Төрөмаматова М.М., Ташиева Н.А.

«Б.Осмонов атындагы Жалал-Абад мамлекеттик университети» илимий билим берүү өндүрүштүк комплекси

ФИЛОЛОГИЯ ИНСТИТУТУ

АНГЛИС ТИЛИ ЖАНА АДАБИЯТЫ КАФЕДРАСЫ

ENGLISH AND AMERICAN WRITERS

Манас 2026

Англис тили жана адабияты кафедрасынын жыйынында каралды
Протокол № 15. 23-декабрь 2025-жыл
«Б.Осмонов атындагы Жалал-Абад мамлекеттик университети» илимий билим берүү өндүрүштүк комплексинин Филология институтунун окуу-усулдук кеңешинде каралды
Протокол № № 3, 19. 03. 2026

Рецензент: д.ф.н., профессор: Дарбанов Б.Е.
Редактор: ст.преп. каф. Англ. языка и литературы, Жороева Г.А.

Түзүүчүлөр: Төрөмаматова М.М. Ташиева Н.А.

Англис жана Америка элдеринин жазуучулары жана алардын чыгармалары. Манас 2026

Окуу-усулдук колдонмо Америка жана Англия элдеринин жазуучуларынын өмүр баяны жана алардын кээ бир чыгармаларынан турат. Окуу усулдук колдонмо Филологиялык билим берүү багытынын, англис (чет) тили профилинде окуган студенттерге арналат. Текстти анализдөө жана Көркөм тексттерди анализдөө деген сабактарга түздөн түз колдонсо болот. Жумушчу программанын жана силлабустун мазмунуна туура келет. Жумушчу программада каралган чыгармалардан да үзүндүлөр кошулган.

Киришүү

Окуу усулдук колдонмонун максаты- Жогорку окуу жайлардын студенттерине Америка жана Англия элдеринин адабияты жөнүндө маалымат берип аларды адабият жөнүндө баарлашууга жана чыгармаларды айтып берүүгө үйрөтүү.

Окуу-усулдук колдонмодо ар кандай адабият булактардан алынган Англия жана Америка жазуучуларынын өмүр баяндары жана чыгармалары топтолгон. Сиздерге пайдалуу болот деген ойдобуз.

Бул колдонмо англис тилин жогорку деңгээлде билген студенттер үчүн иштелип чыккан. Ал грамматика жана сүйлөө, угуу жана окуп түшүнүү, баяндоо жана жазуу көндүмдөрүн камтыган адабияттардын, жазуучулардын жана акындардын жана алардын чыгармаларынын өнүгүү мезгилин камтыйт. Негизги максаттар студенттерди англис жана америкалык адабияттын өнүгүшү, белгилүү жазуучулардын жана акындардын негизги чыгармалары менен тааныштыруу, англис жана америкалык адабияттын ар бир мезгилиндеги студенттердин маданий жана интеллектуалдык деңгээлин жогорулатуу, критикалык ой жүгүртүүнү жана эл алдында сүйлөө көндүмдөрүн өнүктүрүү. Студенттер кыргыз жана америкалык адабияттын ортосундагы айырмачылыктарды жана окшоштуктарды түшүнүшөт. Бул студенттерге англис жана Америка адабияты жана коом бири-бири менен өз ара түшүнүгүн кеңейтүүгө жана тереңдетүүгө жардам берет.

Окутуунун усулдары

Негизи адабиятты окутуу, анализдөө лекция жана баарлашуу, студенттердин презентациялары, конок баяндамачылар, мээ чабуулдары, оюндар, дебаттар, ролдук оюндар, актёрдук оюндар жана башка интерактивдүү ыкмалар кирет. Сабакта сүйлөгөн тил англис тили.

Сабактын максаттары максаттары

1. Студенттер англис жана америкалык адабияттар боюнча терең билимге ээ болушат жана аларды анализдөөгө үйрөнүшөт.
2. Студенттер сөз байлыгын жана сүйлөө жөндөмүн өркүндөтүшөт, белгилүү жазуучу-акындарды таанып окушат.
3. Окуучулардын критикалык ой жүгүртүүсү өсөт
4. Студенттер кыргыз жана Америка адабиятынын ортосундагы айырмачылыктарды жана окшоштуктарды түшүнүшөт

Студенттерге болгон тапшырмалар

1. Студенттер курска тиешелүү темаларды талкуулоо үчүн топтордо иштешет
2. Студенттер авторлордун эмгектерин, анын ичинде өз көз караштарын колдонуп дил баян жазышат
3. Студенттер семестр бою үйрөнгөндөрүн көрсөтүү үчүн маалымат жана сүрөттөр менен портфолионун үстүндө иштешет.
4. Окуган чыгармаларын өз алдынча анлиздеп, ой пикирлерин айтышат.

Emily Bronte

Early life and education

Emily Brontë was born on 30 July 1818 in the village of Thornton on the outskirts of Bradford, in the West Riding of Yorkshire, in Northern England, to Maria Branwell and an Irish father, Patrick Brontë. She was the younger sister of Charlotte Brontë and the fifth of six children. In 1820, shortly after the birth of Emily's younger sister Anne, the family moved eight miles away to Haworth, where Patrick was employed as perpetual curate; here the children developed their literary talents. After the death of their mother on 15 September 1821 from cancer, when Emily was three years old, the older sisters Maria, Elizabeth and Charlotte were sent to the Clergy Daughters' School at Cowan Bridge, where they encountered abuse and privations later described by Charlotte in *Jane Eyre*. At the age of six on 25 November 1824, Emily joined her sisters at school for a brief period. When a typhoid epidemic swept the school, Maria and Elizabeth caught it. Maria, who may actually have had tuberculosis, was sent home, where she died. Emily was subsequently removed from the school, in June 1825, along with Charlotte and Elizabeth. Elizabeth died soon after their return home. The three remaining sisters and their brother Patrick Branwell were thereafter educated at home by their father and aunt Elizabeth Branwell, their mother's sister. Despite the lack of formal education, Emily and her siblings had access to a wide range of published material; favourites included Sir Walter Scott, Byron, Shelley, and *Blackwood's Magazine*.

Emily's Gondal poems

In their leisure time the children began to write fiction at home, inspired by a box of toy soldiers Branwell had received as a gift and created a number of fantasy worlds (including 'Angria') which featured in stories they wrote – all "very strange ones" according to Charlotte – and enacted about the imaginary adventures of their toy soldiers along with the Duke of Wellington and his sons, Charles and Arthur Wellesley. Little of Emily's work from this period survives, except for poems spoken by characters. When Emily was 13, she and Anne withdrew from participation in the Angria story and began a new one about Gondal, a fictional island whose myths and legends were to preoccupy the two sisters throughout their lives. With the exception of their Gondal poems and Anne's lists of Gondal's characters and place-names, the writings on Gondal were not preserved. Some "diary papers" of Emily's have survived in which she describes current events in Gondal, some of which were written, others enacted with Anne. One dates from 1841, when Emily was twenty-three: another from 1845, when she was twenty-seven. At seventeen, Emily attended the Roe Head Girls' School, where Charlotte was a teacher but managed to stay only a few months before being overcome by extreme homesickness. Charlotte later stated that: "Liberty was the breath of Emily's nostrils; without it she perished. The change from her own home to a school and from her own very noiseless, very secluded but unrestricted and unartificial mode of life, to one of disciplined routine (though under the kindest auspices), was what she failed in enduring felt in my heart she would die, if she did not go home, and with this conviction obtained her recall." She returned home and Anne took her place. At this time, the girls' objective was to obtain sufficient education to open a small school of their own.

Adulthood

Constantin Héger, teacher of Charlotte and Emily during their stay in Brussels, on a daguerreotype dated c. 1865Emily became a teacher at Law Hill School in Halifax beginning in September 1838, when she was twenty. Her health broke under the stress of the 17-hour work day and she returned home in April 1839. Thereafter she became the stay-at-home daughter, doing most of the cooking, ironing, and cleaning. She taught herself German out of books and

also practised the piano. In 1842, Emily accompanied Charlotte to the Héger Pensionnat in Brussels, Belgium, where they attended the girls' academy run by Constantin Héger. They planned to perfect their French and German in anticipation of opening their school. Nine of Emily's French essays survive from this period. Héger seems to have been impressed with the strength of Emily's character, and made the following assertion: She should have been a man – a great navigator. Her powerful reason would have deduced new spheres of discovery from the knowledge of the old; and her strong imperious will would never have been daunted by opposition or difficulty, never have given way but with life. She had a head for logic and a capability of argument unusual in a man and rarer indeed in a woman... impairing this gift was her stubborn tenacity of will which rendered her obtuse to all reasoning where her own wishes, or her own sense of right, were concerned. The two sisters were committed to their studies and by the end of the term had attained such competence in French that Madame Héger made a proposal for both to stay another half-year, even offering to dismiss the English master, according to Charlotte, so that she could take his place, while Emily was to teach music as she had by that time become a competent piano teacher. However, the illness and death of their aunt meant that they returned to Haworth and though they did try to open a school at their home, they were unable to attract students to the remote area. In 1844, Emily began going through all the poems she had written, recopying them neatly into two notebooks. One was labelled "Gondal Poems"; the other was unlabelled. Scholars such as Fannie Ratchford and Derek Roper have attempted to piece together a Gondal storyline and chronology from these poems. In the autumn of 1845, Charlotte discovered the notebooks and insisted that the poems be published. Emily, furious at the invasion of her privacy, at first refused, but relented when Anne brought out her own manuscripts and revealed to Charlotte that she had been writing poems in secret as well. As co-authors of Gondal stories, Anne and Emily were accustomed to read their Gondal stories and poems to each other, while Charlotte was excluded from their privacy. Around this time, she had written one of her the most famous poems "No coward soul is mine", probably as an answer to the violation of her privacy and her own transformation into a published writer. Despite Charlotte's later claim, it was not her last poem. In 1846, the sisters' poems were published in one volume as *Poems by Currer, Ellis, and Acton Bell*. The Brontë sisters had adopted pseudonyms for publication, preserving their initials: Charlotte was "Currer Bell", Emily was "Ellis Bell" and Anne was "Acton Bell". Charlotte wrote in the 'Biographical Notice of Ellis and Acton Bell' that their "ambiguous choice" was "dictated by a sort of conscientious scruple at assuming Christian names positively masculine, while we did not like to declare ourselves women, because... we had a vague impression that authoresses are liable to be looked on with prejudice". Charlotte contributed 19 poems, and Emily and Anne each contributed 21. Although the sisters were told several months after publication that only two copies had sold, they were not discouraged (of their two readers, one was impressed enough to request their autographs). *The Athenaeum* reviewer praised Ellis Bell's work for its music and power, singling out his poems as the best: "Ellis possesses a fine, quaint spirit and an evident power of wing that may reach heights not here attempted", and *The Critic* reviewer recognised "the presence of more genius than it was supposed this utilitarian age had devoted to the loftier exercises of the intellect."

Wuthering Heights Emily Brontë's *Wuthering Heights* was first published in London in 1847, appearing as the first two volumes of a three-volume set that included Anne Brontë's *Agnes Grey*. The authors were printed as being Ellis and Acton Bell; Emily's real name did not appear until 1850, when it was printed on the title page of an edited commercial edition. The novel's

innovative structure somewhat puzzled critics. *Wuthering Heights*'s violence and passion led the Victorian public and many early reviewers to think that it had been written by a man. According to Juliet Gardiner, "the vivid sexual passion and power of its language and imagery impressed, bewildered and appalled reviewers. Even though it received mixed reviews when it first came out, and was often condemned for its portrayal of amoral passion, the book subsequently became an English literary classic. Although a letter from her publisher indicates that Emily had begun to write a second novel, the manuscript has never been found. Perhaps Emily, or a member of her family, eventually destroyed the manuscript, if it existed, when she was prevented by illness from completing it. It has also been suggested that, though less likely, the letter could have been intended for Anne Brontë, who was already writing her second nove

Death Emily's health probably was weakened by the harsh local climate and by unsanitary conditions at home, the source of water being contaminated by runoff from the church's graveyard. Branwell died suddenly, on Sunday, September 24, 1848. At his funeral service, a week later, Brontë caught a severe cold which quickly developed into inflammation of the lungs and led to tuberculosis. Though her condition worsened steadily, she rejected medical help and all offered remedies, saying that she would have "no poisoning doctor" near her. On the morning of 19 December 1848, Charlotte, fearing for her sister, wrote this: She grows daily weaker. The physician's opinion was expressed too obscurely to be of use – he sent some medicine which she would not take. Moments so dark as these I have never known – I pray for God's support to us all. At noon, Emily was worse; she could only whisper in gasps. With her last audible words, she said to Charlotte, "If you will send for a doctor, I will see him now" but it was too late. She died that same day at about two in the afternoon. According to Mary Robinson, an early biographer of Emily, it happened while she was sitting on the sofa. However, Charlotte's letter to William Smith Williams where she mentions Emily's dog lying at the side of her dying-bed, makes this statement seem unlikely. It was less than three months since Branwell's death, which led Martha Brown, a housemaid, to declare that "Miss Emily died of a broken heart for love of her brother". Emily had grown so thin that her coffin measured only 16 inches wide. The carpenter said he had never made a narrower one for an adult. She was interred in the Church of St Michael and All Angels family capsule, Haworth, West Yorkshire, England. Emily Brontë never knew the extent of fame she achieved with her only novel, as she died a year after its publication, aged 30.

William Blake

William Blake (28 November 1757 – 12 August 1827) was an English poet, painter, and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. His so-called prophetic works were said by 20th century critic Northrop Frye to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led 21st-century critic Jonathan Jones to proclaim him "far and away the greatest artist Britain has ever produced".In 2002, Blake was placed at number 38 in the BBC's poll of the 100 Greatest Britons. Although he lived in London his entire life (except for three years spent in Felpham), he produced a diverse and symbolically rich *œuvre*, which embraced the imagination as "the body of God" or "human existence itself".

Although Blake was considered mad by contemporaries for his idiosyncratic views, he is held in high regard by later critics for his expressiveness and creativity, and for the philosophical and mystical undercurrents within his work. His paintings and poetry have been characterised as part

of the Romantic movement and as "Pre-Romantic". Reverent of the Bible but hostile to the Church of England (indeed, to almost all forms of organised religion), Blake was influenced by the ideals and ambitions of the French and American Revolutions. Though later he rejected many of these political beliefs, he maintained an amiable relationship with the political activist Thomas Paine; he was also influenced by thinkers such as Emanuel Swedenborg. Despite these known influences, the singularity of Blake's work makes him difficult to classify. The 19th-century scholar William Rossetti characterised him as a "glorious luminary", and "a man not forestalled by predecessors, nor to be classed with contemporaries, nor to be replaced by known or readily surmisable successors"

William Blake was born on 28 November 1757 at 28 Broad Street (now Broadwick St.) in Soho, London. He was the third of seven children, two of whom died in infancy. Blake's father, James, was a hosier. He attended school only long enough to learn reading and writing, leaving at the age of ten, and was otherwise educated at home by his mother Catherine Blake (*née* Wright). Even though the Blakes were English Dissenters, William was baptised on 11 December at St James's Church, Piccadilly, London. The Bible was an early and profound influence on Blake, and remained a source of inspiration throughout his life.

Blake started engraving copies of drawings of Greek antiquities purchased for him by his father, a practice that was preferred to actual drawing. Within these drawings Blake found his first exposure to classical forms through the work of Raphael, Michelangelo, Maarten van Heemskerck and Albrecht Dürer. The number of prints and bound books that James and Catherine were able to purchase for young William suggests that the Blakes enjoyed, at least for a time, a comfortable wealth. When William was ten years old, his parents knew enough of his headstrong temperament that he was not sent to school but instead enrolled in drawing classes at Pars's drawing school in the Strand. He read avidly on subjects of his own choosing. During this period, Blake made explorations into poetry; his early work displays knowledge of Ben Jonson, Edmund Spenser, and the Psalms.

On 4 August 1772, Blake was apprenticed to engraver James Basire of Great Queen Street, at the sum of £52.10, for a term of seven years. At the end of the term, aged 21, he became a professional engraver. No record survives of any serious disagreement or conflict between the two during the period of Blake's apprenticeship, but Peter Ackroyd's biography notes that Blake later added Basire's name to a list of artistic adversaries – and then crossed it out. This aside, Basire's style of line-engraving was of a kind held at the time to be old-fashioned compared to the flashier stipple or mezzotint styles. It has been speculated that Blake's instruction in this outmoded form may have been detrimental to his acquiring of work or recognition in later life. After two years, Basire sent his apprentice to copy images from the Gothic churches in London (perhaps to settle a quarrel between Blake and James Parker, his fellow apprentice). His experiences in Westminster Abbey helped form his artistic style and ideas. The Abbey of his day was decorated with suits of armour, painted funeral effigies and varicoloured waxworks. Ackroydnotes that "...the most immediate [impression] would have been of faded brightness and colour". This close study of the Gothic (which he saw as the "living form") left clear traces in his style. In the long afternoons Blake spent sketching in the Abbey, he was occasionally interrupted by boys from Westminster School, who were allowed in the Abbey. They teased him and one tormented him so much that Basire knocked the boy off a scaffold to the ground, "upon which he fell with terrific Violence". After Basire complained to the Dean, the schoolboys' privilege was

withdrawn. Blake experienced visions in the Abbey, he saw Christ and his Apostles and a great procession of monks and priests and heard their chant.

Royal Academy

On 8 October 1779, Blake became a student at the Royal Academy in Old Somerset House, near the Strand. While the terms of his study required no payment, he was expected to supply his own materials throughout the six-year period. There, he rebelled against what he regarded as the unfinished style of fashionable painters such as Rubens, championed by the school's first president, Joshua Reynolds. Over time, Blake came to detest Reynolds' attitude towards art, especially his pursuit of "general truth" and "general beauty". Reynolds wrote in his *Discourses* that the "disposition to abstractions, to generalising and classification, is the great glory of the human mind"; Blake responded, in marginalia to his personal copy, that "To Generalize is to be an Idiot; To Particularize is the Alone Distinction of Merit". Blake also disliked Reynolds' apparent humility, which he held to be a form of hypocrisy. Against Reynolds' fashionable oil painting, Blake preferred the Classical precision of his early influences, Michelangelo and Raphael.

David Bindman suggests that Blake's antagonism towards Reynolds arose not so much from the president's opinions (like Blake, Reynolds held history painting to be of greater value than landscape and portraiture), but rather "against his hypocrisy in not putting his ideals into practice." Certainly, Blake was not averse to exhibiting at the Royal Academy, submitting works on six occasions between 1780 and 1808.

Blake became a friend of John Flaxman, Thomas Stothard and George Cumberland during his first year at the Royal Academy. They shared radical views, with Stothard and Cumberland joining the Society for Constitutional Information.

Marriage and early career

Blake met Catherine Boucher in 1782 when he was recovering from a relationship that had culminated in a refusal of his marriage proposal. He recounted the story of his heartbreak for Catherine and her parents, after which he asked Catherine, "Do you pity me?" When she responded affirmatively, he declared, "Then I love you." Blake married Catherine – who was five years his junior – on 18 August 1782 in St Mary's Church, Battersea. Illiterate, Catherine signed her wedding contract with an X. The original wedding certificate may be viewed at the church, where a commemorative stained-glass window was installed between 1976 and 1982. Later, in addition to teaching Catherine to read and write, Blake trained her as an engraver. Throughout his life she proved an invaluable aid, helping to print his illuminated works and maintaining his spirits throughout numerous misfortunes.

Blake's first collection of poems, *Poetical Sketches*, was printed around 1783. After his father's death, Blake and former fellow apprentice James Parker opened a print shop in 1784, and began working with radical publisher Joseph Johnson. Johnson's house was a meeting-place for some leading English intellectual dissidents of the time: theologian and scientist Joseph Priestley, philosopher Richard Price, artist John Henry Fuseli, early feminist Mary Wollstonecraft and English-American revolutionary Thomas Paine. Along with William Wordsworth and William Godwin, Blake had great hopes for the French and American revolutions and wore a Phrygian cap in solidarity with the French revolutionaries, but despaired with the rise of Robespierre and the Reign of Terror in France. In 1784 Blake composed his unfinished manuscript *An Island in the Moon*.

Blake illustrated *Original Stories from Real Life* (2nd edition, 1791) by Mary Wollstonecraft. They seem to have shared some views on sexual equality and the institution of marriage, but there is no evidence proving without doubt that they actually met. In 1793's *Visions of the Daughters of Albion*, Blake condemned the cruel absurdity of enforced chastity and marriage without love and defended the right of women to complete self-fulfilment.

