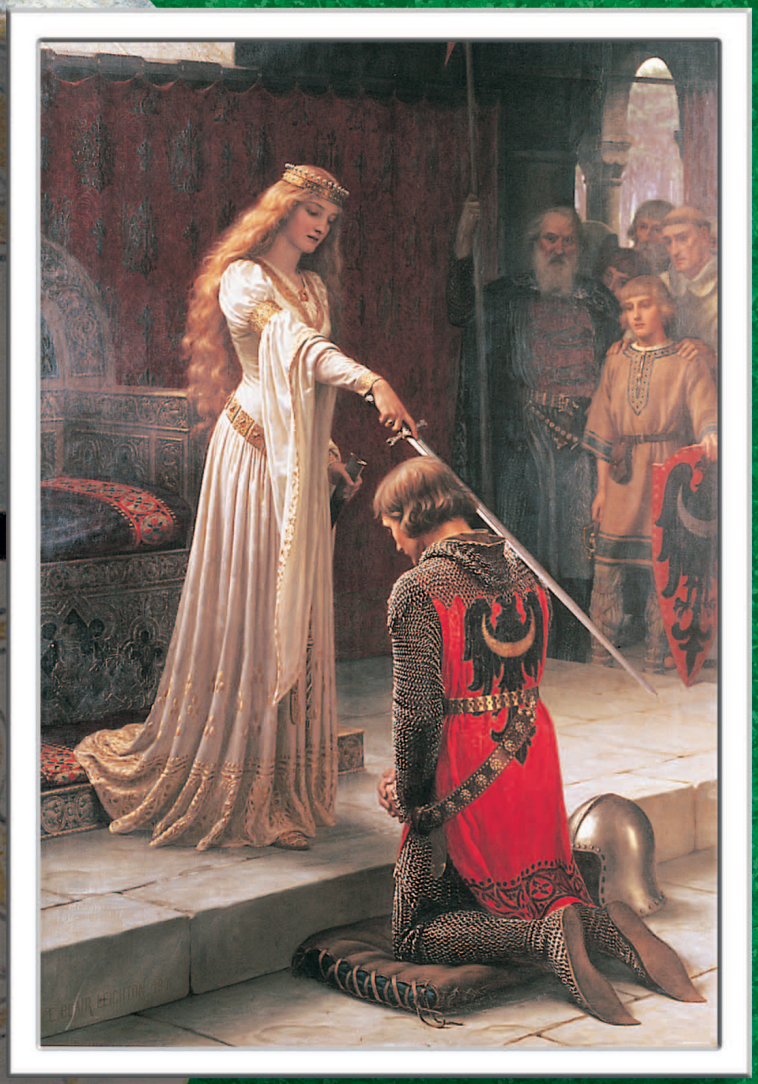
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The Reader's Choice



British Literature

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Printed in the United States of America

Send all inquiries to:
Glencoe/McGraw-Hill
8787 Orion Place
Columbus, OH 43240–4027

ISBN 0-07-825111-7
(Student Edition)

ISBN 0-07-825142-7
(Teacher's Wraparound Edition)

3 4 5 6 7 8 9 10 071/043 05 04 03 02

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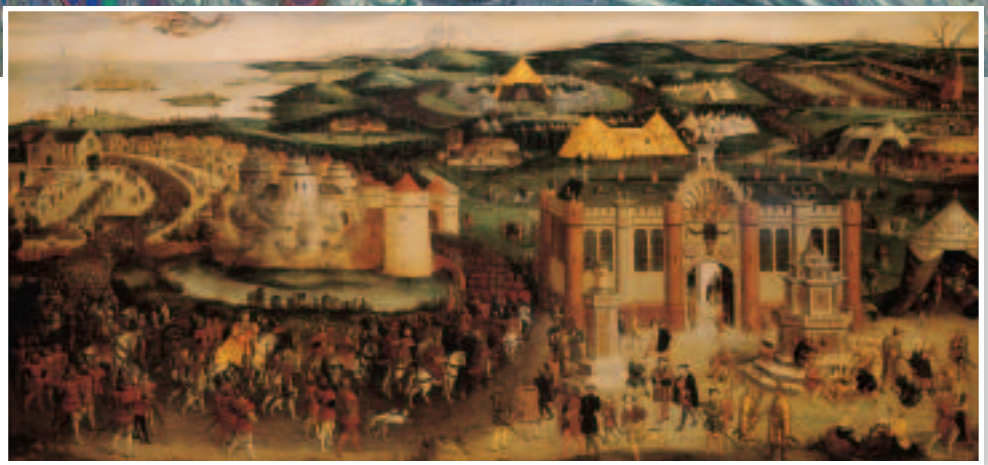
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Tales, 1988. Jonathan Green. Oil on Masonite, 24 x 35 in. Collection of Richard Weedman.

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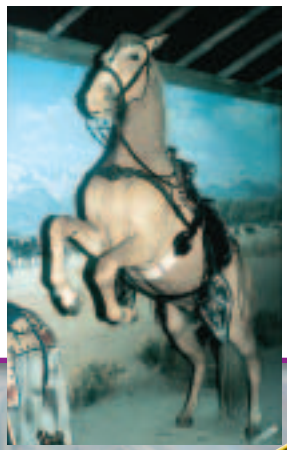
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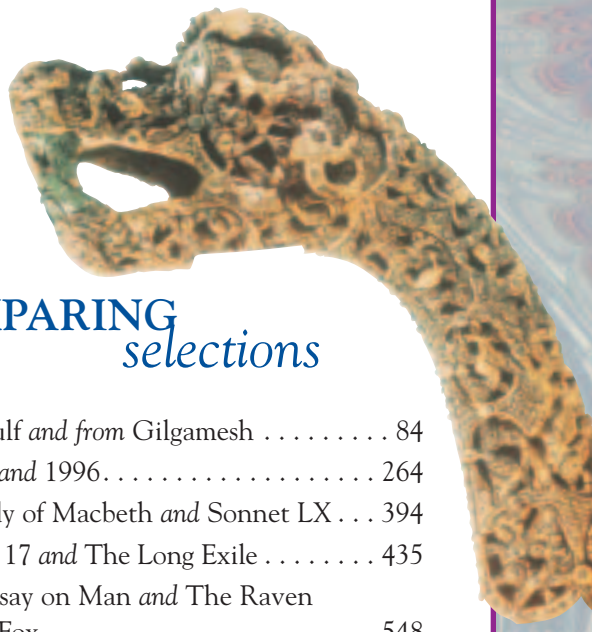
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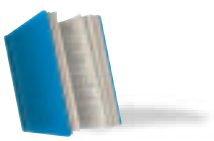
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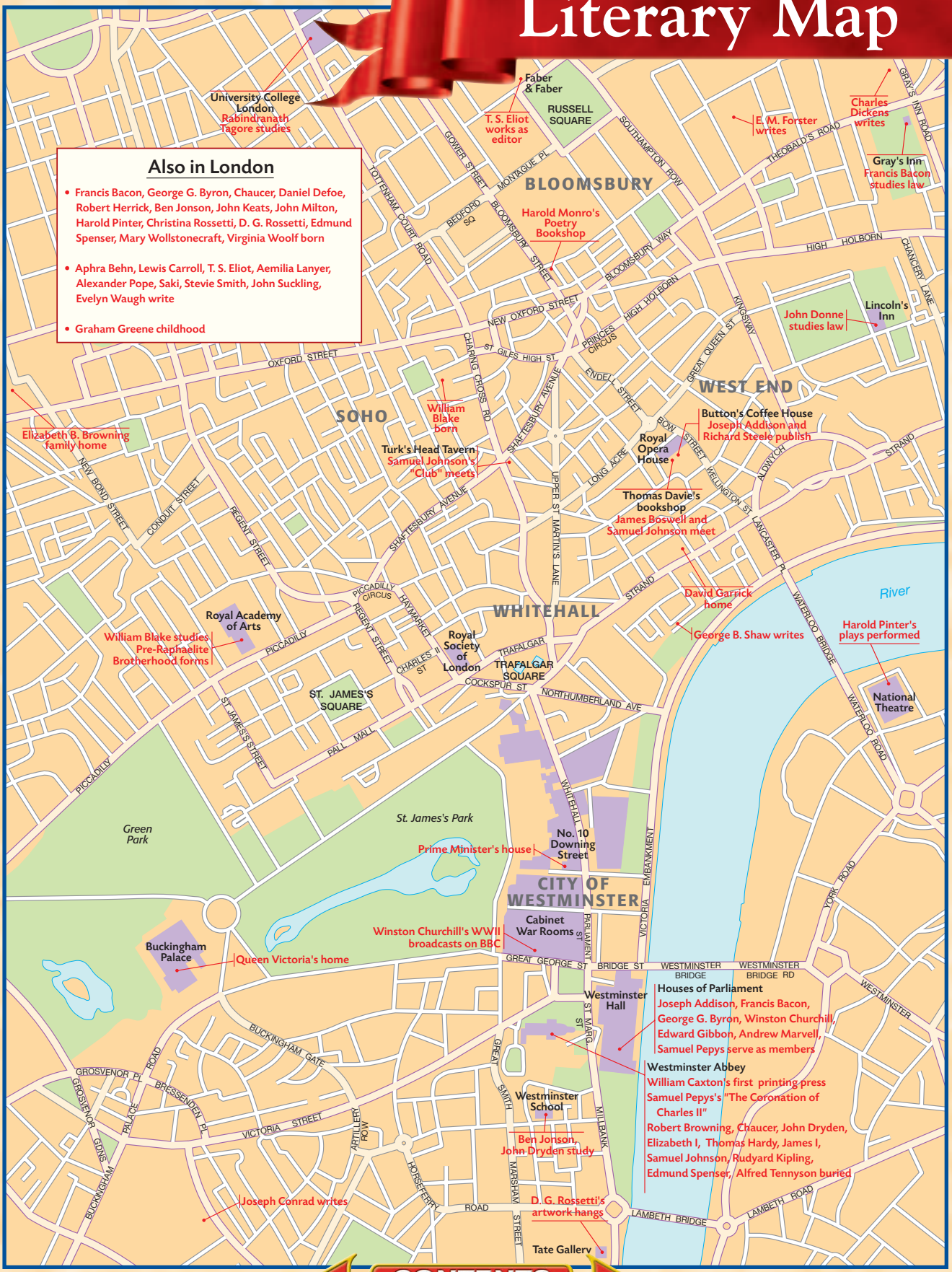
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Active Reading Model

Active Reading Strategies

Fiction

Don't be a passive reader! To get the most from your reading, you have to get involved. As you read, have mental conversations with yourself about the text. Question and evaluate what you read. The strategies below can help you read short stories actively and effectively.

- For more about strategies for reading literature, see **Reading Handbook,** pp. R86–R93.

PREDICT

Make predictions about the characters, the events that are likely to occur, and the significance of details by relating clues in the story to what you already know.

Say to yourself . . .

- The title suggests that this story may be about . . .
- This character will probably . . .
- The next event is probably going to be . . .
- This story is different from my original prediction. Now I think . . .

CONNECT

Draw parallels between the people, places, and events in the story and the people, places, and events in your own life.

Ask yourself . . .

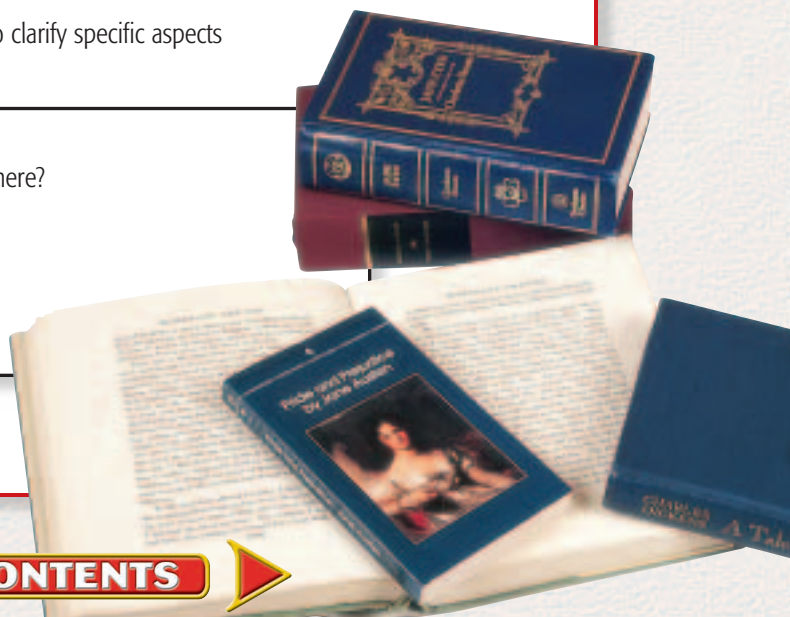
- How might I act or respond if I were this character?
- What events from my life does this situation bring to mind?
- Is this setting similar to any place I have been?
- Is this character like anyone I have known or read about?

QUESTION

As you read, ask yourself questions to clarify specific aspects of the story.

Ask yourself . . .

- Do I understand what is going on here?
- What caused that to happen?
- What motivated the character to say or do that?
- What does this mean?



VISUALIZE

Form mental pictures of what is happening in the story based on the details.

Ask yourself . . .

- How does this setting/character/object look?
- Who is in this scene?
- Where are the characters/objects in relation to one another and to their surroundings?

EVALUATE

While you are reading, form opinions and make judgments about the story. After you have finished the story, review and revise your ideas in light of what you have learned.

Ask yourself . . .

- Is this turn of events believable?
- Is this character acting or responding in a realistic way?
- What is particularly effective about this writer's style?
- Do I agree with this idea?

REVIEW

Pause occasionally to think about what you have read. Summarizing related events can help you remember them, and rephrasing difficult passages can help you clarify and absorb their meaning.

Say to yourself . . .

- So far, . . .
- In other words, . . .

RESPOND

Respond *while* you are reading. React spontaneously to the story.

Say to yourself . . .

- This character's actions are so surprising!
- I wish I could see this place because . . .
- I love the ending to this story!

Applying the Strategies

1. Read "Tobermory," by Saki, using the Active Reading Model questions and notations.
2. Choose a story you have not read and practice using the Active Reading Strategies. Write your questions and comments on a piece of paper or use stick-on notes.



Before You Read

Tobermory

Meet Saki



Hector Hugh Munro, better known as Saki (his pen name), did not set out to be a writer. Shortly after his birth in Burma (now Myanmar), Munro's mother died and the family moved to England, where Munro and his siblings were cared for by two aunts. Saki later portayed many tyrannical aunts in his fiction, perhaps in response to his aunts' strictness and lack of understanding.

As a young man, Munro went to India to join the military police. However, after suffering seven attacks of malaria in one year, he returned to England to recuperate. It was then that Munro first thought of becoming a writer.

At twenty-five, he moved to London to pursue a writing career and soon became popular for his comic sketches satirizing politics and society. Christopher Morley writes that Saki provides the reader with an excellent introduction to "the mysterious jungles of English humor, a savage country with birds of unexpected plumage."

Munro worked in Eastern Europe and Paris as a foreign correspondent between 1904 and 1908 and, once back in London, built on his earlier success as a satirist by writing amusing short stories, novels, and plays.

After World War I broke out in 1914, Munro lied about his age in order to enlist in the army. He was killed in action two years later.

"One would think that, if Munro were ever offered a chance at reincarnation, he would return as some animal."

—*Charles H. Gillen*

Saki was born in 1870 and died in 1916.

Reading Focus

Have you ever wondered—or thought you knew—what a pet or an animal at the zoo might be thinking or feeling? In your opinion, do animals have thoughts and feelings?

Discuss With the class, explore your answers to these questions. If possible, support your ideas and opinions with facts, reasons, or other types of evidence.

Setting a Purpose Read the following short story to learn the effect a cat has on the people attending an upper-class British house party.

Building Background

The Time and Place

"Tobermory" takes place at a country estate in England during the early 1900s—a time when house parties were common events among the upper class.

Did You Know?

Saki had a passion for animals and chose to make them characters in many of his stories. His biographer Charles Gillen observes, "[W]hile he recognized [animals'] ruthless struggle for survival, he habitually contrasted their instinctive decency and bravery with the sorry spectacle of human behavior."

Vocabulary Preview

languid (lang′ gwid) *adj.* lacking spirit or interest; listless; p. 9
adroit (ə droit′) *adj.* skillful; deft; p. 9
incredulous (in krej′ ə ləs) *adj.* skeptical; disbelieving; p. 9
disconcerting (dis′ kən surt′ ing) *adj.* capable of disturbing one's composure; embarrassing; p. 12
ostentatiously (os′ tən tā′ shəs lē) *adv.* in a showy or pretentious manner; p. 14

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Tobermory

Saki



Tinkle, a Cat, 1883. Artist unknown. Oil on academy board, 23¾ x 18 in. Shelburne Museum, Shelburne, VT.

IT WAS A CHILL, rain-washed afternoon of a late August day, that indefinite season when partridges are still in security or cold storage, and there is nothing to hunt—unless one is bounded on the north by the Bristol Channel,[1] in which case one may lawfully gallop after fat red stags. Lady Blemley's house-party was not bounded on the north by the Bristol Channel, hence there was a full gathering of her guests around the tea-table on this particular afternoon.

Active Reading Model

QUESTION

What can you infer about the lives of Lady Blemley and her guests?

1. The *Bristol Channel* is an inlet of the Atlantic Ocean, separating southwest England from Wales.

Active Reading Model

VISUALIZE

Take a moment to imagine the afternoon weather, the room, and the guests' positions and body language.

PREDICT

Do you think Mr. Appin will prove his claim?

CONNECT

Recall your experiences with cats. Why might cats, more than other animals, make good subjects for Mr. Appin's work?

And, in spite of the blankness of the season and the triteness of the occasion, there was no trace in the company of that fatigued restlessness which means a dread of the pianola[2] and a subdued hankering for auction bridge.[3] The undisguised open-mouthed attention of the entire party was fixed on the homely negative personality of Mr. Cornelius Appin. Of all her guests, he was the one who had come to Lady Blemley with the vaguest reputation. Someone had said he was "clever," and he had got his invitation in the moderate expectation, on the part of his hostess, that some portion at least of his cleverness would be contributed to the general entertainment. Until tea-time that day she had been unable to discover in what direction, if any, his cleverness lay. He was neither a wit nor a croquet champion, a hypnotic force nor a begetter of amateur theatricals. Neither did his exterior suggest the sort of man in whom women are willing to pardon a generous measure of mental deficiency. He had subsided into mere Mr. Appin, and the Cornelius seemed a piece of transparent baptismal bluff. And now he was claiming to have launched on the world a discovery beside which the invention of gunpowder, of the printing press, and of steam locomotion were inconsiderable trifles. Science had made bewildering strides in many directions during recent decades, but this thing seemed to belong to the domain of miracle rather than to scientific achievement.

"And do you really ask us to believe," Sir Wilfrid was saying, "that you have discovered a means for instructing animals in the art of human speech, and that dear old Tobermory has proved your first successful pupil?"

"It is a problem at which I have worked for the last seventeen years," said Mr. Appin, "but only during the last eight or nine months have I been rewarded with glimmerings of success. Of course I have experimented with thousands of animals, but latterly only with cats, those wonderful creatures which have assimilated[4] themselves so marvelously with our civilization while retaining all their highly developed feral[5] instincts. Here and there among cats one comes across an outstanding superior intellect, just as one does among the ruck[6] of human beings, and when I made the acquaintance of Tobermory a week ago I saw at once that I was in contact with a 'Beyond-cat' of extraordinary intelligence. I had gone far along the road to success in recent experiments; with Tobermory, as you call him, I have reached the goal."

Mr. Appin concluded his remarkable statement in a voice which he strove to divest[7] of a triumphant inflection.[8] No one said "Rats," though Clovis's lips moved in a monosyllabic contortion which probably invoked[9] those rodents of disbelief.

---

2. A *pianola* (pē ä nō′ la) is a player piano.
3. *Auction bridge* was a card game popular in the early 1900s.
4. To have *assimilated* means "to have become absorbed into the main culture."
5. *Feral* means "wild; untamed."
6. *Ruck* means "undistinguished masses; multitudes."
7. *Divest* means "to free of; to rid."
8. An *inflection* is an alteration of the voice in tone or pitch.
9. *Invoked* means "summoned or conjured."

"And do you mean to say," asked Miss Resker, after a slight pause, "that you have taught Tobermory to say and understand easy sentences of one syllable?"

"My dear Miss Resker," said the wonder-worker patiently, "one teaches little children and savages and backward adults in that piecemeal fashion; when one has once solved the problem of making a beginning with an animal of highly developed intelligence one has no need for those halting methods. Tobermory can speak our language with perfect correctness."

This time Clovis very distinctly said, "Beyond-rats!" Sir Wilfrid was more polite, but equally skeptical.

"Hadn't we better have the cat in and judge for ourselves?" suggested Lady Blemley.

Sir Wilfrid went in search of the animal, and the company settled themselves down to the languid expectation of witnessing some more or less adroit drawing-room ventriloquism.[10]

In a minute Sir Wilfrid was back in the room, his face white beneath its tan and his eyes dilated with excitement.

"By Gad, it's true!"

His agitation was unmistakably genuine, and his hearers started forward in a thrill of awakened interest.

Collapsing into an armchair he continued breathlessly: "I found him dozing in the smoking room, and called out to him to come for his tea. He blinked at me in his usual way, and I said, 'Come on, Toby; don't keep us waiting'; and, by Gad! he drawled out in a most horribly natural voice that he'd come when he dashed well pleased! I nearly jumped out of my skin!"

Appin had preached to absolutely incredulous hearers; Sir Wilfrid's statement carried instant conviction. A Babel-like chorus[11] of startled exclamation arose, amid which the scientist sat mutely enjoying the first fruit of his stupendous discovery.

In the midst of the clamor Tobermory entered the room and made his way with velvet tread and studied unconcern across to the group seated around the tea-table.

A sudden hush of awkwardness and constraint fell on the company. Somehow there seemed an element of embarrassment in addressing on equal terms a domestic cat of acknowledged mental ability.

Active Reading Model

QUESTION

What does Mr. Appin's response to Miss Resker say about his view of human intelligence?

VISUALIZE

Stop and form a mental image of Tobermory entering the room. Picture how the others react to him as he enters.

10. *Ventriloquism* is the art of projecting one's voice so that it seems to come from another source.
11. Saki uses *a Babel-like chorus* to mean a confusion of sounds or voices. According to the Bible (Genesis 11:1–9), God disrupted the building of the Tower of Babel by causing the workers to speak different languages so they could not understand one another.

Vocabulary

languid (lang′ gwid) *adj.* lacking spirit or interest; listless
adroit (ə droit′) *adj.* skillful; deft
incredulous (in krej′ ə ləs) *adj.* skeptical; disbelieving

Active Reading Model

CONNECT

Put yourself in the position of Lady Blemley and the other guests. How might you react in their situation?

"Will you have some milk, Tobermory?" asked Lady Blemley in a rather strained voice.

"I don't mind if I do," was the response, couched in a tone of even indifference. A shiver of suppressed excitement went through the listeners, and Lady Blemley might be excused for pouring out the saucerful of milk rather unsteadily.

"I'm afraid I've spilt a good deal of it," she said apologetically.

"After all, it's not my Axminster,"[12] was Tobermory's rejoinder.[13]

Another silence fell on the group, and then Miss Resker, in her best district-visitor manner, asked if the human language had been difficult to learn. Tobermory looked squarely at her for a moment and then fixed his gaze serenely on the middle distance. It was obvious that boring questions lay outside his scheme of life.

12. An *Axminster* is a rug like those produced in Axminster, Devon, England.
13. A *rejoinder* is a reply or retort.



The Cat in Eakins' Yard, 1880–1890. Thomas Eakins. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.

Active Reading Model

"What do you think of human intelligence?" asked Mavis Pellington lamely.

"Of whose intelligence in particular?" asked Tobermory coldly.

"Oh, well, mine for instance," said Mavis, with a feeble laugh.

"You put me in an embarrassing position," said Tobermory, whose tone and attitude certainly did not suggest a shred of embarrassment. "When your inclusion in this house party was suggested Sir Wilfrid protested that you were the most brainless woman of his acquaintance, and that there was a wide distinction between hospitality and the care of the feeble-minded. Lady Blemley replied that your lack of brainpower was the precise quality which had earned you your invitation, as you were the only person she could think of who might be idiotic enough to buy their old car. You know, the one they call 'The Envy of Sisyphus,'[14] because it goes quite nicely uphill if you push it."

Lady Blemley's protestations would have had greater effect if she had not casually suggested to Mavis only that morning that the car in question would be just the thing for her down at her Devonshire home.

Major Barfield plunged in heavily to effect a diversion.

"How about your carryings-on with the tortoise-shell puss up at the stables, eh?"

The moment he had said it everyone realized the blunder.

"One does not usually discuss these matters in public," said Tobermory frigidly. "From a slight observation of your ways since you've been in this house I should imagine you'd find it inconvenient if I were to shift the conversation on to your own little affairs."

QUESTION

Why might Tobermory's comment to Major Barfield cause the others to panic?

The panic which ensued was not confined to the Major.

"Would you like to go and see if cook has got your dinner ready?" suggested Lady Blemley hurriedly, affecting to ignore the fact that it wanted at least two hours to Tobermory's dinnertime.

"Thanks," said Tobermory, "not quite so soon after my tea. I don't want to die of indigestion."

"Cats have nine lives, you know," said Sir Wilfrid heartily.

"Possibly," answered Tobermory; "but only one liver."

"Adelaide!" said Mrs. Cornett, "do you mean to encourage that cat to go out and gossip about us in the servants' hall?"

PREDICT

What might the guests do to keep Tobermory from talking about them?

The panic had indeed become general. A narrow ornamental balustrade[15] ran in front of most of the bedroom windows at the Towers, and it was recalled with dismay that this had formed a favorite promenade for Tobermory at all hours, whence he could watch the pigeons—and heaven knew what else besides. If he intended to become reminiscent[16] in his

14. In Greek mythology, *Sisyphus* (sis′ ə fəs) was the king of Corinth who was condemned to an eternity of pushing a huge rock up a hill only to have it roll down again.
15. A *balustrade* is a railing with supporting columns, designed to prevent a fall from a roof or balcony.
16. Here, *reminiscent* means "given to recollecting past experiences or events."



Tea at Englefield Green, late 18th century. Paul Sanby. Gouache on paper, 45.4 x 30.8 cm. Castle Museum and Art Gallery, Nottingham, UK.

Viewing the painting: How does this painting reflect the setting of "Tobermory"?

present outspoken strain the effect would be something more than disconcerting. Mrs. Cornett, who spent much time at her toilet table, and whose complexion was reputed to be of a nomadic though punctual disposition, looked as ill at ease as the Major. Miss Scrawen, who wrote fiercely sensuous poetry and led a blameless life, merely displayed irritation; if you are methodical and virtuous in private you don't necessarily want everyone to know it. Bertie van Tahn, who was so depraved[17] at seventeen that he had long ago given up trying to be any worse, turned a dull shade of gardenia white, but he did not commit the error of dashing out of the room like Odo Finsberry,

17. *Depraved* means "morally corrupt."

Vocabulary

disconcerting (dis′ kən surt′ ing) *adj.* capable of disturbing one's composure; embarrassing

CONTENTS

a young gentleman who was understood to be reading for the Church[18] and who was possibly disturbed at the thought of scandals he might hear concerning other people. Clovis had the presence of mind to maintain a composed exterior; privately he was calculating how long it would take to procure a box of fancy mice through the agency of the *Exchange and Mart*[19] as a species of hush money.

Even in a delicate situation like the present, Agnes Resker could not endure to remain too long in the background.

"Why did I ever come down here?" she asked dramatically. Tobermory immediately accepted the opening.

"Judging by what you said to Mrs. Cornett on the croquet lawn yesterday, you were out for food. You described the Blemleys as the dullest people to stay with that you knew, but said they were clever enough to employ a first-rate cook; otherwise they'd find it difficult to get anyone to come down a second time."

"There's not a word of truth in it! I appeal to Mrs. Cornett—" exclaimed the discomfited Agnes.

"Mrs. Cornett repeated your remark afterwards to Bertie van Tahn," continued Tobermory, "and said, 'That woman is a regular Hunger Marcher;[20] she'd go anywhere for four square meals a day,' and Bertie van Tahn said—"

At this point the chronicle mercifully ceased. Tobermory had caught a glimpse of the big yellow Tom[21] from the Rectory working his way through the shrubbery towards the stable wing. In a flash he had vanished through the open French window.

With the disappearance of his too brilliant pupil Cornelius Appin found himself beset by a hurricane of bitter upbraiding, anxious inquiry, and frightened entreaty. The responsibility for the situation lay with him, and he must prevent matters from becoming worse. Could Tobermory impart his dangerous gift to other cats? was the first question he had to answer. It was possible, he replied, that he might have initiated his intimate friend the stable puss into his new accomplishment, but it was unlikely that his teaching could have taken a wider range as yet.

"Then," said Mrs. Cornett, "Tobermory may be a valuable cat and a great pet; but I'm sure you'll agree, Adelaide, that both he and the stable cat must be done away with without delay."

"You don't suppose I've enjoyed the last quarter of an hour, do you?" said Lady Blemley bitterly. "My husband and I are very fond of Tobermory—at least, we were before this horrible accomplishment was infused into him; but now, of course, the only thing is to have him destroyed as soon as possible."

Active Reading Model

REVIEW

Notice who is present and summarize each person's concerns and reactions.

RESPOND

What spontaneous reaction do you have to the discomfort Tobermory is causing the guests?

18. *Reading for the Church* means "studying to become a priest."
19. The *Exchange and Mart* is a mail-order catalog.
20. A *Hunger Marcher* is one who marches with other unemployed people to call attention to their needs or claims.
21. A *Tom* is a male cat.

Active Reading Model

EVALUATE

Would people in this situation really respond this way?

QUESTION

What does Saki do to bring the characters and events to life? How does he make this story so humorous?

"We can put some strychnine[22] in the scraps he always gets at dinnertime," said Sir Wilfrid, "and I will go and drown the stable cat myself. The coachman will be very sore at losing his pet, but I'll say a very catching form of mange[23] has broken out in both cats and we're afraid of it spreading to the kennels."

"But my great discovery!" expostulated Mr. Appin; "after all my years of research and experiment—"

"You can go and experiment on the short-horns[24] at the farm, who are under proper control," said Mrs. Cornett, "or the elephants at the Zoological Gardens. They're said to be highly intelligent, and they have this recommendation, that they don't come creeping about our bedrooms and under chairs, and so forth."

An archangel ecstatically proclaiming the Millennium,[25] and then finding that it clashed unpardonably with Henley[26] and would have to be indefinitely postponed, could hardly have felt more crestfallen than Cornelius Appin at the reception of his wonderful achievement. Public opinion, however, was against him—in fact, had the general voice been consulted on the subject it is probable that a strong minority vote would have been in favor of including him in the strychnine diet.

