
perspicuity  
uncongenial

**Page 47**

sagaciously  
contemptible  
relishing  
resumed  
dull

**Page 48**

on the sly  
retort  
"cander", candour  
compels  
Buster  
placid

**Page 49**

short-comings  
replenish the fire  
alighting

**Page 50**

assume

skräplighet  
tillintetgörande  
lager  
flottig  
utstyrd

här: trotsa  
halvblind  
trevande  
räkna (äld. i denna betydelse)  
griffeltavla  
lärdom  
enstavigt ord

försynt nedlåtenhet  
tidigaste barndom  
röra om  
galler  
ståd

ålagd  
rätträdig  
för att göra ... rättvisa  
epileptiskt anfall  
uppenbar  
tydlighet  
här: avig

vist  
föraktlig, usel  
uppskatta  
återtog  
här: dum

i smyg  
genmäla  
uppriktighet  
tvingar  
ung. ragata  
fridfull

brister  
lägga mer bränsle på elden  
urklivande

anlägga

grim  
**Page 51**  
 life of seclusion  
 astounded  
 Noodle!  
 tenant  
 considerate  
 callous  
 Prancing  
 Mooncalfs  
 grimed

**Page 52**

water-butts  
 harrowed  
 rasped  
 ridgy  
 ablutions  
 penitent  
 trussed up

**Chapter VIII**

farinaceous  
 seedsman  
 tiers  
 sloping

**Page 53**

singular  
 affinity  
 corduroys  
 folded his arms  
 grocer  
 chemist  
 poring over  
 smock-frocks  
 parlour  
 hunch  
 mortifying  
 dodged  
 morsel

**Page 54**

gorging  
 gormandising  
 acquit myself  
 discomfited  
 ruffled dignity  
 propound  
 conductress

bister

liv i avskildhet  
 högelligen förvånad  
 Dumskalle!  
 hyresgäst  
 omtänksam  
 hårdhärtad  
 kråmar sig  
 dumhuvuden  
 nersmutsad

vattentunnor  
 plågad  
 riven, raspad  
 kantig  
 tvagningsövringar  
 botgörare  
 klämdes in i

mjölig  
 spannmålshandlare  
 rader  
 sluttande

egendomlig  
 släktskap  
 manchesterbyxor  
 lade armarna i kors  
 spicerhandlare  
 apotekare  
 satt lutad över  
 arbetsblusar  
 förmak  
 här: tjockt stycke  
 spåkande  
 här: påhoppad  
 smula

glupskt  
 frossande  
 uppföra mig  
 missräknad, snopen  
 särad värdighet  
 framställa  
 ledsagarinna

**Page 55**

paved  
 crevice  
 loiter  
 scornful

stenlagd  
 spricka  
 dra benen efter sig  
 föraktfull

**Page 56**

gilded  
 dependent

förgylld  
 här: hängde ner från

**Page 57**

lustre  
 weird  
 diversion  
 conceded  
 disputatious

glans  
 kuslig  
 förströelse  
 här: medges  
 grälsjuk

**Page 58**

dogged  
 beckoned

envetet  
 gjorde ett tecken

**Page 59**

beggar my neighbour  
 frillings and trimmings  
 earthy paper  
 indifferent pair  
 infectious

svälta räv  
 rysch och garneringar  
 grått papper  
 undermåligt par  
 smittsam

**Page 60**

brooding  
 transfixed  
 dead lull

grubblande  
 förstelnad  
 en dämpad ton som hos en döende

**Page 61**

appendages  
 more genteelly  
 insolently  
 smart

tillbehör  
 mer som fint folk  
 oförskämt  
 sveda, smärta

**Page 62**

hunter  
 coercion  
 cherished  
 by jerks  
 copper  
 vat  
 rank

här: jakthäst  
 tvång  
 närt  
 "ryckvis", med hugg och slag  
 kopparkittel; här: bryggpanna  
 kar  
 vidvuxen

**Page 63**

ascend  
 beam  
 nook

gå uppför  
 takbjälke  
 vrå

**Page 64**



ironmould	rostfläck[ar]
single combats	tvekamper
refractory	uppstudsig
din	oväsen
staggered at	vacklade fram mot
fortuitously	godtyckligt
snuffers	ljussax
<b>Page 73</b>	
turning it to account	dra nytta av det
settle	högrygged träsoffa
<b>Page 74</b>	
solitary	enslig
discomfiture	snopenhet, förvirring
<b>Page 75</b>	
expounded	förklarade
snarling	morrande
inflammatory process	provocerande procedur
<b>Page 76</b>	
ophthalmic steps	åtgärder riktade mot ögonen
dumb-show	pantomim
reclined	lutade sig bakåt
<b>Page 77</b>	
sweltering	här: flottig
vacantly	tomt
<b>Chapter XI</b>	
<b>Page 78</b>	
superciliously	överlägset
box-tree	buxbomsträd
eddies	virvlar
pellet	bombarderade
<b>Page 79</b>	
divined	anade
toadies	inställisamma parasiter, "smilfinkar"
listless	håglös
dreary	utråkad
presently	efter ett litet tag
mourning	här: sorgkläder
bereaved	moderlösa
<b>Page 80</b>	
sense of the proprieties	känsla för vad som passar sig
taunting	hånfulla
fired	här: rodnade
<b>Page 81</b>	

in a low-lived bad way	en person från samhällets lägre skikt, som man ser ner på
<b>Chapter IX</b>	
ignominiously	skamligt, nesligt
incomprehensible	obegriplig
<b>Page 65</b>	
vicious	vanl. ondsint; här: bångstyrig
reticence	tystlåtenhet
obstinacy	envishet
adamantine	eg. diamanthård; hård som sten
aggravated	förargad
<b>Page 66</b>	
fardens	farthings; en farthing var en kvarts penny
winked assent	blinkade till samtycke
hold our own	komma någonvart
immense	enorm
frantic	utom mig
reckless	hämninglös
<b>Page 67</b>	
caparisoned coursers	selade springare
obtrusive	påträngande
artlessness	troskyldighet
courtenance	ansikte; uppsyn
plaited	veckad
hazarded	vågat mig på
<b>Page 69</b>	
ruminatation	eg. idisslande; här: eftertanke
<b>Page 70</b>	
"outdacious", audacious	djäv
<b>Chapter X</b>	
<b>Page 71</b>	
felicitous	lyckosam
in pursuance of	för att genomföra
luminous	glänsande
conception	tanke
obliging	hjälpssam
indiscriminate	utan urskillning
totter at them	raglande mot dem
birch-rod	björkris
derision	förlojligande
<b>Page 72</b>	
chump-end	ljockända