From 1790 to 1800, William Blake lived in North Lambeth, London, at 13 Hercules Buildings, Hercules Road. The property was demolished in 1918, but the site is now marked with a plaque. There is a series of 70 mosaics inspired by Blake in the nearby railway tunnels of Waterloo Station.

19th-century "free love" movement

Since his death, William Blake has been claimed by those of various movements who apply his complex and often elusive use of symbolism and allegory to the issues that concern them. In particular, Blake is sometimes considered (along with Mary Wollstonecraft and her husband William Godwin) a forerunner of the 19th-century "free love" movement, a broad reform tradition starting in the 1820s that held that marriage is slavery, and advocated the removal of all state restrictions on sexual activity such as homosexuality, prostitution, and adultery, culminating in the birth control movement of the early 20th century. Blake scholarship was more focused on this theme in the earlier 20th century than today, although it is still mentioned notably by the Blake scholar Magnus Ankarsjö who moderately challenges this interpretation. The 19th-century "free love" movement was not particularly focused on the idea of multiple partners, but did agree with Wollstonecraft that state-sanctioned marriage was "legal prostitution" and monopolistic in character. It has somewhat more in common with early feminist movements (particularly with regard to the writings of Mary Wollstonecraft, whom Blake admired).

Blake was critical of the marriage laws of his day, and generally railed against traditional Christian notions of chastity as a virtue. At a time of tremendous strain in his marriage, in part due to Catherine's apparent inability to bear children, he directly advocated bringing a second wife into the house. His poetry suggests that external demands for marital fidelity reduce love to mere duty rather than authentic affection, and decries jealousy and egotism as a motive for marriage laws. Poems such as "Why should I be bound to thee, O my lovely Myrtle-tree?" and "Earth's Answer" seem to advocate multiple sexual partners. In his poem "London" he speaks of "the Marriage-Hearse" plagued by "the youthful Harlot's curse", the result alternately of false Prudence and/or Harlotry. *Visions of the daughters of Albion* is widely (though not universally) read as a tribute to free love since the relationship between Bromion and Oothoon is held together only by laws and not by love. For Blake, law and love are opposed, and he castigates the "frozen marriage-bed". In *Visions*, Blake writes:

Till she who burns with youth, and knows no fixed lot, is bound
In spells of law to one she loathes? and must she drag the chain
Of life in weary lust? (5.21-3, E49)

In the 19th century, poet and free love advocate Algernon Charles Swinburne wrote a book on Blake drawing attention to the above motifs in which Blake praises "sacred natural love" that is not bound by another's possessive jealousy, the latter characterised by Blake as a "creeping skeleton". Swinburne notes how Blake's *Marriage of Heaven and Hell* condemns the hypocrisy of the "pale religious letchery" of advocates of traditional norms. Another 19th-century free love

advocate, Edward Carpenter (1844–1929), was influenced by Blake's mystical emphasis on energy free from external restrictions.
In the early 20th century, Pierre Berger described how Blake's views echo Mary Wollstonecraft's celebration of joyful authentic love rather than love born of duty, the former being the true measure of purity. Irene Langridge notes that "in Blake's mysterious and unorthodox creed the doctrine of free love was something Blake wanted for the edification of 'the soul'." Michael Davis's 1977 book *William Blake a New Kind of Man* suggests that Blake thought jealousy separates man from the divine unity, condemning him to a frozen death.
As a theological writer, Blake has a sense of human "fallenness". S. Foster Damon noted that for Blake the major impediments to a free love society were corrupt human nature, not merely the intolerance of society and the jealousy of men, but the inauthentic hypocritical nature of human communication. Thomas Wright's 1928 book *Life of William Blake* (entirely devoted to Blake's doctrine of free love) notes that Blake thinks marriage should *in practice* afford the joy of love, but notes that in reality it often does not, as a couple's knowledge of being chained often diminishes their joy. Pierre Berger also analyses Blake's early mythological poems such as *Ahania* as declaring marriage laws to be a consequence of the fallenness of humanity, as these are born from pride and jealousy.
Some scholars have noted that Blake's views on "free love" are both qualified and may have undergone shifts and modifications in his late years. Some poems from this period warn of dangers of predatory sexuality such as *The Sick Rose*. Magnus Ankarsjö notes that while the hero of *Visions of the daughters of Albion* is a strong advocate of free love, by the end of the poem she has become more circumspect as her awareness of the dark side of sexuality has grown, crying "Can this be love which drinks another as a sponge drinks water?" Ankarsjö also notes that a major inspiration to Blake, Mary Wollstonecraft, similarly developed more circumspect views of sexual freedom late in life. In light of Blake's aforementioned sense of human 'fallenness' Ankarsjö thinks Blake does *not* fully approve of sensual indulgence merely in defiance of law as exemplified by the female character of Leutha, since in the fallen world of experience all love is enchained. Ankarsjö records Blake as having supported a commune with some sharing of partners, though David Worrall read *The Book of Thel* as a rejection of the proposal to take concubines espoused by some members of the Swedenborgian church.
Blake's later writings show a renewed interest in Christianity, and although he radically reinterprets Christian morality in a way that embraces sensual pleasure, there is little of the emphasis on sexual libertarianism found in several of his early poems, and there is advocacy of "self-denial", though such abnegation must be inspired by love rather than through authoritarian compulsion. Berger (more so than Swinburne) is especially sensitive to a shift in sensibility between the early Blake and the later Blake. Berger believes the young Blake placed too much emphasis on following impulses, and that the older Blake had a better formed ideal of a true love that sacrifices self. Some celebration of mystical sensuality remains in the late poems (most notably in Blake's denial of the virginity of Jesus's mother). However, the late poems also place a greater emphasis on forgiveness, redemption, and emotional authenticity as a foundation for relationships.

Cultural influence

Blake's work was neglected for a generation after his death and almost forgotten when Alexander Gilchrist began work on his biography in the 1860s. The publication of the *Life of William Blake* rapidly transformed Blake's reputation, in particular as he was taken up by Pre-

Raphaelites and associated figures, in particular Dante Gabriel Rossetti and Algernon Charles Swinburne. In the twentieth century, however, Blake's work was fully appreciated and his influence increased. Important early and mid twentieth-century scholars involved in enhancing Blake's standing in literary and artistic circles included S. Foster Damon, Geoffrey Keynes, Northrop Frye, David V. Erdman and G. E. Bentley, Jr.

While Blake had a significant role to play in the art and poetry of figures such as Rossetti, it was during the Modernist period that this work began to influence a wider set of writers and artists. William Butler Yeats, who edited an edition of Blake's collected works in 1893, drew on him for poetic and philosophical ideas, while British surrealist art in particular drew on Blake's conceptions of non-mimetic, visionary practice in the painting of artists such as Paul Nash and Graham Sutherland. His poetry came into use by a number of British classical composers such as Benjamin Britten and Ralph Vaughan Williams, who set his works. Modern British composer John Tavener set several of Blake's poems, including *The Lamb* (as the 1982 work "The Lamb") and *The Tyger*.

Many such as June Singer have argued that Blake's thoughts on human nature greatly anticipate and parallel the thinking of the psychoanalyst Carl Jung. In Jung's own words: "Blake [is] a tantalizing study, since he compiled a lot of half or undigested knowledge in his fantasies. According to my ideas they are an artistic production rather than an authentic representation of unconscious processes." Similarly, although less popularly, Diana Hume George claimed that Blake can be seen as a precursor to the ideas of Sigmund Freud.

Blake had an enormous influence on the beat poets of the 1950s and the counterculture of the 1960s, frequently being cited by such seminal figures as beat poet Allen Ginsberg, songwriters Bob Dylan, Jim Morrison, Van Morrison, and English writer Aldous Huxley. Much of the central conceit of Philip Pullman's fantasy trilogy *His Dark Materials* is rooted in the world of Blake's *The Marriage of Heaven and Hell*. After World War II, Blake's role in popular culture came to the fore in a variety of areas such as popular music, film, and the graphic novel, leading Edward Larrissy to assert that "Blake is the Romantic writer who has exerted the most powerful influence on the twentieth century."

James Augustine Aloysius Joyce

James Augustine Aloysius Joyce was born on 2 February 1882 to John Stanislaus Joyce and Mary Jane "May" Murray, in the Dublin suburb of Rathgar. He was baptised according to the Rites of the Catholic Church in the nearby St Joseph's Church inTerenure on 5 February by Rev. John O'Mulloy. His godparents were Philip and Ellen McCann. He was the eldest of ten surviving children; two of his siblings died of typhoid.

His father's family, originally from Fermoy in County Cork, had once owned a small salt and lime works. Joyce's father and paternal grandfather both married into wealthy families, though the family's purported ancestor, Seán Mór Seoighe (fl. 1680) was a stonemason from Connemara. In 1887, his father was appointed rate collector (i.e., a collector of local property taxes) by Dublin Corporation; the family subsequently moved to the fashionable adjacent small town of Bray 12 miles (19 km) from Dublin. Around this time Joyce was attacked by a dog, which engendered in him a lifelong cynophobia. He also suffered from astraphobia, as a superstitious aunt had described thunderstorms to him as a sign of God's wrath.[4]

In 1891 Joyce wrote a poem on the death of Charles Stewart Parnell. His father was angry at the treatment of Parnell by the Catholic church, the Irish Home Rule Party and the British Liberal

Party and the resulting collaborative failure to secure Home Rule for Ireland. The Irish Party had dropped Parnell from leadership. But the Vatican's role in allying with the British Conservative Party to prevent Home Rule left a lasting impression on the young Joyce. The elder Joyce had the poem printed and even sent a part to the Vatican Library. In November of that same year, John Joyce was entered in *Stubbs' Gazette* (a publisher of bankruptcies) and suspended from work. In 1893, John Joyce was dismissed with a pension, beginning the family's slide into poverty caused mainly by his drinking and general financial mismanagement.

Joyce had begun his education at Clongowes Wood College, a Jesuit boarding school near Clane, County Kildare, in 1888 but had to leave in 1892 when his father could no longer pay the fees. Joyce then studied at home and briefly at the Christian BrothersO'Connell School on North Richmond Street, Dublin, before he was offered a place in the Jesuits' Dublin school, Belvedere College, in 1893. This came about because of a chance meeting his father had with a Jesuit priest who knew the family and Joyce was given a reduction in fees to attend Belvedere.[7] In 1895, Joyce, now aged 13, was elected to join the Sodality of Our Lady by his peers at Belvedere. The philosophy of Thomas Aquinas continued to have a strong influence on him for most of his life.

Joyce enrolled at the recently established University College Dublin (UCD) in 1898, studying English, French and Italian. He also became active in theatrical and literary circles in the city. In 1900 his laudatory review of Henrik Ibsen's *When We Dead Awaken* was published in *The Fortnightly Review*; it was his first publication and, after learning basic Norwegian to send a fan letter to Ibsen, he received a letter of thanks from the dramatist. Joyce wrote a number of other articles and at least two plays (since lost) during this period. Many of the friends he made at University College Dublin appeared as characters in Joyce's works. His closest colleagues included leading figures of the generation, most notably, Tom Kettle, Francis Sheehy-Skeffington and Oliver St. John Gogarty. Joyce was first introduced to the Irish public by Arthur Griffith in his newspaper, *United Irishman*, in November 1901. Joyce had written an article on the Irish Literary Theatre and his college magazine refused to print it. Joyce had it printed and distributed locally. Griffith himself wrote a piece decrying the censorship of the student James Joyce. In 1901, the National Census of Ireland lists James Joyce (19) as an English- and Irish-speaking scholar living with his mother and father, six sisters and three brothers at Royal Terrace (now Inverness Road), Clontarf, Dublin.

After graduating from UCD in 1902, Joyce left for Paris to study medicine, but he soon abandoned this. Richard Ellmann suggests that this may have been because he found the technical lectures in French too difficult. Joyce had already failed to pass chemistry in English in Dublin. But Joyce claimed ill health as the problem and wrote home that he was unwell and complained about the cold weather. He stayed on for a few months, appealing for finance his family could ill afford and reading late in the Bibliothèque Sainte-Geneviève. When his mother was diagnosed with cancer, his father sent a telegram which read, "NOTHER [*sic*] DYING COME HOME FATHER". Joyce returned to Ireland. Fearing for her son's impiety, his mother tried unsuccessfully to get Joyce to make his confession and to take communion. She finally passed into a coma and died on 13 August, James and his brother Stanislaus having refused to kneel with other members of the family praying at her bedside. After her death he continued to drink heavily, and conditions at home grew quite appalling. He scraped a living reviewing books, teaching, and singing—he was an accomplished tenor, and won the bronze medal in the 1904 Feis Ceoil.

On 7 January 1904 Joyce attempted to publish *A Portrait of the Artist*, an essay-story dealing with aesthetics, only to have it rejected by the free-thinking magazine *Dana*. He decided, on his twenty-second birthday, to revise the story into a novel he called *Stephen Hero*. It was a fictional rendering of Joyce's youth, but he eventually grew frustrated with its direction and abandoned this work. It was never published in this form, but years later, in Trieste, Joyce completely rewrote it as *A Portrait of the Artist as a Young Man*. The unfinished*Stephen Hero* was published after his death.

The same year he met Nora Barnacle, a young woman from Galway city who was working as a chambermaid. On 16 June 1904, they first stepped out together, an event which would be commemorated by providing the date for the action of *Ulysses* (as "Bloomsday").

Joyce remained in Dublin for some time longer, drinking heavily. After one of these drinking binges, he got into a fight over a misunderstanding with a man in St Stephen's Green; he was picked up and dusted off by a minor acquaintance of his father, Alfred H. Hunter, who took him into his home to tend to his injuries. Hunter was rumoured to be a Jew and to have an unfaithful wife, and would serve as one of the models for Leopold Bloom, the protagonist of *Ulysses*. He took up with medical student Oliver St. John Gogarty, who formed the basis for the character Buck Mulligan in *Ulysses*. After staying for six nights in the Martello Tower that Gogarty was renting in Sandycove, he left in the middle of the night following an altercation which involved another student he lived with, the unstable Dermot Chenevix Trench (Haines in *Ulysses*), who fired a pistol at some pans hanging directly over Joyce's bed. Joyce walked the 8 miles (13 km) back to Dublin to stay with relatives for the night, and sent a friend to the tower the next day to pack his trunk. Shortly thereafter he left Ireland with Nora to live on the continent.

1904–20: Trieste and Zurich

Joyce and Nora went into self-imposed exile, moving first to Zurich in Switzerland, where he had supposedly acquired a post to teach English at the Berlitz Language School through an agent in England. It turned out that the agent had been swindled; the director of the school sent Joyce on to Trieste, which was then part of Austria-Hungary (until the First World War), and is today part of Italy. Once again, he found there was no position for him, but with the help of Almidano Artifoni, director of the Trieste Berlitz School, he finally secured a teaching position in Pola, then also part of Austria-Hungary (today part of Croatia). He stayed there, teaching English mainly to Austro-Hungarian naval officers stationed at the Pola base, from October 1904 until March 1905, when the Austrians—having discovered an espionage ring in the city—expelled all aliens. With Artifoni's help, he moved back to Trieste and began teaching English there. He remained in Trieste for most of the next ten years.

Later that year Nora gave birth to their first child, George, also known as Giorgio. Joyce then managed to talk his brother, Stanislaus, into joining him in Trieste, and secured him a position teaching at the school. Joyce's ostensible reasons were desire for Stanislaus's company and the hope of offering him a more interesting life than that of his simple clerking job in Dublin. Joyce also hoped to augment his family's meagre income with his brother's earnings. Stanislaus and Joyce had strained relations throughout the time they lived together in Trieste, with most arguments centring on Joyce's drinking habits and frivolity with money.

Joyce became frustrated with life in Trieste and moved to Rome in late 1906, я having secured employment as a letter-writing clerk in a bank. He intensely disliked Rome, and moved back to Trieste in early 1907. His daughter Lucia was born later that year.

Joyce returned to Dublin in mid-1909 with George, to visit his father and work on getting *Dubliners* published. He visited Nora's family in Galway and liked Nora's mother very much. While preparing to return to Trieste he decided to take one of his sisters, Eva, back with him to help Nora run the home. He spent only a month in Trieste before returning to Dublin, this time as a representative of some cinema owners and businessmen from Trieste. With their backing he launched Ireland's first cinema, the Volta Cinematograph, which was well-received, but fell apart after Joyce left. He returned to Trieste in January 1910 with another sister, Eileen, in tow. Eva became homesick for Dublin and returned there a few years later, but Eileen spent the rest of her life on the continent, eventually marrying Czech bank cashier Frantisek Schaurek. Joyce returned to Dublin again briefly in mid-1912 during his years-long fight with Dublin publisher George Roberts over the publication of *Dubliners*. His trip was once again fruitless, and on his return he wrote the poem "Gas from a Burner", an invective against Roberts. After this trip, he never again came closer to Dublin than London, despite many pleas from his father and invitations from fellow Irish writer William Butler Yeats.

One of his students in Trieste was Ettore Schmitz, better known by the pseudonym Italo Svevo. They met in 1907 and became lasting friends and mutual critics. Schmitz was a Catholic of Jewish origin and became a primary model for Leopold Bloom; most of the details about the Jewish faith in *Ulysses* came from Schmitz's responses to queries from Joyce. While living in Trieste, Joyce was first beset with eye problems that ultimately required over a dozen surgical operations.

Joyce concocted a number of money-making schemes during this period, including an attempt to become a cinema magnate in Dublin. He also frequently discussed but ultimately abandoned a plan to import Irish tweed to Trieste. Correspondence relating to that venture with the Irish Woollen Mills were for a long time displayed in the windows of their premises in Dublin. Joyce's skill at borrowing money saved him from indigence. What income he had came partially from his position at the Berlitz school and partially from teaching private students.

The so-called *James-Joyce-Kanzel*(plateau) at the confluence of the Sihland Limmat rivers in Zurich where Joyce loved to relax

In 1915, after most of his students in Trieste were conscripted to fight in the First World War, Joyce moved to Zurich. Two influential private students, Baron Ambrogio Ralli and Count Francesco Sordina, petitioned officials for an exit permit for the Joyces, who in turn agreed not to take any action against the emperor of Austria-Hungary during the war. In Zurich, Joyce met one of his most enduring and important friends, the English socialist painter Frank Budgen, whose opinion Joyce constantly sought through the writing of *Ulysses* and *Finnegans Wake*. It was also here that Ezra Pound brought him to the attention of English feminist and publisher Harriet Shaw Weaver, who would become Joyce's patron, providing him with thousands of pounds over the next 25 years and relieving him of the burden of teaching to focus on his writing. While in Zurich he wrote *Exiles*, published *A Portrait...*, and began serious work on *Ulysses*. Zurich during the war was home to exiles and artists from across Europe and its bohemian, multilingual atmosphere suited him. Nevertheless, after four years he was restless, and after the war he returned to Trieste as he had originally planned. He found the city had changed, and some of his old friends noted his maturing from teacher to artist. His relations with his brother Stanislaus (who had been interned in an Austrian prison camp for most of the war due to his pro-Italian politics) were more strained than ever. Joyce went to Paris in 1920 at an

invitation from Ezra Pound, supposedly for a week, but the family ended up living there for the next twenty years.

1920–41: Paris and Zurich

Joyce set himself to finishing *Ulysses* in Paris, delighted to find that he was gradually gaining fame as an avant-garde writer. A further grant from Miss Shaw Weaver meant he could devote himself full-time to writing again, as well as consort with other literary figures in the city. During this time, Joyce's eyes began to give him more and more problems and he often wore an eyepatch. He was treated by Dr Louis Borsch in Paris, undergoing nine operations before Borsch's death in 1929. Throughout the 1930s he travelled frequently to Switzerland for eye surgeries and for treatments for his daughter Lucia, who, according to the Joyces, suffered from schizophrenia. Lucia was analysed by Carl Jung at the time, who after reading *Ulysses* is said to have concluded that her father had schizophrenia. Jung said that she and her father were two people heading to the bottom of a river, except that Joyce was diving and Lucia was sinking. In Paris, Maria and Eugene Jolas nursed Joyce during his long years of writing *Finnegans Wake*. Were it not for their support (along with Harriet Shaw Weaver's constant financial support), there is a good possibility that his books might never have been finished or published. In their literary magazine *transition*, the Jolases published serially various sections of *Finnegans Wake* under the title *Work in Progress*. Joyce returned to Zurich in late 1940, fleeing the Nazi occupation of France.