Defective train arrangements and a nervous desire to see matters brought to a finish prevented an immediate dispersal of the party, but dinner that evening was not a social success. Sir Wilfrid had had rather a trying time with the stable cat and subsequently with the coachman. Agnes Resker ostentatiously limited her repast to a morsel of dry toast, which she bit as though it were a personal enemy; while Mavis Pellington maintained a vindictive silence throughout the meal. Lady Blemley kept up a flow of what she hoped was conversation, but her attention was fixed on the doorway. A plateful of carefully dosed fish scraps was in readiness on the sideboard, but sweets and savory[27] and dessert went their way, and no Tobermory appeared either in the dining room or kitchen.

The sepulchral[28] dinner was cheerful compared with the subsequent vigil in the smoking room. Eating and drinking had at least supplied a distraction and cloak to the prevailing embarrassment. Bridge was out of the question in the general tension of nerves and tempers, and after Odo Finsberry had given a

22. *Strychnine* (strik′ nin) is a bitter drug, commonly used as a poison.
23. *Mange* is a contagious skin disease found in domestic animals.
24. *Short-horns* are a breed of beef cattle.
25. According to some Christian theologies, *the Millennium* is a period of a thousand years during which Christ will return to reign on earth, bringing happiness and peace.
26. *Henley* refers to the Henley Royal Regatta, a famed annual rowing race.
27. A *savory* is a small highly seasoned or pickled dish, served in Great Britain as an appetizer, or instead of a sweet dessert.
28. *Sepulchral* means "gloomy; like a funeral."

Vocabulary

ostentatiously (os′ tən tā′ shəs lē) *adv.* in a showy or pretentious manner

CONTENTS

lugubrious[29] rendering of "Mélisande in the Wood" to a frigid audience, music was tacitly[30] avoided. At eleven the servants went to bed, announcing that the small window in the pantry had been left open as usual for Tobermory's private use. The guests read steadily through the current batch of magazines, and fell back gradually on the "Badminton Library"[31] and bound volumes of *Punch*.[32] Lady Blemley made periodic visits to the pantry, returning each time with an expression of listless depression which forestalled questioning.

At two o'clock Clovis broke the dominating silence.

"He won't turn up tonight. He's probably in the local newspaper office at the present moment, dictating the first installment of his reminiscences. Lady What's-her-name's book won't be in it. It will be the event of the day."

Having made this contribution to the general cheerfulness, Clovis went to bed. At long intervals the various members of the house party followed his example.

The servants taking round the early tea made a uniform announcement in reply to a uniform question. Tobermory had not returned.

Breakfast was, if anything, a more unpleasant function than dinner had been, but before its conclusion the situation was relieved. Tobermory's corpse was brought in from the shrubbery, where a gardener had just discovered it. From the bites on his throat and the yellow fur which coated his claws it was evident that he had fallen in unequal combat with the big Tom from the Rectory.

By midday most of the guests had quitted the Towers, and after lunch Lady Blemley had sufficiently recovered her spirits to write an extremely nasty letter to the Rectory about the loss of her valuable pet.

Tobermory had been Appin's one successful pupil, and he was destined to have no successor. A few weeks later an elephant in the Dresden Zoological Garden,[33] which had shown no previous signs of irritability, broke loose and killed an Englishman who had apparently been teasing it. The victim's name was variously reported in the papers as Oppin and Eppelin, but his front name was faithfully rendered Cornelius.

"If he was trying German irregular verbs on the poor beast," said Clovis, "he deserved all he got."

29. *Lugubrious* means "excessively dismal or mournful."
30. *Tacitly* means "in an unspoken or implied manner."
31. The *"Badminton Library"* was a series of books about sports published in the early 1900s.
32. *Punch* is an English illustrated magazine famous for its satiric humor, caricatures, and cartoons.
33. The *Dresden Zoological Garden* is one of the oldest zoos in Germany.

Active Reading Model

VISUALIZE

Picture the dinner and the "subsequent vigil in the smoking room." Imagine the mood evoked by the characters' behaviors and attitudes.

QUESTION

Why do you think Appin chose to make an elephant his next subject?

RESPOND

Did you enjoy this story? Why?

Active Reading Model

Responding to Literature

Personal Response

With a partner, discuss your reactions to the characters in this story.

Active Reading Response

Which of the Active Reading Strategies did you find most helpful? Why do you think that strategy helped you?

Analyzing Literature

Recall

1. What is everybody doing when the story begins? Why?
2. What reasons does Appin give for making cats, and Tobermory in particular, his subjects?
3. Summarize the guests' reactions to Tobermory and his revelations. What do the guests decide must be done about Tobermory?
4. What finally happens to Tobermory? How does Lady Blemley respond?
5. What happens to Appin?

Interpret

6. What do the details in the first two paragraphs suggest about the social class and values of the guests? Explain.
7. What does Appin's **tone** (see page R17) as he explains his accomplishment suggest about his view of himself and his work?
8. How might Tobermory's revelations affect the relationships between these guests in the future? Explain your answer.
9. What might you conclude about Lady Blemley from her reactions to what happens to Tobermory? Explain your reasoning.
10. Describe the **irony** (see page R8) in what happens to Mr. Appin, and in the fact that the newspapers misreported his name.

Evaluate and Connect

11. Describe Tobermory's **character.** In your opinion, is he more admirable than the humans in the story? Why or why not?
12. Find two or three passages in which Saki's **diction,** or word choice, adds to the story's humor, and explain what makes each instance amusing. (See **Literary Terms Handbook,** page R4.)
13. In your opinion, does Mr. Appin deserve the disdain of the other guests? Give reasons for your answer.
14. Saki was a successful playwright. How does this story resemble a play? What might be lost if the story were converted into a play? Give reasons to explain your response.
15. Think about the truths the characters want to keep hidden from others. Why do people in your social group strive to keep some truths private? Explain the reasoning behind your answer.

Literary ELEMENTS

Minor Characters

Less important characters in a work of literature are known as **minor characters.** Authors typically include minor characters to "fill out" a scene or an event, to provide a line of dialogue, or to further the plot in some way. As opposed to **main characters,** who are typically characterized fully, minor characters display few personality traits and generally act in a consistent manner.

Odo Finsberry is an example of a minor character used to "fill out" a scene: in the general panic that develops after Tobermory suggests he may tell everything he knows, Finsberry flees the room. The narrator suggests that Finsberry, who is studying to become a priest, dashes away to avoid hearing scandalous tales about the others. Finsberry's behavior serves to emphasize the panic that results when people realize that their private behavior may soon become public.

1. Name some of the other minor characters in "Tobermory." Why would you describe them as minor?
2. In your opinion, what do the minor characters in "Tobermory" add to the story? Give reasons to justify your response.

- See **Literary Terms Handbook,** p. R3.

Literature and Writing

Writing About Literature

Exploring Theme **Theme** is the main idea of a work of literature, often a perception about life or human nature. With a partner, draft a statement that sums up the theme of "Tobermory." Then add evidence from the story to support your statement.

Creative Writing

Toby the Talking Cat What might Tobermory say to a group of children? Write a children's story in which "Toby the talking cat" tells the truth to young children. Use language that your audience will understand, and include vivid descriptions and dialogue to bring your story to life.

Extending Your Response

Literature Groups

Mock Trial Lady Blemley's guests pass a sentence on Tobermory, but what is his crime? In your group, decide on the charge. Then stage a mock trial for Tobermory in which you role-play the parts of the various offended guests and hosts, as well as Tobermory, a judge, a prosecutor, and a defense attorney. Have the rest of the class serve as jury.

Performing

Give a Purrrrfect Performance With a group, act out the story of "Tobermory." You may write your own script, but use as much of the actual dialogue and actions from the story as possible. Or, you may find it helpful to make photocopies of the story so that each character can highlight his or her part to use as you improvise the scene. Rehearse, then present your production to the class.

Interdisciplinary Activity

Biology: Catty Conversation Recall your discussion for the Reading Focus on page 6. Many scientists claim they can communicate with such animals as gorillas, chimpanzees, parrots, and dolphins. Search the Internet and library resources to learn more about scientists' efforts to communicate with animals. Share your findings with the class in an oral report.

Reading Further

If you liked this story, you might enjoy these works:

Collection: *The Complete Saki* includes his short stories, plays, and novels.

Nonfiction: *Eloquent Animals: A Study in Animal Communication,* by Flora Davis, includes an overview of attempts to teach apes sign lanugage.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between words and ideas. Some analogies are based on the relationship between *synonyms*–words that have the same or nearly the same meaning.

ornamental : decorative :: methodical : systematic

To finish an analogy, decide on the relationship between the ideas represented by the first two words. Then apply that relationship to the second set.

- For more on analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Choose the word that best completes each analogy.

1. loyal : faithful :: adroit :
   a. flexible b. skillful c. clumsy
2. enthusiastic : eager :: languid :
   a. verbal b. liquid c. sluggish
3. earnest : sincere :: incredulous :
   a. determined b. serious c. doubtful

Active Reading Model

Active Reading Strategies

Poetry

To fully appreciate and understand a poem, read it aloud at least once. Use the following strategies to help yourself experience the poem with all your senses. As you recognize the poet's techniques, explore the poem's meaning and impact.

- For more about strategies for reading literature, see **Reading Handbook,** pp. R86–R93.

LISTEN

Listen to the way the poem sounds. Don't stop until you come to a punctuation mark or a natural pause.

Ask yourself . . .

- What rhythm does this poem have? Is it slow, fast, regular, irregular?
- What sound devices does the poet use? What effect do they have?

IMAGINE

Take the time to conjure up the sights, sounds, smells, tastes, and sensations the poem describes.

Ask yourself . . .

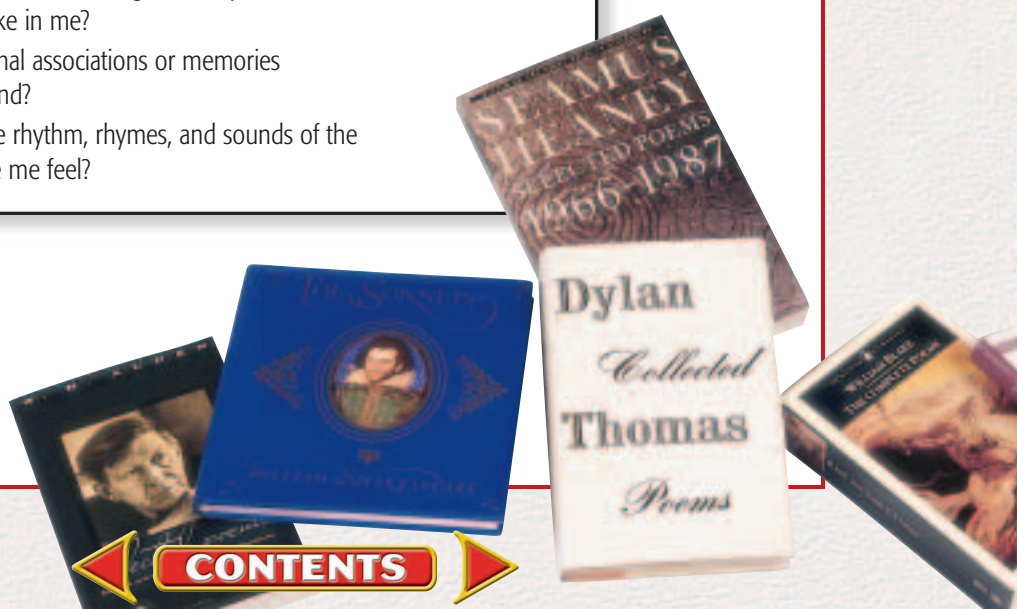
- How does this scene or subject look?
- How would this sound, smell, taste, or feel?

RESPOND

Think about how the poem affects you.

Ask yourself . . .

- What thoughts and feelings do the poem's images evoke in me?
- What personal associations or memories come to mind?
- What do the rhythm, rhymes, and sounds of the poem make me feel?



QUESTION

Ask questions to help yourself understand and interpret the poem and the poet's possible intentions. Write down or make a mental note of any questions you can't answer and return to them later.

Ask yourself . . .

- What is this line/stanza/poem about? Do I understand it?
- To whom or what is the poet referring here?
- What might this image symbolize, or stand for?
- Why might the poet have repeated this line/phrase/image?

CLARIFY

Rephrase lines, stanzas, or the entire poem in your own words. Then summarize the poem's main idea.

Ask yourself . . .

- What happens in this line/stanza/poem?
- How can I state this idea clearly and simply?

INTERPRET

Think about the ideas the poem conveys, focusing on one stanza at a time. If you don't understand a stanza, just continue on to the next and come back to it later. Read the poem several times.

Ask yourself . . .

- Does the title give a clue about the meaning of the poem?
- What message about life or people is the poet expressing?
- Could the poem have multiple meanings? If so, what might they be?

Applying the Strategies

1. Read the next poem, "Rainforest," by Judith Wright, using the Active Reading Model questions and notations that appear in the margins.
2. Choose a poem you have not read and practice using all of these strategies. Write notes to yourself on a separate piece of paper.



Before You Read

Rainforest

Meet Judith Wright



Judith Wright spent her childhood on her family's cattle and sheep ranch near Armidale, New South Wales, Australia. There she learned to love poetry, as well as nature, from the poems read to her by her mother.

Wright's life changed drastically when her mother died. Wright was only twelve at the time and was sent off to boarding school, where she deeply missed the Armidale countryside. From boarding school she went on to study English at the University of Sydney and from there to travel in England, Europe, and Sri Lanka. At twenty-three, she settled in Sydney, where she published poetry while supporting herself with secretarial work.

When Wright returned to the family ranch to help out during World War II, however, she began to write in earnest. She drew inspiration for her work from her grandfather's diaries, the war, and the land around her. In 1946 she published her first volume of poetry, *The Moving Image*, for which she received rave reviews. Since then, she has produced many books of poetry, essays, novels, short stories, and children's stories and has received many awards and honorary degrees for her work. Wright has also been an important participant in the conservationist movement.

"What use is poetry? It certainly does not provide a living for the poet. . . . What it does, for the poet, is to express and exemplify the feeling which brought the poem into existence; that is, to help with the process of understanding one's life and its meaning."

—*Wright*

Judith Wright was born in 1915.

Reading Focus

When it comes to taking care of the environment, some people say, "If you're not part of the solution, you're part of the problem."

Share Ideas With a partner, discuss this idea. Do you agree? Why or why not? Support your position with facts, reasons, and other types of evidence.

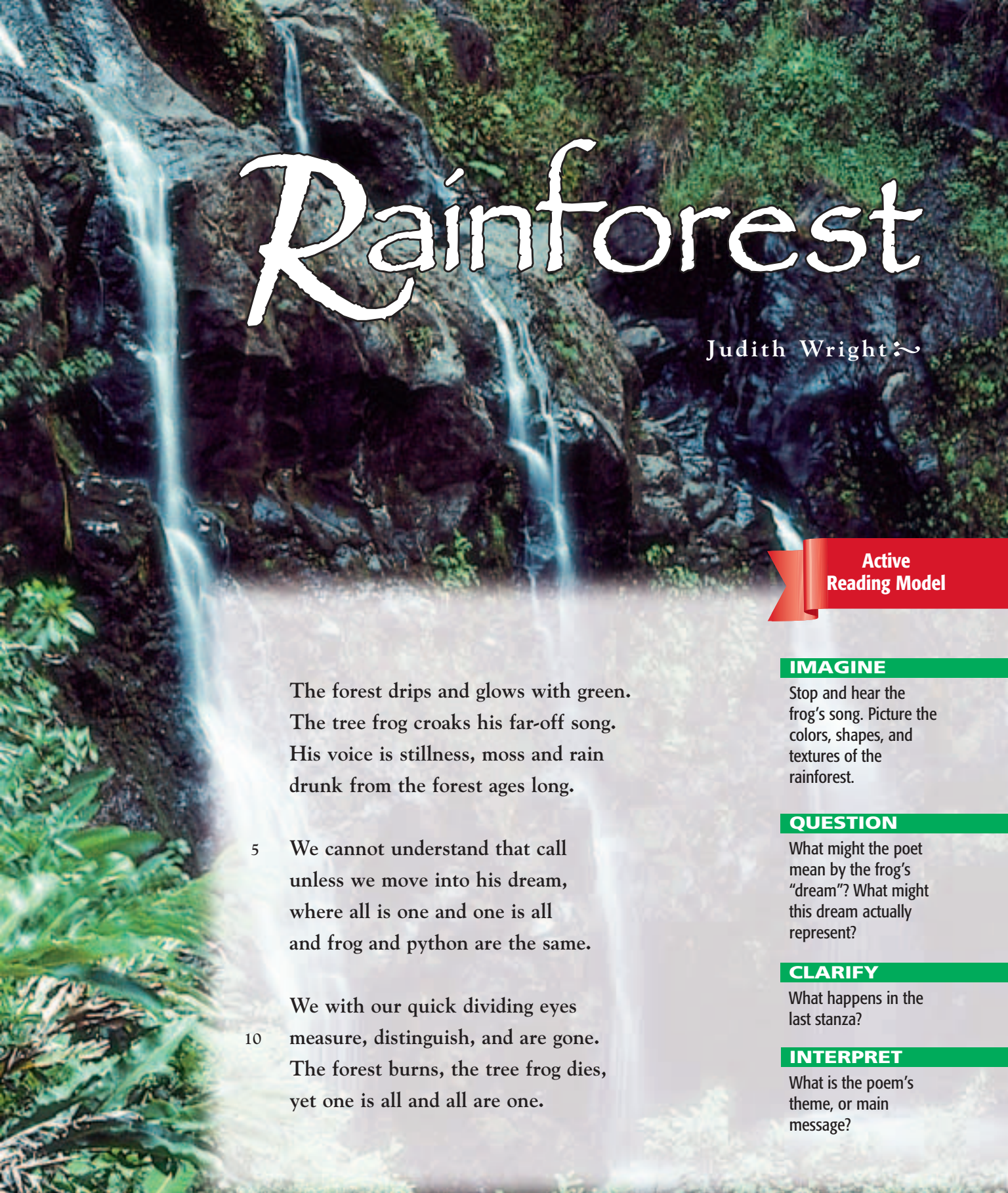
Setting a Purpose Read the poem to learn the speaker's view of rainforests and how she believes we can better understand nature.

Building Background

Rainforests

Tropical rainforests—located near the equator in Africa, Asia, Australia, Indonesia, and South and Central America—are home to more than half the earth's wild animals, plants, and insects. The rainforests of Amazonia alone produce almost forty percent of the oxygen we breathe. What's more, many medical researchers believe our best hope for potential cures for cancer and other diseases may be growing in rainforests. Yet these precious areas are being destroyed at a rate of eighty acres per minute. It is facts such as these that alarm Wright and other conservationists.





Rainforest

Judith Wright

Active Reading Model

The forest drips and glows with green.
The tree frog croaks his far-off song.
His voice is stillness, moss and rain
drunk from the forest ages long.

We cannot understand that call
unless we move into his dream,
where all is one and one is all
and frog and python are the same.

We with our quick dividing eyes
measure, distinguish, and are gone.
The forest burns, the tree frog dies,
yet one is all and all are one.

IMAGINE

Stop and hear the frog's song. Picture the colors, shapes, and textures of the rainforest.

QUESTION

What might the poet mean by the frog's "dream"? What might this dream actually represent?

CLARIFY

What happens in the last stanza?

INTERPRET

What is the poem's theme, or main message?

CONTENTS

Active Reading Model

Responding to Literature

Personal Response

Which images and ideas from the poem did you find most memorable, powerful, or surprising? Share your reactions with a partner.

Active Reading Response

Which Active Reading Strategy did you find most helpful? Why do you think that strategy helped you?

Analyzing Literature

Recall

1. What does the speaker describe in the first stanza?
2. According to lines 3–4, what is "his voice"?
3. What, according to the speaker, must we do to understand the tree frog's "call," or song?
4. What is the nature of life in the tree frog's dream as described in line 7?
5. In the last stanza, what does the speaker say people do? What happens to the forest?

Interpret

6. In your opinion, what **mood** (see page R10) is created in the first stanza?
7. What might the tree frog **symbolize,** or stand for? (See **Literary Terms Handbook,** page R16.) What might his call represent? Support your ideas with specific lines or passages from the poem.
8. Think about what the speaker says we must do to understand the tree frog's call. What do you think she means? Give reasons for your answer.
9. What does the speaker mean by "frog and python are the same"? What might the python **symbolize?** Give reasons for your answer.
10. What can you infer about the speaker's opinion of people, the way people view nature, and the effect people have on nature? Support your answer with specific evidence from the poem.

Evaluate and Connect

11. How might your reactions to the poem have differed if Wright had used the word *you* instead of *we?* Explain the reasons for your response.
12. Do you find the poem's **imagery** to be effective? Why or why not?
13. Do you agree with the speaker's opinion of people? Explain why or why not.
14. If you were to write a poem about the environment, what scene would you describe? Why?
15. Think about your discussion for the Reading Focus on page 20. Do you consider yourself part of the problem? Why or why not?

Literary Criticism

Critic R. F. Brissenden observes that Wright often portrays life "not as something self-sufficient, but as part of some universal process." How does Brissenden's observation apply to "Rainforest"? Write a paragraph explaining your answer, citing specific evidence from the poem as support.

Literary ELEMENTS

Repetition

Poets often use **repetition** to emphasize an important point or to expand upon an idea over the course of a piece of writing. Repetition of a word, phrase, or line can also help create rhythm.

In "Rainforest," Judith Wright repeats the phrase "one is all." However, she modifies the phrase slightly from "where all is one and one is all" in line 7 to "yet one is all and all are one" in line 12.

1. What might Wright be trying to convey when she first writes "all is one and one is all"?
2. What additional meaning might this phrase take on when Wright reverses it in the third stanza? Support your answer.

- See **Literary Terms Handbook,** p. R13.

Literature and Writing

Writing About Literature

Analyzing Rhythm and Rhyme Read Wright's poem aloud to get a better sense of its **rhythm** and **rhyme.** (See **Literary Terms Handbook,** page R13.) Then consider questions such as the following: Which lines seem to echo one another? What mood is evoked by the rhythm? Does the rhyme help to emphasize any ideas? In a few paragraphs, analyze the effectiveness of rhythm and rhyme in the poem, and offer a reason that the poet might have wished to create the effects she does.

Creative Writing

The Poetry of a Place In "Rainforest," Judith Wright uses images, symbols, sounds, rhythm, and rhymes to share her impressions of a rainforest. Choose a place that's special to you, and write a poem using literary elements such as those listed to convey your impressions of this place. If your place is endangered in some way, suggest a way to remedy the problem. When you are satisfied with your poem, read it aloud to a writing partner and ask for feedback. Make revisions to your poem upon the basis of your partner's feedback.

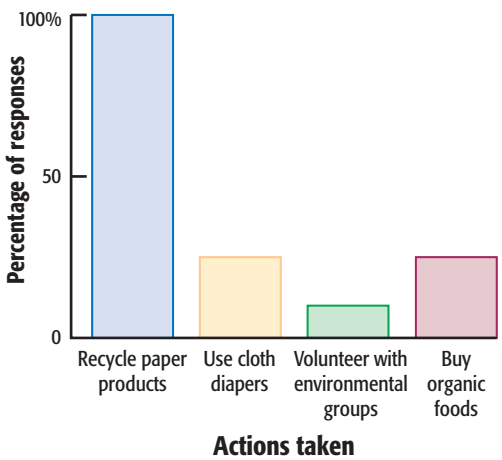
Extending Your Response

Literature Groups

Discuss In a small group, discuss what actions you think Wright might support in an effort to protect the rainforest. First, consider her attitude as expressed in the poem, especially in lines 5–6: "We cannot understand that call / unless we move into his dream." Then, brainstorm strategies to save the rainforest that you think Wright might endorse. Choose one plan of action people could follow to protect the rainforest and share the plan with other groups, giving reasons that you think Wright might support this strategy.

Listening and Speaking

A Survey Poll ten people of varied ages to determine what actions they take to help protect our environment. For example, do they conserve energy by keeping the thermostat at sixty-eight degrees? Do they recycle their paper and plastics? Which strategy do most people take? Record the responses in a chart or graph similar to the one shown below. Then use your visual aid to report your findings to the class.



Interdisciplinary Activity

Biology: Researching Rainforests With a partner, investigate rainforests using library and Internet resources. (You might like to visit the *Glencoe Literature* Web site at <http://www.lit.glencoe.com>.) Find out where major rainforests are located; what kinds of plants, animals, insects, and people live there; and what rainforests contribute to the world. What might the destruction of these forests mean, not only for the creatures and people who live there, but for those of us in the rest of the world? Share your information in an oral report, each partner covering alternating points. Use visual aids such as charts, graphs, and photos to aid your presentation.

Reading Further

If you enjoyed reading "Rainforest," you might also like the following works:

Poetry Collection: *Collected Poems: 1942–1970,* by Judith Wright, contains beautifully crafted poems celebrating love, family, and ecology.

Collection: *In Wilderness Is the Preservation of the World,* by Eliot Porter, includes color photographs that illustrate selections by Henry David Thoreau.

Nonfiction: *Last Chance to See,* by Douglas Adams and Mark Carwardine, is an amusing and thought-provoking look at today's endangered creatures.

Save your work for your portfolio.

Active Reading Model

Active Reading Strategies

Nonfiction

To get the most from reading nonfiction, active readers use strategies similar to those used in reading works of fiction. However, active readers adapt these strategies according to the type of nonfiction at hand, whether it be a biography, a scientific article, or a personal essay.

• For more about strategies for reading literature, see **Reading Handbook,** pp. R86–R93.

PREDICT

Preview the selection by drawing inferences from the title and skimming the text. Read any boldfaced subtitles or headlines, and examine any photographs, illustrations, artwork, or other visual elements. Make predictions while you read as well as before you begin.

Ask yourself . . .

- Based on the thesis statement, what can I expect this piece to cover?
- What supporting details might the writer use?
- What point will the writer make next?

CONNECT

Make connections with your own knowledge about a subject.

Ask yourself . . .

- What have I heard or read about this author and this subject?
- Does this information support or refute what I already know?
- How is my understanding of the subject affected by this work?
- Can I apply what I have learned on this subject to other areas of knowledge?

QUESTION

Question anything you do not understand, and reread any confusing passages. Be aware that reading on may clear up difficulties.

Ask yourself . . .

- What point is the writer making in this passage?
- Why is this information provided in this place in the text?
- How does this new concept relate to information that has already been given?



CONTENTS

VISUALIZE

Use details the writer gives you to form mental pictures. Imagine yourself in the place of the writer as he or she gathers experience and information and plans the writing.

Ask yourself . . .

- What do these people, places, and things look like?
- How might this process be put into action?

EVALUATE

Make judgments about what you read.

Ask yourself . . .

- Is this fact or opinion?
- Do I agree with the writer's opinions and interpretations?
- Is this a logical conclusion based on what the writer provided?
- In what way has this reading been of value to me?

REVIEW

As you read, pause often to think about what you have read.

Ask yourself . . .

- What is the writer's purpose?
- What is the main idea?
- How do these details support the thesis?
- What order do these steps follow?

RESPOND

Examine your reaction to the facts and ideas you are reading. Identify what you like or dislike about the work.

Ask yourself . . .

- What questions would I like to ask the writer?
- What is my opinion of this idea?
- How can I find out more about this?



Applying the Strategies

Read the following personal essay by Evelyn Waugh using the Active Reading Model notes in the margins. Practice the strategies as you read other works of nonfiction.

Before You Read

People Who Want to Sue Me

Meet Evelyn Waugh



In his lifetime, Evelyn Waugh (ē′ və lin wä) had a reputation for being a bit of a snob—an image he encouraged. As a publisher's son, he was exposed early to literature, though he became seriously interested in it only during college. Unfortunately, Waugh's academic work at Oxford University definitely took second place to his social life, which was active and varied. Waugh's devotion to parties with the sons of the aristocracy resulted in his just managing to earn a third-class degree from the respected school. However, his fondness for the good life was to bear him fruit as a writer—his satiric portraits of the upper classes at play were to make him famous. Waugh's fiction captured, with unsettling honesty and ironic humor, the antics of the British upper class of the 1920s and 1930s.

Yet Waugh's talents extended to more than satire. While continuing to write comic fiction, he also traveled widely, producing several books about his trips to Africa, the Mediterranean, South America, and the Arctic. Throughout his life, his keen interest in religion, politics, and art was reflected in his writing, as was his deep concern for separating the false from the genuine in art and life.

"As happier men watch birds, I watch men."

"Anyone who has been to an English public school will always feel comparatively at home in prison."

—*Waugh*

Evelyn Waugh was born in 1903 and died in 1966.

Reading Focus

Think of a novel or a story that made a strong impression on you. Did you assume that the author based the work on personal experience, or did you think that the work was purely a product of the author's imagination? Which explanation do you prefer to believe? Would either explanation change how you feel about the literature?

Quickwrite In one or two paragraphs, write your thoughts about the questions above.

Setting a Purpose Read the following essay to discover Waugh's views about the novelist's creative process.

Building Background

A Writer's Inspiration

Much of Waugh's life is reflected in his work. For example, after working as a teacher he wrote *Decline and Fall,* a comic portrait of a young teacher's frustrated efforts to instruct his less-promising upper-class students. *Brideshead Revisited* reflects his observations on the tremendous changes wrought by World War II, in which he served in the Royal Marines; and *The Ordeal of Gilbert Pinfold* is about a middle-aged writer who, like Waugh, suffers a nervous breakdown.

Vocabulary Preview

attribution (at′ rə bū′ shən) *n.* the act of considering something or someone to be a cause or source; designation; p. 28
transcription (tran skrip′ shən) *n.* the act of recording or copying, especially by writing; p. 28
enumerate (i nōō′ mə rāt′) *v.* to name one by one; to list; p. 28
convention (kən ven′ shən) *n.* a generally accepted rule of conduct; p. 28
sordid (sôr′ did) *adj.* morally degraded; wretched; p. 29
coherent (kō hēr′ ənt) *adj.* logically connected; p. 29

People Who Want to Sue Me

Evelyn Waugh



Evelyn Waugh at home in his Gloucestershire garden.

I suppose that a novelist's life is not more full of embarrassments than anybody else's. There is no art or profession, except possibly higher mathematics, which one can practice without exposing oneself to amateur criticism and interference.

A novelist's trade, however, is the only one in which his acquaintances insist on coming right into the workshop and playing with the tools.

Active Reading Model

PREDICT

Based on the title and the first paragraph, what is the topic of this selection?

Active Reading Model

One of the most mischievous forms which this interference takes is the attribution to him of living models for his characters. Nowadays the instinctive reply to the question "Have you read So-and-so's new novel?" is "No. Who is in it?"