dexterous obtruded on	vig trängde sig på
<b>Page 90</b> full of appearance denuded squaring at me nicety minutely fore-shortened do for me	såg imponerande ut avklädd mätta slag mot mig noggrannhet med största omsorg eg. förkortad, här: förvirrad ta kål på mig
<b>Page 91</b> sanguinary	blodig
<b>Chapter XII</b>	
incrimined ravaging pitching into trepidation	rödfärgad förhärja ge sig på bävan
<b>Page 92</b> damnatory hailed myrmidons suborned mercenaries cuff accessary retaliations alluded to gore	ödesdiger släpas hantlangare mutad, "köpt" legotrupper prygla deltagare vedergällningshandlingar hänsyftades på blod
<b>Page 93</b> insensibly enlarged upon stipulate greedily miserly lavish fondness burden rendering homage patron saint	omedvetet utbredde mig om utlova lystet girigt överflödande tillgivenhet refräng betyga sin vördnad skyddshelgon
<b>Page 94</b> crooning ditty strain subdued shrinking from reposed ... confidence fraught	sjunga nynnande visa hår: melodi dämpad [med] motvilja mot hyste förtroende laddad

burlly complexion	stor och kraftig hy
<b>Page 82</b> persuasive staircase landing oppressive grate reluctant expressive epergne	övertalande, övertygande trappavsats kvav eldstad motvillig uttrycksfullt bordsuppsats
<b>Page 83</b> black-beetles ponderous fitful	kackerlackor trög ojämn
<b>Page 84</b> disconcerted posted on rebuff obnoxious amiably ginger sal volatile jerkings Chokings anxiety	förlägen hastade vidare avsnäsning förhätlig, motbjudande älskvärt ingefära luktsalt ryckningar anfäll av andnöd ängslan
<b>Page 85</b> consolatory corrugated fermenting disposition staylace insensible	tröstande rynkgig jäsnande läggning korsettsnöre sanslös
<b>Page 86</b> blandly vicious comply interposing fortitude of manner	förbindligt illasinnad foga sig ingripande styrka i sitt uppträdande
<b>Page 87</b> contended take precedence brooded	kivades om gå först ruvade
<b>Page 88</b> distraight state condescend	tillstånd av akut förvirring nedlåta sig
<b>Page 89</b> prowl about	gå omkring och snoka

insupportable aggravation  
exasperated spirit  
linchpin  
stolidity

**Page 95**  
spiteful  
pummel  
wrenching ... out  
unremunerative

**Page 96**  
occasioned by  
frowning  
indentures  
torrent

**Page 97**  
dejectedly

outhärdlig förargelse  
uppretat sinne  
hjulsp rint  
tröghet

hätsk  
mörbulta  
höll på att rycka ut  
olönsam

orsakad av  
med rynkad panna  
lärlingsbrev  
störtflod

nedslaget

### Chapter XIII

tuft of feathers  
beaver bonnet  
ostentatiously  
pageant

**Page 98**  
coat-cuff  
forcible

rockmanschetten  
här: övertygande

**Page 99**  
endeavour to make him sensible  
made faces  
mischievously  
remonstrated  
at this pass

försöka få honom att inse  
grimaserade  
okynnigt  
förebrädde  
i detta läge (ngt åld.)

**Page 101**  
mollified  
impostor

**Page 102**  
basest  
be bound  
beholden to you  
the Magisterial presence  
rick

blidkad  
skojare

mest nedriga  
sättas i lära  
i lacksamhetsskuld till dig (åld.)  
inför magistraten  
höstack

**Page 103**  
benevolent aspect  
tract  
woodcut

välvillig uppsyn  
uppbygglig skrift  
träsnitt

malevolent  
fettlers  
attested  
windfall  
inscrutably  
excescence  
contriver  
fiendishly

**Page 104**  
vagarries  
contemplate

illvillig  
bojor  
bevittnat  
oväntad penninggåva  
av obegripliga skäl  
bihang  
upphovsman  
djävulsikt

här: påfund  
betrakta

**Chapter XIV**

**Page 104**  
retributive

vedergällande

**Page 105**

industry  
with tolerable zeal  
against the grain

här: flit  
något/sånär flitigt  
trots att jag kände olust

**Chapter XV**

**Page 107**

dramatic lay-figure  
mauled  
implements  
earthwork  
aslant

ung, statist  
misshandlat  
verktyg  
[jord]vall  
på sned

**Page 109**

gridiron  
sprat

halster, grill  
skarpsill

**Page 110**

cordiality  
uterior object  
successor  
journeyman  
afront

hjärtlighet  
bakomliggande syfte  
effertföljare  
gesäll  
förolämpning

swarthy  
slouching  
sluice-keeper  
accosted  
morose  
importing  
hostility

svartmuskig  
hasa[nde] sig fram  
slussvaktare  
[bryskt] tilltalad  
butter  
antydande  
fiendlighet

**Page 111**

furnace  
idle hulkers

ässa  
lafa klumpedunsar

**Page 113**

singed  
of no more account than  
insensible  
singular

svedde  
lika oduglig som  
sanslös  
sällsam

**Page 114**

deliberated  
hazard  
all I took by *that* motion  
loitering

överlade med sig själv  
riskera (att handla felaktigt)  
det enda jag fick ut av *det* initiativet  
gick i sakta mak

disconsolately  
affecting

sorgesamt  
gripande

**Page 115**

running to seed  
taxed me with it  
ferocious  
maudlin  
procrastinating  
turnpike lamp  
lee

hålla på att gå i frö (alltså vara "överblommad")  
gav mig skulden för det  
vildsint  
gråtmild  
eg. uppskjutande; här: senfärdig  
lykta vid tullbom  
lä

**Page 116**

ill-requited

illa lönad

**Page 117**

commotion  
unwonted  
surmising

uppståndelse  
osedvanlig  
antagande

**Chapter XVI**

**Page 118**

dense confusion  
snuff  
hue and cry  
thence  
corroborated  
inference

stark (eg. "tät") förvirring  
veke  
eg. klappjakt, förföljande; här skickebud  
därifrån  
bekräftad  
slutledning

**Page 119**

altercation  
assailant  
contention  
temporised with myself  
wavering

gräl, ordväxling  
angripare  
[inre] motstridighet  
gjorde upp en [opportunistisk] kompromiss med mig  
själv  
vacklade

**Page 120**

culpfit  
impaired  
indifferent speller  
tremulous  
aberration of mind  
attendant

brotsling  
skadad  
dålig på att stava  
darrig  
sinnesfrånvaro  
vårdare

**Page 121**

concurrent  
denounce

instämt  
anklaga

**Page 122**

conciliate  
propitiation

blidka  
försoning

pervade	präglä, genomsyra
<b>Chapter XVII</b>	
bewildered	förbryllade
<b>Page 123</b> imperceptibly stratagem turn to at it	omärkligt [krigs]list sätta igång [med att läsa] (dial.)
<b>Page 124</b> drudge patronised	arbetsslav gynnat
<b>Page 125</b> admission inclined to vexation to be regretted	inläppande böjd att harm beklagansvärt
<b>Page 126</b> scarcely disconcerted	knappast förlägen
<b>Page 128</b> capricious positive embankment stifle	nyckfull tvärsäker vall stätta
<b>Page 129</b> rushes ooze supposititious	vass lerigt vatten felaktigt, falskt
<b>Page 130</b> obscure reciprocated disaffection confounding dispersed	skymma undan återgäddade missnöje förvirrande skingrade
<b>Page 131</b> imbrued gloated over beadle verdict settle confirmatory bullying interrogative	indränkt frossade på rättsjånare dormstolsutslag högnyggad träsoffa begräntande domderande [ut]frågande