Joyce and music

Music is central to Joyce's biography and to the understanding of his writings. In turn, Joyce's poetry and prose became an inspiration for composers and musicians. There are at least five aspects to consider:

1. Joyce's musicality: Joyce had considerable musical talent, which expressed itself in his singing, piano and guitar playing, as well as in a melody that he composed. His own musicality (which once made him consider music as a profession) is the root of his strong adoption of music as a major driving force in his fiction, in addition to his own experience of music in Ireland before he left in 1904. Joyce had a light tenor voice; he was taught by Vincent O'Brien and Benedetto Palmieri; in 1904 won a bronze medal at the competitive music festival Feis Ceoil. His only composition is a melody to his poem *Bid adieu*, to which a piano accompaniment was added in the 1920s in Paris by the American composer Edmund J. Pendleton (1899–1987).
2. The music Joyce knew: Music frequently found its way into Joyce's poetry and prose. Often this happens in the form of allusions to (or partial quotations from) texts of Irish traditional songs, popular ballads, Roman Catholic chant and opera arias. His operatic references include works by Balfe, Wallace and Arthur Sullivan, in addition to Meyerbeer, Mozart, and Wagner (among many others). Joyce also makes frequent use of the *Irish Melodies* of Thomas Moore and ballads such as George Barker's *Dublin Bay* and J.L. Molloy's *Love's Old Sweet Song*.
3. Opera as a genre: Joyce had a lifelong preoccupation with opera as a generic precedent for his own fiction. Although Joyce scholarship has long identified an explicit recourse to musical structures in *Ulysses* (in particular the 'Sirens' episode) and *Finnegans Wake*, more recent criticism has established a decisive reliance on Wagner's *Ring* in *Finnegans Wake* and an attempt to adapt the structures of opera and oratorio to the medium of fiction, notably in the 'Cyclops' episode of*Ulysses*. George Antheil's unfinished setting of 'Cyclops' as an opera attests this attempt.

4. Music to Joyce's words: Music that uses Joyce's texts most frequently appears as settings of his poems in songs, and occasionally as excerpts from prose works. Irish composers were among the first to set Joyce's poetry, including Geoffrey Molyneux Palmer (1882–1957), Herbert Hughes (1882–1937) and Brian Boydell(1917–2000), but the musical qualities of Joyce's verse also attracted European and North American composers, with early settings by Karol Szymanowski (*Songs to Words by James Joyce* op. 54, 1926) and Samuel Barber (*Three Songs* op. 10, 1936) in addition to settings by major exponents of the 1950s and '60s avant-garde such as Elliott Carter (String Quartet No. 1, 1951) and Luciano Berio (*Chamber Music*, 1953; *Thema (Omaggio a Joyce)*, 1958; etc.) In 2015 Waywords and Meansigns presented an unabridged version of *Finnegans Wake*, collaboratively read and set to music, by contributors from around the globe.

5. Music inspired by Joyce: Often, instrumental music was also inspired by Joyce's writings, including works by Pierre Boulez, Klaus Huber, Rebecca Saunders,Toru Takemitsu and Gerard Victory. With Luciano Berio's *Thema (Omaggio a Joyce* (1958) there is also a key work in the development of electro-acoustic music. In 2014 the English composer Stephen Crowe set Joyce's explicit letters to Nora as a song-cycle for tenor and ensemble.

Joyce himself took a keen interest in musical settings of his work, performed some of them himself, and corresponded with many of the composers. He was particularly fond of the early settings by Palmer.

Joyce's Irish experiences constitute an essential element of his writings, and provide all of the settings for his fiction and much of its subject matter. His early volume of short stories, *Dubliners*, is a penetrating analysis of the stagnation and paralysis of Dublin society. The stories incorporate epiphanies, a word used particularly by Joyce, by which he meant a sudden consciousness of the "soul" of a thing.

William Shakespeare

William Shakespeare (/ˈʃeɪkspɪər/; 26 April 1564 (baptised) – 23 April 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet, and the "Bard of Avon". His extant works, including collaborations, consist of approximately 38 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.[4]Shakespeare was born and brought up in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613, at age 49, where he died three years later. Few records of Shakespeare's private life survive, which has stimulated considerable speculation about such matters as his physical appearance, sexuality, and religious beliefs and whether the works attributed to him were written by others. Shakespeare produced most of his known work between 1589 and 1613. His early plays were primarily comedies and histories, which are regarded as some of the best work ever produced in these genres. He then wrote mainly tragedies until about 1608, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, however, John Heminges and Henry Condell, two friends and fellow actors of Shakespeare, published a more definitive text known as the First Folio, a posthumous collected edition of his dramatic works that included all but two of the plays now recognised as Shakespeare's. It was prefaced with a poem by Ben Jonson, in which Shakespeare is hailed, presciently, as "not of an age, but for all time".

In the 20th and 21st centuries, his works have been repeatedly adapted and rediscovered by new movements in scholarship and performance. His plays remain highly popular and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

London and theatrical career

"All the world's a stage,
and all the men and women merely players:
they have their exits and their entrances;
and one man in his time plays many parts ..."

It is not known definitively when Shakespeare began writing, but contemporary allusions and records of performances show that several of his plays were on the London stage by 1592. By then, he was sufficiently known in London to be attacked in print by the playwright Robert Greene in his *Groats-Worth of Wit*:

... there is an upstart Crow, beautified with our feathers, that with his *Tiger's heart wrapped in a Player's hide*, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute *Johannes factotum*, is in his own conceit the only Shake-scene in a country.

Scholars differ on the exact meaning of Greene's words, but most agree that Greene was accusing Shakespeare of reaching above his rank in trying to match such university-educated writers as Christopher Marlowe, Thomas Nashe, and Greene himself (the so-called "university wits"). The italicised phrase parodying the line "Oh, tiger's heart wrapped in a woman's hide" from Shakespeare's *Henry VI, Part 3*, along with the pun "Shake-scene", clearly identify Shakespeare as Greene's target. As used here, *Johannes Factotum* ("Jack of all trades") refers to a second-rate tinkerer with the work of others, rather than the more common "universal genius". Greene's attack is the earliest surviving mention of Shakespeare's work in the theatre. Biographers suggest that his career may have begun any time from the mid-1580s to just before Greene's remarks. After 1594, Shakespeare's plays were performed only by the Lord Chamberlain's Men, a company owned by a group of players, including Shakespeare, that soon became the leading playing company in London. After the death of Queen Elizabeth in 1603, the company was awarded a royal patent by the new King James I, and changed its name to the King's Men.[36]

In 1599, a partnership of members of the company built their own theatre on the south bank of the River Thames, which they named the Globe. In 1608, the partnership also took over the Blackfriars indoor theatre. Extant records of Shakespeare's property purchases and investments indicate that his association with the company made him a wealthy man, and in 1597, he bought the second-largest house in Stratford, New Place, and in 1605, invested in a share of the parish tithes in Stratford.

Some of Shakespeare's plays were published in quarto editions, beginning in 1594, and by 1598, his name had become a selling point and began to appear on the title pages. Shakespeare continued to act in his own and other plays after his success as a playwright. The 1616 edition

of Ben Jonson's *Works* names him on the cast lists for *Every Man in His Humour* (1598) and *Sejanus His Fall* (1603).[c] The absence of his name from the 1605 cast list for Jonson's *Volpone* is taken by some scholars as a sign that his acting career was nearing its end.[c] The First Folio of 1623, however, lists Shakespeare as one of "the Principal Actors in all these Plays", some of which were first staged after *Volpone*, although we cannot know for certain which roles he played. In 1610, John Davies of Hereford wrote that "good Will" played "kingly" roles. In 1709, Rowe passed down a tradition that Shakespeare played the ghost of Hamlet's father. Later traditions maintain that he also played Adam in *As You Like It*, and the Chorus in *Henry V*, though scholars doubt the sources of that information.

Throughout his career, Shakespeare divided his time between London and Stratford. In 1596, the year before he bought New Place as his family home in Stratford, Shakespeare was living in the parish of St. Helen's, Bishopsgate, north of the River Thames. He moved across the river to Southwark by 1599, the same year his company constructed the Globe Theatre there. By 1604, he had moved north of the river again, to an area north of St Paul's Cathedral with many fine houses. There, he rented rooms from a French Huguenot named Christopher Mountjoy, a maker of ladies' wigs and other headgear.

Later years and death

Rowe was the first biographer to record the tradition, repeated by Johnson, that Shakespeare retired to Stratford "some years before his death". He was still working as an actor in London in 1608; in an answer to the sharers' petition in 1635, Cuthbert Burbage stated that after purchasing the lease of the Blackfriars Theatre in 1608 from Henry Evans, the King's Men "placed men players" there, "which were Heminges, Condell, Shakespeare, etc." However, it is perhaps relevant that the bubonic plague raged in London throughout 1609. The London public playhouses were repeatedly closed during extended outbreaks of the plague (a total of over 60 months closure between May 1603 and February 1610), which meant there was often no acting work. Retirement from all work was uncommon at that time. Shakespeare continued to visit London during the years 1611–1614. In 1612, he was called as a witness in *Bellott v. Mountjoy*, a court case concerning the marriage settlement of Mountjoy's daughter, Mary. In March 1613, he bought a gatehouse in the former Blackfriars priory; and from November 1614, he was in London for several weeks with his son-in-law, John Hall. After 1610, Shakespeare wrote fewer plays, and none are attributed to him after 1613. His last three plays were collaborations, probably with John Fletcher, who succeeded him as the house playwright of the King's Men.

Shakespeare died on 23 April 1616, at the age of 52. He died within a month of signing his will, a document which he begins by describing himself as being in "perfect health". No extant contemporary source explains how or why he died. Half a century later, John Ward, the vicar of Stratford, wrote in his notebook: "Shakespeare, Drayton, and Ben Jonson had a merry meeting and, it seems, drank too hard, for Shakespeare died of a fever there contracted", not an impossible scenario since Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare, that thou went'st so soon/From the world's stage to the grave's tiring room."

He was survived by his wife and two daughters. Susanna had married a physician, John Hall, in 1607, and Judith had married Thomas Quiney, a vintner, two months before Shakespeare's death. Shakespeare signed his last will and testament on 25 March 1616; the following day, his new son-in-law, Thomas Quiney was found guilty of fathering an illegitimate son by Margaret

Wheeler, who had died during childbirth. Thomas was ordered by the church court to do public penance, which would have caused much shame and embarrassment for the Shakespeare family. Shakespeare bequeathed the bulk of his large estate to his elder daughter Susanna under stipulations that she pass it down intact to "the first son of her body". The Quineys had three children, all of whom died without marrying. The Halls had one child, Elizabeth, who married twice but died without children in 1670, ending Shakespeare's direct line. Shakespeare's will scarcely mentions his wife, Anne, who was probably entitled to one-third of his estate automatically. He did make a point, however, of leaving her "my second best bed", a bequest that has led to much speculation. Some scholars see the bequest as an insult to Anne, whereas others believe that the second-best bed would have been the matrimonial bed and therefore rich in significance.

Shakespeare was buried in the chancel of the Holy Trinity Church two days after his death. The epitaph carved into the stone slab covering his grave includes a curse against moving his bones, which was carefully avoided during restoration of the church in 2008:

Sometime before 1623, a funerary monument was erected in his memory on the north wall, with a half-effigy of him in the act of writing. Its plaque compares him to Nestor, Socrates, and Virgil. In 1623, in conjunction with the publication of the First Folio, the Droeshout engraving was published.

Shakespeare has been commemorated in many statues and memorials around the world, including funeral monuments in Southwark Cathedral and Poets' Corner in Westminster Abbey.

Plays Most playwrights of the period typically collaborated with others at some point, and critics agree that Shakespeare did the same, mostly early and late in his career. Some attributions, such as *Titus Andronicus* and the early history plays, remain controversial while *The Two Noble Kinsmen* and the lost *Cardenio* have well-attested contemporary documentation. Textual evidence also supports the view that several of the plays were revised by other writers after their original composition.

The first recorded works of Shakespeare are *Richard III* and the three parts of *Henry VI*, written in the early 1590s during a vogue for historical drama. Shakespeare's plays are difficult to date precisely, however, and studies of the texts suggest that *Titus Andronicus*, *The Comedy of Errors*, *The Taming of the Shrew*, and *The Two Gentlemen of Verona* may also belong to Shakespeare's earliest period. His first histories, which draw heavily on the 1587 edition of Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, dramatise the destructive results of weak or corrupt rule and have been interpreted as a justification for the origins of the Tudor dynasty. The early plays were influenced by the works of other Elizabethan dramatists, especially Thomas Kyd and Christopher Marlowe, by the traditions of medieval drama, and by the plays of Seneca. *The Comedy of Errors* was also based on classical models, but no source for *The Taming of the Shrew* has been found, though it is related to a separate play of the same name and may have derived from a folk story. Like *The Two Gentlemen of Verona*, in which two friends appear to approve of rape, the *Shrew's* story of the taming of a woman's independent spirit by a man sometimes troubles modern critics and directors.

Religion

Portraiture

No written contemporary description of Shakespeare's physical appearance survives, and no evidence suggests that he ever commissioned a portrait, so the Droeshout engraving, which Ben Jonson approved of as a good likeness, and his Stratford monument provide perhaps the best

evidence of his appearance. From the 18th century, the desire for authentic Shakespeare portraits fuelled claims that various surviving pictures depicted Shakespeare. That demand also led to the production of several fake portraits, as well as misattributions, repaintings, and relabelling of portraits of other people. *Romeo and Juliet* is a tragedy written by William Shakespeare early in his career about two young star-crossed lovers whose deaths ultimately reconcile their feuding families. It was among Shakespeare's most popular plays during his lifetime and along with *Hamlet*, is one of his most frequently performed plays. Today, the title characters are regarded as archetypal young lovers.

Romeo and Juliet belongs to a tradition of tragic romances stretching back to antiquity. The plot is based on an Italian tale translated into verse as *The Tragical History of Romeus and Juliet* by Arthur Brooke in 1562 and retold in prose in *Palace of Pleasure* by William Painter in 1567. Shakespeare borrowed heavily from both but expanded the plot by developing a number of supporting characters, particularly Mercutio and Paris. Believed to have been written between 1591 and 1595, the play was first published in a quarto version in 1597. The text of the first quarto version was of poor quality, however, and later editions corrected the text to conform more closely with Shakespeare's original.

Shakespeare's use of his poetic dramatic structure (especially effects such as switching between comedy and tragedy to heighten tension, his expansion of minor characters, and his use of sub-plots to embellish the story) has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the sonnet over the course of the play.

Romeo and Juliet has been adapted numerous times for stage, film, musical, and opera venues. During the English Restoration, it was revived and heavily revised by William Davenant. David Garrick's 18th-century version also modified several scenes, removing material then considered indecent, and Georg Benda's *Romeo und Julie* omitted much of the action and added a happy ending. Performances in the 19th century, including Charlotte Cushman's, restored the original text and focused on greater realism. John Gielgud's 1935 version kept very close to Shakespeare's text and used Elizabethan costumes and staging to enhance the drama. In the 20th and into the 21st century, the play has been adapted in versions as diverse as George Cukor's 1935 film *Romeo and Juliet*, Franco Zeffirelli's 1968 version *Romeo and Juliet*, and Baz Luhrmann's 1996 MTV-inspired *Romeo + Juliet*.

Synopsis

The play, set in Verona, Italy, begins with a street brawl between Montague and Capulet servants who, like their masters, are sworn enemies. Prince Escalus of Verona intervenes and declares that further breach of the peace will be punishable by death. Later, Count Paris talks to Capulet about marrying his daughter Juliet, but Capulet asks Paris to wait another two years and invites him to attend a planned Capulet ball. Lady Capulet and Juliet's nurse try to persuade Juliet to accept Paris's courtship.

Meanwhile, Benvolio talks with his cousin Romeo, Montague's son, about Romeo's recent depression. Benvolio discovers that it stems from unrequited infatuation for a girl named Rosaline, one of Capulet's nieces. Persuaded by Benvolio and Mercutio, Romeo attends the ball at the Capulet house in hopes of meeting Rosaline. However, Romeo instead meets and falls in love with Juliet. Juliet's cousin, Tybalt, is enraged at Romeo for sneaking into the ball but is only stopped from killing Romeo by Juliet's father, who does not wish to shed blood in his

house. After the ball, in what is now called the "balcony scene", Romeo sneaks into the Capulet orchard and overhears Juliet at her window vowing her love to him in spite of her family's hatred of the Montagues. Romeo makes himself known to her and they agree to be married. With the help of Friar Laurence, who hopes to reconcile the two families through their children's union, they are secretly married the next dayTybalt, meanwhile, still incensed that Romeo had sneaked into the Capulet ball, challenges him to a duel. Romeo, now considering Tybalt his kinsman, refuses to fight. Mercutio is offended by Tybalt's insolence, as well as Romeo's "vile submission", and accepts the duel on Romeo's behalf. Mercutio is fatally wounded when Romeo attempts to break up the fight. Grief-stricken and wracked with guilt, Romeo confronts and slays Tybalt.

Montague argues that Romeo has justly executed Tybalt for the murder of Mercutio. The prince, now having lost a kinsman in the warring families' feud, exiles Romeo from Verona, under penalty of death if he ever returns. Romeo secretly spends the night in Juliet's chamber, where they consummate their marriage. Capulet, misinterpreting Juliet's grief, agrees to marry her to Count Paris and threatens to disown her when she refuses to become Paris's "joyful bride" When she then pleads for the marriage to be delayed, her mother rejects her.

Juliet visits Friar Laurence for help, and he offers her a potion that will put her into a deathlike coma for "two and forty hours". The Friar promises to send a messenger to inform Romeo of the plan so that he can rejoin her when she awakens. On the night before the wedding, she takes the drug and, when discovered apparently dead, she is laid in the family crypt.

The messenger, however, does not reach Romeo and, instead, Romeo learns of Juliet's apparent death from his servant Balthasar. Heartbroken, Romeo buys poison from an apothecary and goes to the Capulet crypt. He encounters Paris who has come to mourn Juliet privately. Believing Romeo to be a vandal, Paris confronts him and, in the ensuing battle, Romeo kills Paris. Still believing Juliet to be dead, he drinks the poison. Juliet then awakens and, finding Romeo dead, stabs herself with his dagger. The feuding families and the Prince meet at the tomb to find all three dead. Friar Laurence recounts the story of the two "star-cross'd lovers". The families are reconciled by their children's deaths and agree to end their violent feud. The play ends with the Prince's elegy for the lovers: "For never was a story of more woe/Than this of Juliet and her Romeo."

Romeo and Juliet borrows from a tradition of tragic love stories dating back to antiquity. One of these is Pyramus and Thisbe, from Ovid's *Metamorphoses*, which contains parallels to Shakespeare's story: the lovers' parents despise each other, and Pyramus falsely believes his lover Thisbe is dead. The *Ephesiaca* of Xenophon of Ephesus, written in the 3rd century, also contains several similarities to the play, including the separation of the lovers, and a potion that induces a deathlike sleep.

One of the earliest references to the names *Montague* and *Capulet* is from Dante's *Divine Comedy*, who mentions the Montecchi (*Montagues*) and the Cappelletti (*Capulets*) in canto six of Purgatorio

Come and see, you who are negligent,
Montagues and Capulets, Monaldi and Filippeschi
One lot already grieving, the other in fear.

However, the reference is part of a polemic against the moral decay of Florence, Lombardy, and the Italian Peninsula as a whole; Dante, through his characters, chastises German KingAlbert I for neglecting his responsibilities towards Italy ("you who are negligent"), and

successive popes for their encroachment from purely spiritual affairs, thus leading to a climate of incessant bickering and warfare between rival political parties in Lombardy. History records the name of the family *Montague* as being lent to such a political party in Verona, but that of the *Capulets* as from a Cremonese family, both of whom play out their conflict in Lombardy as a whole rather than within the confines of Verona. Allied to rival political factions, the parties are grieving ("One lot already grieving") because their endless warfare has led to the destruction of both parties, rather than a grief from the loss of their ill-fated offspring as the play sets forth, which appears to be a solely poetic creation within this context.

The earliest known version of the *Romeo and Juliet* tale akin to Shakespeare's play is the story of Mariotto and Gianozza by Masuccio Salernitano, in the 33rd novel of his *Il Novellino* published in 1476. Salernitano sets the story in Siena and insists its events took place in his own lifetime. His version of the story includes the secret marriage, the colluding friar, the fray where a prominent citizen is killed, Mariotto's exile, Gianozza's forced marriage, the potion plot, and the crucial message that goes astray. In this version, Mariotto is caught and beheaded and Gianozza dies of grief.