I was introduced to a young woman the other day whose first words were, "Oh, I'm so excited to meet you. Now you can tell me who all the characters in your book really are! Mary says that Mrs. ——— is Lady So-and-so, but I'm sure it is really Mrs. ———. I *am* right, aren't I?"

QUESTION

Why might Waugh describe the young lady's motives for reading his novels as unfair?

Now, reluctant as any writer must be to discourage any motive that can lead people to buy his books, it should be pointed out how unfair this is to the author and to his friends. Obviously there must be a connection of some kind between a writer's work and his life. His knowledge of the world is limited by his own experience. It is practically impossible for those who live among poor people to write about the rich; a writer who has never been seriously in love cannot make his characters seem so; upbringing, education, experience of travel, of the war, etc., all circumscribe[1] and determine the incidents of a book.

CONNECT

In your experience, do most people assume that a writer's characters or situations are based on reality?

But here the connection ends. Nothing is more insulting to a novelist than to assume that he is incapable of anything except the mere transcription of what he observes.

It is the same with one's characters. When one is describing someone's appearance it is quite likely that one will subconsciously be led to describe someone one has seen—after all, there is a very limited number of physical characters which one can enumerate. The reader, thinking she recognizes the portrait, will then assume that the temperament and the adventures of the character are also taken from life.

In the same way it sometimes happens that one's fancy is taken by a remark or a trick of speech which one overhears; everyone immediately jumps to the conclusion that the character who uses it in the book must in all points be identical with the one who used it in real life. In this way one is liable to the loss of friends and to libel actions.

REVIEW

What is the first "maddening" misconception Waugh discusses?

Another maddening misconception is that the author must be in sympathy with all the opinions uttered by his characters. A breach of the moral law or convention in one's books is treated by many elderly and semiliterate people as a breach committed by oneself.

There is a worse trouble than any of these, however. That is the people who insist on identifying themselves. "You ought to meet So-and-so," I was told the

1. To *circumscribe* is to limit or define.

Vocabulary

attribution (at′ rə bū′ shən) *n.* the act of considering something or someone to be a cause or source; designation

transcription (tran skrip′ shən) *n.* the act of recording or copying, especially by writing

enumerate (i nōō′ mə rāt′) *v.* to name one by one; to list

convention (kən ven′ shən) *n.* a generally accepted rule of conduct

other day. "He is just the kind of character you ought to put into one of your books." "Dear young lady," I answered. "I don't put people into my books. *They take themselves out*."

Not long ago I published a novel in which a few pages were devoted to the description of a hotel. In order to avoid trouble I made it the most fantastic hotel I could devise. I filled it with an impossible clientele, I invented an impossible proprietress. I gave it a fictitious address, I described its management as so eccentric and incompetent that no hotel could be run on their lines for a week without coming into the police or the bankruptcy court. Here at least, I thought, I was safely in the realm of pure imagination.

Imagine my surprise, therefore, when I received threatening letters from two irate old ladies in London, one in Newcastle and one in New York, all identifying themselves and their establishments with my invention!

I had the same experience with the heroine of the story. She was a young lady of crazy and rather dissolute[2] habits. No one, I should have thought, would see herself in that character without shame. But nearly all the young women of my acquaintance, and many whom I have not had the delight of meeting, claim with apparent gratitude and pride that they were the originals of that sordid character.

If only the amateurs would get it into their heads that novel writing is a highly skilled and laborious trade. One does not just sit behind a screen jotting down other people's conversation. One has for one's raw material every single thing one has ever seen or heard or felt, and one has to go over that vast, smoldering rubbish heap of experience, half stifled by the fumes and dust, scraping and delving until one finds a few discarded valuables.

Then one has to assemble these tarnished and dented fragments, polish them, set them in order, and try to make a coherent and significant arrangement of them. It is not merely a matter of filling up a dustbin[3] haphazard[4] and emptying it out again in another place.

Active Reading Model

VISUALIZE

Picture a hotel like this one. How might it feel to be there?

RESPOND

Would you like to meet the people who were sure they were represented in Waugh's novels? What would you say to them?

EVALUATE

What does Waugh's writing reveal about him? Do you agree with his assessment of his readers? Why or why not?

2. *Dissolute* means "lacking moral restraint."
3. A *dustbin* is the British term for a can or barrel used to discard refuse.
4. Here, *haphazard* means "in a manner characterized by chance; randomly."



Vocabulary

sordid (sôr′ did) *adj.* morally degraded; wretched
coherent (kō hēr′ ənt) *adj.* logically connected

Active Reading Model

Responding to Literature

Personal Response

Would you like to have met Evelyn Waugh? Why or why not?

Active Reading Response

Which Active Reading Strategy was most helpful to you in understanding the selection? Why do you think that strategy helped you?

Analyzing Literature

Recall

1. What is Waugh's complaint in the beginning of the essay?
2. What does Waugh say about the connection between writers' lives and their work?
3. Name two things that Waugh says a writer might take from life.
4. What is Waugh's second complaint with readers? How does he describe the people who make such assumptions?
5. What **imagery** does Waugh use to describe the work of a novelist? (See **Literary Terms Handbook,** page R8.)

Interpret

6. What does Waugh mean by using the **metaphor** (see page R9) of a workshop and its tools in the second paragraph?
7. Why might Waugh have found it insulting for readers to assume his characters were taken directly from real life?
8. According to Waugh, why might writers be subject to "the loss of friends" and to "libel actions"?
9. Waugh chooses some unflattering terms to describe some of his readers. What do his choices suggest to you about his own character?
10. How do the images Waugh uses illustrate the connection between real life and fiction?

Evaluate and Connect

11. Describe the **tone** (see page R17) that Waugh uses to begin his essay. Do you think this tone helps or hurts his argument? Explain.
12. Find examples of **humor** in the essay. In your opinion, how does humor help Waugh get his point across?
13. Waugh uses some **anecdotal evidence,** or short accounts of real events, in the essay. Explain whether you find this technique effective.
14. When you write a story, do you portray actual people you know or events that occurred or are your ideas mostly pulled from your imagination? Describe your process.
15. Refer to the Reading Focus on page 26, and describe how your assumptions about fiction have or have not changed after reading Waugh's thoughts on the subject put forth in this essay.

Literary Criticism

Scholar William Myers asserts that Waugh's work is "grounded in endlessly inventive comic powers, in a love of craftsmanship and reason, [and] in an astringent economy of expression." What evidence of these qualities do you see in this essay? Write a brief critical review of "People Who Want to Sue Me," citing specific examples of these qualities.

Literary ELEMENTS

Informal or Personal Essay

An **essay** is a short nonfiction work in which an author presents his or her point of view on a particular topic. The **informal** or **personal essay** has a light tone and a structure that is loose and open when compared with the formal essay's strict, logical sequence. An informal essay typically includes personal details and references, as well as humor. In fact, although writers may compose informal essays to instruct or persuade, they often produce them to entertain. Evelyn Waugh is well known for his essays on literature, art, and religion.

1. State in your own words the topic of "People Who Want to Sue Me." How are tone and structure used to entertain the reader? Refer to specific passages from the essay to support your response.
2. Find examples of personal references in this work. What do these references contribute to the effect of the essay? Explain your answer.

- See **Literary Terms Handbook,** p. R6.

Literature and Writing

Writing About Literature

Get the Point? In order to fully understand an **essay,** it is sometimes helpful to restate the main points for yourself. Reread "People Who Want to Sue Me," and jot down the main points of the essay and any supporting details. Then write a summary of the main points, and conclude by stating what you have learned about Waugh's beliefs on reading and writing fiction.

Personal Writing

Express Yourself Try your hand at writing an **informal essay.** Keep your tone light and friendly; add humor to your writing. Choose a subject that you have a definite opinion about, for example, the course offerings or extracurricular activities available to students. Or you might express your opinion on a favorite movie or television program, sport, or musical group.

Extending Your Response

Literature Groups

Fact versus Fiction Discuss with your group the examples Waugh gives of fiction being mistaken for real life. What dangers did Waugh imply exist in assuming fictional characters have real-life counterparts, or that the characters' opinions are the author's own? What other results might follow from this practice? Have your groups list these consequences, and share them with the class.

Listening and Speaking

Disclaimer Many television shows and movies close with a disclaimer stating that the characters and events are fictional. Watch your favorite show or video, and write down the disclaimer given at the end. Then, using your written notes as an example, write a disclaimer that Waugh could use to prevent people from confusing his fiction with reality. Read your disclaimer aloud in class.

Interdisciplinary Activity

Social Studies/Civics: Art from Life? Waugh refers humorously to actions for libel as one of the risks he runs as a novelist. In the library, search the periodical index for references to libel cases, and review the articles you find. What difficulties would a plaintiff face in proving libel against a novelist? Share your findings with the class.

Reading Further

For more by Evelyn Waugh, look for these works:

Essays: "Too Young At Forty," and "Careers for Our Sons: Literature" can be found in the book *A Little Order.*

Viewing: *Brideshead Revisited,* with Jeremy Irons, is the epic story of an aristocratic Catholic family in the years after World War II.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Word Parts Meaning "write"

Many English words are derived from Latin or Greek. The Latin root *scribe* or *script* and the Greek word part *graph* both mean "write." The meaning of the root or word part contributes to the meaning of the words in which it is found. "Inscription" is the act of carving letters or words into a surface; an "autograph" is one's signature, or a self-written name.

PRACTICE How does the Latin root *scribe/script* or the Greek word part *graph* contribute to the meaning of each word below? If a word is unfamiliar, you may use a dictionary.

1. manuscript
2. circumscribe
3. graphology
4. choreograph
5. transcription



Chi-Rho page: St. Matthew's Gospel, folio 34, *Book of Kells,* c. 800. Unknown Irish monk. Ink on vellum, 330 x 255 mm. Trinity College Library, Dublin, Ireland.

CONTENTS

UNIT ONE

The Anglo-Saxon Period
449–1066
and
The Middle Ages
1066–1485

"A hero in one age will be a hero in another."

—Charlotte Lennox

Theme 1

The Heroic and the Humble

pages 41–229



Setting the Scene

"The barbarians drive us to the sea. The sea drives us back towards the barbarians. Between them we are exposed to two sorts of death: we are either slain or drowned."

This description was part of a desperate plea for help sent in the early 400s by the Celtic people of Britain to the consul of Rome. The Celts were under attack by Scottish and Irish tribes, but Rome was too busy trying to save its own crumbling empire to spare any soldiers.

Next, the Celts sought help from the Angles, Saxons, and Jutes—tribes that occupied regions of what is now Germany. Unfortunately, these tribes viewed the Celts' plea as an opportunity to take over Britain. The Anglo-Saxon warriors, clothed in animal skins and wielding spears, drove the Celts into the mountains and took the land for their own. It was a bloody beginning for the nation that would come to be known as England.



Invasion of Danes under Hinguar and Hubba. From *Life, Passion and Miracles of St. Edmund*, c. 1130. England (Bury St. Edmund's). The Pierpont Morgan Library, New York. M. 736, f.9v.

Active Reading Strategies

Reading the Time Line

1. How many years after Alfred the Great came to the throne did his descendant, Edward the Confessor, become king of England?

2. Which European king came to power eighty-five years after Empress Wu became the first female ruler of China?

England

449 Germanic tribes invade England

597 St. Augustine establishes monastery in Canterbury

787 Danish invasions begin

871 Alfred the Great's rule begins

600

800

World

570 Muhammad, the founder of Islam, is born in Mecca

683 Empress Wu becomes the first woman to rule China

768 Charlemagne becomes king of France

CONTENTS

History of the Time

The Anglo-Saxon Period

Many consider that English history began with the invasion of the Angles, Saxons, and Jutes in 449. These Germanic invaders took over the southeastern part of the island and called it "Angle-land." They formed small tribal kingdoms whose members lacked written language, supported themselves through farming and hunting, and believed in many different gods.

The Coming of Christianity In 596, missionaries attempted to convert the Anglo-Saxons to Christianity. By the year 650, most of England was Christian—at least in name. Although the people appeared to be intense believers in God and the church, many held on to their pagan beliefs and traditions.



Alfred the Great

The Danish Invasions During the eighth and ninth centuries, other Germanic tribes attacked Britain. Danes and Norsemen took to the seas in an attempt to win Britain by force. By the middle of the ninth century, most of England had fallen to the invaders. However, the tide was turned in 878 when Alfred, the Saxon king of Wessex, led his warriors to victory over the Danes in the Battle of Edington. Alfred went on to capture London and, eventually, much of England. For these and other feats, Alfred was called "the Great." Later, Alfred's son and grandson won back all of England from the Danes, and the country was at peace.

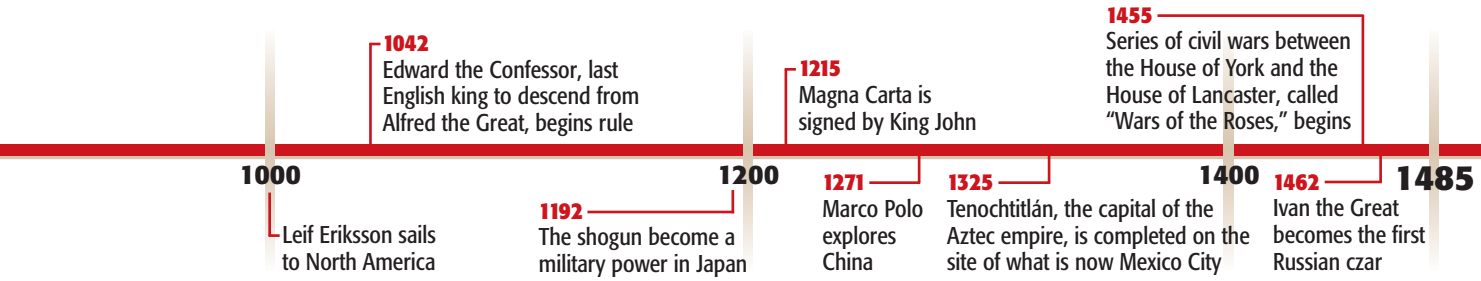
The Middle Ages

These peaceful days did not last forever. When King Edward died in 1066, the Duke of Normandy laid claim to the English throne. When the English council of elders chose Harold II as king, the duke retaliated by attacking and defeating the Anglo-Saxons at the Battle of Hastings, emerging as England's first Norman king, William I.

Merging Cultures Along with a new king, England gained a taste of French culture. Though the Anglo-Saxon culture was solid, England assimilated many French influences, including feudalism and chivalry.

- Under feudalism, land was parceled out to lords who supported the Norman king. These lords granted land to vassals in exchange for an oath of military duty.
- According to the code of chivalry, knights strove to be honorable, generous, brave, skillful in battle, respectful to women, and helpful to the weak.

Moving Toward a New Era The fourteenth century was a dark time in England's history. Edward III warred against France; the Black Death killed almost a third of England's people; and rival popes caused a decline in respect for the church. But towns and cities continued to grow, and the feudal system was fading. A new era was approaching.



Life of the Time

People are talking about



Godfrey of Bouillon (c. 1060–1100) in First Crusade.

◄ **The First Crusade** In the middle of the eleventh century, the Turks took over Jerusalem, which was regarded by Christians as a holy city. Pope Urban II called for a crusade to recover this and other holy places for Christianity and promised all who fought "the reward of imperishable glory in the kingdom of heaven." In 1096 thousands of Christians marched into battle, and victory was declared in 1099. However, this was just the beginning of a series of bloody crusades that Christians launced against Muslims in the twelfth and thirteenth centuries.

The Model Parliament In 1215 a group of barons forced the unpopular King John to agree to a Great Charter, or Magna Carta, which guaranteed free citizens many rights and paved the way for a parliament. In 1295 King Edward I expanded his group of government advisors to include knights and representatives of the towns. This model parliament set an important precedent for the future. ►



Copy of the Seal of King John to the agreement with the barons.



The death of Wat Tyler.

◄ **Peasants' Revolt (Tyler's Rebellion)** In the late fourteenth century, King Richard II instituted a tax to pay for the war with France. Laborers resented the tax, along with many other laws they considered unfair. In protest, Walter Tyler, a former soldier, organized a revolt. Armed villagers and townspeople attacked manors and religious houses, making their way to a bloody assault on London on June 13, 1381. The results of the attack were mixed. Although the rebels forced the king to repeal the tax, the rebellion was crushed when the mayor of London had Tyler killed on June 15, during negotiations.

Firsts

- Arabic numerals replaced Roman numerals around the beginning of the eleventh century.
- Buttons began to be used as fasteners in the thirteenth century.
- Mechanical clocks appeared in Europe in the fourteenth century.

England

449

537 Arthur, legendary king of Britain, dies

600

664 British Christian church is united with Roman Catholic Church

793 Vikings invade Britain

800

World

449

c. 460 Mayan culture peaks in Mexico

517 Buddhism is introduced into China

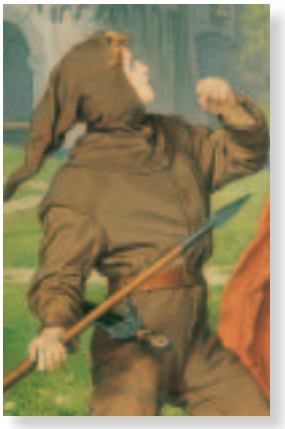
600

641 Library at Alexandria, Egypt, (begun by King Ptolemy I in 307 B.C. as a center of learning) is destroyed

800

Food & Fashion

- In the fifteenth century, noble women wore pointed headdresses, while men sometimes wore liripipes, or hoods with a long, pointed back. The long, pointed toes of men's shoes had to be tied to the ankle to prevent tripping. Children were viewed as miniature adults and were dressed accordingly. ►
- In an effort to ensure a distinction between classes in the Middle Ages, the rich passed a law stating, "No plowman, oxherd, cowherd, shepherd, swineherd, dairywoman, or anyone else who works as a farmer should wear anything but cheap cloth or blanket."
- Social status determined what food an individual ate. The wealthy tended to eat richer, fattening foods, such as red meat, mutton, and gravy. The common people ate vegetables and high fiber products. Bread was a staple for all social classes.



Medieval liripipe.



◄ Nobles held abundant feasts featuring a rich variety of foods. The first course might consist of fish, chicken, and fritters; the second course might include roast beef, meat pies, stewed lamb, and crayfish tails.

Arts & Entertainment

- The first English cathedral was built in Canterbury between 1070 and 1180, beginning a period of more than 400 years of cathedral-building. These awesome and towering cathedrals were artistic masterpieces created by the most talented architects, masons, artists, and craftspeople of the time to celebrate the glory of God.
- Manuscripts were decorated, or illuminated, with intricate drawings in bright colors and real gold. Artist-monks made their own inks from items found in nature such as copper, salt, honey, and crushed insects.

Amusements

- Knights provided sport and entertainment for others by participating in showy tournaments, which gave them the opportunity to practice fighting and show off their skills. However, the mock battles were dangerous and sometimes fatal. By 1500 the nature of jousting changed to encourage a safer form of entertainment.
- People in the Middle Ages enjoyed watching the performances of buffoons, jugglers, acrobats, storytellers, minstrels, and musicians.

1000
- **1086** *Domesday Book,* the first official record of property owners in England, is created
- **1154** Work begins on the cathedral at Chartres, near Paris
- Trading of African gold and ivory begins in Zimbabwe

1200
- **1167** Oxford University is founded
- **1220** Building of Salisbury Cathedral begins

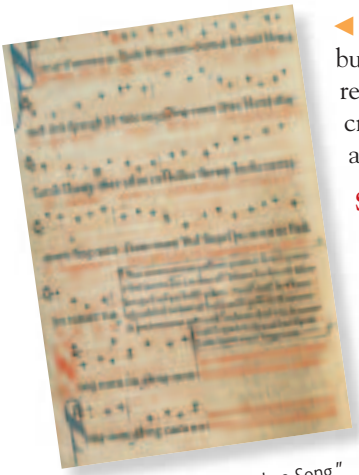
1300s
- **1295** First Parliament begins
- First gunpowder weapons appear in Europe; Scots devise the game of golf

1400
- **1349** A series of plagues called the Black Death sweeps through England

1485

Literature of the Time

PEOPLE ARE READING AND LISTENING TO . . .

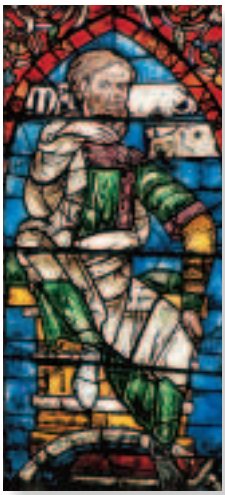


Song sheet from "The Cuckoo Song."

◀ **Songs and Poems** Few people of the time could read, but they loved to listen to songs, stories, poems, sermons, and religious plays. Traveling minstrels and members of the clergy created a great body of oral literature in order to entertain and to teach.

Stained Glass Windows The beautifully crafted stained glass windows of the cathedrals were more than decorations. They presented Bible stories and moral lessons to educate and inspire those who could not read written language but who could appreciate pictures. ▶

Theology Schools of theology (the study of religion) spread across Europe, along with an interest in reason and Greek philosophy. One of the great religious philosophers, Thomas Aquinas (1225–1274), aimed to reconcile faith with reason and to describe the nature and destiny of Christian humanity.



Twelfth-century stained glass window. Christ Church Cathedral, Canterbury.

People Are Writing

The *Anglo-Saxon Chronicle* The *Anglo-Saxon Chronicle* was compiled in Old English and served as a year-by-year diary of important world events. Some years of English history were extensively recorded while others were left incomplete or blank. Although authors did not begin compiling the data until 892, recorded events begin in the year 1 with the birth of Christ. The *Anglo-Saxon Chronicle* was updated until the twelfth century.

Riddles Telling riddles was a common form of intellectual stimulation for the English in the Middle Ages. The riddle recorded here describes ice.

"The wave, over the wave, a weird thing I saw,
through-wrought, and wonderfully ornate:
a wonder on the wave—water became bone."

England

c. 673 The Venerable Bede, the earliest English historian and important prose writer, is born

c. 731 *Ecclesiastical History of the English People,* by the Venerable Bede

892 *Anglo-Saxon Chronicle*

449 | **600** | **800**

World

700s China: Li Po and Tu Fu compose some of China's greatest poetry

712 Japan: *Koji-Ki* (a record of the legendary origins of Japan)

Germany: *Song of Hildebrand* (the oldest known German literary work)

CONTENTS

Literary Trends: From Latin and French to English

In its early stages, English was mostly a spoken rather than a written language. Reading was primarily limited to members of the clergy. Although a few works of literature were written in Old English, most were written in Latin. For example, the Venerable Bede composed his monumental *Ecclesiastical History of the English People* in Latin even though he lived in and wrote mostly about England.

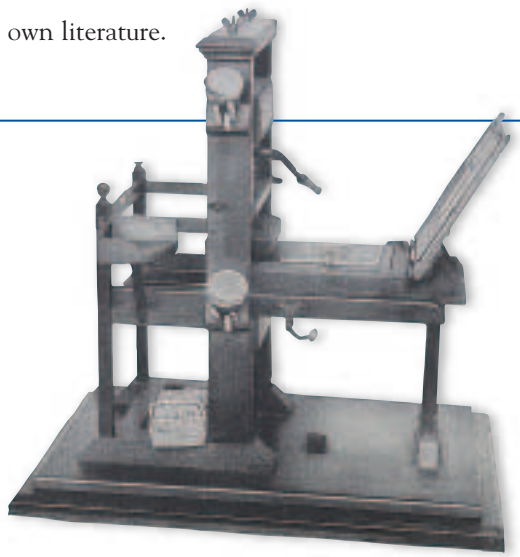
When French culture began to dominate Europe, educated English people spoke and wrote in French. Even as French dominance declined, the influence remained. For example, the printer of Sir Thomas Malory's story of King Arthur thought it fitting to give the English work a French title: *Le Morte d'Arthur*.

Gradually, however, the English language became the vehicle for its own literature. Chaucer's *Canterbury Tales*, for example, was composed in English.

FOCUS ON . . .

England's First Printer ▶

In 1476 William Caxton set up a wooden printing press in a shop near Westminster Abbey after having traveled to Germany and Belgium to learn the printing process. At the time, many forms of English were being used, posing an interesting problem for Caxton. As England's first printer, he had to choose which of the forms of English to print. For example, the following anecdote expresses Caxton's frustration over the various words being used for *eggs*.



William Caxton's wooden press, c. 1474.

". . . Sheffelde, a mercer, cam in-to an hows and axed for mete; and specyally he axyed after eggys; and the good wyf answerde, that she coude speke no frenshe. And the merchaunt was angry, for he also coude speke no frenshe, but wolde haue hadde 'egges' and she vunderstode hym not. And theene at laste another sayd that he wolde haue 'eyren' then the good wyf sayd that she vunderstod hym wel. Loo, what sholde a man in thyse dayes now wryte, 'egges' or 'eyren'?"

Critical Thinking

Connecting Past and Present

1. In a small group, discuss the impact the introduction of the printing press might have had on English culture and language during the late 1400s.
2. In a group discussion, compare and contrast the possible impact of the printing press in England of the late 1400s with the impact of the Internet today.

975 *The Exeter Book*

1000

France: *chansons de geste* (literally "songs of heroic deeds")

1200

1235 Africa: *Sundiata* Keita, subject of numerous legends, begins 25-year rule of Mali Empire.

1328 Spain: *Count Lucanor,* by Don Juan Manuel

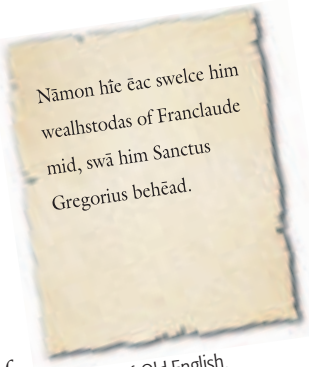
1375 First part of *Sir Gawain and the Green Knight* completed

1400

1469 Sir Thomas Malory, *Le Morte d'Arthur*

1485

Language of the Time

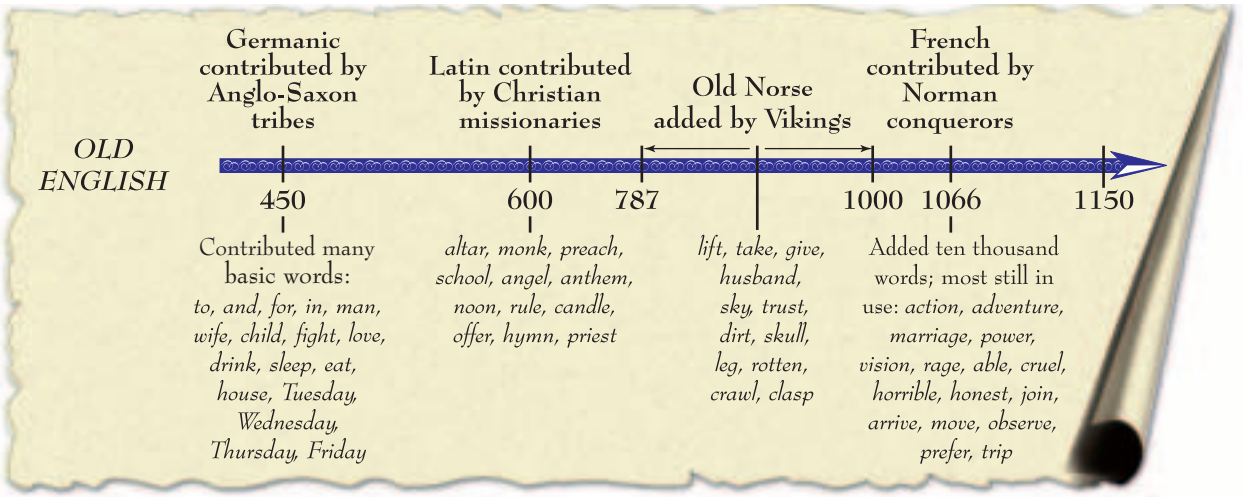


Example of Old English.

How People Speak

English Becomes a Language Language changes constantly. Some of the expressions used today did not exist ten years ago. Imagine, then, how the English language changed between 450 and 1500. On its way to becoming Modern English, the language went through two major stages, Old English and Middle English.

Old English (about 450–1150) Old English had two primary sources: the language of the Celtic people and the language of the invading Germanic tribes.



- Roughly half of all Modern English words are of Germanic origin, including words for most basic concepts, all auxiliary verbs, and many common verbs and adjectives.
- Almost half of Modern English vocabulary comes from Latin or French, including many legal, political, and culinary terms.
- French was the language of the upper classes. No king of England spoke English as his native language between 1066 and 1399.

Middle English (about 1150–1500) Linguistic diversity was so great during this period that people in one part of England often could not understand people in another part. Gradually, however, the dialect spoken in London was becoming the standard.

- Middle English was characterized by simple grammar. The number of word forms was reduced from Old English, and a fixed word order was developed.
- Speakers and writers remained casual about spelling.
- Norman scribes introduced *gh* and *ch* and changed *cw* to *qu*.

Critical Thinking

The Anglo-Saxon Period and the Middle Ages

1. In what ways did important cultural developments affect spoken language in England between 449 and 1485? Present your ideas in outline form and share them in a group discussion.
2. In what ways did important cultural developments affect literature in England between 449 and 1485? Present your ideas in outline form and share them in a group discussion.

CONTENTS

Theme 1

The Heroic and the Humble

The selections you are about to read represent a variety of people from Anglo-Saxon and medieval society. Heroes, kings, and knights share these pages with simple sailors, husbands, and wives. For all classes, life in the Anglo-Saxon period and during the Middle Ages was a struggle against difficulties that we can hardly imagine.



The Burial of Siegfried. Richard Jack (1866–1952). Oil on canvas. York City Art Gallery, North Yorkshire, England.

THEME PROJECTS

Interdisciplinary Project

History: A Different Life Let the literature in this theme transport you to England during a time of knights, plagues, and wars.

1. Pick your favorite piece of literature from this theme and research the time period the piece portrays. Gather interesting facts about daily life during this time.
2. Using this information, write a commercial for a time-travel trip back to this period. Present your commercial to the class.

Listening and Speaking

Differing Opinions Is it better to be heroic or to be humble?

1. With a small group, write a conversation between several characters from this theme in which you discuss this question. Each character should support his or her argument with evidence from the selections.
2. Perform your conversation for the class and take a vote to see who agrees or disagrees with each character.

The Anglo-Saxon Period A.D. 449–1066

In the fifth century, Germanic warriors began storming onto Britain's shores. These invaders—mostly Angles, Saxons, and Jutes—came across the North Sea, initiating an era of conquest. Yet as these invaders (known collectively as the Anglo-Saxons) settled the land, they also built the foundations of English culture. Even the modern name *England* comes from the Anglo-Saxon word for "land of the Angles."