<b>Page 132</b> attend to me expressly subterfuge	hör på mig nu uttryckligen undantfyt[er]
<b>Page 133</b> quailed	bävade
<b>Page 134</b> anticipate not of my originating	föregripa inte något som jag ligger bakom
<b>Page 135</b> disinterestedness	oegennyttighet, osjälviskhet
<b>Page 136</b> encumbered on this head mere whim make up to me	belastas om denna sak en ren nyck visa sig inställsam mot mig
<b>Page 137</b> disparagement	nedvärderande
<b>Page 138</b> dumbfounded	paiff
<b>Page 139</b> as if he were bent on gouging himself	som om han ville gnida ut ögonen ur deras hål
fell pugilistic purpose bull-baiting badgering placable expostulatory valedictory remarks	gruvlig avsikt att boxas eg. fjurhetsa, här: plåga trakassera möjlig att lugna ufmanande avskedsord
<b>Page 140</b> hackney-coach	hyrvagn
<b>Page 141</b> resented election cry	tog illa upp rop under ett valmöte
<b>Page 142</b> rustic objects	lantliga föremål
<b>Page 143</b> wreaths obtruded	röksjöjor tvingades på

**Chapter XIX**

divest myself  
misgiving  
fugitive  
felon iron and badge

befria mig  
farhåga  
flyktig  
fotboja och brännmärke

**Page 145**  
tidings

nyhet

**Page 146**  
backward  
interposed  
snappishly  
grudging

efterbliven  
avbröt  
snäsigt  
missunnksam

**Page 147**  
waiving  
dejected  
stroll  
clemency  
hail-fellow-well-met kind of way

om man bortser från  
nedslagen  
promenad  
godhet, mildhet  
förtroligt sätt

**Page 148**  
ready money  
audacious  
mischance

kontant  
djärv, fräck  
missdådare

**Page 149**  
differential  
finest species of  
surveyor  
remunerate  
hosier  
officiating

vördnadsfull  
förmåsta sortens  
lantmätare  
ersätta  
trikåvaruhandlare  
tjänstgörande

**Page 150**  
collation  
compassionate  
adjuration  
deficiency  
consented

måltid  
medlidsam  
besvärjelse  
brist  
samtyckte

**Page 151**  
liver wing  
flaccid  
affable

kycklingvinge  
matt  
vänlig

**Page 152**  
lauded  
intimated  
repudiated  
prime  
amalgamation

lovprisade  
antydde  
tillbakavisat  
utmärkt  
sammanslagning

deputy  
examine the books

ställföreträdare  
granska räkenskaper

**Page 153**  
carter  
scant luggage

körkarl  
knapphändigt bagage

**Page 154**  
immensity of posturing  
circuitously  
constrainedly  
discomfited

en massa olika poser  
på omvägar  
ansträngt  
snopen

**Page 155**  
dismay  
confounded  
dwindled away

bestörtning  
förvirrad  
krympt samman

**Page 156**  
hand-portmanteau  
taint  
astir

liten kappsäck  
skamfläck  
uppe och i farten

**Page 157**  
finger-post

vägvisare (skylt)

**Volume II****Chapter I**

**Page 161**  
ravel of traffic  
frayed out  
capes  
coronets  
harrow

trafikhärva  
fransar sig  
kragar  
kronor (adels-)  
skrapa

**Page 162**  
ascend  
velveteen  
skylight  
scabbard

uppstigning  
bomullssammet  
takfönster  
skida

**Page 163**  
casts  
shuffled forth  
detrimental  
mastery of  
perch  
blacks (black-beetles)  
Smithfield

gipshuvuden  
hasat sig  
skadlig  
makt över  
högt ställe  
kackerlackor  
Londons traditionella köttmarknad

asmear	nersmetad
<b>Page 164</b> I inferred whence proprietor lounging	slöt jag mig till varifrån här: förevisare gick och hängde
<b>Page 165</b> toss-up submissively perused throw up the case meekly	hugget som stukket underdånigt synade avsäga mig faillet ödmjukt
<b>Page 166</b> "Habraham Latharuth", Abraham Lazarus [personen läspar] plate "condethenthun", condescencion	[bords]silver eg. nedlåtenhet, här: stor godhet
<b>Page 167</b> supplicant presumed Spooney! Soft Head! booby	supplikant (någon som ödmjukt ber om något) vågade, dristade sig till Din dumbom! fåne
<b>Page 168</b> casting about pleman pastry-cook wire blind guileless confectioner	famiande pajbagare sockerbagare stälträdsjalousi oförvitlige konditor
<b>Page 169</b> chipped out chisel dints embellishment frayed bereavements weeping willow mottled rum	uthugget mejsel märken förskönande fransig, nött förluster (av närstående genom dödsfall) tårpil fläckig konstig, lustig
<b>Page 170</b> bad blood self-contained	osämja självtilräckligt
<b>Page 171</b> disembodied spirit dingiest haven disgorged	själ som lämnat det jordiska solkigaste fristad eg. spyddes ut igen, här: vidarebefordrades

diapidated makeshift appeased interment gravel frouzy dry rot	trasig provisorier hämnad begravning grus, smuts unken röta
<b>Page 172</b> lines take a foggy view encrusting dirt dolefully pottle	fönstersnören skaffa mig en dimmig utsikt ingrodd smuts sorgset korg
<b>Page 173</b> incoherently relinquished them combated castors falling back prowling boy	osammanhängande lämnade dem ifrån sig kämpade bordställen drog sig en bit baklänges strykarpojke
<b>Chapter III</b>	
<b>Page 174</b> magnanimous execution acquiesced gravity affianced, betrothed, engaged Tartar	storsint genomförande instämde allvar förlovad ragata
<b>Page 175</b> wreak revenge constraint courtier propitiate taking imbued	ta hämnd förbehållsamhet hovman blicka tilltalande genomsyrad
<b>Page 176</b> languor ungainly banish restraint avaricious	matthet, slöhet otymplig förvisa, jaga bort hämning girig, sniken
<b>Page 177</b> top of the table circumjacent pastureless coal-scuttle	kortändan av bordet (hedersplatsen) omkringliggande här: torrfig kolhåmtare

shifty  
without alloy

**Page 178**

crack  
disinherited him  
conscientious  
grudge

**Page 179**

tumbler  
perseverance  
strenuous exertions  
made love to  
asseverates  
the grain of the wood  
varnish  
professed to be  
susceptibility  
scheming  
time-serving

**Page 180**

inveterate  
fawning upon  
requisite  
in concert with  
mortification

**Page 181**

encroached upon  
broached

**Page 182**

wavered  
elephant's tusks  
counting-house  
I deferred to

**Page 183**

buffets  
unassuming  
computation  
mooring about  
ostriches

**Page 184**

incipient  
"Change", the Exchange  
venerated  
abject  
superstition  
prepossessions  
nursemaids

ostadig  
eg. utan legering, här: oblandat

här: tjusig  
gjorde honom arvlös  
samvetsgrann  
agg

dricksglas  
inärdighet  
intensiva ansträngningar  
här: uppvaktade  
hävdar  
träets ådring  
fernissa, lack  
påstod sig vara  
mottaglighet  
beräkande  
opportunistisk

inbitet fientlig  
krypa för  
nödvändig förutsättning  
i samråd med  
förödmjukelse

göras något intrång på, inkräktas på  
börjat dryfta

vacklade  
elefantbetar  
räkenskapskontor  
jag böjde mig för

knuffar  
anspråkslös  
beräkning  
 gick och hängde runt omkring  
strutsar

blivande  
Börsen  
vördade  
usel  
eg. vidskeplise, här: missfoster  
förutfattade meningar  
barnsköterskor