Modern form

Luigi da Porto (1485–1529) adapted the story as *Giulietta e Romeo* and included it in his *Historia novellamente ritrovata di due Nobili Amanti*, written in 1524 and published posthumously in 1531 in Venice. Da Porto drew on *Pyramus and Thisbe*, Boccacio's Decameron, and Salernitano's *Mariotto e Ganozza*, but it is likely that his story is also autobiographical: present as a soldier at a ball on 26 February 1511, at a residence of the Savorgnan clan in Udine, following a peace ceremony with the opposite Strumieri, Da Porta fell in love with Lucina, the daughter of the house, but relationships of their mentors prevented advances. The next morning, the Savorgnans led an attack on the city, and many members of the Strumieri were murdered. When years later, half-paralyzed from a battle-wound, he wrote *Giulietta e Romeo* in Montorso Vicentino (from where he could see the "castles" of Verona), he dedicated the *novella* to *bellisima e leggiadra madonna* Lucina Savorgnan. Da Porto presented his tale as historically true and claimed it took place a century earlier than Salernitano had it, in the days Verona was ruled by Bartolomeo II della Scala (anglicized as Prince Escalus).

Da Porto gave Romeo and Juliet most of its modern form, including the names of the lovers, the rival families of Montecchi and Capuleti, and the location in Verona. He named the friar Laurence (*frate Lorenzo*) and introduced the characters Mercutio (*Marcuccio Guertio*), Tybalt (*Tebaldo Cappelleti*), Count Paris (*conti (Paride) di Lodrone*), the faithful servant, and Giulietta's nurse. Da Porto originated the remaining basic elements of the story: the feuding families, Romeo -left by his mistress- meeting Giulietta at a dance at her house, the love scenes (including the balcony scene), the periods of despair, Romeo killing Giulietta's cousin (Tebaldo), and the families' reconciliation after the lovers' suicides. In da Porto's version, Romeo takes poison and Giulietta stabs herself with his dagger.

In 1554, Matteo Bandello published the second volume of his *Novelle*, which included his version of *Giuletta e Romeo*, probably written between 1531 and 1545. Bandello lengthened and weighed down the plot while leaving the storyline basically unchanged (though he did introduce Benvolio). Bandello's story was translated into French by Pierre Boaistuau in 1559 in the first volume of his *Histories Tragiques*. Boaistuau adds much moralising and sentiment, and the characters indulge in rhetorical outbursts.

In his 1562 narrative poem *The Tragical History of Romeus and Juliet*, Arthur Brooke translated Boaistuau faithfully but adjusted it to reflect parts of Chaucer's *Troilus and Criseyde*. There was a trend among writers and playwrights to publish works based on Italian *novelles*—Italian tales were very popular among theatre-goers—and Shakespeare may well have been familiar with William Painter's 1567 collection of Italian tales titled *Palace of Pleasure*. This collection included a version in prose of the *Romeo and Juliet* story named *"The goodly History of the true and constant love of Romeo and Juliett"*. Shakespeare took advantage of this popularity: *The Merchant of Venice*, *Much Ado About Nothing*, *All's Well That Ends Well*, *Measure for Measure*, and *Romeo and Juliet* are all from Italian *novelle*. *Romeo and Juliet* is a dramatisation of Brooke's translation, and Shakespeare follows the poem closely but adds extra detail to both major and minor characters (in particular the Nurse and Mercutio).

Christopher Marlowe's *Hero and Leander* and *Dido, Queen of Carthage*, both similar stories written in Shakespeare's day, are thought to be less of a direct influence, although they may have helped create an atmosphere in which tragic love stories could thrive.

Charles John Huffam Dickens

Charles John Huffam Dickens(/ˈdɪkɪnz/; 7 February 1812 – 9 June 1870) was an English writer and social critic. He created some of the world's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era. His works enjoyed unprecedented popularity during his lifetime, and by the twentieth century critics and scholars had recognised him as a literary genius. His novels and short stories enjoy lasting popularity.

Born in Portsmouth, Dickens left school to work in a factory when his father was incarcerated in a debtors' prison. Despite his lack of formal education, he edited a weekly journal for 20 years, wrote 15 novels, five novellas, hundreds of short stories and non-fiction articles, lectured and performed extensively, was an indefatigable letter writer, and campaigned vigorously for children's rights, education, and other social reforms.

Dickens's literary success began with the 1836 serial publication of The Pickwick Papers. Within a few years he had become an international literary celebrity, famous for his humour, satire, and keen observation of character and society. His novels, most published in monthly or weekly instalments, pioneered the serial publication of narrative fiction, which became the dominant Victorian mode for novel publication. The instalment format allowed Dickens to evaluate his audience's reaction, and he often modified his plot and character development based on such feedback. For example, when his wife's chiropodist expressed distress at the way Miss Mowcher in David Copperfield seemed to reflect her disabilities, Dickens improved the character with positive features. His plots were carefully constructed, and he often wove elements from topical events into his narratives. Masses of the illiterate poor chipped in ha'pennies to have each new monthly episode read to them, opening up and inspiring a new class of readers.

Dickens was regarded as the literary colossus of his age. His 1843 novella, A Christmas Carol, remains popular and continues to inspire adaptations in every artistic genre. Oliver Twist and Great Expectations are also frequently adapted, and, like many of his novels, evoke images of early Victorian London. His 1859 novel, A Tale of Two Cities, set in London and Paris, is his best-known work of historical fiction. Dickens's creative genius has been praised by fellow writers—from Leo Tolstoy to George Orwell and G. K. Chesterton—for its realism, comedy, prose style, unique characterisations, and social criticism. On the other hand, Oscar Wilde, Henry James, and Virginia Woolf complained of a lack of psychological depth, loose writing, and a vein of saccharine sentimentalism. The term Dickensian is used to describe something that

is reminiscent of Dickens and his writings, such as poor social conditions or comically repulsive characters.

Early years

Charles Dickens's birthplace, 393 Commercial Road, Portsmouth

2 Ordnance Terrace, Chatham, Dickens's home 1817 – May 1821[11]

Charles John Huffam Dickens was born on 7 February 1812, at 1 Mile End Terrace (now 393 Commercial Road), Landport in Portsea Island (Portsmouth), the second of eight children of John Dickens (1785–1851) and Elizabeth Dickens (née Barrow; 1789–1863). His father was a clerk in the Navy Pay Office and was temporarily stationed in the district. He asked Christopher Huffam, rigger to His Majesty's Navy, gentleman, and head of an established firm, to act as godfather to Charles. Huffam is thought to be the inspiration for Paul Dombey, the owner of a shipping company in Dickens's eponymous Dombey and Son (1848).

In January 1815 John Dickens was called back to London, and the family moved to Norfolk Street, Fitzrovia. When Charles was four, they relocated to Sheerness, and thence to Chatham, Kent, where he spent his formative years until the age of 11. His early life seems to have been idyllic, though he thought himself a "very small and not-over-particularly-taken-care-of boy". Charles spent time outdoors but also read voraciously, including the picaresque novels of Tobias Smollett and Henry Fielding, as well as Robinson Crusoe and Gil Blas. He read and reread The Arabian Nights and the Collected Farces of Elizabeth Inchbald. He retained poignant memories of childhood, helped by an excellent memory of people and events, which he used in his writing. His father's brief work as a clerk in the Navy Pay Office afforded him a few years of private education, first at a dame school, and then at a school run by William Giles, a dissenter, in Chatham.

Social commentary

Dickens's novels were, among other things, works of social commentary. He was a fierce critic of the poverty and social stratification of Victorian society. In a New York address, he expressed his belief that "Virtue shows quite as well in rags and patches as she does in purple and fine linen". Dickens's second novel, Oliver Twist (1839), shocked readers with its images of poverty and crime: it challenged middle class polemics about criminals, making impossible any pretence to ignorance about what poverty entailed.

Literary techniques

Dickens is often described as using idealised characters and highly sentimental scenes to contrast with his caricatures and the ugly social truths he reveals. The story of Nell Trent in The Old Curiosity Shop (1841) was received as extraordinarily moving by contemporary readers but viewed as ludicrously sentimental by Oscar Wilde. "You would need to have a heart of stone", he declared in one of his famous witticisms, "not to laugh at the death of little Nell." G. K. Chesterton, stated: "It is not the death of little Nell, but the life of little Nell, that I object to", arguing that the maudlin effect of his description of her life owed much to the gregarious nature of Dickens's grief, his "despotic" use of people's feelings to move them to tears in works like this.

The question as to whether Dickens belongs to the tradition of the sentimental novel is debatable. Valerie Purton, in her recent Dickens and the Sentimental Tradition, sees him continuing aspects of this tradition, and argues that his "sentimental scenes and characters [are] as crucial to the overall power of the novels as his darker or comic figures and scenes", and that "Dombey and Son is Dickens’s greatest triumph in the sentimentalist tradition". The Encyclopædia Britannica

online comments that, despite "patches of emotional excess", such as the reported death of Tiny Tim in A Christmas Carol (1843), "Dickens cannot really be termed a sentimental novelist". In Oliver Twist Dickens provides readers with an idealised portrait of a boy so inherently and unrealistically good that his values are never subverted by either brutal orphanages or coerced involvement in a gang of young pickpockets. While later novels also centre on idealised characters (Esther Summerson in Bleak House and Amy Dorrit in Little Dorrit), this idealism serves only to highlight Dickens's goal of poignant social commentary. Dickens's fiction, reflecting what he believed to be true of his own life, makes frequent use of coincidence, either for comic effect or to emphasise the idea of providence. For example, Oliver Twist turns out to be the lost nephew of the upper-class family that rescues him from the dangers of the pickpocket group. Such coincidences are a staple of 18th-century picaresque novels, such as Henry Fielding's Tom Jones, which Dickens enjoyed reading as a youth.

Reception

Dickens was the most popular novelist of his time, and remains one of the best-known and most-read of English authors. His works have never gone out of print, and have been adapted continually for the screen since the invention of cinema, with at least 200 motion pictures and TV adaptations based on Dickens's works documented. Many of his works were adapted for the stage during his own lifetime, and as early as 1913, a silent film of The Pickwick Papers was made. He created some of the world's best-known fictional characters and is regarded as the greatest novelist of the Victorian era.

Among fellow writers, Dickens has been both lionised and mocked. Leo Tolstoy, G. K. Chesterton, and George Orwell praised his realism, comic voice, prose fluency, and genius for satiric caricature, as well as his passionate advocacy on behalf of children and the poor. The French writer Jules Verne called Dickens his favorite writer, writing his novels "stand alone, dwarfing all others by their amazing power and felicity of expression." The Dutch painter Vincent Van Gogh was inspired by Dicken's novels in several of his paintings like Vincent's Chair and in a letter to his sister in 1889 stated that reading Dickens, especially A Christmas Carol was one of the things that was keeping him from committing suicide. Oscar Wilde generally disparaged his depiction of character, while admiring his gift for caricature. His late contemporary William Wordsworth, by then Poet laureate, thought him a "very talkative, vulgar young person", adding he had not read a line of his work; Dickens in return thought Wordsworth "a dreadful Old Ass". Henry James denied him a premier position, calling him "the greatest of superficial novelists": Dickens failed to endow his characters with psychological depth and the novels, "loose baggy monsters", betrayed a "cavalier organisation". Virginia Woolf had a love-hate relationship with his works, finding his novels "mesmerizing" while reproving him for his sentimentalism and a commonplace style.

A Christmas Carol is most probably his best-known story, with frequent new adaptations. It is also the most-filmed of Dickens's stories, with many versions dating from the early years of cinema. According to the historian Ronald Hutton, the current state of the observance of Christmas is largely the result of a mid-Victorian revival of the holiday spearheaded by A Christmas Carol. Dickens catalysed the emerging Christmas as a family-centred festival of generosity, in contrast to the dwindling community-based and church-centred observations, as new middle-class expectations arose. Its archetypal figures (Scrooge, Tiny Tim, the Christmas ghosts) entered into Western cultural consciousness. A prominent phrase from the tale, "Merry Christmas", was popularised following the appearance of the story. The term Scrooge became a

synonym for miser, and his dismissive exclamation 'Bah! Humbug!' likewise gained currency as an idiom. Novelist William Makepeace Thackeray called the book "a national benefit, and to every man and woman who reads it a personal kindness».

Nicholas Nickleby

Nicholas Nickleby was the third novel of Charles Dickens. The first installment was published on March 31, 1838 and the last installment was published on October 1, 1839.

Nicholas Nickleby – Dickens's Life at The Time

In early 1838 Dickens and Hablot Browne, the illustrator for Nickleby, travel to Yorkshire to see the boarding schools for themselves.

On March 6th of that year Dickens's daughter Mary is born.

The first installment of Nicholas Nickleby is published on March 31, 1838.

In January of 1839 Dickens begins writing Barnaby Rudge.

On October 1, 1839 the final installment of Nickleby is published.

On October 29th of that year Dickens's daughter Kate is born.

Yorkshire Boarding Schools

One of Dickens's goals in writing Nicholas Nickleby was to expose the ugly truth about Yorkshire boarding schools. In the preface to the novel Dickens has this to say about Yorkshire schoolmasters:

Traders in the avarice, indifference, or imbecility of parents, and the helplessness of children; ignorant, sordid, brutal men, to whom few considerate persons would have entrusted the board and lodging of a horse or a dog; they formed the worthy cornerstone of a structure, which, for absurdity and a magnificent high-minded laissez-aller neglect, has rarely been exceeded in the world

In the novel Nicholas is sent to teach at Dotheboys Hall. It is a school where there are no holidays, no trips home for the abused and neglected pupils of Mr. Wackford Squeers.

Sadly, schools like Dotheboys Hall really did exist. In early 1838 Dickens and Hablot Browne, the illustrator of Nicholas Nickleby, visited Yorkshire to get a first hand look at the situation. It was a very short visit, just two days, but it was enough to gather all the material they needed. During their visit they called on William Shaw, the headmaster of Bowes Academy. In 1823 Shaw had been prosecuted for neglect after two pupils became blind because of beatings and poor nutrition. The situation improved somewhat after the investigation. However even after the investigation it was common for one pupil to die at Bowes Academy every year.

Dickens got the idea for Smike as he wandered through a churchyard near Bowes Academy. He read the engravings on the tombstones of the boys who died while attending Bowes and the idea sprang into his mind.

Mrs. Nickleby

Dickens's own mother, Elizabeth Dickens, was the model for the always confused, comic Mrs. Nickleby. Luckily for Charles, she didn't recognize herself in the character. In fact, she asked someone if they "really believed there ever was such a woman".

Theme in Nicholas Nickleby

An issue raised in Nicholas Nickleby deals with the definition of being a gentleman. What exactly does it take to be a true gentleman?

Is it a matter of breeding? Sir Mulberry Hawk, who was determined to ruin Kate Nickleby, was surely not a true gentleman despite his good breeding. Wackford Squeers, the headmaster at

Dotheboys Hall, proved that it takes more than position to be a gentleman. Ralph Nickleby illustrated that money alone does not make a gentleman.
However, in Nicholas Nickleby himself we see that a man is defined by his acts rather than breeding, money or position.
It was a harder day's journey than yesterdays, for there were long and weary hills to climb; and in journeys, as in life, it is a great deal easier to go down hill than up. However, they kept on, with unabated perseverance, and the hill has not yet lifted its face to heaven that perseverance will not gain the summit of at last.

Robert Burns

Robert Burns was born on 25 January 1759 in the village of Alloway, near Ayr. His father was William Burnes, a gardener turned tenant farmer from the north-east of Scotland, and his mother was Agnes Brown, an Ayrshire woman of farming stock. Burns's early life was marked by constant back-breaking work on a succession of small farms, but his father saw to it that he never lacked another kind of culture. He learned the three Rs, some French and much Scripture. Added to that, he was a voracious reader and also absorbed huge amounts of traditional stories and songs from his mother and a kinswoman of hers, Betty Davidson. Poetry sprang early into his heart, at the same time as love, and his first composition was a song for the girl he partnered in the harvest. Rarely having much time to sit and ponder poems, it became his habit to compose as he worked. His father died in 1784, worn out by the struggle to keep farm after farm going, leaving Burns as head of the family. This seemed to free him in some way and the next few years became a period of high creative energy, producing poems such as 'To a Mouse'. He also developed a satiric strain and circulated caustic poems on local contemporaries. His reading of an earlier poet, Robert Fergusson, inspired him to think of himself as his successor 'carrying forward and widening the range of vernacular Scot's poetry', according to D.M. Low in *Robert Burns* (1986). Burns began to think of gathering his poems together for publication and approached a printer in nearby Kilmarnock. *Poems, Chiefly in the Scottish Dialect* was published (by subscription) in July 1786 in an edition of 612 copies. He also entertained the notion of emigrating to Jamaica. He had fallen in love with and made pregnant a local girl, Jean Armour, and her father was not best pleased. All was changed, however, by the almost immediate success of his book, taken up by the Scottish literati as the work of a 'Heaven-taught ploughman' (as the novelist Henry Mackenzie dubbed him). Off he went to Edinburgh to capitalise on this sudden fame, and, playing up to his new-found reputation, had a most enjoyable time being lionised by the great and the good – he created a striking impression, not just with his poems, but by his good looks, his charm and his ease of conversation in company: it was said that he 'glowed'.He arranged a new edition of his poems with the Edinburgh publisher William Creech (selling his copyright for 100 guineas) and had put up in the Canongate churchyard a memorial stone to his literary hero Fergusson. He also found time to indulge in an intense but platonic relationship with a married woman, Nancy Mclehose, which in its ending produced one of his greatest songs, 'Ae fond kiss'. Increasingly seeing himself as 'Scotia's bard', Burns embarked on several tours of Scotland, to observe the country (though as a farmer he was more interested in crops than scenery) and to absorb its history and traditions – including its songs. He became almost obsessed with songwriting from this period on – rescuing traditional songs, rewriting their words, writing new words.
Tam o' Shanter. A Tale

Of Brownyis and of Bogillis full is this buke.
— Gawin Douglas
When chapman billies leave the street,
And drouthy neebors, neebors meet,
As market-days are wearing late,
An' folk begin to tak the gate;
While we sit bousing at the nappy,
And getting fou and unco' happy,
We think na on the lang Scot's miles,
The mosses, waters, slaps and styles,
That lie between us and our hame,
Whare sits our sulky sullen dame,
Gathering her brows like gathering storm,
Nursing her wrath to keep it warm.
This truth fand honest *Tam o' Shanter*,
As he frae Ayr ae night did canter,
(Auld Ayr, wham ne'er a town surpasses,
For honest men and bonny lasses.)
O *Tam*! hadst thou but been sae wise,
As ta'en thy ain wife *Kate's* advice!
She taul thee weel thou were a skellum,
A blethering, blustering, drunken blellum;
That frae November till October,
Ae market-day thou were nae sober;
That ilka melder, wi' the miller,
Thou sat as lang as thou had siller;
That every naig was ca'd a shoe on,
The smith and the gat roaring fou on;
That at the L—d's house, even on Sunday,
Thou drank wi' Kirkton Jean till Monday.

Thomas Gray

Thomas Gray(26 December 1716 – 30 July 1771) was an English poet, letter-writer, classical scholar and professor at Pembroke College, Cambridge. He is widely known for his Elegy Written in a Country Churchyard, published in 1751.

Early life and education

Thomas Gray was born in Cornhill, London. His father, Philip Gray, was a scrivener and his mother, Dorothy Antrobus, was a milliner He was the fifth of 12 children, and the only child of Philip and Dorothy Gray to survive infancy. He lived with his mother after she left his abusive and mentally unwell father.

Gray's mother paid for him to go to Eton College where two of his uncles worked: Robert and William Antrobus. Robert became Gray's first teacher and helped inspire in Gray a love for botany and observational science. Gray's other uncle, William, became his tutor. He recalled his schooldays as a time of great happiness, as is evident in his Ode on a Distant Prospect of Eton College. Gray was a delicate and scholarly boy who spent his time reading and avoiding athletics. He lived in his uncle's household rather than at college. He made three close friends at

Eton: Horace Walpole, son of the Prime Minister Robert Walpole; Thomas Ashton, and Richard West, son of another Richard West who was briefly Lord Chancellor of Ireland. The four prided themselves on their sense of style, sense of humour, and appreciation of beauty. They were called the "quadruple alliance."

In 1734 Gray went up to Peterhouse, Cambridge. He found the curriculum dull. He wrote letters to friends listing all the things he disliked: the masters ("mad with Pride") and the Fellows ("sleepy, drunken, dull, illiterate Things"). Intended by his family for the law, he spent most of his time as an undergraduate reading classical and modern literature, and playing Vivaldi and Scarlatti on the harpsichord for relaxation.