The language of the Anglo-Saxons, now termed *Old English*, began as a blend of Germanic dialects. Although modern English contains many words with Old English origins, Old English itself has largely disappeared. What remains, however, is poetry and prose emblazoned with heroic themes of the courage, generosity, strength, and loyalty of warriors and kings.

Before the Anglo-Saxons

Long before the arrival of the Anglo-Saxon invaders, Britain was settled by its earliest known peoples, the Celts (keltz).

The Celts

The Celts had migrated from continental Europe between 800 and 600 B.C. One tribe of the Celts was the Brythons, or "Britons," and another was the Gaels (gālz). Because the Britons settled mainly on the largest of the British Isles (now England, Scotland, and Wales), that island became known as Great Britain. The Gaels settled primarily on the smaller island now called Ireland.

The Romans

In A.D. 43, Roman legions began an invasion that would lead to the conquest of lowland Britain. Many Britons were forced northward to what is now Scotland and westward to what is now Wales. Others were forced into slavery. The conquering Romans built walls to protect their strongholds and roads to help unify the province. In time, the Romans also brought Christianity to the Celts. Roman strength foiled attacks by such tribes as the Picts, the Scots, and the Saxons. However, Rome itself was eventually beset by Germanic invasions, and by the early fifth century, Roman forces had withdrawn from Britain.

Anglo-Saxon England

Left on its own, Britain became vulnerable to raids by Picts, Scots, and Germanic pirates. Vortigern, the ruler of southeastern Britain, is thought to have hired bands of Angles, Saxons, and Jutes to help protect his lands. Eventually, however, these mercenaries turned against the Britons, seizing towns and the areas that surrounded them. The invaders were soon joined by more bands of their fellow warriors.

Despite the Britons' resistance, the Anglo-Saxons had taken over most of lowland Britain by 650, enslaving the Britons or driving them to the rugged western reaches of the island. The Anglo-Saxons soon carved up the land into many small tribal kingdoms. By the end of the seventh century, however, the Anglo-Saxons had come to think of themselves as one people—the English. From this civilization grew the history, language, and literature of England.



Bronze Plaque with Enamels, 7th century. From the Sutton Hoo Treasure. The British Museum, London.

Early Anglo-Saxon Life

For early Anglo-Saxons, warfare was a way of life; their tribal organization, values, and beliefs—as well as their poetry—reflected that fact. Tribes consisted of warrior families and tenant farmers. They were led by noblemen who, in turn, served a chief or king. An Anglo-Saxon ruler was primarily a warlord who protected his people from attacks and led his noblemen on expeditions of plunder, conquest, or revenge. Thus, the qualities the Anglo-Saxons valued most were those of a warrior: courage, strength, generosity, and loyalty. Equally befitting such a society were the principal gods they worshipped: Woden, protector of heroes and rouser to battle; Tir, god of glory and honor; and Thunor, aid to warriors in battle.



The Abingdon Sword. Late 9th century, Trewhiddle style. Silver. Ashmolean Museum, Oxford, UK.

Conversion to Christianity

Following the Anglo-Saxon invasions, Christianity in Britain survived only in the far western regions, where many Britons had fled. In 596, however, the pope sent missionaries to re-establish Christianity in England. By the end of the seventh century, the Anglo-Saxon kingdoms of southeastern England had become Christian. Meanwhile, monks from Ireland had brought Christianity to other parts of England. In addition, missionaries and monks eventually brought literacy to England, using Latin as the literary and scholarly language.

Unification

For centuries, the Anglo-Saxon kingdoms fought among themselves. Finally, in 829 King Egbert of Wessex won control of all the Anglo-Saxon kingdoms. Although he lost the kingdom of Mercia the following year, his leadership paved the way for the unification of Anglo-Saxon England.

By the end of Egbert's reign, however, Vikings from across the North Sea had captured much of Anglo-Saxon England. These Scandinavian seafarers were



(left) *Egbert (d. 839), King of the West Saxons, First Monarch of all England.* (right) *Alfred the Great (849–899), King of Wessex.* George Vertue (1684–1756). Engravings. Private collection.

called *Norse,* probably in reference to the North Sea. Those who attacked the coasts of England were predominantly Danes. After many defeats by the Danes, Egbert's grandson, King Alfred, soundly defeated the Danes at Edington in 879. He went on to recapture London, driving the Danes back to the northeastern third of England and uniting non-Danish England under his rule. During the next century, the kings of Wessex won back the rest of England.

New Rulers

Toward the end of the tenth century, the Vikings renewed their attacks. By 1016 the war-weary English offered the crown to the man they thought most capable of restoring order, the Danish prince Canute. Unlike his predecessors, Canute worked to reconcile the country's English and Danish inhabitants.

Continental Europe had also suffered from years of Viking attacks and conquests. Across the English Channel, the Vikings had taken much of northern France. In tribute to the Norse, this region became known as Normandy. Within a decade of King Canute's death, the last of his descendants died; the English turned to Edward, a nobleman with both Anglo-Saxon and Norman roots, as their next king.

The End of Anglo-Saxon Rule

What followed drastically changed the course of English history. Some accounts relate that King Edward promised that upon his death the English throne would go to William, the duke of Normandy. However, when Edward died in 1066, Harold of Wessex claimed the throne. Within the year, William sailed across the English Channel with his Norman Army. William's forces defeated and killed King Harold at the Battle of Hastings, and William became the first Norman king of England. Thus the Anglo-Saxon era came to an end.

Literature of Anglo-Saxon Times

The Anglo-Saxon era left a rich legacy of language and literature. The two most important influences on Anglo-Saxon, (Old English) literature were the Germanic traditions of the Anglo-Saxons and the Christian traditions of the Roman church.

Germanic Traditions

The Anglo-Saxons brought their Germanic language, religion, warrior culture, and oral literary tradition to Britain. All of these elements provided a foundation for early written literature in Old English.

Language The early Anglo-Saxons spoke various Germanic dialects, a mixture of which formed the basis of Old English. To present-day readers of English, Old English looks like a foreign language, as these lines from the Old English poem *The Battle of Maldon* show (translation follows):

Hige sceal þe heardra,
heorte þe cenre,
mod sceal þe mare,
þe ure mægen lytlað.

The mind must be the tougher,
the heart the keener,
the courage must be greater, as our strength diminishes.

Oral Tradition Anglo-Saxon storytellers created heroic verses glorifying earthly virtues and concerns, such as bravery and loyalty, which were crucial to Anglo-Saxon life. The early Anglo-Saxons developed a rich oral tradition of songs and stories about the valiant struggles of heroic warriors. These songs and stories were often performed by bards called *scops* (shōps) at the banquets of Anglo-Saxon rulers. With illiteracy widespread, the oral tradition of songs and tales became the major literary entertainment for Anglo-Saxons.

This heroic literature counted for more than entertainment, however. It offered Anglo-Saxons both a model for living and a form of immortality they could aspire to: being the subject of a heroic song or tale that would live on after their deaths.

Christian Teachings

As Christianity spread through Anglo-Saxon England, Christian monks established libraries and schools within their monasteries, where they emphasized the importance of the written word—especially of the Bible. Their emphasis on scholarship and teaching resulted in the Anglo-Saxon monk Bede's *Ecclesiastical History of the English People* and other religious and historical writings. The work of such monks also resulted in the preservation of much of the Old English literature that survives today.



Manuscript Pointer, 9th century. Gold and rock crystal, 4.5 x 3.2 cm.

Poetry: Heroes, Laments, Salvation

Almost all Old English poetry that has been preserved comes from four manuscripts—the Beowulf manuscript, the Exeter Book, the Junius manuscript, and the Vercelli Book. These manuscripts contain three major types of poetry: 1.) Heroic verse celebrates courage, honor, and loyalty; 2.) the elegy mourns a loss or laments the fleeting nature of life's joys; 3.) religious verse focuses on Christian teachings and stories. Some poems, such as *Beowulf*, contain all three types of poetry.

Poetic Style Old English poems display a similarity in meter—the pattern of stressed and unstressed syllables that gives a line of poetry its rhythm. Stress, or emphasis, tends to fall on the first syllable of a word. Stressed syllables often *alliterate;* that is, the initial consonant or vowel sound repeats at the beginning of other words or stressed syllables.

Lines of Anglo-Saxon verse typically consist of two parts divided by a caesura, or natural pause, with two major stressed syllables in each part. At least one stressed syllable in the first part alliterates with the first stressed syllable in the second part, thus linking the two parts in a complete, balanced line. The following lines from *Beowulf* show this two-part alliterative verse pattern. The caesura is indicated by a space,



First folio of the oldest surviving Beowulf manuscript. Cotton Vitellius, A.X.V. By permission of the British Library, London.

though writers of Old English verse did not space lines of verse in this way.

Þá com of móre under músthléoþum
Gréndel góngan, Gódes yrre bǽr.

Then came from the moor under the mist-slopes
Grendel walking, he bore God's anger.

The English poet and critic Robert Graves compared the rhythm of Old English poetry to the heave-ho of rowing on a ship, recalling the seafaring tradition of the Anglo-Saxons and the Vikings.

Themes in Old English Poetry In *Beowulf* and other Old English poems, seafaring warriors figure prominently. The poems depict a society like that of the Anglo-Saxons, bound together by military and tribal loyalties, in which the bravery of warriors and the generosity of rulers are highly valued. Yet the writer of *Beowulf* interprets the monster-slaying stories he inherited from pagan Germanic folklore as struggles between good and evil that his Christian contemporaries could appreciate. The epic depicts the monster Grendel as an enemy of God and a descendant of Cain, the first murderer in the Bible. Thus, *Beowulf* is a blend of the Germanic heroic tradition and the Christian tradition.

Prose: Histories and Sermons

Much of the notable Old English prose was created during the rule of King Alfred, which lasted from 871 to 899. Alfred was a courageous leader and a deeply religious scholar; he was the force and intelligence behind the establishment of English law. He was so remarkable, in fact, that he came to be called Alfred the Great—the only British monarch in history to be so honored. Alfred instituted a program to translate significant learning and literature from Latin into Old English. One of the most important of these translations was that of Bede's *Ecclesiastical History of the English People*. One literary figure Bede describes is Caedmon, the earliest known poet to compose in Old English.

King Alfred also encouraged prose writers to compose new works in Old English. The first great prose work written in Old English was *The Anglo-Saxon Chronicle*, a record of historical events compiled by a number of writers over more than three centuries. Writers also composed homilies, biographies of saints, and other works that helped establish Old English as a versatile literary language. Among the most important of these writers was Ælfric, a Benedictine monk who produced the *Catholic Homilies* and *Lives of Saints*.

Understanding the Anglo-Saxon Period

1. Create a chart or other graphic organizer to summarize the effects the following two historical developments had on Old English poetry and prose:
   a. the conquest of Britain by the Anglo-Saxons
   b. the conversion of the Anglo-Saxons to Christianity
2. Compare and contrast current literature with Old English literature. Create a Venn diagram to show the similarities and differences. Use your diagram as a starting point for a group discussion. Then create a poster that summarizes your discussion.

Literature FOCUS

The Epic and the Epic Hero

People are living in fear as an evil force threatens the land. Then a superhero appears and sets out to defeat the evil force. The land and its people are saved.

You know this story well. It is probably the most frequently told story in literature. One of the earliest cultures we know about, that of the Sumerians, had such a story and such a hero in Gilgamesh. The ancient Greeks had the stories of the *Iliad* and the *Odyssey*. The Spanish had *El Cid;* the French, *The Song of Roland;* and the English, *Beowulf*. The modern heroes Superman and Luke Skywalker continue in this tradition.

Today the superhero's story may be told in the form of a movie or a cartoon series. In times past, the superhero's adventures were told in the form of an **epic**—a long narrative poem that recounts, in formal language, the exploits of a larger-than-life hero. The **epic hero** is usually a man of high social status and is often important in the history of his people. Epic plots typically involve supernatural events, long time periods, distant journeys, and life-and-death struggles between good and evil. In an epic, the hero always represents good, and the forces that threaten the people represent evil. The defeat of these forces often determines the fate of the nation or group. To overcome the people's enemies, the hero requires great physical strength. He may boast of this strength to his enemies, thus committing himself to courageous action.

The earliest epics date back to a time when few people could read. Recited by poets, probably with musical accompaniment, these epics were the movies of their day. Audiences were enthralled by monsters, perilous journeys, and fierce battles described in grave and stately language. Some of the early epics were eventually written down. Of most, we have only a few fragments, but a few complete epics have survived. Historians and anthropologists look to epics as records of the cultures that produced them.

The epic hero usually embodies the ideals of his people. The Anglo-Saxons, in their primitive and harsh environment, demanded of their heroes courage, physical strength, loyalty to a tribal king, wisdom in guiding others, and supreme self-confidence. The heroes you will meet in *Beowulf* meet these qualifications.

ACTIVITY

Discuss Think of a superhero story you have seen, heard, or read recently. In a small group, discuss ways in which the hero of that story exhibits the characteristics and adventures typical of an epic hero.



Illustration of Grendel from comic book version of *Beowulf.* Jerry Bingham and George Cox.

Viewing the art: How does this monster from a comic book version of *Beowulf* convey a sense of evil?

Before You Read

from *Beowulf*

Reading Focus

Who are the people you think serve as heroes or role models in society today?

List Ideas Take a minute to list some present-day heroes or role models. With a partner, compare your lists and discuss the qualities these people share.

Setting a Purpose Read this selection from the epic *Beowulf* to discover what people in Anglo-Saxon England considered heroic behavior.

Building Background

The Time and Place

Imagine a time when war bands from northern Europe regularly raided one another's shores to loot and burn each other's settlements; when great warriors feasted, drank, and bragged of their bloody conquests in huge *mead halls*—banquet halls named after the fermented honey (or *mead*) wine drunk there; when kings bestowed riches upon their bravest warriors to retain their allegiance; and when people believed in monsters and dragons. That time was the sixth century—the period in which *Beowulf,* the oldest surviving English epic, is set.

The story of *Beowulf* is not set in England, however, nor are its characters English. The story takes place in Scandinavia, and it involves the Geats (gēts), a tribe from southern Sweden, and the Danes, a tribe from Denmark.

So, how did *Beowulf* come to be the first great literary work of England? Beginning in the 400s, Germanic peoples, later known collectively as the Anglo-Saxons, invaded and settled the territory that would become known as England. Wherever they went, stories like *Beowulf* went with them, passed on from one *scop* (shōp), or oral poet, to another and reshaped with each performance. Scholars believe that an Anglo-Saxon poet thoroughly versed in the scops' stock of legends, historical accounts, and poetic devices wrote *Beowulf* sometime between the late 700s and 1000.

Literary Devices in *Beowulf*

Anglo-Saxon scops relied on certain poetic devices to aid their memory and give their poems structure and impact. Some of these devices are described in the chart below.

Poetic Device	Definition	Example
alliteration	Beginning nearby words or stressed syllables with the same, usually consonant, sound.	***m**iserable, **m**ighty **m**en tor**m**ented*
caesura	An obvious pause in a line of poetry. In Old English poetry, it usually comes near the middle of a line, with two stressed syllables before and two after, often allowing little or no "run-on" of meaning from the first half line to the second.	*A **prince** of the **Geats,** // had **killed** **Gren**del.*
kenning	A stock metaphorical phrase used instead of a simple noun to identify something with something it is not.	***whale-road*** for *sea* ***life-house*** for *body*

Vocabulary Preview

lament (lə ment′) *n.* expression of sorrow; song or literary composition that mourns a loss or death; p. 49

forged (fôrjd) *adj.* formed or shaped, often with blows or pressure after heating; p. 50

shroud (shroud) *n.* burial cloth; p. 55

infamous (in′ fə məs) *adj.* having a bad reputation; notorious; p. 57

writhing (rīth′ ing) *adj.* twisting, as in pain; p. 57

from BEOWULF

Translated by Burton Raffel



A helmet made of iron, bronze, and silver from the Sutton Hoo ship burial.

GRENDEL ATTACKS THE DANES

A powerful monster, living down
In the darkness, growled in pain, impatient
As day after day the music rang
Loud in that hall,° the harp's rejoicing
Call and the poet's clear songs, sung
Of the ancient beginnings of us all, recalling
The Almighty making the earth, shaping
These beautiful plains marked off by oceans,
Then proudly setting the sun and moon
To glow across the land and light it;
The corners of the earth were made lovely with trees
And leaves, made quick with life, with each
Of the nations who now move on its face. And then
As now warriors sang of their pleasure:

4 hall: the Danish King Hrothgar's mead hall, Herot.

CONTENTS

So Hrothgar's men lived happy in his hall
Till the monster stirred, that demon, that fiend,
Grendel, who haunted the moors, the wild
Marshes, and made his home in a hell
Not hell but earth. He was spawned° in that slime,
Conceived by a pair of those monsters born
Of Cain,° murderous creatures banished
By God, punished forever for the crime
Of Abel's death. The Almighty drove
Those demons out, and their exile was bitter,
Shut away from men; they split
Into a thousand forms of evil—spirits
And fiends, goblins, monsters, giants,
A brood forever opposing the Lord's
Will, and again and again defeated.

Then, when darkness had dropped, Grendel
Went up to Herot, wondering what the warriors
Would do in that hall when their drinking was done.
He found them sprawled in sleep, suspecting
Nothing, their dreams undisturbed. The monster's
Thoughts were as quick as his greed or his claws:
He slipped through the door and there in the silence
Snatched up thirty men, smashed them
Unknowing in their beds and ran out with their bodies,
The blood dripping behind him, back
To his lair,° delighted with his night's slaughter.
At daybreak, with the sun's first light, they saw
How well he had worked, and in that gray morning
Broke their long feast with tears and laments
For the dead. Hrothgar, their lord, sat joyless
In Herot, a mighty prince mourning
The fate of his lost friends and companions,
Knowing by its tracks that some demon had torn
His followers apart. He wept, fearing
The beginning might not be the end. And that night
Grendel came again, so set
On murder that no crime could ever be enough,
No savage assault quench his lust
For evil. Then each warrior tried
To escape him, searched for rest in different

19 spawned: born. Usually, *spawned* refers to the production of young by fish, amphibians, or other water-dwelling creatures.

21 Cain: According to the Bible (Genesis 4:8), *Cain,* the eldest son of Adam and Eve, murdered his brother, Abel.

40 lair: den of a wild animal.



Ship of Viking Warriors, c. 900. Viking picture stone. Gotland (now part of Sweden).

Viewing the art: What impression does this image give you of sea travel during the time of Beowulf?

Vocabulary

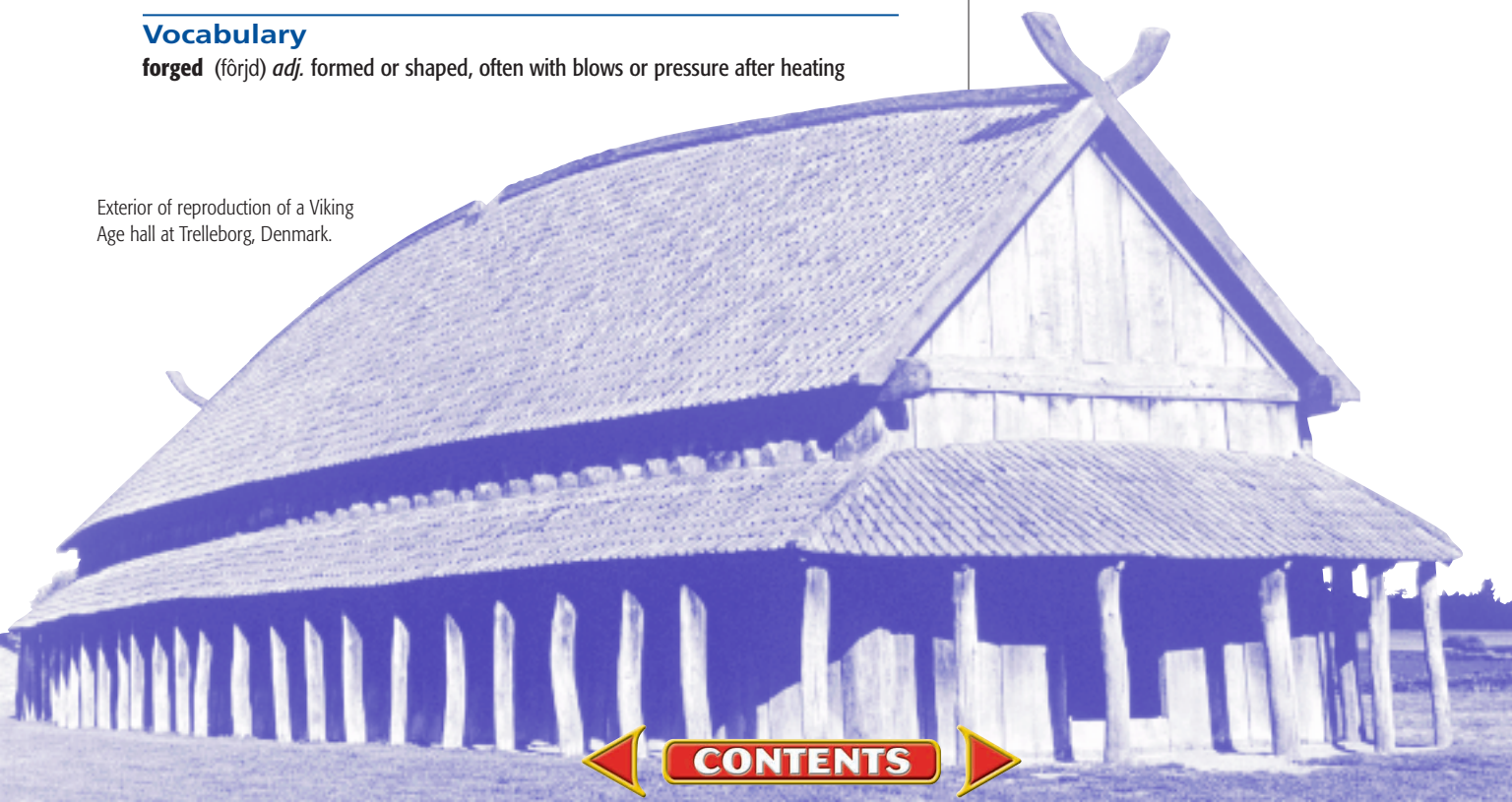
lament (lə ment′) *n.* expression of sorrow; song or literary composition that mourns a loss or death

Beds, as far from Herot as they could find,
Seeing how Grendel hunted when they slept.
Distance was safety; the only survivors
Were those who fled him. Hate had triumphed.
So Grendel ruled, fought with the righteous,
One against many, and won; so Herot
Stood empty, and stayed deserted for years,
Twelve winters of grief for Hrothgar, king
Of the Danes, sorrow heaped at his door
By hell-forged hands. His misery leaped
The seas, was told and sung in all
Men's ears: how Grendel's hatred began,
How the monster relished his savage war
On the Danes, keeping the bloody feud
Alive, seeking no peace, offering
No truce, accepting no settlement, no price
In gold or land, and paying the living
For one crime only with another. No one
Waited for reparation° from his plundering claws:
That shadow of death hunted in the darkness,
Stalked Hrothgar's warriors, old
And young, lying in waiting, hidden
In mist, invisibly following them from the edge
Of the marsh, always there, unseen.
So mankind's enemy continued his crimes,

73 reparation: payment or action done to make amends for a wrong or an injury.

Vocabulary

forged (fôrjd) *adj.* formed or shaped, often with blows or pressure after heating



Exterior of reproduction of a Viking Age hall at Trelleborg, Denmark.

Killing as often as he could, coming
Alone, bloodthirsty and horrible. Though he lived
In Herot, when the night hid him, he never
Dared to touch king Hrothgar's glorious
Throne, protected by God.

THE COMING OF BEOWULF

So the living sorrow of Healfdane's son°
Simmered, bitter and fresh, and no wisdom
Or strength could break it: that agony hung
On king and people alike, harsh
And unending, violent and cruel, and evil.
In his far-off home Beowulf, Higlac's
Follower° and the strongest of the Geats—greater
And stronger than anyone anywhere in this world—
Heard how Grendel filled nights with horror
And quickly commanded a boat fitted out,
Proclaiming that he'd go to that famous king,
Would sail across the sea to Hrothgar,
Now when help was needed. None
Of the wise ones regretted his going, much
As he was loved by the Geats: the omens were good,
And they urged the adventure on. So Beowulf
Chose the mightiest men he could find,
The bravest and best of the Geats, fourteen
In all, and led them down to their boat;
He knew the sea, would point the prow°
Straight to that distant Danish shore.
Then they sailed, set their ship
Out on the waves, under the cliffs.
Ready for what came they wound through the currents,
The seas beating at the sand, and were borne
In the lap of their shining ship, lined
With gleaming armor, going safely
In that oak-hard boat to where their hearts took them.
The wind hurried them over the waves,
The ship foamed through the sea like a bird
Until, in the time they had known it would take,
Standing in the round-curled prow they could see
Sparkling hills, high and green,
Jutting up over the shore, and rejoicing
In those rock-steep cliffs they quietly ended

85 Healfdane's son: Hrothgar.

90–91 Higlac's Follower: Higlac, king of the Geats, is Beowulf's uncle. *Higlac's follower,* then, refers to Beowulf.

104 prow: the bow, or forwardmost part of a ship.



Their voyage. Jumping to the ground, the Geats
Pushed their boat to the sand and tied it
In place, mail shirts° and armor rattling
As they swiftly moored their ship. And then
They gave thanks to God for their easy crossing.
High on a wall a Danish watcher
Patrolling along the cliffs saw
The travelers crossing to the shore, their shields
Raised and shining; he came riding down,
Hrothgar's lieutenant, spurring his horse,
Needing to know why they'd landed, these men
In armor. Shaking his heavy spear
In their faces he spoke:
"Whose soldiers are you,
You who've been carried in your deep-keeled ship°
Across the sea-road to this country of mine?
Listen! I've stood on these cliffs longer
Than you know, keeping our coast free
Of pirates, raiders sneaking ashore
From their ships, seeking our lives and our gold.
None have ever come more openly—
And yet you've offered no password, no sign
From my prince, no permission from my people for your landing
Here. Nor have I ever seen,
Out of all the men on earth, one greater
Than has come with you; no commoner carries
Such weapons, unless his appearance, and his beauty,
Are both lies. You! Tell me your name,
And your father's; no spies go further onto Danish
Soil than you've come already. Strangers,
From wherever it was you sailed, tell it,
And tell it quickly, the quicker the better,
I say, for us all. Speak, say
Exactly who you are, and from where, and why."

Their leader answered him, Beowulf unlocking
Words from deep in his breast:
"We are Geats,
Men who follow Higlac. My father
Was a famous soldier, known far and wide
As a leader of men. His name was Edgetho.

122 mail shirts: a type of flexible body armor usually made of linked metal loops.

134 deep-keeled ship: a ship that possesses a deep bottom—the *keel* being the main piece of timber that runs the length of the bottom of the ship to support the ship's frame.



Statue, Bergen, Norway.

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His life lasted many winters;
Wise men all over the earth surely
Remember him still. And we have come seeking
Your prince, Healfdane's son, protector
Of this people, only in friendship: instruct us,
Watchman, help us with your words! Our errand
Is a great one, our business with the glorious king
Of the Danes no secret; there's nothing dark
Or hidden in our coming. You know (if we've heard
The truth, and been told honestly) that your country
Is cursed with some strange, vicious creature
That hunts only at night and that no one
Has seen. It's said, watchman, that he has slaughtered
Your people, brought terror to the darkness. Perhaps
Hrothgar can hunt, here in my heart,
For some way to drive this devil out—
If anything will ever end the evils
Afflicting your wise and famous lord.
Here he can cool his burning sorrow.
Or else he may see his suffering go on
Forever, for as long as Herot towers
High on your hills."
The mounted officer
Answered him bluntly, the brave watchman:
"A soldier should know the difference between words
And deeds, and keep that knowledge clear
In his brain. I believe your words, I trust in
Your friendship. Go forward, weapons and armor
And all, on into Denmark. I'll guide you
Myself—and my men will guard your ship,
Keep it safe here on our shores,
Your fresh-tarred boat, watch it well,
Until that curving prow carries
Across the sea to Geatland a chosen
Warrior who bravely does battle with the creature
Haunting our people, who survives that horror
Unhurt, and goes home bearing our love."
Then they moved on. Their boat lay moored,
Tied tight to its anchor. Glittering at the top
Of their golden helmets wild boar heads gleamed,
Shining decorations, swinging as they marched,
Erect like guards, like sentinels, as though ready
To fight. They marched, Beowulf and his men

And their guide, until they could see the gables
Of Herot, covered with hammered gold
And glowing in the sun—that most famous of all dwellings,
Towering majestic, its glittering roofs
Visible far across the land.
Their guide reined in his horse, pointing
To that hall, built by Hrothgar for the best
And bravest of his men; the path was plain,
They could see their way.



Beowulf arose, with his men
Around him, ordering a few to remain
With their weapons, leading the others quickly
Along under Herot's steep roof into Hrothgar's
Presence. Standing on that prince's own hearth,
Helmeted, the silvery metal of his mail shirt
Gleaming with a smith's high art, he greeted
The Danes' great lord:
"Hail, Hrothgar!
Higlac is my cousin° and my king; the days
Of my youth have been filled with glory. Now Grendel's
Name has echoed in our land: sailors
Have brought us stories of Herot, the best
Of all mead-halls, deserted and useless when the moon
Hangs in skies the sun had lit,
Light and life fleeing together.
My people have said, the wisest, most knowing
And best of them, that my duty was to go to the Danes'
Great king. They have seen my strength for themselves,
Have watched me rise from the darkness of war,
Dripping with my enemies' blood. I drove
Five great giants into chains, chased
All of that race from the earth. I swam
In the blackness of night, hunting monsters
Out of the ocean, and killing them one
By one; death was my errand and the fate
They had earned. Now Grendel and I are called
Together, and I've come. Grant me, then,
Lord and protector of this noble place,
A single request! I have come so far,
Oh shelterer of warriors and your people's loved friend,
That this one favor you should not refuse me—
That I, alone and with the help of my men,

221 cousin: in this case, used broadly to mean any relative.

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May purge all evil from this hall. I have heard,
Too, that the monster's scorn of men
Is so great that he needs no weapons and fears none.
Nor will I. My lord Higlac
Might think less of me if I let my sword
Go where my feet were afraid to, if I hid
Behind some broad linden° shield: my hands
Alone shall fight for me, struggle for life
Against the monster. God must decide
Who will be given to death's cold grip.
Grendel's plan, I think, will be
What it has been before, to invade this hall
And gorge his belly with our bodies. If he can,
If he can. And I think, if my time will have come,
There'll be nothing to mourn over, no corpse to prepare
For its grave: Grendel will carry our bloody
Flesh to the moors, crunch on our bones
And smear torn scraps of our skin on the walls
Of his den. No, I expect no Danes
Will fret about sewing our shrouds, if he wins.
And if death does take me, send the hammered
Mail of my armor to Higlac, return
The inheritance I had from Hrethel, and he
From Wayland.° Fate will unwind as it must!"