**Page 185**

ventiloquist  
lamentation

**Page 186**

footstool  
summary

**Chapter IV**

unaffected  
distracted  
downright ludicrous  
contraction

**Page 187**

condescension  
vellum  
trowel  
mortar  
acquisition  
watch and ward  
judicious  
the Woolsack  
mitre  
forelock  
bestow  
withhold  
dower  
interest

okonstlat  
här: förvirrad  
rent löjligt  
sammandragning

nedlåtenhet  
velängpergament  
murslev  
murbruk  
förvärv  
övervakningsregim (åld. jur. term)  
omdömesgill  
lordkanslerns ämbetsstol  
mitra [biskopsmössa]  
lugg  
förflana  
förvägra  
hemgift  
här: ränta

**Page 188**

nice  
Grinder  
blades

nogräknad (en äldre betydelse av ordet)  
en privatlärare som pluggar in vetande i slöa  
studenter  
ungherrar

**Page 189**

preferment  
loftier  
refurbished  
bashful  
company-manners

en bättre ställning  
mer högtflygande  
putsat upp  
blyg  
gott sätt i sällskapslivet

**Page 190**

sulky  
non-commissioned officers

tjurig  
underofficerare

**Page 191**

prodigious  
concussion  
mite  
scuffle

väldig  
här: duns  
pyre  
handgemång



dissipated	lättisinnig
perceiving	lade märke till
imperial[li]ed	i fara
artifices	knep
coaxed ... away	smusslade undan
<b>Page 193</b>	
billeted ... on	inkvarteras hos
whittow	nageiböld
poultice	lägga ett grötmslag på
<b>Chapter V</b>	
<b>Page 194</b>	
"hold my own" with	hävda mig bland
<b>Page 195</b>	
prosperous	lyckosam
dispense with	klara mig utan, undvara
zealous	nifisk
indifference	likgiltighet
retorted	genmålde
<b>Page 196</b>	
creaking	knarrande
poising himself	stod och vägde
<b>Page 197</b>	
amenities of life	de goda tingen i livet
clerks	här: skrivare
coffers	kassakistor
dangling	hängande och slängande
cropping	klippning
smelter	smältare [i en smältdegel]
<b>Page 198</b>	
odious	förhatlig
feer	lömskt grin
<b>Page 199</b>	
Cove	gynnare
rendered homage to	betygat min aktning för
<b>Page 200</b>	
I replied in the affirmative	jag svarade jakande

Vol. II**Chapter VI**

comprehension	fattningsförmåga
sluggish	här: sjukligt blek
awkward	fumlig
<b>Page 201</b>	
loil about	hänga omkring
niggardly	småsnål
in our wake	i vårt kölvatten
impressibility	påverkarhet
indigestive	person med matsmältningsbesvär
cupidity	snikenhet
<b>Page 202</b>	
complacent	självgod
forbearance	fördragsamhet, överseende
contracted	ådrog mig, lade mig till med
obstructions	hinder
dolt	drummel
<b>Page 203</b>	
cracksmen	grova inbrottsjuvar
<b>Page 204</b>	
inveigled into	lockad att
beguile	förkorta (fördriva tiden)
commended	lovordade
sham	falska (blindfönster)
with a relish	med förjusning
ordnance	artilleripjä
lattice-work	gallerverk
ingenious	sinnrik
tarpaulin	presenning
contrivance	anordning
impede	störa, hindra
fortifications	befästningsverk
<b>Page 205</b>	
besieged	belägrad
bower	lövsal
punch	toddy
jocose	skämtsam
<b>Page 206</b>	
bestirring himself	i färd med (åld.)
arbour	berså
freehold	mark med äganderätt
<b>Page 207</b>	

felonious	[grovt] brottslig	sluicing his face	sköljande ansiktet i stora mängder vatten
brazen bijou	massingskrok	<b>Page 215</b>	
suspension	upphängning	festoon	eg. girifång, här handduksslinga
roasting-jack	stekvärdare		
means of egress	ett sätt att ta sig ut		
<b>Page 208</b>	sista skottet från "dundraren"	<b>Chapter VIII</b>	
the last discharge of the Stinger		mortification	förödmjukelse
<b>Chapter VII</b>		incongruity	brist på naturligt sammanhang
jack-towel	aviång handduk	<b>Page 216</b>	
laving	tvättande	upholsterer	tapetserare
conclusive	eg. avgörande; här: bestämt avvisande	refuse	drägg, avskum
<b>Page 209</b>	med gott om utrymme	brisk	glad och livad
capacious	flyttbart serveringsbord	<b>Page 217</b>	
dumb-waiter		pursuant to	i överensstämmelse med
<b>Page 210</b>	eg. full av fläckar; här: finmig	state boots	finkängor
blotchy	smårt och smidig	<b>Page 218</b>	
lithe nimble	kittel	"meller", mellow	mild och behaglig
caidron		<b>Page 219</b>	
<b>Page 211</b>	förmådd att	whooping-cough	kikhosta
induced to	i närheten (äld.)	<b>Page 220</b>	
nigh	ge girifångar	pettishly	retligt
gird	missunnksam	abode	bostad (äld.)
grudging	retad, hånad	<b>Page 221</b>	
rallied	skingra	blusterous	uppblåst
scatter	agnar	<b>Page 222</b>	
chaff	eggade upp honom	welded together	sammansvetsad
wound him up	vildsinthet	whitesmith	smed som sysslar med fina don, "klensmed"
ferocity	småsak		
trifle	satte igång med att	<b>Chapter IX</b>	
felt to		<b>Page 223</b>	
<b>Page 212</b>	tävlan	exacting	fordrande
contention	vädjande	spurious	falsk
entreatingly	vanställd	posting-yard	gårdsplan
disfigured		hoot	göra nair av
<b>Page 213</b>	nedvärderande	<b>Page 224</b>	
depreciation	extra krydda	constitutionally	eg. nedärvt, här: ofrivilligt
zest	drummelaktig	faltering	bli skärrad
boorish	vresig	brace of pistols	två pistoler
surlly	tjocksallighet	biudgeon	knölpåk
obtuseness	böjd att reta sig på honom	Curator	föresigare
<b>Page 214</b>	förolämpning	attire	klädedräkt
disposed to resent him	lustighet		
affront			
pleasantry			