In 1738 he accompanied his old school-friend Walpole on his Grand Tour of Europe, possibly at Walpole's expense. The two fell out and parted in Tuscany, because Walpole wanted to attend fashionable parties and Gray wanted to visit all the antiquities. They were reconciled a few years later. It was Walpole who later helped publish Gray's poetry. When Gray sent his most famous poem, "Elegy," to Walpole, Walpole sent off the poem as a manuscript and it appeared in different magazines. Gray then published the poem himself and received the credit he was due.

Writing and academia

Gray began seriously writing poems in 1742, mainly after his close friend Richard West died. He moved to Cambridge and began a self-imposed programme of literary study, becoming one of the most learned men of his time, though he claimed to be lazy by inclination. Gray was a brilliant bookworm, a quiet, abstracted, dreaming scholar, often afraid of the shadows of his own fame. He became a Fellow first of Peterhouse, and later of Pembroke College, Cambridge. Gray moved to Pembroke after the students at Peterhouse played a prank on him.

Gray spent most of his life as a scholar in Cambridge, and only later in his life did he begin traveling again. Although he was one of the least productive poets (his collected works published during his lifetime amount to fewer than 1,000 lines), he is regarded as the foremost English-language poet of the mid-18th century. In 1757, he was offered the post of Poet Laureate, which he refused. Gray was so self-critical and fearful of failure that he published only thirteen poems during his lifetime. He once wrote that he feared his collected works would be "mistaken for the works of a flea". Walpole said that "He never wrote anything easily but things of Humour. Gray came to be known as one of the "Graveyard poets" of the late 18th century, along with Oliver Goldsmith, William Cowper, and Christopher Smart. Gray perhaps knew these men, sharing ideas about death, mortality, and the finality and sublimity of death

In 1762, the Regius chair of Modern History at Cambridge, a sinecure which carried a salary of £400, feel vacant after the death of Shallet Turner, and Gray's friends lobbied the government unsuccessfully to secure the position for him. In the event, Gray lost out to Lawrence Brockett, but he secured the position in 1768 after Brockett's death.

"Elegy" masterpiece

It is believed that Gray began writing his masterpiece, the Elegy Written in a Country Churchyard, in the graveyard of St Giles parish church in Stoke Poges, Buckinghamshire, in 1742. After several years of leaving, it unfinished, he completed it in 1750 (see Elegy for the form). The poem was a literary sensation when published by Robert Dodsley in February 1751 (see 1751 in poetry). Its reflective, calm and stoic tone was greatly admired, and it was pirated, imitated, quoted and translated into Latin and Greek; it is still one of the most popular and most frequently quoted poems in the English language. In 1759 during the Seven Years War, before the Battle of the Plains of Abraham, British General James Wolfe is said to have recited it to one

of his officers, adding, "I would prefer being the author of that Poem to the glory of beating the French to-morrow."

Monument, in Stoke Poges, inscribed with Gray's Elegy

The Elegy was recognised immediately for its beauty and skill. It contains many phrases which have entered the common English lexicon, either on their own or as quoted in other works. These include:

"The Paths of Glory" (the title of a 1957 anti-war movie about World War I, produced by and starring Kirk Douglas, and directed by Stanley Kubrick, based on a novel of the same name by Humphrey Cobb).

"Celestial fire"

"Some mute inglorious Milton"

"Far from the Madding Crowd" (the title of a novel by Thomas Hardy, filmed several times)

"The unlettered muse"

"Kindred spirit"

"Elegy" contemplates such themes as death and afterlife. These themes foreshadowed the upcoming Gothic movement. It is suggested that perhaps Gray found inspiration for his poem by visiting the gravesite of his aunt, Mary Antrobus. The aunt was buried at the graveyard by the St. Giles' churchyard, which he and his mother would visit. This is the same gravesite where Gray himself was later buried.

Gray also wrote light verse, including Ode on the Death of a Favourite Cat, drowned in a Tub of Gold Fishes, a mock elegy concerning Horace Walpole's cat. After setting the scene with the couplet "What female heart can gold despise? What cat's averse to fish?", the poem moves to its multiple proverbial conclusion: "a fav'rite has no friend", "know one false step is ne'er retrieved" and "nor all that glisters, gold". (Walpole later displayed the fatal china vase (the tub) on a pedestal at his house in Strawberry Hill.)

Gray's surviving letters also show his sharp observation and playful sense of humour. He is well known for his phrase, "where ignorance is bliss, 'tis folly to be wise." The phrase, from Ode on a Distant Prospect of Eton College, is possibly one of the most misconstrued phrases in English literature. Gray is not promoting ignorance, but is reflecting with nostalgia on a time when he was allowed to be ignorant, his youth (1742). It has been asserted that the Ode also abounds with images which find "a mirror in every mind". This was stated by Samuel Johnson who said of the poem, "I rejoice to concur with the common reader ... The Church-yard abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo". Indeed, Gray's poem follows the style of the mid-century literary endeavor to write of "universal feelings." Samuel Johnson also said of Gray that he spoke in "two languages". He spoke in the language of "public" and "private" and according to Johnson, he should have spoken more in his private language as he did in his "Elegy" poem.

Death

Gray died on 30 July 1771 in Cambridge, and was buried beside his mother in the churchyard of St Giles' church in Stoke Poges, the setting for his famous Elegy. His grave can still be seen there.

Ode on the Spring Related Poem Content Details

BY THOMAS GRAY

Lo! where the rosy-bosom'd Hours,
Fair Venus' train appear,

Disclose the long-expecting flowers,
And wake the purple year!
The Attic warbler pours her throat,
Responsive to the cuckoo's note,
The untaught harmony of spring:
While whisp'ring pleasure as they fly,
Cool zephyrs thro' the clear blue sky
Their gather'd fragrance fling.

Where'er the oak's thick branches stretch
A broader, browner shade;
Where'er the rude and moss-grown beech
O'er-canopies the glade,
Beside some water's rushy brink
With me the Muse shall sit, and think
(At ease reclin'd in rustic state)
How vain the ardour of the crowd?
How low, how little are the proud,
How indigent the great!

Still is the toiling hand of Care:
The panting herd’s repose:
Yet hark, how thro' the peopled air
The busy murmur glows!
The insect youth are on the wing,
Eager to taste the honied spring,
And float amid the liquid noon:
Some lightly o'er the current skim,
Some show their gaily-gilded trim
Quick-glancing to the sun.

To Contemplation's sober eye
Such is the race of man:
And they that creep, and they that fly,
Shall end where they began.
Alike the busy and the gay
But flutter thro' life's little day,
In fortune's varying colours drest:
Brush'd by the hand of rough Mischance,
Or chill'd by age, their airy dance
They leave, in dust to rest.

Methinks, I hear in accents low
The sportive kind reply:
Poor moralist! and what art thou?

A solitary fly!
Thy joys no glitt'ring female meets,
No hive hast thou of hoarded sweets,
No painted plumage to display:
On hasty wings thy youth is flown;
Thy sun is set, thy spring is gone—
We frolic, while 'tis May.

Edmund Spenser

Edmund Spenser was born in 1552 or 1553. No documentation exists to establish his exact date of birth, but the year is known in part due to Spenser's own poetry. In *Amoretti* Sonnet 60, Spenser writes that he is forty-one years old. We know this poem was published in 1594 (and written only shortly prior to its publication), so the year of his birth can be closely guessed.
Spenser matriculated at the University of Cambridge on May 20, 1569. Ten years later he published his first publicly-released poetic work, *The Sheapheards' Calendar*, to positive reviews. He then began work on his magnum opus, *The Faerie Queene*, publishing the first three of the projected twelve books in 1590.
Spenser was an English subject during the reign of Queen Elizabeth I, to whose court he aspired. He offered Elizabeth *The Faerie Queene* in an attempt to gain her favor. Unfortunately, Spenser held to political views and associated with individuals that did not meet the approval of Elizabeth's principal secretary, Lord Burghley. Through Burghley's influence, Spenser was given only a small pension in recognition for his grand poetic work.
Sent to Ireland to hold English property on the oft-rebellious island, Spenser there met and wooed Elizabeth Boyle, a young woman from an important English family, who was probably half his age. His year-long suit to win her hand in marriage is recorded (with a deal of poetic license) in Spenser's *Amoretti*. Spenser also dedicated a marriage song, *Epithalamion*, to his young bride. As was the custom, both seemingly personal works of poetry were published for mass consumption in 1594 and helped Spenser's literary career to improve. In the meantime, Spenser completed the fourth through sixth books of *The Faerie Queene* and published them, along with revised versions of the first three b ooks, in 1596.
Spenser is best known for his immense epic poem *The Faerie Queene*. Dedicated to Queen Elizabeth (herself represented by the title character) the work was envisioned by Spenser as encompassing twelve books, each one detailing a quest by some knight of King Arthur's court on behalf of Gloriana, the Faerie Queene. Spenser was only able to finish the first six books (and begin a draft of the seventh) before his death in 1599.
from The Faerie Queene: Book I, Canto I
Related Poem Content Details
BY EDMUND SPENSER
Lo I the man, whose Muse whilome did maske,
As time her taught in lowly Shepheards weeds,
Am now enforst a far unfitter taske,
For trumpets sterne to chaunge mine Oaten reeds,
And sing of Knights and Ladies gentle deeds;
Whose prayses having slept in silence long,
Me, all too meane, the sacred Muse areeds

To blazon broad emongst her learned throng:
Fierce warres and faithful loves shall moralize my song.
Helpe then, O holy Virgin chiefe of nine,
Thy weaker Novice to performe thy will,
Lay forth out of thine everlasting scryne
The antique rolles, which their lye hidden still,
Of Faerie knights and fairest Tanaquill,
Whom that most noble Briton Prince so long
Sought through the world, and suffered so much ill,
That I must rue his undeserved wrong:
O helpe thou my weake wit, and sharpen my dull tong.
And thou most dreaded impe of highest Jove,
Faire Venus sonne, that with thy cruell dart
At that good knight so cunningly didst rove,
That glorious fire it kindled in his hart,
Lay now thy deadly Heben bow apart,
And with thy mother milde come to mine ayde:
Come both, and with you bring triumphant Mart,
In loves and gentle jollities arrayd,
After his murdrous spoiles and bloudy rage allayd.
And with them eke, O Goddesse heavenly bright,
Mirrour of grace and Majestie divine,
Great Lady of the greatest Isle, whose light
Like Phoebus lampe throughout the world doth shine,
Shed thy faire beames into my feeble eyne,
And raise my thoughts too humble and too vile,
To thinke of that true glorious type of thine,
The argument of my afflicted stile:
The which to heare, vouchsafe, O dearest dred a-while.

Mark Twain

Mark Twain was born in Samuel Langhorne Clemens in the town of Florida, Missouri, in 1835. When he was four years old, his family moved to Hannibal, a town on the Mississippi River much like the towns depicted in his two most famous novels, The Adventures of Tom Sawyer (1876) and The Adventures of Huckleberry Finn (1884).

Clemens spent his young life in a fairly affluent family that owned a number of household slaves. The death of Clemens's father in 1847, however, left the family in hardship. Clemens left school, worked for a printer, and, in 1851, having finished his apprenticeship, began to set type for his brother Orion's newspaper, the Hannibal Journal. But Hannibal proved too small to hold Clemens, who soon became a sort of itinerant printer and found work in a number of American cities, including New York and Philadelphia.

While still in his early twenties, Clemens gave up his printing career in order to work on riverboats on the Mississippi. Clemens eventually became a riverboat pilot, and his life on the river influenced him a great deal. Perhaps most important, the riverboat life provided him with the pen name Mark Twain, derived from the riverboat leadsmen's signal— "By the mark,

twain”—that the water was deep enough for safe passage. Life on the river also gave Twain material for several of his books, including the raft scenes of Huckleberry Finn and the material for his autobiographical Life on the Mississippi

Throughout 1868, Twain and Olivia Langdon corresponded. Though she rejected his first marriage proposal, two months later, they were engaged. In February 1870, Twain and Langdon were married in Elmira, New York, where he courted her and managed to overcome her father's initial reluctance. She came from a "wealthy but liberal family", and through her, he met abolitionists, "socialists, principled atheists and activists for women's rights and social equality", including Harriet Beecher Stowe (his next-door neighbor in Hartford, Connecticut), Frederick Douglass, and the writer and utopian socialist William Dean Howells who became a long-time friend. The couple lived in Buffalo, New York, from 1869 to 1871. Twain owned a stake in the Buffalo Express newspaper and worked as an editor and writer. While they were living in Buffalo, their son Langdon died of diphtheria at age 19 months.

The Adventures Huckleberry Finn

The story begins in fictional St. Petersburg, Missouri (based on the actual town of Hannibal, Missouri), on the shore of the Mississippi River "forty to fifty years ago" (the novel having been published in 1884). Huckleberry "Huck" Finn (the protagonist and first-person narrator) and his friend, Thomas "Tom" Sawyer, have each come into a considerable sum of money as a result of their earlier adventures (detailed in The Adventures of Tom Sawyer). Huck explains how he is placed under the guardianship of the Widow Douglas, who, together with her stringent sister, Miss Watson, are attempting to "sivilize" him and teach him religion. Finding civilized life confining, his spirits are raised somewhat when Tom Sawyer helps him to escape one-night past Miss Watson's slave Jim, to meet up with Tom's gang of self-proclaimed "robbers." Just as the gang's activities begin to bore Huck, he is suddenly interrupted by the reappearance of his shiftless father, "Pap", an abusive alcoholic. Knowing that Pap would only spend the money on alcohol, Huck is successful in preventing Pap from acquiring his fortune; however, Pap kidnaps Huck and leaves town with him.

In Illinois and on Jackson's Island

Pap forcibly moves Huck to his isolated cabin in the woods along the Illinois shoreline. Due to Pap's drunken violence and imprisonment of Huck inside the cabin, Huck, during one of his father's absences, elaborately fakes his own death, escapes the cabin, and sets off down river. He settles comfortably, on Jackson's Island. Here, Huck reunites with Jim, Miss Watson's slave. Jim has also run away after he overheard Miss Watson planning to sell him "down the river" to presumably more brutal owners. Jim plans to make his way to the town of Cairo in Illinois, a free state, so that he can later buy the rest of his enslaved family's freedom. At first, Huck is conflicted about the sin and crime of supporting a runaway slave, but as the two talks in depth and bond over their mutually held superstitions, Huck emotionally connects with Jim, who increasingly becomes Huck's close friend and guardian. After heavy flooding on the river, the two find a raft (which they keep) as well as an entire house floating on the river. Entering the house to seek loot, Jim finds the naked body of a dead man lying on the floor, shot in the back. He prevents Huck from viewing the corpse.

To find out the latest news in town, Huck dresses as a girl and enters the house of Judith Loftus, a woman new to the area. Huck learns from her about the news of his own supposed murder; Pap was initially blamed, but since Jim ran away, he is also a suspect and a reward for Jim's capture has initiated a manhunt. Mrs. Loftus becomes increasingly suspicious that Huck is a boy, finally

proving it by a series of tests. Once he is exposed, she nevertheless allows him to leave her home without commotion, not realizing that he is the allegedly murdered boy they have just been discussing. Huck returns to Jim to tell him the news and that a search party is coming to Jackson's Island that very night. The two hastily load up the raft and depart.

After a while, Huck and Jim come across a grounded steamship. Searching it, they stumble upon two thieves discussing murdering a third, but they flee before being noticed. They are later separated in a fog, making Jim intensely anxious, and when they reunite, Huck tricks Jim into thinking he dreamed the entire incident. Jim is not deceived for long, and is deeply hurt that his friend should have teased him so mercilessly. Huck becomes remorseful and apologizes to Jim, though his conscience troubles him about humbling himself to a black man.

In Arkansas: the duke and the king

Near the Arkansas-Missouri-Tennessee border, Jim and Huck take two on-the-run grifters aboard the raft. The younger man, who is about thirty, introduces himself as the long-lost son of an English duke (the Duke of Bridgewater). The older one, about seventy, then trumps this outrageous claim by alleging that he himself is the Lost Dauphin, the son of Louis XVI and rightful King of France. The "duke" and "king" soon become permanent passengers on Jim and Huck's raft, committing a series of confidence schemes upon unsuspecting locals all along their journey. To divert suspicions from the public away from Jim, they pose him as recaptured slave runaway, but later paint him up entirely blue and call him the "Sick Arab" so that he can move about the raft without bindings.

On one occasion, the swindlers advertise a three-night engagement of a play called "The Royal Nonesuch". The play turns out to be only a couple of minutes' worth of an absurd, bawdy sham. On the afternoon of the first performance, a drunk called Boggs is shot dead by a gentleman named Colonel Sherburn; a lynch mob forms to retaliate against Sherburn; and Sherburn, surrounded at his home, disperses the mob by making a defiant speech describing how true lynching should be done. By the third night of "The Royal Nonesuch", the townspeople prepare for their revenge on the duke and king for their money-making scam, but the two cleverly skip town together with Huck and Jim just before the performance begins.

In the next town, the two swindlers then impersonate brothers of Peter Wilks, a recently deceased man of property. To match accounts of Wilks's brothers, the king attempts an English accent and the duke pretends to be a deaf-mute, while starting to collect Wilks's inheritance. Huck decides that Wilks's three orphaned nieces, who treat Huck with kindness, do not deserve to be cheated thus and so he tries to retrieve for them the stolen inheritance. In a desperate moment, Huck is forced to hide the money in Wilks's coffin, which is abruptly buried the next morning. The arrival of two new men who seem to be the real brothers throws everything into confusion, so that the townspeople decide to dig up the coffin in order to determine which are the true brothers, but, with everyone else distracted, Huck leaves for the raft, hoping to never see the duke and king again. Suddenly, though, the two villains return, to Huck's despair. When Huck is finally able to get away a second time, he finds to his horror that the swindlers have sold Jim away to a family that intends to return him to his proper owner for the reward. Defying his conscience and accepting the negative religious consequences he expects for his actions—"All right, then, I'll go to hell!"—Huck resolves to free Jim once and for all.

On the Phelps' farm

Huck learns that Jim is being held at the plantation of Silas and Sally Phelps. The family's nephew, Tom, is expected for a visit at the same time as Huck's arrival, so Huck is mistaken for

Tom and welcomed into their home. He plays along, hoping to find Jim's location and free him; in a surprising plot twist, it is revealed that the expected nephew is in fact Tom Sawyer. When Huck intercepts the real Tom Sawyer on the road and tells him everything, Tom decides to join Huck's scheme, pretending to be his own younger half-brother, Sid, while Huck continues pretending to be Tom. In the meantime, Jim has told the family about the two grifters and the new plan for "The Royal Nonesuch", and so the townspeople capture the duke and king, who are then tarred and feathered and ridden out of town on a rail.

Rather than simply sneaking Jim out of the shed where he is being held, Tom develops an elaborate plan to free him, involving secret messages, a hidden tunnel, a rope ladder sent in Jim's food, and other elements from adventure books he has read,[5] including an anonymous note to the Phelps warning them of the whole scheme. During the actual escape and resulting pursuit, Tom is shot in the leg, while Jim remains by his side, risking recapture rather than completing his escape alone. Although a local doctor admires Jim's decency, he has Jim arrested in his sleep and returned to the Phelps. After this, events quickly resolve themselves. Tom's Aunt Polly arrives and reveals Huck and Tom's true identities to the Phelps family. Jim is revealed to be a free man: Miss Watson died two months earlier and freed Jim in her will, but Tom (who already knew this) chose not to reveal this information to Huck so that he could come up with an artful rescue plan for Jim. Jim tells Huck that Huck's father (Pap Finn) has been dead for some time (he was the dead man they found earlier in the floating house), and so Huck may now return safely to St. Petersburg. Huck declares that he is quite glad to be done writing his story, and despite Sally's plans to adopt and civilize him, he intends to flee west to Indian Territory.

Characters

Huckleberry Finn ("Huck" to his friends) is a boy about thirteen or fourteen years old. He has been brought up by his father, the town drunk, and has a hard time fitting into society.

Widow Douglas is the kind lady who has taken Huck in after he helped save her from a violent home invasion. She tries her best to civilize Huck, believing it is her Christianduty.

Miss Watson is the widow's sister, a tough old spinster who also lives with them. She is fairly hard on Huck, causing him to resent her a good deal. Samuel Clemens may have drawn inspiration for her from several people he knew in his life.

Jim is Miss Watson's big, mild-mannered slave. Huck becomes very close to Jim when they reunite after Jim flees Miss Watson to seek refuge from slavery, and Huck and Jim become fellow travelers on the Mississippi River.

Tom Sawyer is Huck's best friend and peer, the main character of other Twain novels and the leader of the town boys in adventures. He is "the best fighter and the smartest kid in town".

"Pap" Finn, Huck's father, an alcoholic drifter. He is often angry at Huck and resents him getting any kind of education. He also returns to Huck whenever he needs more money for alcohol.