251 linden: made from the wood of a linden tree.

267–268 inheritance . . . Wayland: The inheritance is the armor that Wayland, a blacksmith of Germanic legend, forged for Hrethel, Beowulf's grandfather and former king of the Geats.



Carved Dragon-Head Post from a Viking Ship. c. 850. Oseberg, Norway. Viking Ship Museum, Bygdoy, Norway.

Viewing the art: What reaction do you think the Vikings wanted to create by carving this creature on the prow of their ship? What does this tell you about the nature of the times?

Vocabulary

shroud (shroud) *n.* burial cloth

THE BATTLE WITH GRENDEL

Out from the marsh, from the foot of misty
Hills and bogs, bearing God's hatred,
Grendel came, hoping to kill
Anyone he could trap on this trip to high Herot.
He moved quickly through the cloudy night,
Up from his swampland, sliding silently
Toward that gold-shining hall. He had visited Hrothgar's
Home before, knew the way—
But never, before nor after that night,
Found Herot defended so firmly, his reception
So harsh. He journeyed, forever joyless,
Straight to the door, then snapped it open,
Tore its iron fasteners with a touch
And rushed angrily over the threshold.
He strode quickly across the inlaid
Floor, snarling and fierce: his eyes
Gleamed in the darkness, burned with a gruesome
Light. Then he stopped, seeing the hall
Crowded with sleeping warriors, stuffed
With rows of young soldiers resting together.
And his heart laughed, he relished the sight,
Intended to tear the life from those bodies
By morning; the monster's mind was hot
With the thought of food and the feasting his belly
Would soon know. But fate, that night, intended
Grendel to gnaw the broken bones
Of his last human supper. Human
Eyes were watching his evil steps,
Waiting to see his swift hard claws.
Grendel snatched at the first Geat
He came to, ripped him apart, cut
His body to bits with powerful jaws.
Drank the blood from his veins and bolted
Him down, hands and feet; death
And Grendel's great teeth came together,
Snapping life shut. Then he stepped to another
Still body, clutched at Beowulf with his claws,
Grasped at a strong-hearted wakeful sleeper
—And was instantly seized himself, claws
Bent back as Beowulf leaned up on one arm.
That shepherd of evil, guardian of crime,



Interior of reproduction of a Viking Age hall at Trelleborg, Denmark.

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Knew at once that nowhere on earth
Had he met a man whose hands were harder;
His mind was flooded with fear—but nothing
Could take his talons° and himself from that tight
Hard grip. Grendel's one thought was to run
From Beowulf, flee back to his marsh and hide there:
This was a different Herot than the hall he had emptied.
But Higlac's follower remembered his final
Boast and, standing erect, stopped
The monster's flight, fastened those claws
In his fists till they cracked, clutched Grendel
Closer. The infamous killer fought
For his freedom, wanting no flesh but retreat,
Desiring nothing but escape; his claws
Had been caught, he was trapped. That trip to Herot
Was a miserable journey for the writhing monster!
The high hall rang, its roof boards swayed,
And Danes shook with terror. Down
The aisles the battle swept, angry
And wild. Herot trembled, wonderfully
Built to withstand the blows, the struggling
Great bodies beating at its beautiful walls;
Shaped and fastened with iron, inside
And out, artfully worked, the building
Stood firm. Its benches rattled, fell
To the floor, gold-covered boards grating
As Grendel and Beowulf battled across them.
Hrothgar's wise men had fashioned Herot
To stand forever; only fire,
They had planned, could shatter what such skill had put
Together, swallow in hot flames such splendor
Of ivory and iron and wood. Suddenly
The sounds changed, the Danes started
In new terror, cowering in their beds as the terrible
Screams of the Almighty's enemy sang
In the darkness, the horrible shrieks of pain
And defeat, the tears torn out of Grendel's
Taut throat, hell's captive caught in the arms
Of him who of all the men on earth
Was the strongest.

313 talons: the sharp, hooked claws on birds of prey and some other animals.

Vocabulary

infamous (in′ fə məs) *adj.* having a bad reputation; notorious
writhing (rīth′ ing) *adj.* twisting, as in pain

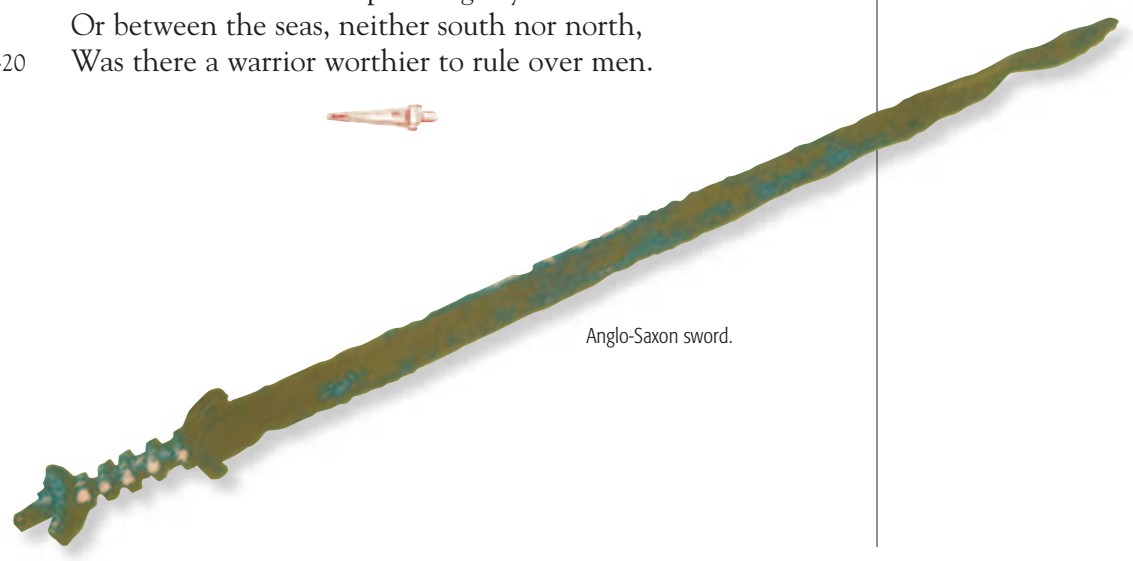
That mighty protector of men
Meant to hold the monster till its life
Leaped out, knowing the fiend was no use
To anyone in Denmark. All of Beowulf's
Band had jumped from their beds, ancestral
Swords raised and ready, determined
To protect their prince if they could. Their courage
Was great but all wasted: they could hack at Grendel
From every side, trying to open
A path for his evil soul, but their points
Could not hurt him, the sharpest and hardest iron
Could not scratch at his skin, for that sin-stained demon
Had bewitched all men's weapons, laid spells
That blunted every mortal man's blade.
And yet his time had come, his days
Were over, his death near; down
To hell he would go, swept groaning and helpless
To the waiting hands of still worse fiends.
Now he discovered—once the afflictor
Of men, tormentor of their days—what it meant
To feud with Almighty God: Grendel
Saw that his strength was deserting him, his claws
Bound fast, Higlac's brave follower tearing at
His hands. The monster's hatred rose higher,
But his power had gone. He twisted in pain,
And the bleeding sinews° deep in his shoulder
Snapped, muscle and bone split
And broke. The battle was over, Beowulf
Had been granted new glory: Grendel escaped,
But wounded as he was could flee to his den,
His miserable hole at the bottom of the marsh,
Only to die, to wait for the end
Of all his days. And after that bloody
Combat the Danes laughed with delight.
He who had come to them from across the sea,
Bold and strong-minded, had driven affliction
Off, purged Herot clean. He was happy,
Now, with that night's fierce work; the Danes
Had been served as he'd boasted he'd serve them; Beowulf,
A prince of the Geats, had killed Grendel,

375 sinews: bands of tissue, or tendons, that connect muscle and bone.

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Ended the grief, the sorrow, the suffering
Forced on Hrothgar's helpless people
By a bloodthirsty fiend. No Dane doubted
The victory, for the proof, hanging high
From the rafters where Beowulf had hung it, was the monster's
Arm, claw and shoulder and all.

And then, in the morning, crowds surrounded
Herot, warriors coming to that hall
From faraway lands, princes and leaders
Of men hurrying to behold the monster's
Great staggering tracks. They gaped with no sense
Of sorrow, felt no regret for his suffering,
Went tracing his bloody footprints, his beaten
And lonely flight, to the edge of the lake
Where he'd dragged his corpselike way, doomed
And already weary of his vanishing life.
The water was bloody, steaming and boiling
In horrible pounding waves, heat
Sucked from his magic veins; but the swirling
Surf had covered his death, hidden
Deep in murky darkness his miserable
End, as hell opened to receive him.
Then old and young rejoiced, turned back
From that happy pilgrimage, mounted their hard-hooved
Horses, high-spirited stallions, and rode them
Slowly toward Herot again, retelling
Beowulf's bravery as they jogged along.
And over and over they swore that nowhere
On earth or under the spreading sky
Or between the seas, neither south nor north,
Was there a warrior worthier to rule over men.



Anglo-Saxon sword.

THE BATTLE WITH GRENDEL'S MOTHER

The night after Grendel's defeat, his mother, a monster who lives at the bottom of a cold, dark lake, goes to Herot to avenge her son's death. She kills Hrothgar's closest friend, retrieves Grendel's arm from the rafters where Beowulf had hung it, and returns to her lake. When Beowulf hears of this, he pursues her.

He leaped into the lake, would not wait for anyone's
Answer; the heaving water covered him
Over. For hours he sank through the waves;
At last he saw the mud of the bottom.
And all at once the greedy she-wolf
Who'd ruled those waters for half a hundred
Years discovered him, saw that a creature
From above had come to explore the bottom
Of her wet world. She welcomed him in her claws,
Clutched at him savagely but could not harm him,
Tried to work her fingers through the tight
Ring-woven mail on his breast, but tore
And scratched in vain. Then she carried him, armor
And sword and all, to her home; he struggled
To free his weapon, and failed. The fight
Brought other monsters swimming to see
Her catch, a host of sea beasts who beat at
His mail shirt, stabbing with tusks and teeth
As they followed along. Then he realized, suddenly,
That she'd brought him into someone's battle-hall,
And there the water's heat could not hurt him,
Nor anything in the lake attack him through
The building's high-arching roof. A brilliant
Light burned all around him, the lake
Itself like a fiery flame.

Then he saw
The mighty water witch, and swung his sword,
His ring-marked blade, straight at her head;
The iron sang its fierce song,
Sang Beowulf's strength. But her guest
Discovered that no sword could slice her evil
Skin, that Hrunting° could not hurt her, was useless
Now when he needed it. They wrestled, she ripped
And tore and clawed at him, bit holes in his helmet,

452 Hrunting: a sword that a Danish warrior had lent to Beowulf.

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And that too failed him; for the first time in years
Of being worn to war it would earn no glory;
It was the last time anyone would wear it. But Beowulf
Longed only for fame, leaped back
Into battle. He tossed his sword aside,
Angry; the steel-edged blade lay where
He'd dropped it. If weapons were useless he'd use
His hands, the strength in his fingers. So fame
Comes to the men who mean to win it
And care about nothing else! He raised
His arms and seized her by the shoulder; anger
Doubled his strength, he threw her to the floor.
She fell, Grendel's fierce mother, and the Geats'
Proud prince was ready to leap on her. But she rose
At once and repaid him with her clutching claws,
Wildly tearing at him. He was weary, that best
And strongest of soldiers; his feet stumbled
And in an instant she had him down, held helpless.
Squatting with her weight on his stomach, she drew
A dagger, brown with dried blood, and prepared
To avenge her only son. But he was stretched
On his back, and her stabbing blade was blunted
By the woven mail shirt he wore on his chest.
The hammered links held; the point
Could not touch him. He'd have traveled to the bottom of the earth,
Edgetho's son, and died there, if that shining
Woven metal had not helped—and Holy
God, who sent him victory, gave judgment
For truth and right, Ruler of the Heavens,
Once Beowulf was back on his feet and fighting.

Then he saw, hanging on the wall, a heavy
Sword, hammered by giants, strong
And blessed with their magic, the best of all weapons
But so massive that no ordinary man could lift
Its carved and decorated length. He drew it
From its scabbard,° broke the chain on its hilt,°
And then, savage, now, angry
And desperate, lifted it high over his head
And struck with all the strength he had left,
Caught her in the neck and cut it through,
Broke bones and all. Her body fell
To the floor, lifeless, the sword was wet
With her blood, and Beowulf rejoiced at the sight.



Helmet from a Vendel boat grave. Seventh century.

490 scabbard: a case that protects a sword's blade. **hilt:** the sword's handle, which protrudes from the scabbard.

The brilliant light shone, suddenly,
As though burning in that hall, and as bright as Heaven's
Own candle, lit in the sky. He looked
At her home, then following along the wall
Went walking, his hands tight on the sword,
His heart still angry. He was hunting another
Dead monster, and took his weapon with him
For final revenge against Grendel's vicious
Attacks, his nighttime raids, over
And over, coming to Herot when Hrothgar's
Men slept, killing them in their beds,
Eating some on the spot, fifteen
Or more, and running to his loathsome moor
With another such sickening meal waiting
In his pouch. But Beowulf repaid him for those visits,
Found him lying dead in his corner,
Armless, exactly as that fierce fighter
Had sent him out from Herot, then struck off
His head with a single swift blow. The body
Jerked for the last time, then lay still

The wise old warriors who surrounded Hrothgar,
Like him staring into the monster's lake,
Saw the waves surging and blood
Spurting through. They spoke about Beowulf,
All the graybeards, whispered together
And said that hope was gone, that the hero
Had lost fame and his life at once, and would never
Return to the living, come back as triumphant
As he had left; almost all agreed that Grendel's
Mighty mother, the she-wolf, had killed him.
The sun slid over past noon, went further
Down. The Danes gave up, left
The lake and went home, Hrothgar with them.
The Geats stayed, sat sadly, watching,
Imagining they saw their lord but not believing
They would ever see him again.

—Then the sword
Melted, blood-soaked, dripping down
Like water, disappearing like ice when the world's
Eternal Lord loosens invisible
Fetters and unwinds icicles and frost
As only He can, He who rules



Hinged clasp from the Sutton Hoo ship burial. Seventh century.

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Time and seasons, He who is truly
God. The monsters' hall was full of
Rich treasures, but all that Beowulf took
Was Grendel's head and the hilt of the giants'
Jeweled sword; the rest of that ring-marked
Blade had dissolved in Grendel's steaming
Blood, boiling even after his death.
And then the battle's only survivor
Swam up and away from those silent corpses;
The water was calm and clean, the whole
Huge lake peaceful once the demons who'd lived in it
Were dead.
Then that noble protector of all seamen°
Swam to land, rejoicing in the heavy
Burdens he was bringing with him. He
And all his glorious band of Geats
Thanked God that their leader had come back unharmed;
They left the lake together. The Geats
Carried Beowulf's helmet, and his mail shirt.
Behind them the water slowly thickened
As the monsters' blood came seeping up.
They walked quickly, happily, across
Roads all of them remembered, left
The lake and the cliffs alongside it, brave men
Staggering under the weight of Grendel's skull,
Too heavy for fewer than four of them to handle—
Two on each side of the spear jammed through it—
Yet proud of their ugly load and determined
That the Danes, seated in Herot, should see it.
Soon, fourteen Geats arrived
At the hall, bold and warlike, and with Beowulf,
Their lord and leader, they walked on the mead-hall
Green. Then the Geats' brave prince entered
Herot, covered with glory for the daring
Battles he had fought; he sought Hrothgar
To salute him and show Grendel's head.
He carried that terrible trophy by the hair,
Brought it straight to where the Danes sat,
Drinking, the queen among them. It was a weird
And wonderful sight, and the warriors stared.

552 that noble protector of all seamen: Beowulf. This phrase recalls an account Beowulf tells earlier in the epic and sums up in lines 234–238, in which he boasts of having slain sea monsters and thus prevented them from attacking other seamen.

THE BATTLE WITH THE DRAGON

Beowulf presents Hrothgar with the jeweled hilt of the magic sword. In recognition of Beowulf's heroic services to Denmark, Hrothgar proclaims the Danes and the Geats to be allies. The following morning, Beowulf sets sail for Geatland. After he arrives in his homeland, he meets with his uncle, Higlac, the king, to recount the slayings of the monsters and to convey Hrothgar's pledge of friendship.

Afterwards, in the time when Higlac was dead
And Herdred, his son, who'd ruled the Geats
After his father, had followed him into darkness—
Killed in battle with the Swedes, who smashed
His shield, cut through the soldiers surrounding
Their king—then, when Higd's one son°
Was gone, Beowulf ruled in Geatland,
Took the throne he'd refused, once,°
And held it long and well. He was old
With years and wisdom, fifty winters
A king, when a dragon awoke from its darkness
And dreams and brought terror to his people. The beast
Had slept in a huge stone tower, with a hidden
Path beneath; a man stumbled on
The entrance, went in, discovered the ancient
Treasure, the pagan jewels and gold
The dragon had been guarding, and dazzled and greedy
Stole a gem-studded cup, and fled.
But now the dragon hid nothing, neither
The theft nor itself; it swept through the darkness,
And all Geatland knew its anger.



Viking Coffer for Gold. Nationalmuseet, Copenhagen.

585 Higd's one son: Herdred, the son of Queen Higd and King Higlac.

587 Beowulf . . . took the throne he'd refused, once: The widowed queen, fearful that her son would be unable to defend Geatland against invaders, had offered Beowulf the throne; but he chose to support Herdred, the rightful heir.

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But the thief had not come to steal; he stole,
And roused the dragon, not from desire
But need. He was someone's slave, had been beaten
By his masters, had run from all men's sight,
But with no place to hide; then he found the hidden
Path, and used it. And once inside,
Seeing the sleeping beast, staring as it
Yawned and stretched, not wanting to wake it,
Terror-struck, he turned and ran for his life,
Taking the jeweled cup.
That tower
Was heaped high with hidden treasure, stored there
Years before by the last survivor
Of a noble race, ancient riches
Left in the darkness as the end of a dynasty
Came. Death had taken them, one
By one, and the warrior who watched over all
That remained mourned their fate, expecting,
Soon, the same for himself, knowing
The gold and jewels he had guarded so long
Could not bring him pleasure much longer. He brought
The precious cups, the armor and the ancient
Swords, to a stone tower built
Near the sea, below a cliff, a sealed
Fortress with no windows, no doors, waves
In front of it, rocks behind. Then he spoke:
"Take these treasures, earth, now that no one
Living can enjoy them. They were yours, in the beginning;
Allow them to return. War and terror
Have swept away my people, shut
Their eyes to delight and to living, closed
The door to all gladness. No one is left
To lift these swords, polish these jeweled
Cups: no one leads, no one follows. These hammered
Helmets, worked with gold, will tarnish
And crack; the hands that should clean and polish them
Are still forever. And these mail shirts, worn
In battle, once, while swords crashed
And blades bit into shields and men,
Will rust away like the warriors who owned them.
None of these treasures will travel to distant

Lands, following their lords. The harp's
Bright song, the hawk crossing through the hall
On its swift wings, the stallion tramping
In the courtyard—all gone, creatures of every
Kind, and their masters, hurled to the grave!"
And so he spoke, sadly, of those
Long dead, and lived from day to day,
Joyless, until, at last, death touched
His heart and took him too. And a stalker
In the night, a flaming dragon, found
The treasure unguarded; he whom men fear
Came flying through the darkness, wrapped in fire,
Seeking caves and stone-split ruins°
But finding gold. Then it stayed, buried
Itself with heathen silver and jewels
It could neither use nor ever abandon.
So mankind's enemy, the mighty beast,
Slept in those stone walls for hundreds
Of years; a runaway slave roused it,
Stole a jeweled cup and bought
His master's forgiveness, begged for mercy
And was pardoned when his delighted lord took the present
He bore, turned it in his hands and stared
At the ancient carvings. The cup brought peace
To a slave, pleased his master, but stirred
A dragon's anger. It turned, hunting
The thief's tracks, and found them, saw
Where its visitor had come and gone. He'd survived,
Had come close enough to touch its scaly
Head and yet lived, as it lifted its cavernous
Jaws, through the grace of almighty God
And a pair of quiet, quick-moving feet.
The dragon followed his steps, anxious
To find the man who had robbed it of silver
And sleep; it circled around and around
The tower, determined to catch him, but could not,
He had run too fast, the wilderness was empty.
The beast went back to its treasure, planning
A bloody revenge, and found what was missing,
Saw what thieving hands had stolen.
Then it crouched on the stones, counting off
The hours till the Almighty's candle went out,
And evening came, and wild with anger

654 Seeking caves and stone-split ruins: It was believed that dragons made their dens in caves and stone burial mounds.



Viking amulet in the shape of a cross with a dragon's head design. Silver. National Museum of Iceland.

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It could fly burning across the land, killing
And destroying with its breath. Then the sun was
gone,
And its heart was glad: glowing with rage
It left the tower, impatient to repay
Its enemies. The people suffered, everyone
Lived in terror, but when Beowulf had learned
Of their trouble his fate was worse, and came quickly.
Vomiting fire and smoke, the dragon
Burned down their homes. They watched in horror
As the flames rose up: the angry monster
Meant to leave nothing alive. And the signs
Of its anger flickered and glowed in the darkness,
Visible for miles, tokens of its hate
And its cruelty, spread like a warning to the Geats
Who had broken its rest. Then it hurried back
To its tower, to its hidden treasure, before dawn
Could come. It had wrapped its flames around
The Geats; now it trusted in stone
Walls, and its strength, to protect it. But they would
not.
Then they came to Beowulf, their king, and
announced
That his hall, his throne, the best of buildings,
Had melted away in the dragon's burning
Breath. Their words brought misery, Beowulf's
Sorrow beat at his heart: he accused
Himself of breaking God's law, of bringing
The Almighty's anger down on his people.
Reproach pounded in his breast, gloomy
And dark, and the world seemed a different place.
But the hall was gone, the dragon's molten
Breath had licked across it, burned it
To ashes, near the shore it had guarded. The Geats
Deserved revenge; Beowulf, their leader
And lord, began to plan it, ordered
A battle-shield shaped of iron, knowing that
Wood would be useless, that no linden shield
Could help him, protect him, in the flaming heat
Of the beast's breath. That noble prince
would end his days on earth, soon,
Would leave this brief life, but would take the dragon
With him, tear it from the heaped-up treasure
It had guarded so long. And he'd go to it alone,

Scorning to lead soldiers against such
An enemy: he saw nothing to fear, thought nothing
Of the beast's claws, or wings, or flaming
Jaws—he had fought, before, against worse
Odds, had survived, been victorious, in harsher
Battles, beginning in Herot, Hrothgar's
Unlucky hall.



And Beowulf uttered his final boast:
"I've never known fear; as a youth I fought
In endless battles. I am old, now,
But I will fight again, seek fame still,
If the dragon hiding in his tower dares
To face me."
Then he said farewell to his followers,
Each in his turn, for the last time:
"I'd use no sword, no weapon, if this beast
Could be killed without it, crushed to death
Like Grendel, gripped in my hands and torn
Limb from limb. But his breath will be burning
Hot, poison will pour from his tongue.
I feel no shame, with shield and sword
And armor, against this monster: when he comes to me
I mean to stand, not run from his shooting
Flames, stand till fate decides
Which of us wins. My heart is firm,
My hands calm: I need no hot
Words. Wait for me close by, my friends.
We shall see, soon, who will survive
This bloody battle, stand when the fighting
Is done. No one else could do
What I mean to, here, no man but me
Could hope to defeat this monster. No one
Could try. And this dragon's treasure, his gold
And everything hidden in that tower, will be mine
Or war will sweep me to a bitter death!"
Then Beowulf rose, still brave, still strong,
And with his shield at his side, and a mail shirt on his breast,
Strode calmly, confidently, toward the tower, under
The rocky cliffs: no coward could have walked there!
And then he who'd endured dozens of desperate

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Battles, who'd stood boldly while swords and shields
Clashed, the best of kings, saw
Huge stone arches and felt the heat
Of the dragon's breath, flooding down
Through the hidden entrance, too hot for anyone
To stand, a streaming current of fire
And smoke that blocked all passage. And the Geats'
Lord and leader, angry, lowered
His sword and roared out a battle cry,
A call so loud and clear that it reached through
The hoary rock, hung in the dragon's
Ear.° The beast rose, angry,
Knowing a man had come—and then nothing
But war could have followed. Its breath came first.
A steaming cloud pouring from the stone,
Then the earth itself shook. Beowulf
Swung his shield into place, held it
In front of him, facing the entrance. The dragon
Coiled and uncoiled, its heart urging it
Into battle. Beowulf's ancient sword
Was waiting, unsheathed, his sharp and gleaming
Blade. The beast came closer; both of them
Were ready, each set on slaughter. The Geats'
Great prince stood firm, unmoving, prepared
Behind his high shield, waiting in his shining
Armor. The monster came quickly toward him,
Pouring out fire and smoke, hurrying
To its fate. Flames beat at the iron
Shield, and for a time it held, protected
Beowulf as he'd planned; then it began to melt,
And for the first time in his life that famous prince
Fought with fate against him, with glory
Denied him. He knew it, but he raised his sword
And struck at the dragon's scaly hide.
The ancient blade broke, bit into
The monster's skin, drew blood, but cracked
And failed him before it went deep enough, helped him
Less than he needed. The dragon leaped
With pain, thrashed and beat at him, spouting
Murderous flames, spreading them everywhere.
And the Geats' ring-giver did not boast of glorious
Victories in other wars: his weapon
Had failed him, deserted him, now when he needed it

775–777 A call . . . ear: The dragon hears the echoing sound of Beowulf's battle cry.



Study of a Dragon's Head after Michelangelo. John Ruskin (1819–1900). Ink on paper. Abbot Hall Art Gallery, Kendal, Cumbria, UK.

Most, that excellent sword. Edgetho's
Famous son stared at death,
Unwilling to leave this world, to exchange it
For a dwelling in some distant place—a journey
Into darkness that all men must make, as death
Ends their few brief hours on earth.
Quickly, the dragon came at him, encouraged
As Beowulf fell back; its breath flared,
And he suffered, wrapped around in swirling
Flames—a king, before, but now
A beaten warrior. None of his comrades
Came to him, helped him, his brave and noble
Followers; they ran for their lives, fled
Deep in a wood. And only one of them
Remained, stood there, miserable, remembering,
As a good man must, what kinship should mean.
His name was Wiglaf, he was Wexstan's son
And a good soldier; his family had been Swedish,°
Once. Watching Beowulf, he could see
How his king was suffering, burning. Remembering
Everything his lord and cousin had given him,
Armor and gold and the great estates
Wexstan's family enjoyed, Wiglaf's
Mind was made up; he raised his yellow
Shield and drew his sword—an ancient
Weapon that had once belonged to Onela's
Nephew, and that Wexstan had won,° killing
The prince when he fled from Sweden, sought safety
With Herdred, and found death. And Wiglaf's father
Had carried the dead man's armor, and his sword,
To Onela, and the king had said nothing, only
Given him armor and sword and all,
Everything his rebel nephew had owned
And lost when he left this life. And Wexstan
Had kept those shining gifts, held them
For years, waiting for his son to use them,
Wear them as honorably and well as once
His father had done; then Wexstan died
And Wiglaf was his heir, inherited treasures
And weapons and land. He'd never worn
That armor, fought with that sword, until Beowulf
Called him to his side, led him into war.
But his soul did not melt, his sword was strong;
The dragon discovered his courage, and his weapon,



Vendel warrior's helmet portraying a procession of warriors, 7th century. Iron and bronze. From the Vendel boat grave No. XIV, Uppland, Sweden. Statens Historiska Museum, Stockholm.

826 his family had been Swedish: Wiglaf, though of Swedish descent, considers himself to be a Geat. It was not unusual for a warrior from one people to serve the chief or king of another people.

833–835 an ancient weapon . . . that Wexstan had won: Wexstan killed the rebellious nephew of Onela, the king of Sweden, in battle. Wexstan was therefore entitled to the nephew's sword.

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When the rush of battle brought them together.
And Wiglaf, his heart heavy, uttered
The kind of words his comrades deserved:
"I remember how we sat in the mead-hall, drinking
And boasting of how brave we'd be when Beowulf
Needed us, he who gave us these swords
And armor: all of us swore to repay him,
When the time came, kindness for kindness
—With our lives, if he needed them. He allowed us to join him,
Chose us from all his great army, thinking
Our boasting words had some weight, believing
Our promises, trusting our swords. He took us
For soldiers, for men. He meant to kill
This monster himself, our mighty king,
Fight this battle alone and unaided,
As in the days when his strength and daring dazzled
Men's eyes. But those days are over and gone
And now our lord must lean on younger
Arms. And we must go to him, while angry
Flames burn at his flesh, help
Our glorious king! By almighty God,
I'd rather burn myself than see
Flames swirling around my lord.
And who are we to carry home
Our shields before we've slain his enemy
And ours, to run back to our homes with Beowulf
So hard-pressed here? I swear that nothing
He ever did deserved an end
Like this, dying miserably and alone,
Butchered by this savage beast: we swore
That these swords and armor were each for us all!"
Then he ran to his king, crying encouragement
As he dove through the dragon's deadly fumes:
"Belovèd Beowulf, remember how you boasted,
Once, that nothing in the world would ever
Destroy your fame: fight to keep it,
Now, be strong and brave, my noble
King, protecting life and fame
Together. My sword will fight at your side!"
The dragon heard him, the man-hating monster,
And was angry; shining with surging flames
It came for him, anxious to return his visit.
Waves of fire swept at his shield

And the edge began to burn. His mail shirt
Could not help him, but before his hands dropped
The blazing wood Wiglaf jumped
Behind Beowulf's shield; his own was burned
To ashes. Then the famous old hero, remembering
Days of glory, lifted what was left
Of Nagling, his ancient sword, and swung it
With all his strength, smashed the gray
Blade into the beast's head. But then Nagling
Broke to pieces, as iron always
Had in Beowulf's hands. His arms
Were too strong, the hardest blade could not help him,
The most wonderfully worked. He carried them to war
But fate had decreed that the Geats' great king
Would be no better for any weapon.
Then the monster charged again, vomiting
Fire, wild with pain, rushed out
Fierce and dreadful, its fear forgotten.
Watching for its chance it drove its tusks
Into Beowulf's neck; he staggered, the blood
Came flooding forth, fell like rain.
And then when Beowulf needed him most
Wiglaf showed his courage, his strength
And skill, and the boldness he was born with.
Ignoring
The dragon's head, he helped his lord
By striking lower down. The sword
Sank in; his hand was burned, but the shining
Blade had done its work, the dragon's
Belching flames began to flicker
And die away. And Beowulf drew
His battle-sharp dagger: the blood-stained old king
Still knew what he was doing. Quickly, he cut
The beast in half, slit it apart.
It fell, their courage had killed it, two noble
Cousins had joined in the dragon's death.
Yet what they did all men must do
When the time comes! But the triumph was the last
Beowulf would ever earn, the end
Of greatness and life together. The wound
In his neck began to swell and grow;
He could feel something stirring, burning



Viking axe. Nationalmuseet, Copenhagen.