felonious	[grovt] brottslig	sluicing his face	sköljande ansiktet i stora mängder vatten
brazen bijou	massingskrok	<b>Page 215</b>	
suspension	upphängning	festoon	eg. girifång, här handduksslinga
roasting-jack	stekvärdare		
means of egress	ett sätt att ta sig ut		
<b>Page 208</b>	sista skottet från "dundraren"	<b>Chapter VIII</b>	
the last discharge of the Stinger		mortification	förödmjukelse
<b>Chapter VII</b>		incongruity	brist på naturligt sammanhang
jack-towel	aviång handduk	<b>Page 216</b>	
laving	tvättande	upholsterer	tapetserare
conclusive	eg. avgörande; här: bestämt avvisande	refuse	drägg, avskum
<b>Page 209</b>	med gott om utrymme	brisk	glad och livad
capacious	flyttbart serveringsbord	<b>Page 217</b>	
dumb-waiter		pursuant to	i överensstämmelse med
<b>Page 210</b>	eg. full av fläckar; här: finmig	state boots	finkängor
blotchy	smårt och smidig	<b>Page 218</b>	
lithe nimble	kittel	"meller", mellow	mild och behaglig
caidron		<b>Page 219</b>	
<b>Page 211</b>	förmådd att	whooping-cough	kikhosta
induced to	i närheten (äld.)	<b>Page 220</b>	
nigh	ge girifångar	pettishly	retligt
gird	missunnksam	abode	bostad (äld.)
grudging	retad, hånad	<b>Page 221</b>	
rallied	skingra	blusterous	uppblåst
scatter	agnar	<b>Page 222</b>	
chaff	eggade upp honom	welded together	sammansvetsad
wound him up	vildsinthet	whitesmith	smed som sysslar med fina don, "klensmed"
ferocity	småsak		
trifle	satte igång med att	<b>Chapter IX</b>	
felt to		<b>Page 223</b>	
<b>Page 212</b>	tävlan	exacting	fordrande
contention	vädjande	spurious	falsk
entreatingly	vanställd	posting-yard	gårdsplan
disfigured		hoot	göra nair av
<b>Page 213</b>	nedvärderande	<b>Page 224</b>	
depreciation	extra krydda	constitutionally	eg. nedärvt, här: ofrivilligt
zest	drummelaktig	faltering	bli skärrad
boorish	vresig	brace of pistols	två pistoler
surlly	tjocksallighet	biudgeon	knölpåk
obtuseness	böjd att reta sig på honom	Curator	föresigare
<b>Page 214</b>	förolämpning	attire	klädedräkt
disposed to resent him	lustighet		
affront			
pleasantry			

<b>Page 225</b> slued themselves round mangy pernicious baize rope-yarn hearthstone	svängde runt maläten skadlig boj [en sorts flittyg] segelgarn [mjuk] skursten	<b>Page 240</b> goaded incompatibility	provocerad oförenlighet
<b>Page 226</b> pungent searching	starkt luktande frätande	<b>Page 241</b> rapturously mute	översvallande stum
<b>Page 228</b> remissness commodious	försumlighet bekvämb	<b>Chapter XI</b>	
<b>Chapter X</b>		<b>Page 242</b> lashing beseem me quell feigned contrition	piskande vara det mest passande (för mig) (äld.) besegra låtsade ånger
<b>Page 229</b> vermin seared tendons	ohyra eg. svedd; här: illa medfaren senor	<b>Page 243</b> gait wreaked upon me akimbo dodging	gång vällades mig (ngt äld.) med armbågen utåt undanglidande
<b>Page 231</b> recess slovenly confined dormouse brass-bound stock of yore	alkov lortigt instängd murmeldjur mässingsbeslagen kolv förr i världen (äld.)	<b>Page 244</b> bondage taskmaster shifts So mean is extremity	slaveri hård lärare, tuktomästare improviserade knep ung. "Så djupt kunde jag sjunka"
<b>Page 232</b> archly disparity	skälmskt skillnad, olikhet	<b>Page 245</b> encroaching impetuosity diffidence	inkräkta impulsivitet blyghet
<b>Page 233</b> so wrought upon me	påverkat mig så starkt (ngt äld.)	<b>Page 246</b> indefinite despondency	obestämt nedslagenhet
<b>Page 234</b> rankled in me eliciting to a nicety	värkt, "legat och gnagt" i mig framkallande exakt, precis	<b>Page 247</b> abominate	avsky
<b>Page 235</b> verily	faktiskt, fullt och fast	<b>Page 249</b> crestfallen victualling a species of rafters abet	modfärd proviantering en sorts takbjälkar understödjare
<b>Page 236</b> trailed	släpat	<b>Chapter XII</b>	
<b>Page 237</b> ravenous dire smiter	glupande förskräcklig den som slår (dig)	<b>Page 250</b> venerable	vördnadsvärd

truncheon	kommandostav	Coiner	falskmyntare
contiguous	intilliggande	Recorder	fredsdomare
derivatively	med hänskratt	turnkeys	fångvaktare
buxom	fyllig	<b>Page 260</b>	skämtsam
brazen	vits: 1) fräck, skamlös; 2) av mässing, mässingsgul	facetious	grind
brass	mässing	wicket	supplikanter; människor som ber om något
<b>Page 251</b>		suppliants	tre timmar på mig [utan ngt särskilt att göra]
kettle-drum	puka	three hours on hand	
strolling	kringströvande	<b>Page 261</b>	besmittad
"foss up for it"	singla slant om det	contaminated	nedsmuttsande
recorders	[blockflöjt (sing. eller plur.)]	soiling	
<b>Page 252</b>		<b>Chapter XIV</b>	
primeval forest	urskog	<b>Page 261</b>	göra vad vi själva vill
indispensable	oundgänglig	follow our own devices	
interment	begravning	<b>Page 262</b>	vårdslost
an individual obnoxious to	en person man bara alltför väl kände igen	slightingly	såsställ med ansjovissås i
identification		anchovy sauce-cruet	träskor
droll	lustig	pattens	svedd
<b>Page 253</b>	flå	scorched	skäppa
<b>Page 254</b>	självelätet	bushel	kolstybb
complacently	sigillmärke	coal-dust	utslocknad
wafer		extinct	brand
<b>Page 255</b>	påfallande, uppenbar	conflagration	köttsocka
blatant	ilvilja	soup-stock	hår: vård
malignity	knuffade	propriotor	
jostled	övergiven	<b>Page 263</b>	elakhet
bereft		spite	gycklande, rajjerande
<b>Chapter XIII</b>		rallying	ansätta
<b>Page 256</b>	fick lov att (åld.)	beset	livlost, matt
was fain to be	ta mig en titt på	languidly	
taking a squint at		<b>Page 264</b>	besviken
<b>Page 257</b>	låtsades	thwarted	grund
affecting to	det ursäktliga uppsåtet	shallow	lismare
the excusable object	snuskig	fawners	marionetter
frouzy	[Wemmicks mun ser ut som ett brevinkast]	puppets	samvaro
post-office		intercourse	
<b>Page 258</b>	korpulent	<b>Page 265</b>	tilbehör
portly	bonjour	adjuncts	vass
frock-coat	blekhet	bullrushes	provavtryck
pallor	buljong	proof impressions	stalldräng
broth		ostler	
<b>Page 259</b>		<b>Page 266</b>	försiktig med, på min vakt mot
		chary of	