Judith Loftus plays a small part in the novel — being the kind and perceptive woman whom Huck talks to in order to find out about the search for Jim — but many critics believe her to be the best female character in the novel.

The Duke and **the King** are two otherwise unnamed con artists whom Huck and Jim take aboard their raft just before the start of their Arkansas adventures. They are featured prominently throughout the novel, duping many local townspeople with their various cons. They pose as the long-lost Duke of Bridgewater and the long-dead Louis XVII of France to ensure Huck and Jim's subservience. Huck goes along so as not to have troubles.

Ernest Hemingway

Ernest Miller Hemingway (July 21, 1899 – July 2, 1961) was an American novelist, short story writer, and journalist. His economical and understated style had a strong influence on 20th-century fiction, while his life of adventure and his public image influenced later generations. Hemingway produced most of his work between the mid-1920s and the mid-1950s, and won the Nobel Prize in Literature in 1954. He published seven novels, six short story collections, and two non-fiction works. Additional works, including three novels, four short story collections, and three non-fiction works, were published posthumously. Many of his works are considered classics of American literature.

Hemingway was raised in Oak Park, Illinois. After high school he reported for a few months for The Kansas City Star, before leaving for the Italian front to enlist with the World War I ambulance drivers. In 1918, he was seriously wounded and returned home. His wartime experiences formed the basis for his novel A Farewell to Arms (1929).

In 1921, he married Hadley Richardson, the first of his four wives. The couple moved to Paris, where he worked as a foreign correspondent and fell under the influence of the modernist writers and artists of the 1920s "Lost Generation" expatriate community. He published his first novel, The Sun Also Rises, in 1926. After his 1927 divorce from Hadley Richardson, Hemingway married Pauline Pfeiffer; they divorced after he returned from the Spanish Civil War where he had been a journalist, and after which he wrote For Whom the Bell Tolls (1940). Martha Gellhorn became his third wife in 1940; they separated when he met Mary Welsh in London during World War II. He was present at the Normandy landings and the liberation of Paris. Shortly after the publication of The Old Man and the Sea (1952), Hemingway went on safari to Africa, where he was almost killed in two successive plane crashes that left him in pain or ill health for much of his remaining life. Hemingway maintained permanent residences in Key West, Florida, (1930s) and Cuba (1940s and 1950s), and in 1959, he bought a house in Ketchum, Idaho, where he committed suicide in the summer of 1961.

Hemingway was the second child and first son born to Clarence and Grace Hemingway. Hemingway's parents were both well-educated and well-respected in the conservative, upscale community of Oak Park, a community about which resident Frank Lloyd Wright said, "So many churches for so many good people to go to». For a short period after their marriage, Clarence and Grace Hemingway lived with Grace's father, Ernest Hall, who eventually became their first son's namesake.] Hemingway’s mother frequently performed in concerts around the village.

After leaving high school he went to work for The Kansas City Star as a cub reporter. Although he stayed there for only six months, he relied on the Star's style guide as a foundation for his writing: "Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative."

Early in 1918, Hemingway responded to a Red Cross recruitment effort in Kansas City and signed on to become an ambulance driver in Italy. He left New York in May and arrived in Paris as the city was under bombardment from German artillery. By June, he was at the Italian Front. It was probably around this time that he first met John Dos Passos, with whom he had a rocky relationship for decades. On his first day in Milan, he was sent to the scene of a munitions factory explosion, where rescuers retrieved the shredded remains of female workers. He described the incident in his non-fiction book Death in the Afternoon: "I remember that after we searched quite thoroughly for the complete dead we collected fragments". A few days later, he was stationed at Fossalta di Piave.

On July 8, he was seriously wounded by mortar fire, having just returned from the canteen bringing chocolate and cigarettes for the men at the front line. Despite his wounds, Hemingway assisted Italian soldiers to safety, for which he received the Italian Silver Medal of Bravery. Still only 18, Hemingway said of the incident: "When you go to war as a boy you have a great illusion of immortality. Other people get killed; not you ... Then when you are badly wounded the first time you lose that illusion and you know it can happen to you."
During his first 20 months in Paris, Hemingway filed 88 stories for the Toronto Star newspaper. He covered the Greco-Turkish War, where he witnessed the burning of Smyrna, and wrote travel pieces such as "Tuna Fishing in Spain" and "Trout Fishing All Across Europe: Spain Has the Best, Then Germany". Hemingway was devastated on learning that Hadley had lost a suitcase filled with his manuscripts at the Gare de Lyon as she was traveling to Geneva to meet him in December 1922. The following September, the couple returned to Toronto, where their son John Hadley Nicanor was born on October 10, 1923. During their absence, Hemingway's first book, Three Stories and Ten Poems, was published. Two of the stories it contained were all that remained after the loss of the suitcase, and the third had been written the previous spring in Italy With his wife Hadley, Hemingway first visited the Festival of San Fermín in Pamplona, Spain, in 1923, where he became fascinated by bullfighting. The Hemingways returned to Pamplona in 1924 and a third time in June 1925; that year they brought with them a group of American and British expatriates: Hemingway's Michigan boyhood friend Bill Smith, Donald Ogden Stewart, Lady Duff Twysden (recently divorced), her lover Pat Guthrie, and Harold Loeb. A few days after the fiesta ended, on his birthday (July 21), he began to write the draft of what would become The Sun Also Rises, finishing eight weeks later. A few months later, in December 1925, the Hemingways left to spend the winter in Schruns, Austria, where Hemingway began revising the manuscript extensively.
Hemingway's marriage to Hadley deteriorated as he was working on The Sun Also Rises.
In the late spring, Hemingway and Pauline traveled to Kansas City, where their son Patrick was born on June 28, 1928. Pauline had a difficult delivery, which Hemingway fictionalized in A Farewell to Arms. After Patrick's birth, Pauline and Hemingway traveled to Wyoming, Massachusetts, and New York. In the winter, he was in New York with Bumby, about to board a train to Florida, when he received a cable telling him that his father had committed suicide.
His third son, Gregory Hancock Hemingway, was born a year later on November 12, 1931, in Kansas City. In 1933, Hemingway and Pauline went on safari to East Africa. The 10-week trip provided material for Green Hills of Africa, as well as for the short stories "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber". The couple visited Mombasa, Nairobi, and Machakos in Kenya; then moved on to Tanganyika Territory, where they hunted in the Serengeti, around Lake Manyara, and west and southeast of present-day Tarangire National Park Spanish Civil War.
On July 2, 1961 he died of self-inflicted.

“The Old Man at the Bridge,” A Short Story by Ernest Hemingway

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle-deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.
“Where do you come from?” I asked him.
“From San Carlos,” he said, and smiled.
That was his native town and so it gave him pleasure to mention it and he smiled.
“I was taking care of animals,” he explained. “Oh,” I said, not quite understanding.
“Yes,” he said, “I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos.”
He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”
“Various animals,” he said, and shook his head. “I had to leave them.”
I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.
“What animals were they?” I asked.
“There were three animals altogether,” he explained. “There were two goats and a cat and then there were four pairs of pigeons.”
“And you had to leave them?” I asked.
“Yes. Because of the artillery. The captain told me to go because of the artillery.”
“And you have no family?” I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.
“No,” he said, “only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others.”
“What politics have you?” I asked.
“I am without politics,” he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further.” “This is not a good place to stop,” I said. “If you can make it, there are trucks up the road where it forks for Tortosa.”
“I will wait a while,” he said, “and then I will go. Where do the trucks go?”
“Towards Barcelona,” I told him.
“I know no one in that direction,” he said, “but thank you very much. Thank you again very much.”
He looked at me very blankly and tiredly, then said, having to share his worry with some one,
“The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?”
“Why they’ll probably come through it all right.” “You think so?”
“Why not,” I said, watching the far bank where now there were no carts.
“But what will they do under the artillery when I was told to leave because of the artillery?”
“Did you leave the dove cage unlocked?” I asked. “Yes.”
“Then they’ll fly.”
“Yes, certainly they’ll fly. But the others. It’s better not to think about the others,” he said.
“If you are rested, I would go,” I urged. “Get up and try to walk now.”
“Thank you,” he said and got to his feet, swayed from side to side and then sat down backwards in the dust.
“I was taking care of animals,” he said dully, but no longer to me. “I was only taking care of animals.”
There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

O. Henry

The American short story writer O. Henry (1862 - 1910) was born under the name William Sydney Porter in Greensboro, North Carolina in 1862. His short stories are well known throughout the world;" noted for their witticism"," clever wordplay", and unexpected "twist" endings

Like many other writers, O. Henry's early career aspirations were unfixed and he wandered across different activities and professions before he finally found his calling as a short story writer. He started working in his uncle's drugstore in 1879 and became a licensed pharmacist by the age of 19. His first creative expressions came while working in the pharmacy where he would sketch the townspeople that frequented the store. The customers reacted warmly to his sketches and he was admired for his artistry and sketching skills.

O. Henry moved to Texas in March of 1882 hoping to get rid of a persistent cough that he had developed. While there, he took up residence on a sheep ranch, learned shepherding, cooking, babysitting, and bits of Spanish and German from the many migrant farmhands. He had an active social life in Austin and was a fine musician, skilled with the guitar and mandolin. Over the next several years, Porter -- as he was still known -- took a number of different jobs, from pharmacy to drafting, journalism and banking.

But banking in particular was not to be O. Henry's calling; he was quite careless with his bookkeeping and may have crossed some ethical and legal boundaries. In 1894, the bank accused him of embezzlement. He lost his job but was not indicted. He was always a lover of classic literature, and while pursuing these other ventures, O. Henry had begun writing as a hobby. When he lost his banking job, he moved to Houston in 1895 and started writing for the The Post, earning $25 per month (an average salary at this time in American history was probably about $300 a year, less than a dollar a day). O. Henry collected ideas for his column by loitering in hotel lobbies and observing and talking to people there. He relied on this technique to gain creative inspiration throughout his writing career; which is a fun fact to keep in mind while reading a story like Transients in Arcadia.

O. Henry's prolific writing period began in 1902 in New York City, where he wrote 381 short stories. He wrote one story a week for The New York World Sunday Magazine for over a year. Some of his best and least known work is contained in Cabbages and Kings, his first collection of published stories, set in a central American town, in which sub-plots and larger plots are interwoven in an engaging manner. His second collection of stories, The Four Million, was released in 1906. The stories are set in New York City and the title is based on the population of the city at that time. The collection contained several short story masterpieces, including The Gift of the Magi, The Cop and the Anthem, and many others. Henry had an obvious affection for New York City, a reverence that rises up through some of these stories.

O. Henry's trademark is his witty, plot-twisting endings, and his warm characterization of the awkward and difficult situations and the creative ways people find to resolve them. His most famous short story, The Gift of the Magi, epitomizes his style. It's a story about a young married couple, short on money, that wishes to buy each other Christmas gifts. That problem -- their lack of funds -- finds a famously endearing and ironic resolution.

The Cop and the Anthem is about A New York City hobo with a creative solution for dealing with the cold city streets during winter. Another story, A Retrieved Reformation, is about a safecracker Jimmy Valentine, fresh from prison, whose life takes an unexpected turn while casing his next crime scene. The Ransom of Red Chief, a story about two hapless kidnappers that

snatch the wrong boy. All of these stories are highly entertaining, they are read for pleasure and in classrooms around the world.

In 1952 Marilyn Monroe and Charles Laughton starred in O. Henry's Full House, a film featuring five stories of O. Henry's short stories. The film included The Cop and the Anthem and four other O. Henry stories: The Clarion Call, The Last Leaf, The Ransom of Red Chief (starring Fred Allen and Oscar Levant), and The Gift of the Magi.

Unfortunately, O. Henry's personal tragedy was heavy drinking and by 1908 his health had deteriorated and his writing dropped off accordingly. He died in 1910 of cirrhosis of the liver, complications of diabetes, and an enlarged heart. The funeral was held in New York City, but he was buried in North Carolina, the state where he was born. He was a gifted short story writer, and left us a rich legacy of great stories to enjoy.

The Gift of the Magi by O. Henry

This story was originally published on Dec 10, 1905 in The New York Sunday World as "Gifts of the Magi." It was subsequently published as The Gift of the Magi in O. Henry's 1906 short story collection The Four Million.

An illustration for the story The Gift of the Magi by the author O. HenryAn illustration for the story The Gift of the Magi by the author O. Henry An illustration for the story The Gift of the Magi by the author O. Henry

ONE DOLLAR AND EIGHTY-SEVEN CENTS. THAT WAS ALL. AND SIXTY CENTS of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing left to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at $8 per week. It did not exactly beggar description, but it certainly had that word on the look-out for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid $30 per week. Now, when the income was shrunk to $20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above, he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. To-morrow would be Christmas Day, and she had only $1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only $1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him.

Something fine and rare and sterling--something just a little bit near to being worthy of the honour of being owned by Jim.
There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an $8 Bat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.
Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.
Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out of the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.
So now Della's beautiful hair fell about her, rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.
On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she cluttered out of the door and down the stairs to the street.
Where she stopped the sign read: "Mme Sofronie. Hair Goods of All Kinds." One Eight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."
"Will you buy my hair?" asked Della.
"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."
Down rippled the brown cascade.
"Twenty dollars," said Madame, lifting the mass with a practised hand.
"Give it to me quick, » said Della.
Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.
She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 78 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.
When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task dear friends--a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.
"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty-seven cents?"
At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.
Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please, God, make him think I am still pretty."
The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was with out gloves.
Jim stepped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.
Della wriggled off the table and went for him.
"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice-what a beautiful, nice gift I've got for you."
"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet, even after the hardest mental labour.
"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"
Jim looked about the room curiously.
"You say your hair is gone?" he said, with an air almost of idiocy.
"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"
Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. I his dark assertion will be illuminated later on.
Jim drew a package from his overcoat pocket and threw it upon the table.
"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package, you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.
For there lay The Combs--the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise-shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.
But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"
And then Della leaped up like a little singed cat and cried, "Oh, oh!"
Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.
"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."
Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.
"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."
The magi, as you know, were wise men--wonderfully wise men-who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Thomas Paine

Thomas Paine was an English American writer and pamphleteer whose "Common Sense" and other writings influenced the American Revolution, and helped pave the way for the Declaration of Independence.

QUOTES

“Any system of religion that has anything in it —Thomas Paine
that shocks the mind of a child, cannot be
true.”

Synopsis

Thomas Paine was an influentiall 18th-century writer of essays and pamphlets. Among them were "The Age of Reason," regarding the place of religion in society; "Rights of Man," a piece defending the French Revolution; and "Common Sense," which was published during the American Revolution. "Common Sense," Paine's most influential piece, brought his ideas to a vast audience, swaying (the otherwise undecided) public opinion to the view that independence from the British was a necessity.

Early Life: England

Thomas Paine was born in Thetford, England, in 1737, to a Quaker father and an Anglican mother. Paine received little formal education, but did learn to read, write and perform arithmetic. At the age of 13, he began working with his father as stay maker (the thick rope stays

used on sailing ships) in Thetford, a shipbuilding town. Some sources state he and his father were corset makers, but most historians site this as an example of slanders spread by his enemies. He later worked as an officer of the excise, hunting smugglers, and collecting liquor and tobacco taxes. He did not excel at this job, nor at any other early job, and his life in England was, in fact, marked by repeated failures.

To compound his professional hardships, around 1760, Paine's wife and child both died in childbirth, and his business, that of making stay ropes, went under. In the summer of 1772, Paine published "The Case of the Officers of Excise," a 21-page article in defense of higher pay for excise officers. It was his first political work, and he spent that winter in London, handing out the 4,000 copies of the article to members of Parliament and other citizens. In spring of 1774, Paine was fired from the excise office, and began to see his outlook as bleak. Luckily, he soon met Benjamin Franklin, who advised him to move to America and provided him with letters of introduction to the newly formed nation.

The Move to America Paine arrived in Philadelphia on November 30, 1774, taking up his first regular employment—helping to edit the *Pennsylvania Magazine*—in January 1775. At this time, Paine began writing in earnest, publishing several articles, anonymously or under pseudonyms. One of his early articles was a scathing condemnation of the African slave trade, called "African Slavery in America," which he signed under the name "Justice and Humanity." Paine's propagandist ideas were just coming together, and he couldn't have arrived in America at a better time to advance his general views and thoughts on revolution and injustice, as the conflict between the colonists and England had reached a fever pitch. Within five months of Paine's arrival, however, the precipitating event to his most famous work would occur. After the battles of Lexington and Concord (April 19, 1775), which were the first military engagements of the American Revolutionary War, Paine argued that America should not simply revolt against taxation, but demand independence from Great Britain entirely. He expanded this idea in a 50-page pamphlet called "Common Sense," which was printed on January 10, 1776.'Common Sense' Worded in a way that forces the reader to make an immediate choice, "Common Sense" presented the American colonists, who were generally still undecided, with a cogent argument for full-scale revolt and freedom from British rule. And while it likely had little effect on the actual writing of the Declaration of Independence, "Common Sense" forced the issue on the streets, making the colonists see that a grave issue was upon them and that a public discussion was direly needed. Once it initiated debate, the article offered a solution for Americans who were disgusted and alarmed at the presence of tyranny in their new land, and it was passed around and read aloud often, bolstering enthusiasm for independence and encouraging recruitment for the Continental Army. ("Common Sense" is referred to by one historian as "the most incendiary and popular pamphlet of the entire revolutionary era.")

Paine wrote "Common Sense" in an unadorned style, forgoing philosophical ponderings and Latin terms, and relying instead on biblical references to speak to the common man, as would a sermon. Within just a few months, the piece sold more than 500,000 copies. "Common Sense" presents as its chief option a distinctly American political identity and, more so than any other single publication, paved the way for the Declaration of Independence, which was unanimously ratified on July 4, 1776.

'Crisis' Papers

During the ensuing war, Paine served as volunteer personal assistant to General Nathanael Greene, traveling with the Continental Army. While not a natural soldier, Paine contributed to the patriot cause by inspiring the troops with his 16 "Crisis" papers, which appeared between 1776 and 1783. "The American Crisis. Number I" was published on December 19, 1776, and began thusly: "These are the times that try men's souls." Washington's troops were being decimated, and he ordered that the pamphlet be read to all of his troops at Valley Forge, in hopes of inflaming them to victory.

Government Appointment

In 1777, Congress named Paine secretary to the Committee for Foreign Affairs. The following year, however, Paine accused a member of the Continental Congress of trying to profit personally from French aid given to the United States. In revealing the scandal, Paine quoted from secret documents that he had accessed through his position at Foreign Affairs. Also around this time, in his pamphlets, Paine alluded to secret negotiations with France that were not fit for public consumption. These missteps eventually led to Paine's expulsion from the committee in 1779.

Paine soon found a new position as clerk of the General Assembly of Pennsylvania, and observed fairly quickly that American troops were disgruntled because of low (or no) pay and scarce supplies, so he started a drive at home and in France to raise what was needed. The wartime supplies that his effort provided were important to the final success of the Revolution, and the experience led him to appeal to the states, to pool resources for the well-being of the entire nation. Furthering his goal, he wrote "Public Good" (1780), calling for a national convention to replace the ineffectual Articles of Confederation with a strong central government under "a continental constitution."

Back to Europe: 'Rights of Man' and 'The Age of Reason'

In April 1787, Paine headed back to England, where he soon became fascinated with what he heard of the roiling French Revolution. He immediately and passionately supported the Revolution, so when he read Edmund Burke's 1790 attack on it, he was inspired to write the book *Rights of Man* (1791) in a scathing response. The tract moved beyond supporting the French Revolution to discussing the basic reasons for discontent in European society, railing against an aristocratic society, and end of Europe’s inheritance laws. The British government banned the book and Paine was indicted for treason, although he was already on his way to France when the decree went out and avoided prosecution. (He was later named an honorary citizen of France.)

While rallying for the revolution, Paine also supported efforts to save the life of deposed King Louis XVI (instead favoring banishment), so when the radicals under Robespierre took power, Paine was sent to prison—from December 28, 1793 to November 4, 1794—where he narrowly escaped execution. In 1794, while Paine was imprisoned, the first part of his *The Age of Reason* (*The Age of Reason: Being an Investigation of True and Fabulous Theology* in full) was published. The book criticizes institutionalized religion for perceived corruption and political ambition, while challenging the validity of the Bible. The book was controversial, as was everything that Paine wrote, and the British government prosecuted anyone who tried to publish or distribute it. After his 1794 release from prison, Paine stayed in France, releasing the second and third parts of *The Age of Reason* before returning to the United States at President Jefferson's invitation.