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In his veins, a stinging venom, and knew
The beast's fangs had left it. He fumbled
Along the wall, found a slab
Of stone, and dropped down; above him he saw
Huge stone arches and heavy posts,
Holding up the roof of that giant hall.
Then Wiglaf's gentle hands bathed
The blood-stained prince, his glorious lord,
Weary of war, and loosened his helmet.
Beowulf spoke, in spite of the swollen,
Livid wound, knowing he'd unwound
His string of days on earth, seen
As much as God would grant him; all worldly
Pleasure was gone, as life would go,
Soon:
"I'd leave my armor to my son,
Now, if God had given me an heir,
A child born of my body, his life
Created from mine. I've worn this crown
For fifty winters: no neighboring people
Have tried to threaten the Geats, sent soldiers
Against us or talked of terror. My days
Have gone by as fate willed, waiting
For its word to be spoken, ruling as well
As I knew how, swearing no unholy oaths,
Seeking no lying wars. I can leave
This life happy; I can die, here,
Knowing the Lord of all life has never
Watched me wash my sword in blood
Born of my own family. Belovèd
Wiglaf, go, quickly, find
The dragon's treasure: we've taken its life,
But its gold is ours, too. Hurry,
Bring me ancient silver, precious
Jewels, shining armor and gems,
Before I die. Death will be softer,
Leaving life and this people I've ruled
So long, if I look at this last of all prizes."
Then Wexstan's son went in, as quickly
As he could, did as the dying Beowulf
Asked, entered the inner darkness
Of the tower, went with his mail shirt and his sword.
Flushed with victory he groped his way,
A brave young warrior, and suddenly saw

Piles of gleaming gold, precious
Gems, scattered on the floor, cups
And bracelets, rusty old helmets, beautifully
Made but rotting with no hands to rub
And polish them. They lay where the dragon left them;
It had flown in the darkness, once, before fighting
Its final battle. (So gold can easily
Triumph, defeat the strongest of men,
No matter how deep it is hidden!) And he saw,
Hanging high above, a golden
Banner, woven by the best of weavers
And beautiful. And over everything he saw
A strange light, shining everywhere,
On walls and floor and treasure. Nothing
Moved, no other monsters appeared;
He took what he wanted, all the treasures
That pleased his eye, heavy plates
And golden cups and the glorious banner,
Loaded his arms with all they could hold.
Beowulf's dagger, his iron blade,
Had finished the fire-spitting terror
That once protected tower and treasures
Alike; the gray-bearded lord of the Geats
Had ended those flying, burning raids
Forever.
Then Wiglaf went back, anxious
To return while Beowulf was alive, to bring him
Treasure they'd won together. He ran,
hoping his wounded king, weak
And dying, had not left the world too soon.
Then he brought their treasure to Beowulf, and found
His famous king bloody, gasping
For breath. But Wiglaf sprinkled water
Over his lord, until the words
Deep in his breast broke through and were heard.
Beholding the treasure he spoke, haltingly:
"For this, this gold, these jewels, I thank
Our Father in Heaven, Ruler of the Earth—
For all of this, that His grace has given me,
Allowed me to bring to my people while breath
Still came to my lips. I sold my life
For this treasure, and I sold it well. Take
What I leave, Wiglaf, lead my people,



Brooch, 9th century. Goldwork.

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Help them; my time is gone. Have
The brave Geats build me a tomb,
When the funeral flames° have burned me, and build it
Here, at the water's edge, high
On this spit of land, so sailors can see
This tower, and remember my name, and call it
Beowulf's tower, and boats in the darkness
And mist, crossing the sea, will know it."
Then that brave king gave the golden
Necklace from around his throat to Wiglaf,
Gave him his gold-covered helmet, and his rings,
And his mail shirt, and ordered him to use them well:
"You're the last of all our far-flung family.
Fate has swept our race away,
Taken warriors in their strength and led them
To the death that was waiting. And now I follow
them."
The old man's mouth was silent, spoke
No more, had said as much as it could;
He would sleep in the fire, soon. His soul
Left his flesh, flew to glory.



And when the battle was over Beowulf's followers
Came out of the wood, cowards and traitors,
Knowing the dragon was dead. Afraid,
While it spit its fires, to fight in their lord's
Defense, to throw their javelins and spears,
They came like shamefaced jackals, their shields
In their hands, to the place where the prince lay dead,
And waited for Wiglaf to speak. He was sitting
Near Beowulf's body, wearily sprinkling
Water in the dead man's face, trying
To stir him. He could not. No one could have kept
Life in their lord's body, or turned
Aside the Lord's will: world
And men and all move as He orders,
And always have, and always will.
Then Wiglaf turned and angrily told them
What men without courage must hear.
Wexstan's brave son stared at the traitors,
His heart sorrowful, and said what he had to:
"I say what anyone who speaks the truth
Must say. Your lord gave you gifts,

1026 funeral flames: It was the custom to cremate the bodies of the dead on a pile of flammable materials known as a funeral pyre.

Swords and the armor you stand in now;
You sat on the mead-hall benches, prince
And followers, and he gave you, with open hands,
Helmets and mail shirts, hunted across
The world for the best of weapons. War
Came and you ran like cowards, dropped
Your swords as soon as the danger was real.
Should Beowulf have boasted of your help, rejoiced
In your loyal strength? With God's good grace
He helped himself, swung his sword
Alone, won his own revenge.
The help I gave him was nothing, but all
I was able to give; I went to him, knowing
That nothing but Beowulf's strength could save us,
And my sword was lucky, found some vital
Place and bled the burning flames
Away. Too few of his warriors remembered
To come, when our lord faced death, alone.
And now the giving of swords, of golden
Rings and rich estates, is over,
Ended for you and everyone who shares
Your blood: when the brave Geats hear
How you bolted and ran none of your race
Will have anything left but their lives. And death
Would be better for them all, and for you, than the kind
Of life you can lead, branded with disgrace!"



Viking Longship Candleholder.

THE FUNERAL FIRE

A huge heap of wood was ready,
Hung around with helmets, and battle
Shields, and shining mail shirts, all
As Beowulf had asked. The bearers brought
Their belovèd lord, their glorious king,
And weeping laid him high on the wood.
Then the warriors began to kindle that greatest
Of funeral fires; smoke rose
Above the flames, black and thick,
And while the wind blew and the fire
Roared they wept, and Beowulf's body
Crumbled and was gone. The Geats stayed,

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Moaning their sorrow, lamenting their lord:
A gnarled old woman, hair wound
Tight and gray on her head, groaned
A song of misery, of infinite sadness
And days of mourning, of fear and sorrow
To come, slaughter and terror and captivity.
And Heaven swallowed the billowing smoke.
Then the Geats built the tower, as Beowulf
Had asked, strong and tall, so sailors
Could find it from far and wide; working
For ten long days they made his monument,
Sealed his ashes in walls as straight
And high as wise and willing hands
Could raise them. And the riches he and Wiglaf
Had won from the dragon, rings, necklaces,
Ancient, hammered armor—all
The treasures they'd taken were left there, too,
Silver and jewels buried in the sandy
Ground, back in the earth, again
And forever hidden and useless to men.
And then twelve of the bravest Geats
Rode their horses around the tower,
Telling their sorrow, telling stories
Of their dead king and his greatness, his glory,
Praising him for heroic deeds, for a life
As noble as his name. So should all men
Raise up words for their lords, warm
With love, when their shield and protector leaves
His body behind, sends his soul
On high. And so Beowulf's followers
Rode, mourning their belovèd leader,
Crying that no better king had ever
Lived, no prince so mild, no man
So open to his people, so deserving of praise.



Visitors from Overseas.
Nikolai Roerich, 1874–1947.

Responding to Literature

Personal Response

What are your impressions of Beowulf? In your journal, note what you like and/or dislike about him.

Analyzing Literature

Recall

1. Describe where Grendel lives and the nature of his origins.
2. What reasons does Beowulf give for wanting to fight Grendel? How does he intend to fight the beast?
3. Summarize what happens during the battle between Grendel and Beowulf at Herot.
4. Why does Grendel's mother try to kill Beowulf? Describe their struggle and its outcome.
5. Briefly describe the dragon. Then describe the incident that causes the dragon to attack Geatland.

Interpret

6. What do the details of Grendel's origins and dwelling place add to your impression of him?
7. What do Beowulf's words and actions tell you about his personality?
8. During the battle between Beowulf and Grendel, the reader learns Grendel's thoughts and feelings. How does hearing about his fears and feelings affect your impression of the monster?
9. After the struggle with Grendel's mother, why does Beowulf search for Grendel? Why does he feel as he does?
10. Why does Beowulf feel that he must fight the dragon? Why does Wiglaf come to Beowulf's aid? In what ways are the two men similar? In what ways are they different?

Evaluate and Connect

11. For which character—human or otherwise—did you feel the most sympathy? What strategies did the poet use to create sympathy for that character?
12. A **symbol** is a person, thing, or event that stands for something else, often an idea or concept. What might Beowulf and Grendel symbolize? What might the dragon represent?
13. Based on the character of Beowulf, identify three qualities that the early Anglo-Saxons might have valued. In your opinion, does our culture value these character traits?
14. Theme Connections Based on Beowulf's behavior, what traits did Anglo-Saxons consider heroic? What do people today consider heroic? Compare modern-day heroes with Beowulf.
15. In a brief essay, describe some of the "monsters" and "heroes" that are popular today. What, in your opinion, makes these "monsters" and "heroes" popular?

Literary ELEMENTS

Foreshadowing

When an author drops hints or clues about what will happen later in a piece of literature, he or she is **foreshadowing.** Foreshadowing involves a reader more fully in a tale by generating a feeling of suspense, dread, or eager anticipation. Foreshadowing allows readers to predict what will happen in a story. In doing so, it also spurs readers to read further to see if their predictions are correct.

For an audience of Anglo-Saxons, who believed that certain events were predetermined, foreshadowing in *Beowulf* may have underscored the role of fate in the characters' lives. Here, for instance, is a typical example of foreshadowing from the poem: "But fate, that night, intended / Grendel to gnaw the broken bones / Of his last human supper. . . ." (lines 293–295). These lines not only give the reader a sense of what is going to happen to Grendel, they also suggest that the outcome has already been decided.

1. Give another example of foreshadowing in which fate is mentioned. What does this example predict?
2. Choose an event that isn't foreshadowed in the epic. Then describe how you might foreshadow this event if you were to write your own version of Beowulf.

• See **Literary Terms Handbook,** p. R7.

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Literature and Writing

Writing About Literature

Analyzing Setting In the first part of *Beowulf,* Grendel attacks Herot, Hrothgar's hall. In the last part of the epic, the dragon destroys Beowulf's hall. In a paragraph or two, analyze the significance of the two settings. What does Herot mean to Hrothgar and the Danish people? What does the destruction of Beowulf's hall represent? Use details from the poem to support your explanation.

Creative Writing

Hometown Hero Saves the Day! Look back at your response to the Reading Focus on page 47. Then write a one-page scene for a modern **epic** in which a real or imaginary present-day role model is the hero. You might exaggerate your character's virtues, create a fierce and evil adversary, or use foreshadowing. Refer to *Beowulf* for ideas and inspiration.

Extending Your Response

Literature Groups

A Hero for Our Time? How might Beowulf behave in our society? What kind of job might he hold? In your group, discuss Beowulf's main character traits—both good and bad. Reach a consensus on how he would act in present-day situations as well as how others would regard him. Share your conclusions with the rest of the class.

Learning for Life

A Hero's Handbook on Living *Beowulf* has much to teach readers about how to form alliances and battle adversaries successfully—skills that are useful in social and professional situations today. Examine the selection to compile a handbook of lessons for your classmates.

Performing

Recitation With a small group, choose a section of *Beowulf* to perform for your class. Decide among you who will read the narrative, who will play each character, and whether one of you will provide musical accompaniment. Rehearse as if you were trying to capture the attention of banqueters in a grand mead hall. Take full advantage of the rhythms, alliterations, kennings, caesuras, and other dramatic devices built into the poem. When you feel you're ready, perform for the class.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

An analogy is a type of comparison that is based on the relationships between things or ideas. To finish an analogy, decide what relationship exists between the first two things or ideas. Then apply that relationship to another pair of words and see if it is the same. Some analogies are based on a relationship between an object and its use.

fabric : sewing :: yarn : knitting

- For more about analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Complete each analogy.

1. hammer : forged :: chisel :
   a. painted b. sanded c. sculpted
2. pain : writhing :: cold :
   a. warming b. skiing c. shivering
3. criminal : infamous :: actor :
   a. famous b. careful c. joyous
4. cheer : celebrate :: lament :
   a. rejoice b. mourn c. criticize
5. pajamas : nap :: shroud :
   a. burial b. wedding c. convalescence

Before You Read

from *Gilgamesh*

Reading Focus

"A friend in need is a friend indeed." People often state this proverb to describe the way a true friend should behave.

Discuss Share your interpretation of this saying and your opinion of it with a small group of classmates. Think about how this statement applies to your own experiences. Have you ever been a "friend in need" for someone, or have you ever received assistance in a time of need? Have you ever failed to help a friend, or has a friend failed to help you? Discuss one of the situations that come to mind and explain how it made you feel and how it affected your friendship.

Setting a Purpose Read to learn how Gilgamesh fights for a friend.

Building Background

An Accidental Discovery

The epic of *Gilgamesh* was lost for more than two thousand years. It is known to us only because of an ancient king named Assurbanipal (ä′ sər bä′ nə päl′) and an accidental discovery by a British archaeologist.

From 668 to 627 B.C., Assurbanipal reigned over the ancient empire of Assyria. During his reign, Assurbanipal sent out men to find ancient texts at such historical sites of learning as Babylon, Uruk, and Nippur. He then asked that these texts be translated into the language of his day, Akkadian Semitic. The epic of *Gilgamesh* was one of the works found and transcribed on clay tablets, which were then stored in Assurbanipal's library at Nineveh.

Thousands of years later, in 1839, a British archaeologist named Austen Henry Layard, on his way to Ceylon (today known as Sri Lanka), stopped to investigate some mounds in Mesopotamia. This delay became the work of years for Layard, as these mounds eventually proved to be the buried library of Assurbanipal. Here, among nearly twenty-five thousand broken tablets, Layard unearthed the text of the epic *Gilgamesh.*

Who Was Gilgamesh?

Gilgamesh was an actual king who lived sometime between 2800 and 2500 B.C. and reigned over the ancient Sumerian city-state of Uruk (o͞o′ rook), located in what is now central Iraq. During the first several hundred years following Gilgamesh's death, people recited tales of his adventures as separate stories. Then, sometime between 2000 and 1600 B.C., storytellers began to string these tales together, forming the longer work that is now known as the epic of *Gilgamesh.* The following selection is taken from that epic.



Seventh-century B.C. cuneiform tablet.

F.Y.I.

At the point in the epic in which the tale reprinted here begins, Gilgamesh's ambition to build great walls and temples to glorify his name has driven him to the forest for building materials. There, he and his friend, Enkidu, plan to chop down a great cedar tree. However, they both believe that these trees, which are precious, are guarded by supernatural forces that will attempt to block their efforts—the greatest of these forces being Humbaba, a giant who serves the gods and protects the woods with his own physical might and enchantments. Therefore, Gilgamesh has asked the sun-god Shamash for protection and has promised, in return, to build a great temple for him. Whether Shamash will provide such protection now remains to be seen.





The Demon Humbaba.
1800 B.C., Sippar.

from

Gilgamesh

The Death of Humbaba

Retold by Herbert Mason

At dawn Gilgamesh raised his ax
And struck at the great cedar.
When Humbaba heard the sound of falling trees,
He hurried down the path that they had seen
But only he had traveled. Gilgamesh felt weak
At the sound of Humbaba's footsteps and called to Shamash
Saying, I have followed you in the way decreed;
Why am I abandoned now? Suddenly the winds
Sprang up. They saw the great head of Humbaba
Like a water buffalo's bellowing down the path,
His huge and clumsy legs, his flailing arms
Thrashing at phantoms in his precious trees.
His single stroke could cut a cedar down
And leave no mark on him. His shoulders,

Like a porter's under building stones,
Were permanently bent by what he bore;
He was the slave who did the work for gods
But whom the gods would never notice.
Monstrous in his contortion, he aroused
The two almost to pity.
But pity was the thing that might have killed.
It made them pause just long enough to show
How pitiless he was to them. Gilgamesh in horror saw
Him strike the back of Enkidu and beat him to the ground
Until he thought his friend was crushed to death.
He stood still watching as the monster leaned to make
His final strike against his friend, unable
To move to help him, and then Enkidu slid
Along the ground like a ram making its final lunge
On wounded knees. Humbaba fell and seemed
To crack the ground itself in two, and Gilgamesh,
As if this fall had snapped him from his daze,
Returned to life
And stood over Humbaba with his ax
Raised high above his head watching the monster plead
In strangled sobs and desperate appeals
The way the sea contorts under a violent squall.°
I'll serve you as I served the gods, Humbaba said;
I'll build you houses from their sacred trees.

Enkidu feared his friend was weakening
And called out: Gilgamesh! Don't trust him!
As if there were some hunger in himself
That Gilgamesh was feeling
That turned him momentarily to yearn
For someone who would serve, he paused;
And then he raised his ax up higher
And swung it in a perfect arc
Into Humbaba's neck. He reached out
To touch the wounded shoulder of his friend,

And late that night he reached again
To see if he was yet asleep, but there was only
Quiet breathing. The stars against the midnight sky
Were sparkling like mica° in a riverbed.
In the slight breeze
The head of Humbaba was swinging from a tree.



Statue of a Hero Taming a Lion. 722–705 B.C. From the palace of Sargon II, King of Assur in Khorsabad. Height: 445 cm. Louvre Museum, Département des Antiquités Orientales, Paris.

Viewing the sculpture: With which characters in the epic might you compare the subjects in the sculpture? Explain.

37 A *squall* is a sudden, violent storm.
53 *Mica* is a mineral that sparkles in the light.

CONTENTS

Responding to Literature

Personal Response

To which scene did you react most strongly? Describe your reactions to this scene in your journal.

Analyzing Literature

Recall and Interpret

1. At what point does Gilgamesh begin to feel fear? What details in the text suggest that he has become afraid?
2. How is Humbaba described in the text? What about Humbaba might have aroused pity?
3. Describe the struggle between Humbaba and Enkidu. In your opinion, what might Gilgamesh have been feeling as he witnessed this scene?
4. What tactic does Humbaba use when he realizes Gilgamesh might be able to kill him? What does this tactic tell you about his character?
5. What does Enkidu fear for his friend? Why might he fear this?

Evaluate and Connect

6. **Mood** is the emotional tone or atmosphere of a story. Choose one word to describe the mood of this selection, and give reasons for your choice.
7. What do lines 19–23 tell you about the Sumerians' attitude toward pity? Do you think people today have the same attitude? Explain.
8. Think back to your responses to the Reading Focus on page 80. Compare Gilgamesh's experience with your own.
9. Theme Connections In what ways is Gilgamesh a heroic character? What qualities make him seem to be just an average human being?
10. In your opinion, why might people feel paralyzed in stressful situations? Explain how one might prepare for crises to avoid freezing up.

Literary Criticism

Scholar John Maier suggests that *Gilgamesh* be classified as "friendship literature"—a legend, myth, or story in which characters bond as equals. Do you agree, or do you think *Gilgamesh* is better classified as an epic? Why? Discuss your opinion with a small group of classmates.

Save your work for your portfolio.

Literary ELEMENTS

Theme

A **theme** is a main idea expressed or implied by a literary work. Usually, a theme is a general statement about life. Some works have a **stated theme,** which is expressed directly and explicitly. Other works have an **implied theme,** which is revealed gradually through other elements, such as plot, character, setting, point of view, and symbol. A literary work may have more than one theme. Epics typically contain many themes. One theme implied by this selection from the epic of *Gilgamesh,* for example, is that friends need to be ready to act on one another's behalf.

1. What is another general statement about friendship that you might derive from this particular selection?
2. In a sentence or two, summarize another theme that is stated or implied by this selection.

• See **Literary Terms Handbook,** p. R16.

Extending Your Response

Writing About Literature

Analyze the Details To really *experience* an event, one must hear the details. Write a review explaining how the details in *Gilgamesh* enrich the selection. For example, you might discuss how details affect suspense or how they help a reader visualize a scene.

Interdisciplinary Activity

Art: If a Tree Is Chopped Down in the Forest . . .

Draw or paint your version of a scene from the selection. You might choose the battle with the giant or the quiet scene at the end of the piece. Refer to the text for details, or let your imagination supply the finishing touches. Use colors and textures that express the mood of the scene you choose to depict. Also, try to make the characters' faces express what you imagine they thought and felt at the time.

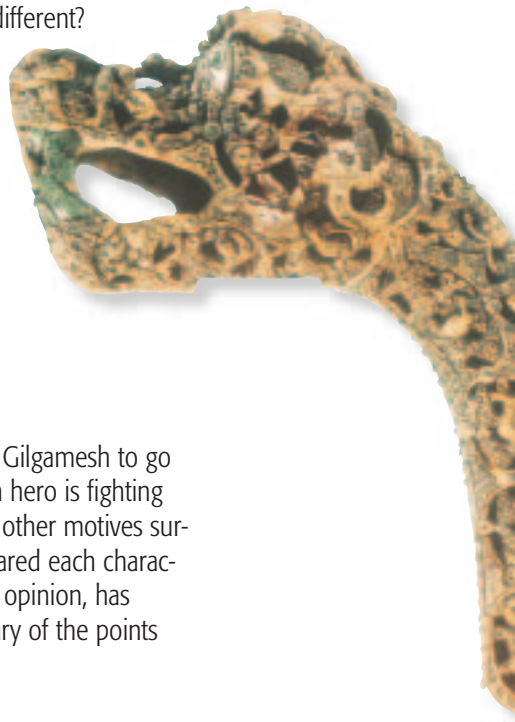
COMPARING selections

from BEOWULF and from Gilgamesh

COMPARE CHALLENGES

Both Beowulf and Gilgamesh face life-threatening challenges. Their reactions define them as heroes and help to characterize them as individuals.

1. In what ways are their challenges similar? In what ways are they different?
2. Would you say that both heroes, Beowulf and Gilgamesh, are equally successful in meeting their life-threatening challenges? Why or why not?
3. Which character strikes you as being more heroic? Support your answer with examples from the selections.
4. Whose task would you say is more difficult, Beowulf's or Gilgamesh's? Why?



COMPARE GOALS

Write a comparison of the personal goals that motivate Beowulf and Gilgamesh to go on their particular quests. Think especially about whom or what each hero is fighting for. Why, in your opinion, is each willing to put himself at risk? What other motives surface during the course of each hero's struggle? After you have compared each character's goals, draw a conclusion in which you state which hero, in your opinion, has nobler goals. Be sure to support your conclusion with a brief summary of the points that led you to form this conclusion.

COMPARE CULTURES

Both of these stories are classic literary epics that reveal a great deal about the cultures in which they originated.

- Choose an aspect of culture that is evident in both of these tales, such as leadership, heroism, or religious beliefs.
- Use the Internet and a library to research this aspect of each culture. Find out how it developed and why it was important to people of the time.
- Compare and contrast this aspect of the two cultures either in a chart or in a brief oral report you make to the class.

MEDIA connection

Parody

In the following parody, Henry Beard imagines what it would be like if King Hrothgar had a cat who was just as heroic as Beowulf. What might such a cat do? Why, fight the evil dog of Grendel and emerge victorious, of course!

Grendel's Dog, from BEOCAT

by Henry Beard

By the Old English Epic's Unknown Author's Cat*



Brave Beocat, brood-kit of Ecgthmeow,
Hearth-pet of Hrothgar in whose high halls
He mauled without mercy many fat mice,
Night did not find napping nor snack-feasting.
The wary war-cat, whiskered paw-wielder,
Bearer of the burnished neck-belt, gold-braided collar band,
Feller of fleas fatal, too, to ticks,
The work of wonder-smiths, woven with witches' charms,
Sat on the throne-seat his ears like sword-points
Upraised, sharp-tipped, listening for peril-sounds,
When he heard from the moor-hill howls of the hell-hound,
Gruesome hunger-grunts of Grendel's Great Dane,
Deadly doom-mutt, dread demon-dog.
Then boasted Beocat, noble battle-kitten,
Bane of barrow-bunnies, bold seeker of nest-booty:
"If hand of man unhasped the heavy hall-door
And freed me to frolic forth to fight the fang-bearing fiend,
I would lay the whelping low with lethal claw-blows;
Fur would fly and the foe would taste death-food.
But resounding snooze-noise, stern slumber-thunder,
Nose-music of men snoring mead-hammered in the wine-hall,
Fills me with sorrow-feeling for Fate does not see fit
To send some fingered folk to lift the firm-fastened latch
That I might go grapple with the grim ghoul-pooch."
Thus spoke the mouse-shredder, hunter of hall-pests,
Short-haired Hrodent-slayer, greatest of the pussy-Geats.

*Modern English verse translation by the Editor's Cat.

Analyzing Media

1. What elements help create the humorous tone of this poem?
2. What parallels can you find between Beowulf and Beocat?

Writing Skills

Creating Mood

Writers carefully choose descriptive words and images to evoke a feeling, or **mood,** in their writing. For example, in "The Death of Humbaba," the writer describes Gilgamesh's fear as he hears Humbaba's footsteps and sees the "great head of Humbaba / Like a water buffalo's bellowing down the path." Readers feel Gilgamesh's horror when he sees the monster "strike the back of Enkidu and beat him to the ground / Until he thought his friend was crushed to death," and share his revulsion when he hears the monster ". . . plead / In strangled sobs and desperate appeals / The way the sea contorts under a violent squall."

These descriptions create an overall mood of violence and danger. Finally, when Gilgamesh has killed the monster, and his friend is safe, the mood is one of peacefulness:

> **"And late that night he reached again**
> **To see if he was yet asleep, but there was only**
> **Quiet breathing. The stars against the midnight sky**
> **Were sparkling like mica in a riverbed."**

You can use descriptions of natural elements, such as the weather, and **sensory images** of sight, sound, taste, touch, or smell to create mood in your own writing. For example, in the descriptions above, the author's comparison of Humbaba's pleas to a violent storm at sea suggests rage and desperation, and stars sparkling against a midnight sky suggest calm and hopefulness.



Knowing how to use descriptive words and images to create a mood will help you in all kinds of writing, from short stories to poetry to persuasive writing. By choosing words carefully, you will be able to create the desired mood for a particular situation.

EXERCISES

1. Review some of the selections in this theme, and find an example of a description that evokes a certain mood. Define the mood in one or two words, and list the words and phrases from the selection that help convey the mood.
2. Imagine that you are writing a short story in which the doorbell rings and your main character goes to answer it. Write two versions of this scene. In one, create a mood of happy anticipation; in the other, a mood of fearfulness.

Before You Read

The Seafarer

Reading Focus

Think of a time when you had mixed emotions about something you had to do. What part of the experience did you look forward to? What part of the experience did you dread?

Journal Briefly describe what the experience was and why you had mixed feelings about it.

Setting a Purpose Read to understand an old sailor's mixed feelings about his life at sea.

Building Background

The World of "The Seafarer"

Icy winds whip across the sea's surface, and the sea rages, churning up fierce waves, one upon the other. These were the conditions faced by the seafaring warriors who began settling in Britain in the fifth century. The ravages of seafaring, war, and disease produced in the Anglo-Saxons a fatalistic view of life. They believed that a person's *wyrd,* or fate, was unavoidable: all roads led inescapably to death. This belief is eloquently expressed in "The Seafarer" and other Old English **elegies,** solemn poems that lament the transience, or fleeting quality, of life.



Baroque Harmony in the Ice off the Labrador Coast, 1929. Dora Carrington. Tinsel painting on glass, 3½ x 5 in. Private collection.

The History of "The Seafarer"

"The Seafarer" is one of a handful of elegies preserved in the Exeter Book, a rare collection of Old English poetry that was compiled and copied by monks during the 900s. The book is named after Exeter Cathedral, where it has been housed since about 1050.

The author of "The Seafarer" is unknown. Some scholars, noting that the tone of the poem changes dramatically in line 64, believe that a monk added the last sections of the poem to create a work more religious in tone. Other scholars argue that "The Seafarer" is the work of one poet.

Old English Poetry

If you would like to learn more about Old English poetry, you might enjoy reading *Old English Poetry,* translated by J. Duncan Spaeth, which contains several famous Anglo-Saxon poems, including "The Far-Traveled," "The Wife's Lament," and "The Wanderer." For a collection of critical essays that analyze the theme and structure of several poems, including "The Seafarer," look for *Anglo-Saxon Poetry: Essays in Appreciation,* edited by Lewis E. Nicholson and Dolores Warwick Friese.

Vocabulary Preview

admonish (ad mon′ ish) *v.* to warn; to reprimand; p. 89
rancor (rang′ kər) *n.* bitter malice or resentment; p. 90
flourish (flur′ ish) *v.* to exist at the peak of development or achievement; to thrive; p. 90
blanch (blanch) *v.* to turn white or become pale; p. 91

The Seafarer

Translated by Burton Raffel

This tale is true, and mine. It tells
How the sea took me, swept me back
And forth in sorrow and fear and pain,
Showed me suffering in a hundred ships,
In a thousand ports, and in me. It tells
Of smashing surf when I sweated in the cold
Of an anxious watch,° perched in the bow°
As it dashed under cliffs. My feet were cast
In icy bands, bound with frost,
With frozen chains, and hardship groaned
Around my heart. Hunger tore
At my sea-weary soul. No man sheltered
On the quiet fairness of earth can feel
How wretched I was, drifting through winter
On an ice-cold sea, whirled in sorrow,
Alone in a world blown clear of love,
Hung with icicles. The hailstorms flew.
The only sound was the roaring sea,
The freezing waves. The song of the swan
Might serve for pleasure, the cry of the sea-fowl,
The death-noise of birds instead of laughter,
The mewing of gulls instead of mead.
Storms beat on the rocky cliffs and were echoed
By icy-feathered terns° and the eagle's screams;

7 A *watch* is a period of time during a day on a ship in which a crew member is on duty, usually to navigate the ship. The crew member on watch stands in the *bow,* or the front section of the ship.