kommandostav	intilliggande	fyllig	vits: 1) fräck, skamlös; 2) av mässing, mässingsgul	mässing	puka	kringströvande	singla slant om det	[blockflöjt (sing. eller plur.)]	urskog	oundgänglig	begravning	en person man bara alltför väl kände igen	lustig	flå	självelätet	sigillmärke	påfallande, uppenbar	ilvilja	knuffade	övergiven	fick lov att (åld.)	ta mig en titt på	låtsades	det ursäktliga uppsåtet	snuskig	[Wemmicks mun ser ut som ett brevinkast]	korpulent	bonjour	blekhet	buljong											
truncheon	contiguous	derivatively	buxom	brazen	brass	<b>Page 251</b>	kettle-drum	strolling	"foss up for it"	recorders	<b>Page 252</b>	primeval forest	indispensable	interment	an individual obnoxious to	identification	droll	<b>Page 253</b>	<b>Page 254</b>	complacently	wafer	<b>Page 255</b>	blatant	malignity	jostled	bereft	<b>Chapter XIII</b>	<b>Page 256</b>	was fain to be	taking a squint at	<b>Page 257</b>	affecting to	the excusable object	frouzy	post-office	<b>Page 258</b>	portly	frock-coat	pallor	broth	<b>Page 259</b>

<b>Page 267</b> averse to staid hoops patches rolled stockings ruffles farthingale	avogt inställd till prudentlig styvkjortlar (hist.) muscher en sorts silkesstrumpor krås styvkjortel (hist.)
<b>Page 268</b> book of dignities	ung. adelskalender
<b>Chapter XV</b> insensibly	omedvetet
<b>Page 269</b> lavish bent incongruous upholstery work floundering about town apron	spendersam böjelse här ung.: som inte hörde hemma där stoppade möbler kava sig runt stan här: fotsack
<b>Page 270</b> descri	urskilla
<b>Page 271</b> string-box remunerative	låda med segelgarn i inkomstbringande
<b>Page 272</b> stationery edifying meritorious plying assiduity	skrivmaterial uppbygglig förtjänstfull användande flit
<b>Page 274</b> serene	rofylld
<b>Chapter XVI</b> <b>Page 275</b> postboy sawpit sable wards for a wager	postiljon grop med sågspån kolsvart vakter p.g.a. ett vad
<b>Page 276</b> obsequious	underdånig, fjäskande

<b>Page 277</b> intercept points of vantage exuberant hardihood	spårta vägen för oss strategiska ställen sprudlande fräckhet
<b>Page 278</b> mummy	(simpl) skådespelargrannlåt
<b>Page 280</b> timidly	blygt
<b>Page 281</b> cogent reason reconcilable disclosed	tungt vägande skäl förenlig avstöjade
<b>Chapter XVII</b> <b>Page 282</b> majority bent his brows	myndighet[sålder] fäste blicken
<b>Page 283</b> in the box reluctantly blew his nose	inför rätta motvilligt snöt sig
<b>Page 284</b> in earnest of the fountain-head designs	som förskott på själva ursprunget här: ondsinta planer
<b>Page 285</b> delicately negativing	finkänsligt besvara nekande
<b>Page 287</b> centre arch	mittspann
<b>Page 288</b> felony	grovt brott
<b>Chapter XVIII</b> defiance	trots
<b>Page 289</b> chirping Wine-Coopering sprightly	kvittrande [vin]tunnbinderi upprymt

<b>Page 290</b> ingenuity	fyndighet	staved off sconces detach herself ingrate	hållen på avstånd lampetter frigöra sig otacksamma varelse
<b>Page 291</b> alluded to retaliations advise	hänsyftade på vedergällningar här: rådslå	<b>Page 300</b> compact	här: överenskommelse
<b>Page 292</b> ecod accountant intent upon it jorum prey	för sjutton (åld.) bookhållare gick så upp i det balja rov, byte	<b>Page 302</b> blighted beseeking	skadat, fördärvat bönfall[ja om]
<b>Page 293</b> powder-mill vigilance	krutfabrik vaksamhet	<b>Page 303</b> mildewed	möglig
<b>Page 294</b> composure enthraling placid cestus dignitary rubicund appertaining to	lugn, fatning oerhört spännande mild, beskedlig gördel (lärd synonym till "girdle") dignitär; vördnadsvärd herre rödblommig beträffande	<b>Page 304</b> crockery incensed barbed with wit	porslin våldsamt irriterad försedd med hullingar av kvickhet
<b>Page 295</b> articles paid ... down sundry contingent upon	paragrafer i en överenskommelse betalade ut diverse beroende av	<b>Page 305</b> repudiate untenable snorting	tillbakavisa ohållbar frustade, fnös
<b>Chapter XIX</b>		<b>Page 306</b> uncoli himself lowering	rulla upp sig argsint
<b>Page 296</b> subsisted concluded to slight aggravation of my trials lovers	bestod bidrog till förolämpning, ringaktning förvärrande av mina prövningar här: uppvakande kavallerer	<b>Page 307</b> boor impended over	tölp svåvat över mitt huvud
<b>Page 297</b> reverted to	föll tillbaka i, återgick till	<b>Page 308</b> distortions wasting slab bed of state flush of conquest quarry rove to it tended to accomplished stronghold	skevheter förtvinande stenblock paradsången erövrings triumf stenbrott fastgjort vid det var inriktat på fullbordats borg, fästning
<b>Page 298</b> devouring wan bright eyes spectre staked upon that cast	sluka[de] mattglänsande ögon spöke satte på den hästen	<b>Chapter XX</b>	innehav, besittningsrätt nedstämd
<b>Page 299</b>		<b>Page 309</b> gusts discharges of cannon	vindstötar kanonskott

breakings shuddering barges	bränningar här: flämta[de] prämar		
<b>Page 311</b> furrowed veinous recoiled game exasperating	fårat ådrig drog mig undan stursk synnerligen irriterande		
<b>Page 312</b> neckerchief	halsduk		
<b>Page 315</b> abhorrence repugnance	avsky motvilja		
<b>Page 318</b> preservation shutters	bevarande fönsterluckor		
<b>Page 319</b> dilated	vidgades		
		<b>Vol. III</b>	
		<b>Chapter I</b>	
		<b>Page 323</b> precautions concourse rekindling	försiktighetsmått massa åter tända
		<b>Page 324</b> lurker eliciting dram	någon som lurpassar få fram sup
		<b>Page 325</b> prolix incoherent wholesale laundress	ordrik osammanhängande generell tvätterska
		<b>Page 327</b> uncouth fangs insurmountable mire	oborstad huggtänder obetvinglig, oöverbunnlig lerig smuts
		<b>Page 328</b> incurred	ådragit [sig]
		<b>Page 329</b> fledged perch	[blev] flygfärdig slå mig ner på
		<b>Page 332</b> expatriated	här: landsförvisad
		<b>Page 333</b> vouchers balance the very grain of the man	här: verifikationer saldo [d. v. s. resten av pengarna] mannens själva väsen
		<b>Page 334</b> pannikins Bondsman	bleckmuggar slav
		<b>Page 335</b> Exhibitor proficiency agitated	här: föreisare duktighet orolig, upprörd