Engineer and Inventor

Among his many talents, Thomas Paine was also an accomplished—though not widely-known—inventor. Some of his devices were never developed beyond the planning stage, but there are a few of note. He developed a crane for lifting heavy objects, a smokeless candle, and tinkered with the idea of using gunpowder as a method for generating power. For years, Paine had possessed a fascination with bridges. He made several attempts to build bridged in both America and England after the Revolutionary War. Perhaps his most impressive engineering achievement was the Sunderland Bridge across the Wear River at Wearmonth, England. His goal was to build a single span bridge with no piers. In 1796, the 240-foot span bridge was completed. It was the second iron bridge ever built and at the time the largest in the world. Renovated in 1857, the bridge remained until 1927, when it was replaced.

Final Years

Paine returned to the United States in 1802 or 1803, only to find that his revolutionary work, influence and reputation had mostly been forgotten, leaving only his status as a world-class rabble-rouser intact. Paine died in June 1809, and to drive home the point of his tarnished image,

the *New York Citizen* printed the following line in Paine's obituary: "He had lived long, did some good and much harm." For more than a century following his death, this was the historical verdict handed down upon the legacy of Thomas Paine. Finally, in January 1937, the *Times of London* turned the tide, referring to him as the "English Voltaire"— a view that has prevailed ever since, with Thomas Paine now regarded as a seminal figure of the American Revolution.

Emily Elizabeth Dickinson

Emily Elizabeth Dickinson was an American poet much acclaimed worldwide for her unique poems. Known for her seclusion from outer world and introvert nature, she was one of the major figures in American literature. This prolific poet wrote over seventeen hundred poems in her lifetime. Her style of writing was quite unique to the other writings of her era. Her poems were generally written in short lines and lacked titles. Use of slant rhyme with unconventional capitalization and punctuation made her poems unique in American literature. Her poems were mostly centered around two basic themes, death and immorality. She was mostly known to the world through her correspondences with her acquaintances. Only after the death of her, the world knew about her vast collection of over seventeen hundred poems. Her first collection of poetry was published in 1890 which was heavily edited by her personal acquaintances, Thomas Wentworth Higginson and Mabel Loomis Todd. Her first unaltered and complete collection of poems was published in 1955 by Thomas H. Johnson. Partly criticized for her eccentric nature, she is now considered as an innovative and pre- modernist poet.

Emily Dickinson Childhood and Early life

Emily Dickinson was born at Amherst, Massachusetts, on **December 10, 1830**. Her family was one of the affluent families in the region. Her father, Edward Dickinson, served as the treasurer of Amherst College for four decades and also represented Hampshire district in the US Congress. Her mother was Emily Norcross from Monson. Emily Dickinson had two siblings, elder brother William Austin, also known as Austin, and younger sister Lavinia Norcross, also known as Lavinia or Vinnie. Emily Dickinson was always a well behaved and contented child. She had a liking in music especially to piano. Emily Dickinson had her primary education in a two-storey building at Peasant Street. At the age of ten, Emily and her sister Lavinia were sent to Amherst Academy for further studies. Emily spent seven years in the academy, learning English, classical literature, Latin, botany, geology and history and mental philosophy. Death always had a deepening effect on Emily's mentality. After the death of her cousin and best friend, Sophia Holland, who died in the April of 1844, Emily was traumatized in pain and was sent to her family home in Boston to recover. She rejoined Amherst Academy after recovering from the shock and continued her studies. Her last years at academy were considered as her most active ones. She met her lifelong friends and later correspondents during this part of her education life. These people include Abiah Root, Abby Wood, Jane Humphrey, and Susan Huntington Gilbert. She also became close to the new young principal, Leonard Humphrey during her last days in the academy. After leaving academy, she attended Mary Lyon's Mount Holyoke Female Seminary in South Hadley for a brief period of ten months. There were no certain reasons for her short stay at seminary, but many people believed her poor health or home sickness were the probable reasons. She returned home on March 25, 1848 and engaged herself in household activities. At the age of eighteen, Dickinson came in contact with a young attorney, Benjamin Franklin Newton. He had a formative influence on her and can be referred as one of her tutors, preceptors or masters. He gave her a copy of Ralph Waldo Emerson's first book of collected poems which shaped her poetic mind. Benjamin Franklin Newton also introduced her to the writings of William

Wordsworth. It was also said that Dickinson was familiar with Bible and other contemporary literatures. The other notable writers and poets who had a creative influence on her were Lydia Maria Child, Charlotte Bronte and William Shakespeare.

Later Life

The year 1850, started with the death of Emily's dear friend, Leonard Humphrey who died suddenly due to brain congestion at the young age of 25. But 1850s also brought her the long-lasting and affectionate friendship from Susan Gilbert. Emily sent Susan around three hundred letters during the course of their friendship while Susan always remained supportive for her. Susan was her beloved friend, muse, influence and advisor. She later married Emily's brother Austin after four years of courtship. Until 1855, Emily had confined herself to the Amherst only. It was in the spring of that year that she accompanied her mother and sister to a trip to Washington, where her father was representing Massachusetts in Congress. With the progression of years, Emily became more and more withdrawn from outer world. With the summer of 1858, she started reviewing her previously written poems and arranged the manuscript books. During the period from 1858 to 1865, she created forty fascicles which were holding a collection of eight hundred self-written poems. It was during this time that she was acquainted with Samuel Bowles, the owner and editor-in-chief of the Springfield Republican and his wife Mary. During their frequent visits to Dickinsons, Emily sent them nearly three dozen letters and over fifty poems. Their friendship grew in subsequent years as Bowles published her few poems in his journal. On June 16, 1874, her father Edward Dickinson died after a stroke. She didn't attend the funeral and the memorial service instead stayed at her room only. This loss pushed her further in seclusion. During the years 1872-73 she became acquainted with Otis Phillips Lord, an elderly judge on the Massachusetts Supreme Judicial Court from Salem. Some people the believed that relationship between the two was more than friendship and probably was a romantic one. They exchanged letters in which they shared literary interests. Phillips Lord died in March 1884 after suffering from critical illness for years and Emily again lost one of her close friends.

Death

Emily Dickinson kept on writing even in her last days but had stopped organizing and editing them. The 1880s came with heavy losses for Dickinsons family. Her mother died on November 14, 1882 and the following year Austin and Sue's third and youngest child, Gilbert who was also the Emily's favorite died due to typhoid fever. Her grief worsened after every death till she became very weak and feeble. She was confined to bed after showing various symptoms of feebleness but still sent her last bundle of letters in the spring. After several days of being in a serious condition, Dickinson passed away on **May 15, 1886** at the age of 55. The cause of her death was believed to be Bright's disease. According to her will, her coffin was carried through fields of buttercups to the burial site. She was buried in the family plot at West Cemetery on Triangle Street.

Because I Could Not Stop for Death

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away

My labor, and my leisure too,
For his civility.

We passed the school, where children strove
At recess, in the ring;
We passed the fields of gazing grain,
We passed the setting sun.

Or rather, he passed us;
The dews grew quivering and chill,
For only gossamer my gown,
My tippet only tulle.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries, and yet each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

Prose

Emily Dickinson Face to Face: Unpublished Letters with Notes and Reminiscences (Houghton Mifflin Company, 1932)
Letters of Emily Dickinson (Roberts Brothers, 1894)

The Bustle in a House

BY EMILY DICKINSON

The Bustle in a House
The Morning after Death
Is solemnest of industries
Enacted opon Earth –

The Sweeping up the Heart
And putting Love away
We shall not want to use again
Until Eternity

To Kill a Mockingbird

To Kill a Mockingbird is a novel by Harper Lee published in 1960. It was immediately successful, winning the Pulitzer Prize, and has become a classic of modern American literature. The plot and characters are loosely based on the author's observations of her family and

neighbors, as well as on an event that occurred near her hometown in 1936, when she was 10 years old.

The novel is renowned for its warmth and humor, despite dealing with the serious issues of rape and racial inequality. The narrator's father, Atticus Finch, has served as a moral hero for many readers and as a model of integrity for lawyers. One critic explains the novel's impact by writing, "In the twentieth century, To Kill a Mockingbird is probably the most widely read book dealing with race in America, and its protagonist, Atticus Finch, the most enduring fictional image of racial heroism.

As a Southern Gothic novel and a Bildungsroman, the primary themes of To Kill a Mockingbird involve racial injustice and the destruction of innocence. Scholars have noted that Lee also addresses issues of class, courage, compassion, and gender roles in the American Deep South. The book is widely taught in schools in the United States with lessons that emphasize tolerance and decry prejudice. Despite its themes, To Kill a Mockingbird has been subject to campaigns for removal from public classrooms, often challenged for its use of racial epithets.

Reaction to the novel varied widely upon publication. Literary analysis of it is sparse, considering the number of copies sold and its widespread use in education. Author Mary McDonough Murphy, who collected individual impressions of To Kill a Mockingbird by several authors and public figures, calls the book, "an astonishing phenomenon". In 2006, British librarians ranked the book ahead of the Bible as one "every adult should read before they die". It was adapted into an Oscar-winning film in 1962 by director Robert Mulligan, with a screenplay by Horton Foote. Since 1990, a play based on the novel has been performed annually in Harper Lee's hometown of Monroeville, Alabama.

To Kill a Mockingbird was Lee's only published book until Go Set a Watchman, an earlier draft of To Kill a Mockingbird, was published on July 14, 2015. Lee continues to respond to her work's impact, though she has refused any personal publicity for herself or the novel since 1964.

Biographical background and publication

Born in 1926, Harper Lee grew up in the Southern town of Monroeville, Alabama, where she became close friends with soon-to-be famous writer Truman Capote. She attended Huntingdon College in Montgomery (1944–45), and then studied law at the University of Alabama (1945–49). While attending college, she wrote for campus literary magazines: Huntress at Huntingdon and the humor magazine Rammer Jammer at the University of Alabama. At both colleges, she wrote short stories and other works about racial injustice, a rarely mentioned topic on such campuses at the time. In 1950, Lee moved to New York City, where she worked as a reservation clerk for British Overseas Airways Corporation; there, she began writing a collection of essays and short stories about people in Monroeville. Hoping to be published, Lee presented her writing in 1957 to a literary agent recommended by Capote. An editor at J. B. Lippincott, who bought the manuscript, advised her to quit the airline and concentrate on writing. Donations from friends allowed her to write uninterrupted for a year.

After finishing the first draft and returning it to Lippincott, the manuscript, at that point titled "Go Set a Watchman", fell into the hands of Therese von Hohoff Torrey — known professionally as Tay Hohoff — a small, wiry veteran editor in her late 50s. Hohoff was impressed. The spark of the true writer flashed in every line," she would later recount in a corporate history of Lippincott. But as Hohoff saw it, the manuscript was by no means fit for publication. It was, as she described it, "more a series of anecdotes than a fully conceived

novel.” During the next couple of years, she led Lee from one draft to the next until the book finally achieved its finished form and was retitled To Kill a Mockingbird.

Lee had lost her mother, who suffered from mental illness, six years before she met Hohoff at Lippincott’s offices. Her father, a lawyer on whom Atticus was modeled, would die two years after the publication of To Kill a Mockingbird. Like many unpublished authors, Lee was unsure of her talents. “I was a first-time writer, so I did as I was told,” Lee said in a statement released by her lawyer. Hohoff offers a more detailed characterization of the process in the Lippincott corporate history: “After a couple of false starts, the story-line, interplay of characters, and fall of emphasis grew clearer, and with each revision — there were many minor changes as the story grew in strength and in her own vision of it — the true stature of the novel became evident.” (In 1978, Lippincott was acquired by Harper & Row, which became HarperCollins, publisher of “Watchman.”)

There appeared to be a natural give and take between author and editor. “When she disagreed with a suggestion, we talked it out, sometimes for hours,” Hohoff wrote. “And sometimes she came around to my way of thinking, sometimes I to hers, sometimes the discussion would open up an entirely new line of country.

Raised in a multigenerational Quaker home near Prospect Park in Brooklyn, Hohoff attended a Quaker school, Brooklyn Friends. Such an upbringing suggests certain progressive values. But probably the clearest window into her state of mind when she was coaching Lee through the rewrite of “Mockingbird” is the book she was writing herself at the time: a biography of John Lovejoy Elliott, a social activist and humanist in early-20th-century New York who had committed his life to helping the city’s underclass. The book, “A Ministry to Man,” was published in 1959, a year before To Kill a Mockingbird.

As for her relationship with Lee, it’s clear that Hohoff provided more than just editorial guidance. One winter night, as Charles J. Shields recounts in “Mockingbird: A Portrait of Harper Lee,” Lee threw her manuscript out her window and into the snow, before calling Hohoff in tears. “Tay told her to march outside immediately and pick up the pages,” Mr. Shields writes.

Ultimately, Lee spent over two and a half years writing To Kill a Mockingbird. The book was published on July 11, 1960. After rejecting the "Watchman" title, it was initially re-titled Atticus, but Lee renamed it "To Kill a Mockingbird" to reflect that the story went beyond just a character portrait. The editorial team at Lippincott warned Lee that she would probably sell only several thousand copies. In 1964, Lee recalled her hopes for the book when she said, "I never expected any sort of success with 'Mockingbird.' ... I was hoping for a quick and merciful death at the hands of the reviewers but, at the same time, I sort of hoped someone would like it enough to give me encouragement. Public encouragement. I hoped for a little, as I said, but I got rather a whole lot, and in some ways this was just about as frightening as the quick, merciful death I'd expected. Instead of a "quick and merciful death", Reader's Digest Condensed Books chose the book for reprinting in part, which gave it a wide readership immediately. Since the original publication, the book has never been out of print.

List of To Kill a Mockingbird characters

The story takes place during three years (1933–35) of the Great Depression in the fictional "tired old town" of Maycomb, Alabama, the seat of Maycomb County. It focuses on six-year-old Jean Louise Finch (Scout), who lives with her older brother, Jem, and their widowed father, Atticus, a middle-aged lawyer. Jem and Scout befriend a boy named Dill, who visits Maycomb to stay with his aunt each summer. The three children are terrified of, and fascinated by, their

neighbor, the reclusive Arthur "Boo" Radley. The adults of Maycomb are hesitant to talk about Boo, and, for many years few have seen him. The children feed one another's imagination with rumors about his appearance and reasons for remaining hidden, and they fantasize about how to get him out of his house. After two summers of friendship with Dill, Scout and Jem find that someone leaves them small gifts in a tree outside the Radley place. Several times the mysterious Boo makes gestures of affection to the children, but, to their disappointment, he never appears in person.

Judge Taylor appoints Atticus to defend Tom Robinson, a black man who has been accused of raping a young white woman, Mayella Ewell. Although many of Maycomb's citizens disapprove, Atticus agrees to defend Tom to the best of his ability. Other children taunt Jem and Scout for Atticus's actions, calling him a "nigger-lover". Scout is tempted to stand up for her father's honor by fighting, even though he has told her not to. Atticus faces a group of men intent on lynching Tom. This danger is averted when Scout, Jem, and Dill shame the mob into dispersing by forcing them to view the situation from Atticus' and Tom's points of view.

Atticus does not want Jem and Scout to be present at Tom Robinson's trial. No seat is available on the main floor, so by invitation of Rev. Sykes, Jem, Scout, and Dill watch from the colored balcony. Atticus establishes that the accusers—Mayella and her father, Bob Ewell, the town drunk—are lying. It also becomes clear that the friendless Mayella made sexual advances toward Tom, and that her father caught her and beat her. Despite significant evidence of Tom's innocence, the jury convicts him. Jem's faith in justice becomes badly shaken, as is Atticus', when the hapless Tom is shot and killed while trying to escape from prison.

Despite Tom's conviction, Bob Ewell is humiliated by the events of the trial, Atticus explaining that he "destroyed [Ewell's] last shred of credibility at that trial. Ewell vows revenge, spitting in Atticus' face, trying to break into the judge's house, and menacing Tom Robinson's widow. Finally, he attacks the defenseless Jem and Scout while they walk home on a dark night after the school Halloween pageant. One of Jem's arms is broken in the struggle, but amid the confusion someone comes to the children's rescue. The mysterious man carries Jem home, where Scout realizes that he is Boo Radley.

Sheriff Tate arrives and discovers that Bob Ewell has died during the fight. The sheriff argues with Atticus about the prudence and ethics of charging Jem (whom Atticus believes to be responsible) or Boo (whom Tate believes to be responsible). Atticus eventually accepts the sheriff's story that Ewell simply fell on his own knife. Boo asks Scout to walk him home, and after she says goodbye to him at his front door he disappears again. While standing on the Radley porch, Scout imagines life from Boo's perspective, and regrets that they had never repaid him for the gifts he had given them.

Autobiographical elements

Lee has said that To Kill a Mockingbird is not an autobiography, but rather an example of how an author "should write about what he knows and write truthfully". Nevertheless, several people and events from Lee's childhood parallel those of the fictional Scout. Lee's father, Amasa Coleman Lee, was an attorney, similar to Atticus Finch, and in 1919, he defended two black men accused of murder. After they were convicted, hanged and mutilated, he never tried another criminal case. Lee's father was also the editor and publisher of the Monroeville newspaper. Although more of a proponent of racial segregation than Atticus, he gradually became more liberal in his later years. Though Scout's mother died when she was a baby, Lee was 25 when her mother, Frances Cunningham Finch, died. Lee's mother was prone to a nervous condition that

rendered her mentally and emotionally absent. Lee had a brother named Edwin, who—like the fictional Jem—was four years older than his sister. As in the novel, a black housekeeper came daily to care for the Lee house and family.

Lee modeled the character of Dill on her childhood friend, Truman Capote, known then as Truman Persons. Just as Dill lived next door to Scout during the summer, Capote lived next door to Lee with his aunts while his mother visited New York City. Like Dill, Capote had an impressive imagination and a gift for fascinating stories. Both Lee and Capote were atypical children: both loved to read. Lee was a scrappy tomboy who was quick to fight, but Capote was ridiculed for his advanced vocabulary and lisp. She and Capote made up and acted out stories they wrote on an old Underwood typewriter Lee's father gave them. They became good friends when both felt alienated from their peers; Capote called the two of them "apart people". In 1960, Capote and Lee traveled to Kansas together to investigate the multiple murders that were the basis for Capote's nonfiction novel In Cold Blood.

Down the street from the Lees lived a family whose house was always boarded up; they served as the models for the fictional Radleys. The son of the family got into some legal trouble and the father kept him at home for 24 years out of shame. He was hidden until virtually forgotten; he died in 1952.

The origin of Tom Robinson is less clear, although many have speculated that his character was inspired by several models. When Lee was 10 years old, a white woman near Monroeville accused a black man named Walter Lett of raping her. The story and the trial were covered by her father's newspaper which reported that Lett was convicted and sentenced to death. After a series of letters appeared claiming Lett had been falsely accused, his sentence was commuted to life in prison. He died there of tuberculosis in 1937. Scholars believe that Robinson's difficulties reflect the notorious case of the Scottsboro Boys, in which nine black men were convicted of raping two white women on negligible evidence. However, in 2005, Lee stated that she had in mind something less sensational, although the Scottsboro case served "the same purpose" to display Southern prejudices. Emmett Till, a black teenager who was murdered for flirting with a white woman in Mississippi in 1955, and whose death is credited as a catalyst for the Civil Rights Movement, is also considered a model for Tom Robinson.

To Kill a Mockingbird (film)

The book was made into the well-received 1962 film with the same title, starring Gregory Peck as Atticus Finch. The film's producer, Alan J. Pakula, remembered Universal Pictures executives questioning him about a potential script: "They said, 'What story do you plan to tell for the film?' I said, 'Have you read the book?' They said, 'Yes.' I said, 'That's the story. The movie was a hit at the box office, quickly grossing more than $20 million from a $2-million budget. It won three Oscars: Best Actor for Gregory Peck, Best Art Direction-Set Decoration, Black-and-White, and Best Writing, Screenplay Based on Material from Another Medium for Horton Foote. It was nominated for five more Oscars including Best Actress in a Supporting Role for Mary Badham, the actress who played Scout.

A black and white photograph of Alan J. Pakula seated next to Harper Lee in director's chairs watching the filming of To Kill a Mockingbird

Film producer Alan J. Pakula with Lee; Lee spent three weeks watching the filming, then "took off when she realized everything would be fine without her".