24 *Terns* are seabirds that resemble small gulls and have forked tails.

CONTENTS

No kinsman could offer comfort there,
To a soul left drowning in desolation.
And who could believe, knowing but
The passion of cities, swelled proud with wine
And no taste of misfortune, how often, how wearily,
I put myself back on the paths of the sea.
Night would blacken; it would snow from the north;
Frost bound the earth and hail would fall,
The coldest seeds. And how my heart
Would begin to beat, knowing once more
The salt waves tossing and the towering sea!
The time for journeys would come and my soul
Called me eagerly out, sent me over
The horizon, seeking foreigners' homes.
But there isn't a man on earth so proud,
So born to greatness, so bold with his youth,
Grown so brave, or so graced by God,
That he feels no fear as the sails unfurl,
Wondering what Fate has willed and will do.
No harps ring in his heart, no rewards,
No passion for women, no worldly pleasures,
Nothing, only the ocean's heave;
But longing wraps itself around him.
Orchards blossom, the towns bloom,
Fields grow lovely as the world springs fresh,
And all these admonish that willing mind
Leaping to journeys, always set
In thoughts traveling on a quickening tide.
So summer's sentinel,° the cuckoo, sings
In his murmuring voice, and our hearts mourn
As he urges. Who could understand,
In ignorant ease, what we others suffer
As the paths of exile stretch endlessly on?
And yet my heart wanders away,
My soul roams with the sea, the whales'
Home, wandering to the widest corners
Of the world, returning ravenous with desire,
Flying solitary, screaming, exciting me
To the open ocean, breaking oaths
On the curve of a wave.
Thus the joys of God

53 A *sentinel* is one who keeps guard.

Vocabulary

admonish (ad mon′ish) *v.* to warn; to reprimand



Norse Ship on Rough Seas, 1879. Artist unknown. Woodcut from Henry Wadsworth Longfellow's *Complete Poems.*

Viewing the art: What does this work suggest about the dangers of a seafaring life? Explain.

Are fervent° with life, where life itself
Fades quickly into the earth. The wealth
Of the world neither reaches to Heaven nor remains.
No man has ever faced the dawn
Certain which of Fate's three threats
Would fall: illness, or age, or an enemy's
Sword, snatching the life from his soul.
The praise the living pour on the dead
Flowers from reputation: plant
An earthly life of profit reaped
Even from hatred and rancor, of bravery
Flung in the devil's face, and death
Can only bring you earthly praise
And a song to celebrate a place
With the angels, life eternally blessed
In the hosts of Heaven.

The days are gone
When the kingdoms of earth flourished in glory;
Now there are no rulers, no emperors,
No givers of gold, as once there were,
When wonderful things were worked among them

65 Here, *fervent* means "glowing" or "burning."

Vocabulary

rancor (rang′kər) *n.* bitter malice or resentment
flourish (flur′ish) *v.* to exist at the peak of development or achievement; to thrive

CONTENTS

And they lived in lordly magnificence.
Those powers have vanished, those pleasures are dead.
The weakest survives and the world continues,
Kept spinning by toil. All glory is tarnished,
The world's honor ages and shrinks,
Bent like the men who mold it. Their faces
Blanch as time advances, their beards
Wither and they mourn the memory of friends.
The sons of princes, sown in the dust.
The soul stripped of its flesh knows nothing
Of sweetness or sour, feels no pain,
Bends neither its hand nor its brain. A brother
Opens his palms and pours down gold
On his kinsman's grave, strewing his coffin
With treasures intended for Heaven, but nothing
Golden shakes the wrath of God
For a soul overflowing with sin, and nothing
Hidden on earth rises to Heaven.
We all fear God. He turns the earth,
He set it swinging firmly in space,
Gave life to the world and light to the sky.
Death leaps at the fools who forget their God.
He who lives humbly has angels from Heaven
To carry him courage and strength and belief.
A man must conquer pride, not kill it,
Be firm with his fellows, chaste for himself,
Treat all the world as the world deserves,
With love or with hate but never with harm,
Though an enemy seek to scorch him in hell,
Or set the flames of a funeral pyre°
Under his lord. Fate is stronger
And God mightier than any man's mind.
Our thoughts should turn to where our home is,
Consider the ways of coming there,
Then strive for sure permission for us
To rise to that eternal joy,
That life born in the love of God
And the hope of Heaven. Praise the Holy
Grace of Him who honored us,
Eternal, unchanging creator of earth. Amen.

114 A *funeral pyre* is a heap of flammable material on which a dead body is burned.

Vocabulary

blanch (blanch) *v.* to turn white or become pale

Responding to Literature

Personal Response

Which images in the poem did you find the most memorable? Write your answer in your journal.

Analyzing Literature

Recall

1. What hardships of life at sea does the speaker describe at the beginning of the poem (lines 1–26)?
2. How does the speaker feel when he sees the "sails unfurl" and leaves the shore?
3. What pleasures of life on land does the speaker mention?
4. What does the speaker say is different about life in his time as compared with life in the past?
5. The speaker ends the poem by providing advice to the reader (lines 106–124). What is the advice the speaker gives?

Interpret

6. What **mood,** or atmosphere, is created in lines 1–26?
7. What part might fate play in the speaker's attitudes about the dangers of life at sea?
8. In your opinion, does the speaker long for a comfortable life on land or does he go willingly to sea? Support your answer with examples from the poem.
9. What does the speaker's attitude toward the past say about his feelings toward life during the time in which he lives?
10. In line 117, the speaker mentions thoughts that "turn to where our home is." To what home do you think the speaker is referring?

Evaluate and Connect

11. Which part of the poem do you prefer–the sections before line 65 or the sections after? Give reasons for your answer.
12. How is the speaker "at sea" both literally and figuratively? Do you find the sea to be an effective **symbol?** (See page R16.) Explain your answer.
13. Compare the feelings you described during the Reading Focus on page 87 with the emotions the speaker feels about returning to the seafaring life. Did your experience help you to better understand the speaker's mixed emotions? Explain why or why not.
14. Summarize the message, or **theme,** of "The Seafarer."
15. In your opinion, does this elegy express the speaker's conflicting emotions effectively? How might the poem better describe the speaker's feelings about life at sea?

Literary ELEMENTS

Rhythm

Rhythm is the pattern formed by the alternation of stressed and unstressed syllables and words in poetry or other writing. In spoken language, a speaker's voice usually rises in pitch when stressing a syllable or word.

In a typical line of Old English verse, four stresses occur. For example, consider the opening line of "The Seafarer": Thĭs tá̆le ĭs trú̆e, ănd mí̆ne. Ĭt télls

Just as "feeling the beat" enhances the pleasure of listening to music, hearing the rhythm of language enhances the pleasure of reading poetry.

1. Where do the stresses fall in the opening lines of "The Seafarer"? Write out the first five lines of the poem. Then mark each stressed syllable or word with a stress mark as shown above.
2. Compare your reading of the first five lines with another student's reading. Are your readings the same or different? Explain.
3. How would "The Seafarer" be different if it were written in prose? Would its effect upon the reader change? Explain.

• See **Literary Terms Handbook,** p. R13.

Literature and Writing

Writing About Literature

Literary Analysis In three or four paragraphs, analyze the effect of the **first-person point of view** on readers' response to the speaker. In your analysis, consider why the poet might have chosen to write in the first person and how the poem would change if it were written from another point of view.

Creative Writing

Dear Jane Imagine that you are the sailor in the poem and are preparing to go back to sea after a long, lazy summer onshore. Write a letter to a friend explaining why you feel compelled to sail once more.

Extending Your Response

Literature Groups

Sense Appeal "The Seafarer" has been praised for its striking descriptions of life at sea. In a small group, find **images** that appeal to each of the five senses–sight, sound, smell, taste, and touch. Create a five-column chart like the one shown below, and list each image in the appropriate column. Then, as a group, decide which of the senses the poet appeals to most often. Discuss the part this sense plays in developing the mood of the poem, and share your conclusions with the rest of the class.

Sight	Sound	Smell	Taste	Touch

Internet Connection

Look and Listen A number of universities have Web pages devoted to the study of Old English verse. To hear Old English poetry read aloud, and to read other Old English elegies, search the World Wide Web, using the key words "Old English verse."

Performing

Multimedia Work in a small group to prepare a multimedia performance of "The Seafarer." Find a recording of a suitable piece of music–popular or classical–to set the mood. Prepare an appropriate backdrop. Then plan and rehearse a reading of the poem. Have one person speak as the sailor and have other speakers, individually or in chorus, recite the second part of the poem. Present your performance to other groups or to the class.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. Some analogies are based on *synonyms.*

boring : tedious :: exciting : thrilling

To finish an analogy, determine the relationship between the ideas represented by the first pair of words. Then apply that relationship to the second pair.

- For more about analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Choose the word that best completes each analogy.

1. supported : flourished :: neglected :
   a. aged b. regretted c. deteriorated
2. white : blanch :: red :
   a. examine b. embarrass c. blush
3. urge : encourage :: admonish :
   a. warn b. praise c. admire
4. irritation : rancor :: fondness :
   a. love b. apathy c. anger

Grammar Link

Avoiding Misplaced and Dangling Modifiers

Misplaced and dangling modifiers can make the meaning of a sentence unclear. A **misplaced modifier** modifies the wrong word or seems to modify more than one word in a sentence. A **dangling modifier** does not logically modify any word in the sentence in which it appears. Misplacing a modifier or leaving one dangling is a common mistake that is easy to correct if you think carefully about what you are saying. In your writing, make sure that modifiers are clearly related to the words they modify.

Problem 1 A misplaced modifier

Hank enjoyed a cup of tea reading "The Seafarer."

The sentence seems to say that the cup of tea, not Hank, was reading "The Seafarer."

Solution Place modifiers as close as possible to the words they modify.

Reading "The Seafarer," Hank enjoyed a cup of tea.

Problem 2 An unclear use of *only*

We only can have a limited understanding of the life of a fifth-century sailor.

It is not clear whether the sentence means that we are the only people who can understand the life of a fifth-century sailor or that our understanding can be no more than limited.

Solution Place the adverb *only* immediately before the word or group of words it modifies.

We can have only a limited understanding of the life of a fifth-century sailor.
Only we can have a limited understanding of the life of a fifth-century sailor.

Problem 3 A dangling modifier

Wondering what fate has willed, fear is felt as the journey begins.

The sentence seems to say that fear is wondering.

Solution Rewrite the sentence, adding a noun to which the dangling phrase clearly refers.

Wondering what fate has willed, the sailor feels afraid as the journey begins.

• For more about misplaced and dangling modifiers, see **Language Handbook,** pp. R27–R28.

EXERCISES

1. **Proofreading:** Read the paragraph to the right. Then rewrite the paragraph to correct the misplaced and dangling modifiers you find. Feel free to add words to the paragraph as necessary.
2. Review an early draft of a piece of your own writing. Locate and correct any misplaced or dangling modifiers.

It is hard to only imagine a world where the entertainment available was poetry recited in a drafty mead hall. Not being able to read, poetry must have been very important to the Anglo-Saxons. As excited as we would be by an action movie, an epic like *Beowulf* was thrilling; and an elegy like "The Seafarer" was truly a tearjerker.

MEDIA connection

Newspaper Article

A Christian-rock band from Houston, Texas, takes its name from a medieval poet described by the Venerable Bede in his *Ecclesiastical History of the English People*.

Caedmon's Call Releases CD



by Cecile S. Holmes—*Houston Chronicle*, March 14, 1997

Once there was a man named Caedmon who had no talent for singing. He ran away when he had to sing. One day as he was running, he heard God telling him to sing. He refused, but God insisted.

So Caedmon opened his mouth and sang verses he had never heard before. Singers and songwriters followed Caedmon, but none could match his songs because they came through God's grace.

Caedmon's Call, an up-and-coming band of young Houston Christians who will release a new CD next week, found its name in this old story. Recorded in "Caedmon's Hymn," it is an Old English poem dating to the seventh century.

Before forming a band, the members of Caedmon's Call were simply friends sharing their spiritual journeys. They made music together: for fun, for self-expression, to share their lives. Only later did they feel called to write and record music professionally.

"We are a spiritual band. I don't know if you would call it religious music," said lead singer and rhythm acoustic guitarist Cliff Young.

"We are a band full of Christians. We are three-dimensional people who live three-dimensional lives. We write about getting up in the morning and going to sleep," he said. "We write songs from Scripture as well as songs about deep spiritual struggles we might have. And we'll write a song about a bus driver. We cover a lot of ground. . . ."

Band members hope [their] concerts will have the comfortable, casual feel they've tried to cultivate in the past several years. As Young said: "Our music definitely reaches our generation, although I'm not sure it should be called Generation X. All of us are in our 20s, but we have listeners who are college-age and people in their late 30s. Our [generation] is a real casual generation. . . ."

The casual approach to performing feels right to band members. Their concerts aren't designed to be splashy, light-sound-and-smoke displays of fabulous technology. It's more like listening to a friend pick out chords on a guitar in the garage after school. Or stopping by a coffeehouse where the singer's searching lyrics lure you into listening.

Analyzing Media

1. What do you think Cliff Young means when he says, "We are three-dimensional people who live three-dimensional lives"?
2. Do you think Caedmon's Call is a good name for the band? Explain why or why not.

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Before You Read

from *The Ecclesiastical History of the English People*

Meet the Venerable Bede



About the same time that a scop may have been singing in a noisy mead hall about the heroic deeds of Beowulf, a monk named Bede was studying and writing in the quiet library of a monastery. Whereas the gifted scop remained forever nameless, the monk's name became known throughout the world.

When Bede was a boy of seven, he went to study and live in a monastery at Wearmouth, England. About two years later, Bede moved to a monastery in Jarrow, just a short distance away. There he remained for the rest of his life, devoting himself to religion and study.

A man of great scholarship, Bede had far-ranging interests that included religion, poetry, grammar, music, art, mathematics, and science. In fact, his passion for calculating time and dates led him to use a method of dating still in use today. This method starts from the birth of Jesus in the year A.D. 1 (A.D. stands for the Latin *Anno Domini*, "in the year of our Lord"). Bede's use of this form of dating in his histories helped to popularize it. (Some scholars later estimated Jesus' birth to have been six to seven years earlier than Bede believed.)

Bede wrote in Latin, the language of learning and religion, rather than in Old English, the language of the people. With almost forty volumes bearing his name, Bede is the first important writer of prose in England and is considered the father of English history. Bede's masterpiece, *The Ecclesiastical History of the English People*, documents the influence of the church on the development of English civilization.

Fortunately for us, Bede was a talented storyteller. His histories are far more than mere chronicles of events; they present meticulously researched stories of conquests, saints, missionaries, and monasteries. To write his great works, Bede did research in the library of the monastery, sent letters all over the world, and spoke with artists and scholars from afar who visited the monastery. Bede reveals in his histories how people actually lived, providing most of what we know about life in Britain between the years 46 and 731.

Although Bede never left Jarrow, his reputation spread widely. About a century after his death, he was given the title "Venerable" to honor his wisdom and piety. In 1899 he was declared a saint of the Catholic Church.

"Bede makes every effort to be accurate. He admits wonders only after he has investigated them and found them well authenticated. His standards of verification are not ours, of course. If today a victim of snakebite were to drink down some scrapings of Irish books and get well, we should not conclude that the scrapings had worked the cure."

—Kemp Malone

"The image of Bede as a detached and saintly scholar does less than justice to the complexity of his personality and of his work."

—Judith McClure and Roger Collins

Bede was born in 672 or 673 and died in 735.

Reading Focus

What kinds of momentous changes might people make in their lives? What can cause them to make such changes?

Share Ideas In a small group of classmates, discuss your ideas about how and why people might change their lives in dramatic ways. In your discussion, offer examples from your own experience and from the experiences of people you know.

Setting a Purpose In the following selection from Bede's history, read to learn about the miraculous changes in two men's lives.

Building Background

The Time and Place

The first selection from Bede's *Ecclesiastical History* takes place during the early 600s. In it, Edwin, who has recently conquered his enemies to become king of Northumbria in northern England, is discussing Christianity with Paulinus, his wife's religious counselor.

The second selection takes place in the late 600s in Whitby, England. It tells of the miraculous talent of Caedmon, the first poet to use the Old English language and verse forms to explore religious themes. Unable to read or write, Caedmon composed his poems orally and recited them to monastery scribes, who wrote them down to preserve them.

Did You Know?

The Germanic tribes that took over the territory of the Roman Empire also adopted its religion, weaving Christianity into their own myths, as the author of *Beowulf* did. However, interest in the new religion faded in the chaotic and brutal society of the tribal kingdoms. As the seventh century began, the pope, concerned about the decline of interest in Christianity, sent out a cavalry of missionaries to do religious battle. In time, the missionaries brought order to the society, building monasteries that became centers not only of religion but also of learning and civilized society. Monks were among the few people of the time who could read and write. They kept records, drew up documents, and wrote letters for others.



Illuminated Manuscript Page. Kungl. Bernadotte-Biblioteket (The Royal Collection).

Vocbulary Preview

expound (iks pound′) *v.* to set forth in detail; explain; p. 99
diligently (dil′ ə jent lē) *adv.* persistently; p. 100
aspire (əs pīr′) *v.* to strive for; p. 101
frivolous (friv′ ə ləs) *adj.* not serious; silly; p. 101

from

THE ECCLESIASTICAL HISTORY



A Scribe Writing, 12th century. Latin (Durham). Illumination from Bede's *Life and Miracles of St. Cuthbert.* British Library, London.

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OF THE ENGLISH PEOPLE

The Venerable Bede
Translated by Bertram Colgrave

The Anglo-Saxons Embrace Christianity

KING EDWIN HESITATED TO ACCEPT THE WORD OF GOD which Paulinus preached but, as we have said, used to sit alone for hours at a time, earnestly debating within himself what he ought to do and what religion he should follow. One day Paulinus came to him and, placing his right hand on the king's head, asked him if he recognized this sign.

The king began to tremble and would have thrown himself at the bishop's feet but Paulinus raised him up and said in a voice that seemed familiar, "First you have escaped with God's help from the hands of the foes you feared; secondly you have acquired by His gift the kingdom you desired; now, in the third place, remember your own promise; do not delay in fulfilling it but receive the faith and keep the commandments of Him who rescued you from your earthly foes and raised you to the honor of an earthly kingdom. If from henceforth you are willing to follow His will which is made known to you through me, He will also rescue you from the everlasting torments of the wicked and make you a partaker with Him of His eternal kingdom in heaven."

When the king had heard his words, he answered that he was both willing and bound to accept the faith which Paulinus taught. He said, however, that he would confer about this with his loyal chief men and his counsellors so that, if they agreed with him, they might all be consecrated together in the waters of life. Paulinus agreed, and the king did as he had said. A meeting of his council was held, and each one was asked in turn what he thought of this doctrine[1] hitherto unknown to them and this new worship of God which was being proclaimed.

Coifi, the chief of the priests, answered at once, "Notice carefully, King, this doctrine which is now being expounded to us. I frankly admit that, for my part, I have found that the religion which we have hitherto held has no virtue nor profit in it. None of your followers has devoted himself more earnestly than I have to the worship of our gods, but nevertheless there are many who receive greater benefits and greater honor from you than I do and are more successful in all their undertakings. If

1. A *doctrine* is a body of principles taught or advocated, as of a religion or a government.

Vocabulary
expound (iks pound′) *v.* to set forth in detail; explain



the gods had any power, they would have helped me more readily, seeing that I have always served them with greater zeal.[2] So it follows that if, on examination, these new doctrines which have now been explained to us are found to be better and more effectual, let us accept them at once without any delay."

Another of the king's chief men agreed with this advice and with these wise words and then added, "This is how the present life of man on earth, King, appears to me in comparison with that time which is unknown to us. You are sitting feasting with your eldermen and thanes[3] in winter time; the fire is burning on the hearth in the middle of the hall and all inside is warm, while outside the wintry storms of rain and snow are raging; and a sparrow flies swiftly through the hall. It enters in at one door and quickly flies out through the other. For the few moments it is inside, the storm and wintry tempest cannot touch it, but after the briefest moment of calm, it flits from your sight, out of the wintry storm and into it again. So this life of man appears but for a moment; what follows or indeed what went before, we know not at all. If this new doctrine brings us more certain information, it seems right that we should accept it." Other elders and counsellors of the king continued in the same manner, being divinely prompted to do so.

Coifi added that he would like to listen still more carefully to what Paulinus himself had to say about God. The king ordered Paulinus to speak, and when he had said his say, Coifi exclaimed, "For a long time now I have realized that our religion is worthless; for the more diligently I sought the truth in our cult, the less I found it. Now I confess openly that the truth shines out clearly in this teaching which can bestow on us the gift of life, salvation, and eternal happiness. Therefore, I advise your Majesty that we should promptly abandon and commit to the

2. *Zeal* means "enthusiastic devotion."
3. *Eldermen* are advisers; *thanes* are nobles.

Vocabulary
diligently (dil′ ə jent lē) *adv.* persistently

CONTENTS

flames the temples and the altars which we have held sacred without reaping any benefit." Why need I say more? The king publicly accepted the gospel which Paulinus preached, renounced idolatry, and confessed his faith in Christ. When he asked the high priest of their religion which of them should be the first to profane[4] the altars and the shrines of the idols, together with their precincts, Coifi answered, "I will; for through the wisdom the true God has given me no one can more suitably destroy those things which I once foolishly worshipped, and so set an example to all." And at once, casting aside his vain superstitions, he asked the king to provide him with arms and a stallion; and mounting it, he set out to destroy the idols. Now a high priest of their religion was not allowed to carry arms or to ride except on a mare. So, girded with a sword, he took a spear in his hand, and mounting the king's stallion, he set off to where the idols were. The common people who saw him thought he was mad. But as soon as he approached the shrine, without any hesitation he profaned it by casting the spear which he held into it; and greatly rejoicing in the knowledge of the worship of the true God, he ordered his companions to destroy and set fire to the shrine and all the enclosures. The place where the idols once stood is still shown, not far from York, to the east, over the river Derwent. Today it is called Goodmanham, the place where the high priest, through the inspiration of the true God, profaned and destroyed the altars which he himself had consecrated.[5]

4. *Profane* means "to treat with disrespect; to desecrate."
5. *Consecrated* means "set apart as sacred."

Caedmon[6]

Translated by Leo Sherley-Price

In this monastery of Whitby there lived a brother[7] whom God's grace made remarkable. So skilful was he in composing religious and devotional songs, that he could quickly turn whatever passages of Scripture were explained to him into delightful and moving poetry in his own English tongue. These verses of his stirred the hearts of many folk to despise the world and aspire to heavenly things. Others after him tried to compose religious poems in English, but none could compare with him, for he received this gift of poetry as a gift from God and did not acquire it through any human teacher. For this reason he could never compose any frivolous or profane[8] verses, but only such as had a religious theme fell fittingly from his devout lips. And although he followed a secular[9] occupation until well advanced in years, he had never learned anything about poetry: indeed, whenever all those present at a feast took it in turns to sing and entertain the company, he would get up from table and go home directly he saw the harp approaching him.

On one such occasion he had left the house in which the entertainment was being held and went out to the stable, where it was his duty to look after the beasts that night.

6. *Caedmon* (kad′mən)
7. A *brother* is a member of a religious community who is not a priest or a monk.
8. Here, *profane* means "worldly."
9. *Secular* means "not religious."

Vocabulary

aspire (əs pīr′) *v.* to strive for
frivolous (friv′ ə ləs) *adj.* not serious; silly

He lay down there at the appointed time and fell asleep, and in a dream he saw a man standing beside him who called him by name. "Caedmon," he said, "sing me a song." "I don't know how to sing," he replied. "It is because I cannot sing that I left the feast and came here." The man who addressed him then said: "But you shall sing to me." "What should I sing about?" he replied. "Sing about the Creation of all things," the other answered. And Caedmon immediately began to sing verses in praise of God the Creator that he had never heard before, and their theme ran thus: "Let us praise the Maker of the kingdom of heaven, the power and purpose of our Creator, and the acts of the Father of glory. Let us sing how the eternal God, the Author of all marvels, first created the heavens for the sons of men as a roof to cover them, and how their almighty Protector gave them the earth for their dwelling place." This is the general sense, but not the actual words that Caedmon sang in his dream; for however excellent the verses, it is impossible to translate them from one language into another[10] without losing much of their beauty and dignity. When Caedmon awoke, he remembered everything that he had sung in his dream, and soon added more verses in the same style to the glory of God.

Early in the morning he went to his superior the reeve,[11] and told him about this gift that he had received. The reeve took him before the abbess,[12] who ordered him to give an account of his dream and repeat the verses in the presence of many learned men, so that they might decide their quality and origin. All of them agreed that Caedmon's gift had been given him by our Lord, and when they had explained to him a passage of scriptural history or doctrine, they asked him to render[13] it into verse if he could. He promised to do this, and returned next morning with excellent verses as they had ordered him. The abbess was delighted that God had given such grace to the man, and advised him to abandon secular life and adopt the monastic state. And when she had admitted him into the Community as a brother, she ordered him to be instructed in the events of sacred history.[14] So Caedmon stored up in his memory all that he learned, and after meditating on it, turned it into such melodious verse that his delightful renderings turned his instructors into his audience. He sang of the creation of the world, the origin of the human race, and the whole story of Genesis. He sang of Israel's departure from Egypt, their entry into the land of promise, and many other events of scriptural history. He sang of the Lord's Incarnation, Passion, Resurrection, and Ascension into heaven, the coming of the Holy Spirit, and the teaching of the Apostles. He also made many poems on the terrors of the Last Judgement, the horrible pains of Hell, and the joys of the kingdom of heaven. In addition to these, he composed several others on the blessings and judgements of God, by which he sought to turn his hearers from delight in wickedness, and to inspire them to love and do good. For Caedmon was a deeply religious man, who humbly submitted to regular discipline, and firmly resisted all who tried to do evil, thus winning a happy death.

10. Caedmon's poetry was translated from *one language into another*—from Old English to Latin.
11. A *reeve* is the manager of a manor or farm.
12. An *abbess* is the head of a convent or monastery.
13. *Render* means "to express in another form."
14. *[The abbess . . . history.]* The abbess is delighted with Caedmon's gift and advises him to join the monastery and learn the narratives of the Bible.

Responding to Literature

Personal Response

After reading the selections, what questions would you like to ask Bede? Why?

Analyzing Literature

Recall and Interpret

1. What argument convinces Edwin to convert to Christianity? What does this reveal about Edwin's personality?
2. Summarize the **analogy,** or comparison (see page R1), that persuades the king to convert. What do the sparrow and the storm symbolize?
3. Why does Coifi volunteer to be the first person to profane the shrine? Why might the "common people" pay attention to Coifi's actions?
4. What is Caedmon's life like before his dream? How does it change after the dream?
5. Describe how Caedmon had to verify the quality and origin of his poetry. What does this reveal about the times in which Caedmon lived?

Evaluate and Connect

6. Compare the changes you discussed during the Reading Focus on page 96 with the change Edwin made in his life. Did the discussion help you understand Edwin's reasons for change? Explain.
7. Which argument for conversion did you find the most interesting? The most sincere? Explain.
8. Analyze the poem that came to Caedmon in his dream. To what is heaven compared?
9. What techniques does Bede use to make history come alive?
10. Theme Connections Why was a humble poet so revered during his time? Do you think a poet could be as important today? Explain.

Literary Criticism

Author Kevin Crossley-Holland praises "Caedmon" as a "delightful example . . . of [Bede's] lucid and unaffected prose style." Do you agree that Bede's style is clear and simple? Write a paragraph explaining what does–or does not–make it so. Then share your ideas in a class discussion.

Literary ELEMENTS

History

A **history** is a factual account of real events that occurred in the past. Typically, a history is in the form of a narrative, is arranged chronologically, and seeks to provide an objective description of what happened.

1. In your opinion, does the selection from *The Ecclesiastical History* fit the definition of a typical history? Explain why or why not.
2. What, do you think, is the primary purpose of Bede's *Ecclesiastical History*? What other purposes might Bede have had for writing the history?
3. Although historians try to be objective, they are nevertheless influenced by the times in which they live as well as personal biases and prejudices. What biases, prejudices, or other "blind spots" might have colored Bede's work?

• See **Literary Terms Handbook,** p. R8.

Extending Your Response

Personal Writing

Time for a Change In your journal, write about a time when you decided to make a change in your life. Describe why you decided to make this change and how it affected your life. Then reflect upon how you might view changes in your life as a positive sign of growth.

Listening and Speaking

Bede's Theater With three other students, read aloud the selection about the conversion of Edwin. Each student should choose one of these "parts": Paulinus, Coifi, the unnamed counselor, and the narrator. After rehearsing your parts, do a dramatic reading of the selection for the class.

Save your work for your portfolio.

The Middle Ages A.D. 1066–1485

In 1066, a new group of warriors landed on England's shore from Normandy, an independent state in France. The ruler of Normandy, Duke William, had claimed to be heir to England's throne, but the throne had gone instead to Harold of Wessex. So William led his army to England, where the Normans soon defeated and killed King Harold and overran much of the country. This event—the Norman Conquest—changed the course of English history, language, and literature.

A French England

Following the Norman Conquest, the Anglo-Saxons became the subjects of a Norman aristocracy. The Normans brought their social system, called *feudalism*, and their French language. Over time, these and other elements of French culture blended into Anglo-Saxon life to create a new English culture.



Feudalism

Under the system of feudalism, English society was divided into a clear hierarchy—a social and economic ranking—with the king at the top. Under the king were the lords to whom the king allotted parcels of land, called *fiefs*, in return for their loyalty. In fact, soon after the conquest, King William distributed the estates of defeated English landowners to about 180 of his followers, mostly Norman barons. Each lord supplied warriors, or knights, to the king. The lords, in turn, distributed tracts of land to lesser nobles in exchange for their loyalty. At the bottom were the *serfs*, who farmed small plots of land belonging to their lords and gave a portion of their crops to their lords.

To secure his rule over all of feudal England, King William established a strong centralized government. One of his most significant acts was to order a detailed survey of all the estates in England either held directly by him or in fief from him. The resulting inventory, known as the Domesday Book, was used to determine taxes as well as feudal rights and duties.

Feudalism's hierarchy was also reinforced by a code of conduct known as *chivalry*. Under the chivalric



Duke William and his fleet cross the Channel to Pevensey, before 1082. Artist unknown.
Wool embroidery on linen. Detail from the Bayeux Tapestry. Musée de la Tapisserie, Bayeux, France.

code, a knight pledged to be loyal to his lord at any cost, to honor women, to protect the weak, to right injustices and wrongs as defined by his lord, and to defend the Christian faith. This code was central to medieval social values and to the feudal hierarchy.