**Page 336**  
split  
amazement

tjallar  
stor häpnad

**Chapter II**

astonishment

stark förvåning

**Page 337**  
muzzle  
barrack  
slate

munkorg  
kasern  
griffeltavla

**Page 338**  
renounce

ge upp, avstå från

**Page 339**  
forsook  
raving off

övergav (äld.)  
fantisera sig bort från

**Page 340**  
extricate yourself

dra dig ur, frigöra dig

**Page 341**  
assuredly

förvisso

**Chapter III**

**Page 342**  
stocks  
worried  
"drove", Magwitch menar driven  
linker  
chaffinch  
"sparrer", sparrow  
thrush  
took him up  
tracts

stock [straffredskap]  
här: hetsad  
kittelflickare (äld.)  
bofink  
trast  
spårade in honom (äld.)  
uppyggliga skrifter

**Page 343**  
waggoner  
hawker  
"tatars", tatters  
vagrancy

for Karl (äld.)  
nasare (äld.)  
trator, paltor  
lösdriveri

**Page 344**  
in a Decline  
he 'd have run through the  
king's taxes

vid dålig hälsa  
han hade kunnat sätta sprätt på hela statskassan

**Page 345**  
craft

här: slughet

**Page 347**  
a most precious rascal  
reassuring

en särdeles usel skurk  
lugnande

**Chapter IV**

**Page 349**  
abyss  
transport  
harboured  
extenuated

avgrund  
här: landsförvisad straffänga  
härbergerade  
ursäktad

**Page 350**  
legible

läsbar

**Page 352**  
insolent  
great-jowled

oförskämd  
bokstavigt: tungkäftad; ett brett, grovt ansikte med  
kraftiga käkar  
hånade

sneered

**Page 353**  
ferocity  
imploingly  
incursion  
sidling

vildsinhet  
bönfallande  
inträde  
röra sig åt sidan

**Chapter V**

**Page 355**  
haggard  
evasion

härjad  
undantflykt

**Page 356**  
self-seeking  
entreating  
delusion  
give credence to  
superseded

egennyttig, självisk  
be  
villfarelse  
tro på  
trängt undan

**Page 359**  
earnestness  
injuriously

allvar  
med orätt

**Page 360**  
embodiment

förkroppsligande

**Chapter VI**

**Page 361**  
chamberlain

här: portier



<b>Page 362</b> straddling inhospitable tester bluebottle flies earwigs grubs objectionable warded off	grenslä ogästvänlig sånghimmel spylflugor tvestjärtar maskar motbjudande år uppfyllt av trängde bort	<b>Page 372</b> unconscionable	samvetslös
<b>Page 363</b> weltering postern	här: badande sidodörr (åld.)	<b>Page 373</b> flounder	[skrubbjflundra
<b>Page 364</b> winking crumb	blinkande här: inkräm i bröd	<b>Page 374</b> watermen elated	roddare upprymd
<b>Page 365</b> rakish tacit adverted fealty	snitsig outtaland syftat på (åld.) trohet (åld.)	<b>Page 375</b> consigned to secluded troopers fatigued	anförrodd stillsam och tillbakadragen meniga soldater uttröttad
<b>Page 367</b> by stealth tenement	i lönnedom logi, bostad	<b>Page 376</b> solemnly pavement rash	högtidligt här: stenlagt golv (ngt åld.) obetänksam
<b>Page 368</b> <i>There's a misprint in paragraph 3, about halfway down; Wemmick actually says "don't go back there".</i> forbore to		<b>Page 377</b> hoarded rent fleeter eddy-chafed wharf	sparade på söndersliten snabbare nött av vattenvirvlar kaj
<b>Chapter VII</b>		<b>Page 378</b> playbills predatory outrageous chop-house boatswain ( <i>uttalas som om det stavades "bowsun"</i> )	teateraffischer rovlysten anskrämlig [enklare] matservering båtsman
<b>Page 369</b> rope-walk hulls	repslagarbana båtskrov	<b>Page 379</b> Census gaiters confute plenipotentiary worsted ( <i>uttalas som om det stavades "woosted"</i> )	folkräkning damasker vedertägga utsänd person med omfattande fullmakter kamgarns-
<b>Page 370</b> stump vista superannuated haymaking-rakes bow-window bay-windows ship-launch state-coachman's wig chandler's shop	[del av] grund här: sträckning förlådrad höråtsor rundade burspråkstönster utbyggda fönster sjösättning av ett fartyg paradkusk's peruk hökarbutik (ngt åld.)	<b>Page 380</b> sententious necromantic watch-case	här: kärnfull svartkonst- klockfodral
<b>Page 371</b> Ogre	odjur i en saga	<b>Page 382</b> enhanced imparted to	ökad meddelat

<b>Page 362</b> straddling inhospitable tester bluebottle flies earwigs grubs objectionable warded off	grenslä ogästvänlig sånghimmel spylflugor tvestjärtar maskar motbjudande år uppfyllt av trängde bort	<b>Page 372</b> unconscionable	samvetslös
<b>Page 363</b> weltering postern	här: badande sidodörr (åld.)	<b>Page 373</b> flounder	[skrubbjflundra
<b>Page 364</b> winking crumb	blinkande här: inkräm i bröd	<b>Page 374</b> watermen elated	roddare upprymd
<b>Page 365</b> rakish tacit adverted fealty	snitsig outtaland syftat på (åld.) trohet (åld.)	<b>Page 375</b> consigned to secluded troopers fatigued	anförrodd stillsam och tillbakadragen meniga soldater uttröttad
<b>Page 367</b> by stealth tenement	i lönnedom logi, bostad	<b>Page 376</b> solemnly pavement rash	högtidligt här: stenlagt golv (ngt åld.) obetänksam
<b>Page 368</b> <i>There's a misprint in paragraph 3, about halfway down; Wemmick actually says "don't go back there".</i> forbore to		<b>Page 377</b> hoarded rent fleeter eddy-chafed wharf	sparade på söndersliten snabbare nött av vattenvirvlar kaj
<b>Chapter VII</b>		<b>Page 378</b> playbills predatory outrageous chop-house boatswain ( <i>uttalas som om det stavades "bowsun"</i> )	teateraffischer rovlysten anskrämlig [enklare] matservering båtsman
<b>Page 369</b> rope-walk hulls	repslagarbana båtskrov	<b>Page 379</b> Census gaiters confute plenipotentiary worsted ( <i>uttalas som om det stavades "woosted"</i> )	folkräkning damasker vedertägga utsänd person med omfattande fullmakter kamgarns-
<b>Page 370</b> stump vista superannuated haymaking-rakes bow-window bay-windows ship-launch state-coachman's wig chandler's shop	[del av] grund här: sträckning förlådrad höråtsor rundade burspråkstönster utbyggda fönster sjösättning av ett fartyg paradkusk's peruk hökarbutik (ngt åld.)	<b>Page 380</b> sententious necromantic watch-case	här: kärnfull svartkonst- klockfodral
<b>Page 371</b> Ogre	odjur i en saga	<b>Page 382</b> enhanced imparted to	ökad meddelat