Harper Lee was pleased with the movie, saying: "In that film the man and the part met... I've had many, many offers to turn it into musicals, into TV or stage plays, but I've always refused. That

film was a work of art. Peck met Lee's father, the model for Atticus, before the filming. Lee's father died before the film's release, and Lee was so impressed with Peck's performance that she gave him her father's pocketwatch, which he had with him the evening he was awarded the Oscar for best actor. Years later, he was reluctant to tell Lee that the watch was stolen out of his luggage in London Heathrow Airport. When Peck eventually did tell Lee, he said she responded, "'Well, it's only a watch.' Harper—she feels deeply, but she's not a sentimental person about things. Lee and Peck shared a friendship long after the movie was made. Peck's grandson was named "Harper" in her honor.

In May 2005, Lee made an uncharacteristic appearance at the Los Angeles Public Library at the request of Peck's widow Veronique, who said of Lee: "She's like a national treasure. She's someone who has made a difference...with this book. The book is still as strong as it ever was, and so is the film. All the kids in the United States read this book and see the film in the seventh and eighth grades and write papers and essays. My husband used to get thousands and thousands of letters from teachers who would send them to him.

Play

The book has also been adapted as a play by Christopher Sergel. It debuted in 1990 in Monroeville, a town that labels itself "The Literary Capital of Alabama". The play runs every May on the county courthouse grounds and townspeople make up the cast. White male audience members are chosen at the intermission to make up the jury. During the courtroom scene the production moves into the Monroe County Courthouse and the audience is racially segregated. Author Albert Murray said of the relationship of the town to the novel (and the annual performance): "It becomes part of the town ritual, like the religious underpinning of Mardi Gras. With the whole town crowded around the actual courthouse, it's part of a central, civic education—what Monroeville aspires to be.

Sergel's play toured in the UK starting at West Yorkshire Playhouse in Leeds in 2006, and again in 2011 starting at the York Theatre Royal, both productions featuring Duncan Preston as Atticus Finch. The play also opened the 2013 season at Regent's Park Open Air Theatre in London where it played to full houses and starred Robert Sean Leonard as Atticus Finch, his first London appearance in 22 years. The production is returning to the venue to close the 2014 season, prior to a UK Tour.

According to a National Geographic article, the novel is so revered in Monroeville that people quote lines from it like Scripture; yet Harper Lee herself has refused to attend any performances, because "she abhors anything that trades on the book's fame". To underscore this sentiment, Lee demanded that a book of recipes named Calpurnia's Cookbook not be published and sold out of the Monroe County Heritage Museum. David Lister in The Independent states that Lee's refusal to speak to reporters makes them desire to interview her all the more, and her silence "makes Bob Dylan look like a media tart". Despite her discouragement, a rising number of tourists have come to Monroeville, hoping to see Lee's inspiration for the book, or Lee herself. Local residents call them "Mockingbird groupies", and although Lee is not reclusive, she refuses publicity and interviews with an emphatic "Hell, no!"

Go Set a Watchman

An earlier draft of To Kill a Mockingbird, titled Go Set a Watchman, was controversially released on July 14, 2015.[This draft, which was completed in 1957, is set 20 years after the time period depicted in To Kill a Mockingbird but is not a continuation of the narrative. This earlier version of the story follows an adult Scout Finch who travels from New York to visit her

father, Atticus Finch, in Maycomb, Alabama, where she is confronted by the intolerance in her community. The Watchman manuscript was believed to have been lost until Lee's lawyer Tonja Carter discovered it; although this claim has been widely disputed. Watchman contains early versions of many of the characters from To Kill a Mockingbird. According to Lee's agent Andrew Nurnberg, Mockingbird was originally intended to be the first book of a trilogy: "They discussed publishing Mockingbird first, Watchman last, and a shorter connecting novel between the two. This assertion has been discredited howeverby the rare books expert James S. Jaffe, who reviewed the pages at the request of Lee's attorney and found them to be only another draft of "To Kill a Mockingbird". The statement was also contrary to Jonathan Mahler's description of how "Watchman" was seen as just the first draft of "Mockingbird". Instances where many passages overlap between the two books, in some case word for word, also refutes this assertion

James Mercer Langston Hughes

James Mercer Langston Hughes (February 1, 1902 – May 22, 1967) was an American poet, social activist, novelist, playwright, and columnist from Joplin, Missouri.

He was one of the earliest innovators of the then-new literary art form called jazz poetry. Hughes is best known as a leader of the Harlem Renaissance in New York City. In 1869 the widow Mary Patterson Leary married again, into the elite, politically active Langston family. (See The Talented Tenth.) Her second husband was Charles Henry Langston, of African-American, Euro-American and Native American ancestry.

Langston Hughes was born in Joplin, Missouri, the second child of school teacher Carrie (Caroline) Mercer Langston and James Nathaniel Hughes (1871–1934).[8] Langston Hughes grew up in a series of Midwestern small towns. After his parents separated, his mother traveled seeking employment, and young Langston Hughes was raised mainly in Lawrence, Kansas by his maternal grandmother, Mary Patterson Langston. He spent most of his childhood in Lawrence. In his 1940 autobiography The Big Sea he wrote: "I was unhappy for a long time, and very lonesome, living with my grandmother. Then it was that books began to happen to me, and I began to believe in nothing but books and the wonderful world in books — where if people suffered, they suffered in beautiful language, not in monosyllables, as we did in Kansas."

After the death of his grandmother, Hughes went to live with family friends, James and Mary Reed, for two years. Later, Hughes lived again with his mother Carrie in Lincoln, Illinois. Hughes was elected class poet. He stated that in retrospect he thought it was because of the stereotype about African Americans having rhythm.

I was a victim of a stereotype. There were only two of us Negro kids in the whole class and our English teacher was always stressing the importance of rhythm in poetry. Well, everyone knows, except us, that all Negroes have rhythm, so they elected me as class poet.

During high school in Cleveland, Hughes wrote for the school newspaper, edited the yearbook, and began to write his first short stories, poetry, and dramatic plays. Hughes had a very poor relationship with his father, with whom he lived in Mexico for a brief period in 1919. Upon graduating from high school in June 1920, Hughes returned to Mexico to live with his father, hoping to convince him to support his plan to attend Columbia University. Hughes later said that, prior to arriving in Mexico, "I had been thinking about my father and his strange dislike of his own people. I didn't understand it, because I was a Negro, and I liked Negroes very much." Initially, his father had hoped for Hughes to attend a university abroad, and to study for a career in engineering. On these grounds, he was willing to provide financial assistance to his son but did not support his desire to be a writer. Eventually, Hughes and his father came to a

compromise: Hughes would study engineering, so long as he could attend Columbia. His tuition provided; Hughes left his father after more than a year. While at Columbia in 1921, Hughes managed to maintain a B+ grade average. He left in 1922 because of racial prejudice. He was attracted more to the people and the neighborhood of Harlem than his studies, though he continued writing poetry.

On May 22, 1967, Hughes died in New York City at the age of 65 from complications after abdominal surgery related to prostate cancer. His ashes are interred beneath a floor medallion in the middle of the foyer in the Schomburg Center for Research in Black Culture in Harlem. It is the entrance to an auditorium named for him. The design on the floor is an African cosmogram entitled Rivers. The title is taken from his poem "The Negro Speaks of Rivers". Within the center of the cosmogram is the line: "My soul has grown deep like the rivers".

The Negro Speaks of Rivers

Langston Hughes, 1902 - 1967

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.

Негро Дарыялар менен сүйлөшөт

Мен белгилүү дарыяларды көрдүм,
Бул дүйнөдө улуусун да кичүүсүн.
Менин жаным дарыялар сыяктуу,
Токтотпосо кан тамырда агуусун.
Конго койну алачыкта уктасам,
Нил дайрасы термеп мени жаткандай.
Бешик болуп Мисисиппи пирамидасы,
Абэ Линколн алдей айтып жаткандай.
Болумушту Орлеандан мен көрдүм,
Күн батаарда алтын жабуу жапкандай.
Менин жаным дарыялар сыяктуу,
Жүрөктө ыр толкун ташып жаткандай.

150. Why had Jerome K. Jerome to leave Grammar School?

Ответ:
He wanted to change lifestyle
Ответ:
His father died
Ответ:
His mother became a teacher
Ответ:
He wanted to be a writer

----------Вопрос 151----------
Jerome K. Jerome also worked as a _____ too.
Ответ:
schoolmaster
Ответ:
school teacher
Ответ:
sportsman
Ответ:
engineer

----------Вопрос 152----------
What was Jerome K. Jerome's first book?
Ответ:
Weeds
Ответ:
Rise To Fame
Ответ:
On the Stage and Off
Ответ:
Fairwel to arms

----------Вопрос 153----------
When did Jerome K. Jerome begin to write Three men in a Boat?
Ответ:
before his marriage
Ответ:
after his marriage
Ответ:
after his school
Ответ:
after his mother's death

----------Вопрос 154----------
Why was Jerome K. Jerome's second novel "Weeds" published anonymously?
Ответ:
because of the lack of money
Ответ:
because of the nature of the content
Ответ:
because of his mother
Ответ:
because of the enemies

----------Вопрос 155----------
How many novels did Jerome K. Jerome write?
Ответ:
3
Ответ:
8
Ответ:
7
Ответ:
15

----------Вопрос 156----------
Whom did Jerome K. Jerome marry?
Ответ:
Susie Morris
Ответ:
Marry Fitgerald
Ответ:
Miss Jane Eyr
Ответ:
Georgina Elizabeth Stanley Marris

----------Вопрос 157----------
How was Jerome K. Jerome died?
Ответ:
He suffered from a housemaid's knee
Ответ:
He suffered from a stroke
Ответ:
He suffered from a phnumonia
Ответ:
He suffered from a liver

----------Вопрос 158----------
Where was Jerome K. Jerome buried?
Ответ:
in Wales
Ответ:
in America
Ответ:
in Ewelme in Oxfordshire Scotland
Ответ:
in Ewelme in Oxfordshire England.

----------Вопрос 159----------
Where was born Jane Austen?
Ответ:
Derbishire
Ответ:
Wales
Ответ:
Steventon, Hampshire, England
Ответ:
America

----------Вопрос 160----------
What was Jane Austine?
Ответ:
English writer
Ответ:
American writer
Ответ:
Spanish actor
Ответ:
American essayist

----------Вопрос 161----------
How many novels wrote Jane Austine in her lifetime?
Ответ:
8
Ответ:
4
Ответ:
3
Ответ:
2

----------Вопрос 162----------
What was Jane Austine's first novel?

Ответ:
Sense and Sensibility
Ответ:
Pride and Prejudice
Ответ:
Mansfield Park
Ответ:
Emma

----------Вопрос 163----------
What kinds of novels did Jane Austine write?
Ответ:
tragedy
Ответ:
humor
Ответ:
short stories
Ответ:
novel of manners

----------Вопрос 164----------
How long did Jane Austine's novels remain popular?
Ответ:
over two centuries
Ответ:
2 years
Ответ:
50 years
Ответ:
one century

----------Вопрос 165----------
What was Jane Austine's father?
Ответ:
teacher
Ответ:
rector
Ответ:
designer
Ответ:
writer

----------Вопрос 166----------
How many siblings had Jane Austine?
Ответ:
3
Ответ:
7
Ответ:
8
Ответ:
4

----------Вопрос 167----------
Which child is Jane Austine in the family?
Ответ:
second daughter and first child in a family of eight
Ответ:
an only child in a family
Ответ:
second daughter and seventh child in a family of eight
Ответ:
second daughter and seventh child

----------Вопрос 168----------
Who was Jane Aystime's closest companion throughout her life?
Ответ:
Cassandra
Ответ:
her elder sister, Cassandra
Ответ:
Jane
Ответ:
Margaret

----------Вопрос 169----------
Whom did Jane Austine maryy?
Ответ:
Mr Darcy
Ответ:
Mr Tomson
Ответ:
She never gets married
Ответ:
Harris Bigg-Wither

----------Вопрос 170----------
Who was jealous of Jane Austine of her private life?
Ответ:
Liza
Ответ:
Cassandra
Ответ:
Jane
Ответ:
Charly

----------Вопрос 171----------
How was called Jane Austine's novel Sense and Sensibility first?
Ответ:
Warwickshire
Ответ:
Northanger Abbey
Ответ:
Elinor and Marianne
Ответ:
Clifton

----------Вопрос 172----------
How was called the first version of Jane Austine's novel Pride and Prejudice?
Ответ:
First Ideas
Ответ:
First letter
Ответ:
Second Impressions
Ответ:
First Impressions

----------Вопрос 173----------
Who privided Jane Austine and her parents?
Ответ:
Her sister Carire
Ответ:
Her brother Edward
Ответ:
Her brother Banadikt
Ответ:
Her brother Thimaty

----------Вопрос 174----------
When was Jane Austine's novel Pride and Prejudice?
Ответ:
in May 1813
Ответ:
in January 1816
Ответ:
in January 1993
Ответ:
in January 1813

----------Вопрос 175----------
Which years were the most rewarding for Jane Austine?
Ответ:
The years after 1887
Ответ:
The years after 1911

Ответ:
The years after 1825
Ответ:
The years after 1811

----------Вопрос 176----------
What disease was suffering Jane Austine in her life?
Ответ:
Scarlet fever
Ответ:
Addison disease
Ответ:
Housemaid"s knee
Ответ:
livet

----------Вопрос 177----------
When did Jane Austine die?
Ответ:
1817 on July 30
Ответ:
1825 on July 18
Ответ:
1817 on July 18
Ответ:
1817 on January17

----------Вопрос 178----------
Who announced Jane Austine's authorship to the world after her death?
Ответ:
Her brother Henry
Ответ:
Her sister Liza
Ответ:
Her brother Hubert
Ответ:
Her brother Tom

----------Вопрос 179----------
What does Jane Austine's story Sense and Sensibility talk about?
Ответ:
about impoverished Dashwood sisters
Ответ:
about impoverished Dashwood brothers
Ответ:
about selfish Dashwood sisters
Ответ:
about rich Dashwood sisters

----------Вопрос 180----------
Who is the heroine of Jane Austine's novel Sense and Sensibility?
Ответ:
Susan
Ответ:
Marianne
Ответ:
Carrie
Ответ:
Helen

----------Вопрос 181----------
Wha are the main characters of Jane Austine's novel Pride and Prejudice?
Ответ:
Liza, Thompson
Ответ:
Elizabeth Bennet, Fitzwilliam Darcy
Ответ:
Marianne, Brandon
Ответ:
Kattie and Katherine

----------Вопрос 182----------
Who is Jane Austine's favorite among all her heroines and is one of the most engaging in English literature?
Ответ:
Catherine Morland
Ответ:
Bennet
Ответ:
Elizabeth
Ответ:
Bertram

----------Вопрос 183----------
Which novel of Jane Austine's was the most consistently comic in tone?
Ответ:
Gothic tales of terror
Ответ:
Northanger Abbey
Ответ:
Emma
Ответ:
Pride and Prejudice

----------Вопрос 184----------
What kind a woman was Miss Darcy? ("Pride and Prejudice" by Jane Austine)
Ответ:
so extremely self confident
Ответ:
so extremely not accomplished
Ответ:
naughty
Ответ:
so extremely accomplished

----------Вопрос 185----------
A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved.” Whose words were these? ("Pride and Prejudice" by Jane Austine)
Ответ:
Mr Hurst
Ответ:
Mr. Bingley
Ответ:
Mr Darcy
Ответ:
Mr Fitgerald

----------Вопрос 186----------
When was born Robert Burns?
Ответ:
on 1 January 1759
Ответ:
on 25 January 1777
Ответ:
on 25 January 1759
Ответ:
on 25 March 1777

----------Вопрос 187----------
What is the Interpretive Communication Process?
Ответ:
interpreting information in any subject’’’’
Ответ:
is an objective communication
Ответ:
is another principle for interpretation
Ответ:
communication through a unique of viewpoint

----------Вопрос 188----------
What is the difference between Interpreter and Translator?
Ответ:
analysis
Ответ:
in their concepts
Ответ:
in translations
Ответ:
in meanings

----------Вопрос 189----------
Who is a Translator?
Ответ:
a person who interpretes
Ответ:
a person who knows english well
Ответ:
a person who translates from one language into another
Ответ:
consulter

----------Вопрос 190----------
Who is an Interpreter?
Ответ:
a person has all the time in the world to translate written words
Ответ:
a person who interprets, especially one who translates speech orally
Ответ:
he would work into his native language
Ответ:
who has special skills?

----------Вопрос 191----------
What is an Assembler?
Ответ:
is a computer program
Ответ:
is software or a tool that translates Assembly language to machine code
Ответ:
programming instructions
Ответ:
computer program that reads a program written in one language

----------Вопрос 192----------
What is a text?
Ответ:
is a rythm
Ответ:
is a sequence of words
Ответ:
information of some events
Ответ:
is any piece of writing

----------Вопрос 193----------
What might the purpose of a text be?
Ответ:
An advert might try to persuade you to buy something
Ответ:
An advertmight inform you about something
Ответ:
An advert describes somewhere
Ответ:
how to do something

----------Вопрос 194----------
How many types of texts do you know?
Ответ:
3
Ответ:
5
Ответ:
9
Ответ:
4

----------Вопрос 195----------
Which of the following is not a text?
Ответ:
an email
Ответ:
a portrait
Ответ:
a newspaper article
Ответ:
an advertisement

----------Вопрос 196----------
What is a descriptive text?
Ответ:
it describes the things
Ответ:
it is a menu
Ответ:
it is a line of actions
Ответ:
it is a speech

----------Вопрос 197----------
What is a narrative text?
Ответ:
it explains a fact
Ответ:
it is adiscussion
Ответ:
it describes the people
Ответ:
it tells a count of events

----------Вопрос 198----------
A cooking recipe is an example of which type of text?
Ответ:
descriptive
Ответ:
instructive
Ответ:
narrative
Ответ:
expository

----------Вопрос 199----------
What is a main idea of Jane Eyer? ("Jane Eyer")
Ответ:
education
Ответ:
war
Ответ:
love
Ответ:
family

----------Вопрос 200----------
Fairy-tale, legend, folk tales are:
Ответ:
descriptive texts
Ответ:
narrative texts
Ответ:
expository texsts
Ответ:
informative texts

----------Вопрос 201----------
The doors are ringing:"DING-DONG, DING-DONG"

Ответ:
onomatopoeia
Ответ:
anaphora
Ответ:
alliteration
Ответ:
repetition

----------Вопрос 202----------
She sly as fox. What is it?
Ответ:
metaphora
Ответ:
climax
Ответ:
simile
Ответ:
oxymoron

----------Вопрос 203----------
How many structures of Narrative text?
Ответ:
6
Ответ:
7
Ответ:
3
Ответ:
5

----------Вопрос 204----------
Simultaneous, consecutive, whispered, relay, liasion- they are types of .....
Ответ:
Narrative text
Ответ:
A poem
Ответ:
Interpretation
Ответ:
Figurative language

----------Вопрос 205----------
What is Instructive text?
Ответ:
is a text that instructives or tells you know to do something
Ответ:
is a text given in instruction?
Ответ:
is a text which explains
Ответ:
tell account of events

----------Вопрос 206----------
How many structures of Expository text?
Ответ:
5
Ответ:
3
Ответ:
7
Ответ:
2

Tasks for the students at the end of the semester

1. To read “Three men in a boat” by Jerome K. Jerome
2. To read “Three men in a boat” by Jerome K. Jerome
3. To write essay about “Three men in a boat” by Jerome K. Jerome
4. To write essay about “Three men in a boat” by Jerome K. Jerome
5. To read “Because I could ot stop for death “by Emily Elizabeth Dickison
6. To read “Because I could ot stop for death “by Emily Elizabeth Dickison
7. To write essay “Because I could ot stop for death “by Emily Elizabeth Dickison
8. To read the novel “Pride and Prejudice” by Jane Austin
9. To read the novel “Pride and Prejudice” by Jane Austin
10. To write essay about “Pride and Prejudice” by Jane Austin
11. To wre essay about “Pride and Prejudice” by Jane Austin
12. To read the novel “O my love like a red, red rose” by Robert Burns
13. To write the essay about “O my love like a red, red rose” by Robert Burns
14. To read the novel “The Negro speaks of rivers” by Langston Hughes
15. To summarize the novel “The Negro speaks of rivers” by Langston Hughes
16. To write essay “The Negro speaks of rivers” by Langston Hughes
17. To read the novel “The Passionate year” James Hilton
18. To summarize the novel “The Passionate year” James Hilton
19. To write the essay about the novel “The Passionate year” James Hilton

20. To read the novel “A picture of Dorian Grey” by Oscar Wilde
21. To summarize the novel” The Gift of the Magi” by O’henri
22. To write the essay about “Romeo and Juliet” by William Shakespeare
23. To write the essay about “The adventures of Tom Sawyer” by Mark Twain
24. To summarize the novel “The old man at the Bridge” **by** Ernest Hemingway

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Content