<b>Chapter IX</b>		presentiment started hinges	förkänsla här: satt sig, slagit sig gångjärn
<b>Page 384</b> bo-peep impending	tittut omedelbart förestående	<b>Page 397</b> fungus great-coat patches of tinder	svamp(ar) överrock eldflagor
<b>Page 385</b> intimation won the pool tipset") cripples growl	antydan här ung.: haft tur, vunnit slorslam (i modern engelska betyder "to win [money on] the pools" "att vinna på kryper morra	<b>Page 398</b> every vestige of collectedly vivacity	varenda bit av med fattning livfullhet
<b>Page 386</b> riveted	naglats fast	<b>Chapter XI</b>	
<b>Page 387</b> evaporated	gått upp i rök	<b>Page 402</b> depose animosity	avlägga vittnesmål om fiendlighet, aversion
<b>Page 388</b> committal	här: häktning	<b>Chapter XII</b>	
<b>Page 389</b> lacerated	sönderriven, sargad	<b>Page 403</b> momentous representations	betydelsefull föreställningar
<b>Chapter X</b>		<b>Page 404</b> congestively	här: sinsemellan
<b>Page 390</b> credentials waywardness rooks priony-garden supplementary house	eg. kreditivbrev (en diplomats), här: skäl, orsak nyckfullhet råkor klosterträdgård annexbyggnad	<b>Page 407</b> obdurate	omedgörlig
<b>Page 391</b> compassionating her	tyckte synd om henne	<b>Page 408</b> retrospectively spawn forsworn be-devilled divert	tillbakablickande fiskyngel förskjuten (ngt åld.) fördärvad avleda
<b>Page 393</b> tablets discretion sore	skrivtavlor här: gottfinnande svår, grav	<b>Page 409</b> comprehend	begripa
<b>Page 394</b> grievous impressonable infinitely	onygglig lättpåverkad oändligt	<b>Page 410</b> shoplifting snivelling	snatteri snörvlande
<b>Page 395</b> bermoan commiseration	jämra sig över medlidande	<b>Chapter XIII</b>	
<b>Page 396</b>		<b>Page 411</b> apprised of recompense	underrättad om ersättning, belöning

[överdrivet] optimistisk

sanguine

**Page 412**disfigured  
freak  
assented tovanställd  
nyck  
samtyckte till**Page 413**

limekiln

kalkugn

**Page 414**proffered  
was faring  
hackney-chariot  
ensuing on  
heeding  
befall[]erbjuden  
månade  
hyrvagn, droska  
när det följde på  
bry sig om  
drabba (åld.)**Page 415**octagonal  
common-room  
fontåttkantig  
samlingslokal  
dopfont**Chapter XIV****Page 417**specks  
banked-up  
filled  
truckle bedsteadljuspunkter  
upphöjd  
fördedd med takpannor  
tältsäng**Page 418**desisted  
in a dangerous straitlät bli  
i en farlig situation**Page 419**

perpendicular

lodrät

**Page 420**

a good goad at you

ett rejält tillfälle att reta dig

**Page 423**

bullock

oxe

**Page 424**

plummet

lod

**Page 427**warrant  
was so besetting  
impenetrablyarresteringsorder  
ansatte mig så svårt  
ogenomträngligt**Page 428**

här: yra (jfr "delirious" fern rader ner)

wander

**Chapter XV****Page 429**vex  
in the bow  
hailplåga  
i fören  
anropa**Page 430**arimate  
sailing colliers  
coasting-traders  
tithe  
scullers  
skiffs  
wherries  
tiers of shipping  
by the score and score  
moorings  
bowsprit  
in the sternsätts fart på, ge [nytt] liv åt  
segelfartyg som fraktar kol  
kust[handels]fartyg  
tiondel (åld.)  
roddbåtar  
jollar  
slupar  
rader av fartyg  
fjogtals  
förtöjning[ar]  
bogspröt  
i aktern**Page 431**river-pilot  
chain-cables  
hempen hawsers  
shaving  
capstans  
bulwarks  
respondent  
lightermen  
appearance of molestationflodlots  
ankarkättingar  
trossar av hampa  
spån[or]  
ankarspel  
reling  
som gav svar på tal  
prämkarlar  
tecken på att man ville antasta oss**Page 432**inconsistent  
mastering idea  
I was not far out  
leastwise  
gunwaleinkonsekvent  
allt överväldigande tanke  
jag hade inte så fel  
åtminstone (enkel talspråk)  
reling**Page 433**rippling  
steady stroke  
transport  
forecastle  
standing ... off  
low shallows and mudbanks  
by dint of  
headedvattensori  
jämma årtag  
här: emigrantfartyg  
fören  
höll undan  
grund och gyttebankar  
på grund av  
passerat**Page 434**

squat

rund, knubbig



defiant gewgaws	trotsig grant utstyrda personer
<b>Page 452</b> propensities indulgence scourge proscribed sauntered	böjelser här: utövande gissel förvisad strosade
<b>Page 453</b> Recorder's Report singleness malefactors	domarrapport här: redbarhet missdådare
<b>Page 454</b> subside film	dö bort slöja
<b>Chapter XVIII</b>	
<b>Page 455</b> tenancy determine undenlet perception	hyreskontrakt här: löpa ut hyra ut i andra hand varseblivning
<b>Page 456</b> forasmuch	alldenstund (äld.)
<b>Page 457</b> interminable steel beam	oändlig stålbjälke, järnstång
<b>Page 459</b> indite divested wield crowbar sledgehammer unbounded deferred	avfatta, författa fråntagen hantera kofot, bräckjärn slägga gränslös sköt upp
<b>Page 460</b> "coddleshell", Joe "berammium", J. menar bilious humps rushlights	kodicill, tilläggsbestämmeelse i testamente per år, årligen gallsjuk pucklar talgdankar
<b>Page 461</b> till	kassalåda

<b>Page 462</b> Fair	marknad
<b>Page 463</b> in sunders drop into you	åtskilda ge sig på dig (dial.)
<b>Page 465</b> reluctance	motvilja
<b>Page 467</b> errant	kringlirrande
<b>Chapter XIX</b>	
demeanour assiduity	uppförande trägenhet, flit
<b>Page 468</b> white-washed knock-knee letters watercross	vingliga (eg. kobenta) bokstäver i vitlim krasse
<b>Page 469</b> ostentatious clemency for the behoof of debilitating "prodigygality", Pumblechook menar prodigality	skrytsam eg. mildhet, här: nedlåtenhet till bättnad för (äld.) försvagande utsävningar
<b>Page 470</b> bears you no malice	hyser inget ägg till dig
<b>Page 471</b> with an air unfavourable	här: med stor värdighet eg. ogynnsam, här: onådig
<b>Page 472</b> limes ches[?]nut-trees	lindar kastanjer
<b>Page 473</b> deal table baffled irrevocable cancel	furubord här: fåfång, ominteigjord (en äldre betydelse) oåterkallelig upphäva
<b>Page 474</b> composition frugally	uppgörelse enkelt, sparsamt
<b>Page 475</b>	

mints of money inaptitude	fantastiska rikedomar oduglighet
<b>Chapter XX</b>	
<b>Page 476</b> avarice desolate	girighet ödslig
<b>Page 478</b> relinquished incompatible with admission	släppt greppet om oförenlig med fram-, insläppande
<b>Page 479</b> tranquil	lugn, stilla