A New Language

After the Norman Conquest, England's new aristocracy spoke mainly French. Well-educated people needed to know three languages, however: French for dealing with the nobility or the courts; Latin for the church, business, and scholarship; and English for communicating with the majority of the common people.

French had a strong influence on English. Many French words were added, and many Old English words were dropped. French influence also led to the gradual simplification of English grammar and spelling. Eventually, Middle English, a language in many ways similar to the English used today, developed.



Kneeling crusader with his horse behind him, 12th century. From the Westminster Psalter. The British Library, London.

Conflict and Plague

Was life quiet and simple in England during the Middle Ages? It certainly would not have seemed so to those who faced the period's major developments—the religious warfare of the Crusades, intense political conflict, a century of war with France, and a raging epidemic.

The Crusades

Just as French influence pervaded England during the Middle Ages, so did the influence of the Roman Catholic Church. Between 1095 and 1270, the church sponsored a series of military expeditions to the Middle East, called the *Crusades*, to win Jerusalem and the Holy Land from the Muslims. Some English nobles and knights took part in the Crusades. In 1190, King Richard I of England, known as Richard the Lion-hearted, helped lead the Third Crusade.

Ultimately, the Crusades failed to win the Holy Land. However, they indirectly contributed to the weakening of the feudal power of kings and barons in England. To help finance the Third Crusade, Richard I had heavily taxed his barons, often disregarding their rights. He further weakened the feudal system by selling privileges of self-government to towns. In addition, Richard was captured and held for ransom on his way home from the crusade. Paying the ransom required further taxation, causing resentment toward the crown. This resentment would break out in open revolt under Richard's successor.

Church vs. State

Under the feudal system, the king also appointed bishops and gave land to them. Some bishops held great estates and positions in the government. Not surprisingly, frequent clashes occurred over government control of the church and over church control in nonreligious matters.

The struggle between King Henry II (the father of Richard I) and the priest Thomas à Becket exemplifies this conflict. In 1162 Henry named Becket archbishop of Canterbury—head of the Roman Catholic Church in England. As archbishop, Becket opposed the king's attempts to establish royal rights over the church, such as the right of royal courts to punish clerics who committed crimes. At one point, Henry raged, "Will no one rid me of this turbulent priest?" Four knights took Henry's words literally and murdered Becket in Canterbury Cathedral, where he was praying. The murder shocked Christian Europe, and Becket was canonized as a saint. A shrine dedicated to Becket is the destination for the pilgrims in Geoffrey Chaucer's *Canterbury Tales*.

The Magna Carta

England's kings had conflicts not only with the church, but also with the feudal barons. When King Richard I (son of Henry II) died in 1199, he was succeeded by his brother John. With the crown, John inherited the resentment of the barons, whom Richard had taxed heavily to help fund the Third Crusade.

John added to this problem by provoking a war with France in which he lost nearly all his possessions there, including Normandy. To finance that war and a subsequent military campaign to recover his losses, John had placed severe financial demands on his barons without consulting them. The barons revolted against John's abuse of power, and in 1215 they forced him to sign a document later called the Magna Carta. A milestone in the development of democracy, the Magna Carta aimed to place the king under the law and to protect the rights of free citizens.



King John Signing the Magna Carta. Artist unknown. Engraving.

The Hundred Years' War

In a struggle for control of lands in France, the English and French fought a series of wars between 1337 and 1453. Together, these wars became known as the Hundred Years' War. France was victorious, and England lost all of its remaining territory in continental Europe, except for Calais, which was eventually taken over by the French. These wars took a tremendous financial toll on England. However, the break with France that resulted from the Hundred Years' War helped England develop a new national identity, one that was not tied to France. Even before the wars began, French influence on English society had begun to wane. After the loss of Normandy, English had returned as the language of the aristocracy, and before the wars were over, English had replaced French in the courts, Parliament, and official legal documents.

The Black Death

In the midst of the Hundred Years' War, an epidemic of bubonic plague, called the Black Death, swept through Europe. The plague first hit England in 1348, and new outbreaks occurred over the next decades. Spread by the bite of infected fleas carried by rodents, the plague caused painful swellings, high fever, and body aches. Victims often died within five days of contracting the disease. The Black Death killed about one-third of England's people.

The Rise of Cities

The Black Death would bring an unexpected change to the laboring class. Because the Black Death caused a labor shortage, workers could demand higher wages and peasants could insist on lower rents on their plots of land. Some peasants even began leasing property and lending money and were able, with their increasing income, to build stronger, stone houses.

While peasants' income rose due to the labor shortage, landlords experienced a decline in revenues. This shift shook a feudal structure that had been changing for more than a century. More and more cities bought the right of self-government from kings Richard I and John, and towns began expanding through trade. People migrated to the cities and towns, centers of commerce that were fast becoming sources of opportunity. The expansion of towns and the need for different types of labor, combined with the lower classes' rising assertiveness, helped break down the feudal hierarchy.

Middle English Literature

By the 1300s English was again the dominant language of England, and literature written in English was again common. By then, the language had developed into Middle English. It incorporated many French words and displayed strong French influence in its spelling, literary expressions, and grammar, which was simpler than that of Old English. The literature that employed this language differed markedly from Old English literature. Old English literature tended to speak as if with one dignified voice, expressing ideals and concerns of the nobility. In contrast, Middle English literature spoke in many voices on a wide range of popular topics.

French Romances

The break with the Old English literary tradition appears perhaps most strikingly in what became the most popular genre in medieval England: the romance. Having originated in France in the 1100s, most romances describe the adventures of legendary knights and celebrate a chivalric code that emphasizes courtly love—in which a man's love for one idealized woman makes him a better person. The heroes of romances are admirable men who nevertheless share the feelings and weaknesses of ordinary humans. The heroes of Old English literature can seem, by contrast, superhuman and impossibly perfect.

Working in both verse and prose, many English writers produced romances about the legendary King Arthur and his knights of the Round Table. The most acclaimed verse romance of the period is *Sir Gawain and the Green Knight*, written in the 1300s by an unidentified poet. Its verse form evolved from the Old English practice of alliteration, or the repetition of sounds in a sequence of nearby words. It relates a comic adventure in which Arthur's finest knight undergoes a humiliating test of character. Another outstanding Arthurian romance, also written in skillful alliterative verse, is *Le Morte Arthure (The Death of Arthur)*. It describes King Arthur's legendary conquests and his eventual fall. The poem became a source for Sir Thomas Malory's prose version of the Arthurian legends, *Le Morte d'Arthur* (completed around 1470), possibly the finest single work of Middle English prose.

Chaucer's Masterpiece

Perhaps the greatest English writer of the Middle Ages was the poet Geoffrey Chaucer. His long narrative poem *The Canterbury Tales*, written in the late 1300s, is a collection of stories told by people making a religious pilgrimage to the shrine of St. Thomas à Becket in Canterbury. In *The Canterbury Tales*, Chaucer portrays a broad, colorful cross section of medieval English society.

For *The Canterbury Tales* and other poems from the early 1380s on, Chaucer introduced an important new verse form into English literature—the iambic pentameter. In this meter, each line has ten syllables, with one unstressed syllable followed by one stressed syllable in more or less regular alternation. This expressive meter would become the most widely used in English poetry.

The Beginnings of Drama

English drama developed from enactments of biblical stories during church services on such feast days as Palm Sunday and Easter. These plays sometimes drew on stories from the Old Testament of the Christian Bible, but most focused on the life and death of Christ.

Such plays became popular as a source of both religious instruction and entertainment. Following a papal edict in 1210 that forbade the clergy to act on the public stage, performance of these plays was taken over by trade guilds known as "mysteries" (at that time, the word *mystery* meant "trade" or "craft"). Named after these guilds, the mystery plays evolved over time, deepening character development and adding scenes not found in the Bible. Eventually, these plays were moved from the church to the outdoors, where the tradesmen presented them on movable platforms in the streets and town squares.

Similar but less realistic dramas called morality plays also became popular at this time. These plays serve to teach a moral lesson and feature allegorical characters that represent good, evil, and other abstract qualities. The most famous morality play is *Everyman*, written at the end of the 1400s. Typically, in a morality play, a character that can be taken as a representative of humankind undergoes difficulty and imparts a lesson to the audience.

Morality and mystery plays, poems, and romances all evidenced the powerful revival of the English language and English literarture by the end of the Middle Ages. Distinguished writers such as Chaucer and Malory showed how the language could be wielded to express creative vision in great works of art.

Understanding the Middle Ages

1. With a small group, create a poster that highlights one of the important events described in this introduction and its influence on the literature of the times.
2. Watch a movie set in England during the Middle Ages, perhaps one about King Arthur or Robin Hood. Write a detailed description, based on the movie, of what life might have been like during that period.

Literature FOCUS

The Ballad Tradition

"O I fear ye are poisoned, Lord Randall, my son!
O I fear ye are poisoned, my handsome young man!"
"O yes, I am poisoned; Mother, make my bed soon,
For I'm sick at the heart, and I fain would lie doon."

—*from* "Lord Randall"

Six centuries ago, most people in the British Isles were unable to read or write. However, like people everywhere, they enjoyed hearing and telling a good story. Some of their stories still survive in **folk ballads**—rhymed verse that was recited or sung. The themes of these tales are familiar even today. Typical topics include:

- murderous acts and the desire for revenge
- tragic accidents and sudden disasters
- heroic deeds motivated by the quest for honor
- jealous sweethearts and unrequited love

For example, the stanza from "Lord Randall," shown above, tells of a young man poisoned by his sweetheart.

Most of the English and Scottish ballads we know date from the fourteenth and fifteenth centuries. The authors of the ballads are unknown. In fact, a given ballad may exist in any number of versions, because of the memory and personal tastes of the many different people who passed it on from generation to generation. First collected and published during the eighteenth century, the English and Scottish ballads we know share the following characteristics:

1. *Dramatization of a single incident.* The story begins abruptly, often in the middle of the action. Little attention is paid to characterization, background, or description.
2. *Little reflection or expression of sentiment.* Ballads focus simply on telling what happened rather than on what people may have thought or felt.
3. *Dialogue or questions and answers that further the story.* Typically, the tales are told through the speech of the characters rather than by a first-person narrator.
4. *A strong, simple beat and an uncomplicated rhyme scheme, or pattern.* The ballads also contain repetition of a key word, line, or phrase to emphasize ideas, to heighten the emotional content, and to add to the musical quality of the verse.
5. *Use of the refrain, a regularly repeated line or phrase at the end of a stanza.* The refrain allowed listeners to join in the chorus and gave singers time to remember verses.
6. *The tendency to suggest rather than directly state.* Although sparsely told, the ballads often contain sharp psychological portraits and much folk wisdom.
7. *Stories that were often based on actual events.* These incidents—shipwrecks, murders, accidental deaths—might make headlines today.

The best of the folk ballads are among the most haunting narrative poems in British literature. Their universal themes and compelling rhythm and rhyme continue to entertain.

ACTIVITY

English and Scottish balladeers passed on their works for the purpose of entertaining listeners with a good story. As you read "Sir Patrick Spens," "Bonny Barbara Allen," and "Get Up and Bar the Door," discuss whether audiences today would find these ballads entertaining.
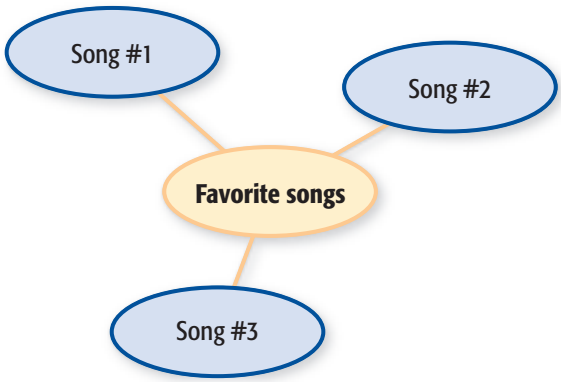
Before You Read

Sir Patrick Spens, Bonny Barbara Allan, Get Up and Bar the Door

Reading Focus

Think about some of your favorite popular songs. What makes these songs your favorites?

Web It! In a web like the one shown, write the titles of three of your favorite songs being played today. In circles attached to each title, name aspects of the song that you find particularly appealing, such as the message, beat, harmony, or style. Draw lines between any aspects that apply to more than one song.



Setting a Purpose Read to enjoy some popular medieval ballads. Notice differences in their tones.

Building Background

Did You Know?

Medieval ballads were often sung to the accompaniment of a lute, rebec (rē′bek), or other stringed instrument. The lute was about the same size as a modern acoustic, or nonelectric, guitar but had a longer neck and a pear-shaped body. To play the lute, the musician strummed or plucked the strings. The rebec was similar in size to a modern violin. Like the violin, the rebec was played with a bow. The rebec usually had three strings, a thin neck, and a pear-shaped body.

Preview

The three ballads that you are about to read were composed between the years 1000 and 1500 in Scotland. Although they are quite different in subject and tone, they all have elements common to folk ballads, such as a clear rhythm and central event.

- "Sir Patrick Spens," one of the best-known ballads, tells the story of sailors sent on an ill-fated voyage. It may be based on actual events that took place during the thirteenth century.
- "Bonny Barbara Allan" tells a familiar and tragic story of disappointment in love.
- "Get Up and Bar the Door" is a comic ballad about married life–a favorite target of medieval humor.



Chatterton, 1856. Henry Wallis. Oil on canvas, 622 x 933 cm. Tate Gallery, London.



The Ladies' Lament from the Ballad of Sir Patrick Spens, 1856. Elizabeth Eleanor Siddal. Watercolor, 24.1 x 22.9 cm. Tate Gallery, London. In your opinion, how well does the mood of the painting capture the mood of the poem?

Sir Patrick Spens

The king sits in Dumferling° town,
Drinking the blude-red wine:
"O where will I get guid sailor,
To sail this ship of mine?"

Up and spake an eldern knight
Sat at the king's right knee:
"Sir Patrick Spens is the best sailor
That sails upon the sea."

The king has written a braid° letter,
And signed it wi' his hand,
And sent it to Sir Patrick Spens
Was walking on the sand.

The first line that Sir Patrick read,
A loud laugh laughed he;
The next line that Sir Patrick read,
A tear blinded his ee.

1 *Dumferling* is a town in Scotland—the site of a favorite home of Scottish kings.
9 *Braid* means "broad; emphatic."

"O wha° is this has done this deed,
This ill deed done to me,
To send me out this time o' the year,
To sail upon the sea!

Make haste, make haste, my merry men all,
Our guid ship sails the morn:"
"O say na sae,° my master dear,
For I fear a deadly storm.

"Late late yestreen I saw the new moon,
Wi' the auld moon in her arm,°
And I fear, I fear, my dear master,
That we will come to harm."

O our Scots nobles were right laith°
To weet° their cork-heeled shoone;°
But long owre° a' the play were played,
Their hats they swam aboon.°

O long, long may their ladies sit,
Wi' their fans into their hand,
Or eir they see Sir Patrick Spens
Come sailing to the land.

O long, long may the ladies stand
Wi' their gold kems° in their hair,
Waiting for their ain dear lords,
For they'll see them na mair.

Half o'er, half o'er to Aberdour,°
It's fifty fathoms deep,
And there lies guid Sir Patrick Spens,
Wi' the Scots lords at his feet.

---

17 *Wha* means "who."
23 *Na sae* means "not so."
25–26 *The new moon . . . arm* describes a bright crescent moon with the rest of the moon shining faintly.
29 *Laith* means "loath" or "unwilling."
30 *Weet* means "wet." *Shoone* are shoes.
31 *Owre* means "before."
32 *Aboon* means "above."
38 *Kems* are combs.
41 *Aberdour* is a small town on the Scottish coast.

Bonny Barbara Allan

It was in and about the Martinmas° time,
  When the green leaves were a falling,
That Sir John Graeme, in the West Country,
  Fell in love with Barbara Allan.

He sent his men down through the town,
  To the place where she was dwelling:
"O haste and come to my master dear,
  Gin° ye be Barbara Allan."

O hooly,° hooly rose she up,
  To the place where he was lying,
And when she drew the curtain by,
  "Young man, I think you're dying."

"O it's I'm sick, and very, very sick,
  And 'tis a' for Barbara Allan:"
"O the better for me ye's° never be,
  Though your heart's blood were a spilling.

---

1 *Martinmas* (St. Martin's Day) is celebrated on November 11.
8 *Gin* means "if."
9 *Hooly* means "slowly."
15 *Ye's* means "you shall."



CONTENTS

"O dinna ye mind,° young man," said she,
"When ye was in the tavern a drinking,
That ye made the healths gae° round and round,
And slighted Barbara Allan?"

He turned his face unto the wall,
And death was with him dealing:
"Adieu, adieu, my dear friends all,
And be kind to Barbara Allan."

And slowly, slowly raise she up,
And slowly, slowly left him,
And sighing said, she coud not stay,
Since death of life had reft° him.

She had not gane° a mile but twa°
When she heard the dead-bell° ringing,
And every jow° that the dead-bell geid,°
It cry'd, "Woe to Barbara Allan!"

"O mother, mother, make my bed!
O make it saft and narrow!
Since my love died for me today,
I'll die for him tomorrow."

---

17 *Dinna ye mind* means "don't you remember."
19 *Healths gae* means "toasts go."
28 *Reft* means "deprived."
29 *Gane* means "gone." *Twa* means "two."
30 A *dead-bell* is a church bell rung when someone dies.
31 *Jow* means "stroke." *Geid* means "gave."



CONTENTS

Get Up and Bar the Door

It fell about the Martinmas time,
And a gay time it was then,
When our goodwife got puddings° to make,
And she's boiled them in the pan.

The wind sae cauld blew south and north
And blew into the floor;
Quoth our goodman to our goodwife,
"Gae out and bar the door."

"My hand is in my hussyfskap,°
Goodman, as ye may see;
An it should nae° be barred this hundred year,
It s' no be barred for me."

They made a paction° tween them twa,
They made it firm and sure,
That the first word whaeer° should speak
Should rise and bar the door.

Then by there came two gentlemen,
At twelve o'clock at night,
And they could neither see house nor hall,
Nor coal nor candle-light.

"Now whether is this a rich man's house,
Or whether is it a poor?"
But neer a word wad ane o' them speak,
For barring of the door.

And first they° ate the white puddings,
And then they ate the black;
Tho muckle° thought the goodwife to hersel,
Yet neer a word she spake.

Then said the one unto the other,
"Here, man, tak ye my knife;
Do ye tak aff the auld man's beard,
And I'll kiss the goodwife."

---

3 *Puddings* are sausages.
9 *Hussyfskap* means "household chores."
11 *[An . . . nae]* means "if it should not."
13 A *paction* is an agreement.
15 *Whaeer* means "whoever."
25 *They* refers to the two gentlemen.
27 *Muckle* means "a great deal."

"But there's nae water in the house,
And what shall we do then?"
"What ails ye at the pudding-broo°
That boils into the pan?"

O up then started our goodman,
An angry man was he:
"Will ye kiss my wife before my een
And scad° me wi' pudding-bree?"°

Then up and started our goodwife,
Gied three skips on the floor:
"Goodman, you've spoken the foremost word,
Get up and bar the door!"

---

35 *[What ails . . . broo]* means "What's wrong with using the pudding broth?"
40 *Scad* means "scald." *Bree* means "broth."



Cottage and Pond, Moonlight, c. 1780. Thomas Gainsborough. Oil on glass, 28 x 33.6 cm. Victoria and Albert Museum, London.

Viewing the painting: How does the painting reflect the setting of the poem?

Responding to Literature

Personal Response

Which ballad did you like best? Why? Write your thoughts in your journal.

Analyzing Literature

Sir Patrick Spens

Recall and Interpret

1. Contrast the two **settings** (see **Literary Terms Handbook,** page R14) mentioned in the ballad. Where is the king? Where is Sir Patrick Spens? How does the contrast help define the two characters?
2. Describe the reaction of Sir Patrick Spens to the king's letter. What does his reaction indicate about his feelings?
3. What happens to Sir Patrick Spens and the men? What role does the speaker think Fate played in what happens to them?

Evaluate and Connect

4. Do you think Sir Patrick did the right thing? Give reasons for your answer, using details from the ballad.
5. Theme Connections Which word do you think best describes Sir Patrick Spens–*humble* or *heroic?* Give reasons for your answer.

Bonny Barbara Allan

Recall and Interpret

6. Why does Barbara Allan reject John Graeme? How would you describe their relationship?
7. What do John Graeme's dying words reveal about his true feelings for Barbara?
8. What does Barbara Allan ask her mother to do for her? What does her request indicate about her true feelings for John Graeme?

Evaluate and Connect

9. Do you think the ballad would be more effective if the writer had included the characters' thoughts and emotions? Explain why or why not.
10. In your opinion, what elements of the **ballad** explain its long life and appeal?

Get Up and Bar the Door

Recall and Interpret

11. What excuse does the wife give to her husband for not barring the door herself? Is that her real reason? Give reasons for your answer.
12. Do you think the visitors intend to carry out their threats? Explain.
13. What causes the husband to speak? Does the wife react the way you thought she would? Explain your answer.

Evaluate and Connect

14. In your opinion, what comment on human nature does the ballad make? Do you agree with the comment it makes?
15. What techniques does the writer use to create the humorous tone of this ballad? Support your answer with details from the poem.

Literary ELEMENTS

The Ballad Stanza

Poems are often divided into stanzas—repeated groups of a specific number of lines. Each group of lines has the same form. In ballads, a particular form of stanza is so common, it is referred to as the ballad stanza.

The **ballad stanza** is a quatrain, or four-line stanza. The first and third lines have four stressed syllables; the second and fourth lines have three. Only the second and fourth lines rhyme. Repetition of lines or parts of lines is also a common feature of this type of stanza.

O wha is this has done this deed,
This ill deed done to me,
To send me out this time o' the year,
To sail upon the sea!

1. Choose one stanza from each ballad. Copy the stanzas on another piece of paper and mark the stresses in each.
2. How does the rhythm created by the stresses add to the musical quality of the stanzas you chose?

• See **Literary Terms Handbook,** p. R2.

Literature and Writing

Writing About Literature

Poetry vs. Prose Each of the ballads is a **narrative poem.** In other words, each tells a story. Choose one of the poems and paraphrase it as prose. Then write a couple of paragraphs explaining what the ballad gains and loses in your paraphrasing. Remember that ballads were songs and were meant to be sung.

Personal Writing

Connecting with Themes One reason why ballads may have endured for so long is that many of their **themes** are universal. To which ballad did you relate most strongly? Why? Write a few paragraphs telling why and how the particular ballad affected you.

Extending Your Response

Literature Groups

Songs for the Ages Which of the qualities you listed for the Reading Focus on page 109 are also present in the ballads? With a small group, discuss similarities between the ballads and your favorite contemporary songs. Then decide together which of the three ballads you would include in a collection of the "greatest hits of medieval times." Share your choice and your reasons with another group of students.

Learning for Life

Advice Column The main characters in each of the ballads could have benefited from some good advice. Write a letter from one of the characters to a newspaper advice columnist. Then become the advice columnist and write an appropriate response.

Interdisciplinary Activity

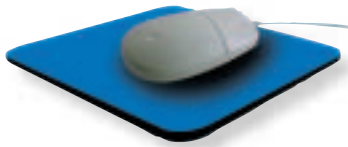
Art: Marketing Music Imagine that you are the cover artist for a new CD featuring the three ballads. Create a cover that would persuade people to buy and listen to the ballads. You might like to design your cover using a computer graphics program, or you may prefer to sketch or draw it using colored pencils or charcoal.

Reading Further

If you enjoyed reading these ballads, you might like to read the following book:

The English and Scottish Popular Ballads, edited by Francis James Child, includes some of the most popular ballads of the period.

Save your work for your portfolio.



Technology Skills

Internet: Mentoring Younger Students

If you have younger siblings, you know how important your opinions are to smaller children. Many youngsters look up to teenagers, following their lead and clinging to their every word. To children who are just beginning to observe and comprehend the world around them, teens appear to know just about everything. And in many ways, you do. If you can help younger students progress through simple tasks and skills that you take for granted, you may make a positive impact on their academic careers–and gain a sense of personal gratification as well.

Talk About It

In a small group, discuss the following questions.

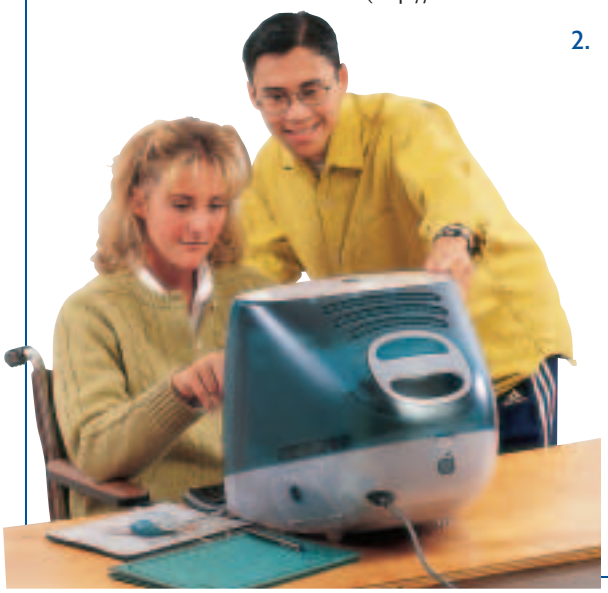
- In what specific ways might your group help elementary students with their studies?
- How would you go about finding a partner school on the World Wide Web?
- How might you propose a mentoring program to an elementary-school teacher?
- What would be the main focus of the mentoring program?
- What advantages would such a program have for you? For the elementary-school kids?
- What obstacles might you encounter? How would you face them?
- What materials and resources would you need? How would you access them?

Share the results of your discussion with the rest of the class.

Getting Started

Follow these steps with your group.

1. Begin by conducting an Internet search for an elementary-school classroom that may be interested in participating in this project with your group. You can start with Web66 (http://web66.coled.umn.edu/schools.html), a listing of on-line schools.



2. Send a letter of inquiry via E-mail to the principal, language arts specialist, or a classroom teacher at the elementary school of your choice. Have your teacher review your letter before sending it, and be sure to include the following information.
   - Your names, E-mail addresses, and school
   - The nature of your mentoring proposal (Be as specific as possible about the kind of help you will offer, and inquire about technology available.)
   - The frequency with which you expect to correspond with your E-pals
   - The length of time you expect the project to last
   - A pledge to conduct yourselves in an ethical and professional manner

3. Once you have made contact with a group of elementary-school students, send an E-mail or set up a video conference to introduce yourselves, share your interests, and offer to help the children with their language arts assignments. Explain that you won't do their work for them, but you will help them understand their lessons more thoroughly.
4. Respond to any E-mail you receive as quickly as possible. If you are unsure how to respond, tell your protégé that you will get back to him or her with a substantive answer after you have had time to think about it.
5. When the project draws to a close, thank your E-pals for participating, and send a letter of gratitude to the cooperating teacher or language arts specialist. Again, have your teacher review the letter before sending it.

TECHNOLOGY TIP

One important thing you can do as a mentor is introduce your E-pals to on-line sources of information. Browse through the subject categories at Yahooligans (http://www.yahooligans.com), and find some helpful Web sites you can recommend to your students.

WHAT IS EXPECTED OF A MENTOR
• You will always be professional and courteous to younger students.
• You will help to the best of your ability. If you don't know the answer to a question, you will ask someone else.
• You will remember that your E-pals are children, and you will communicate with them appropriately.
• You will report any unethical behavior immediately. Remember, all E-mail transmissions and video exchanges are subject to review by the participating teachers.

After your mentoring program has ended, discuss these questions with your fellow group members.

- What did you like about participating? What did you dislike?
- If you were to participate in a similar project in the future, what would you do differently?
- What rewards did you glean from your participation? What frustrations did you experience?
- What did your E-pals gain from the experience?

ACTIVITIES

1. Use your experience in setting up and executing an E-mail mentoring project to help another class set up a similar project.
2. Find an Internet site that focuses on student mentoring. Post a description of your project on the site so that others may learn from your experience.
3. Volunteer to help a local elementary school set up a mentoring project with a high school.



Before You Read

from The Canterbury Tales

Meet Geoffrey Chaucer



Chaucer has often been called "the father of English poetry," a phrase that makes him sound like a stuffy sort of writer. However, Chaucer's masterpiece *The Canterbury Tales* is anything but stuffy. In fact, its realistic language and coarse humor prompted critics to call Chaucer everything from "observant" to "contemptible."

Chaucer was a man of the world who knew how a variety of people spoke and acted. This knowledge was invaluable to his writing. Born in London into a middle-class wine merchant's family, he became a page in the royal household while still a teenager. Despite the lowly duties of the job—making beds, carrying candles, running errands—the position offered Chaucer exposure to a world of fine manners and high-born people. A few years later, he saw more of the world when he served in a military campaign in France.

While in his twenties, Chaucer was made a court official, an appointment that was the start of many years of public service. During his career, he traveled abroad on diplomatic missions and was therefore exposed to both French and Italian literature and culture. For the rest of his life, he held a variety of governmental posts.

Despite these busy professional duties, Chaucer managed to create a large body of writing. His work is often divided into three distinct periods. His early poetry, which is influenced by the French medieval tradition, includes the *Book of the Duchess* and a partial translation of the *Romaunt of the Rose*. Later, he wrote the *Parliament of Fowls* and the masterful *Troilus and Criseyde*. His most mature writing, which he began crafting in his forties, includes the *Legend of Good Women* and finally *The Canterbury Tales*.

The Canterbury Tales is considered a masterpiece for several reasons. First, it marks the beginning of a new tradition; Chaucer was the first writer to use English in a major literary work. Before him, literature was composed in French or Latin. Second, because *The Canterbury Tales* focuses on an assortment of people who are thrown together on a journey, it gives a lifelike and engaging picture of a cross section of society during the 1300s. Finally, it is an outstanding literary achievement. Chaucer created approximately 17,000 lines of vivid poetry, which still attract new readers centuries later.

"No poetry was ever more human than Chaucer's; none ever came more frankly and genially home to men than his *Canterbury Tales*."

—John Richard Green

"He does not, however, appear to have deserved all the praise he has received, or all the censure he has suffered."

—Samuel Johnson

"Although Chaucer's invented personages are now six hundred years old, they are flesh and blood today; they are, in fact, the people whom we have known all our lives."

—Louis Untermeyer

Geoffrey Chaucer was born about 1342 and died in 1400.

Reading Focus

Imagine yourself on a long trip, surrounded by strangers, on a train, ship, or bus.

Chart It! Your fellow travelers probably have a variety of characteristics. Think about the numerous possibilities. Which qualities would attract you? Which would you find unattractive? Chart your answers.

Attractive	Unattractive
sense of humor	boring

Setting a Purpose Read about a motley group of travelers and discover their personalities.

Building Background

Frame Story

The Canterbury Tales uses a **frame tale,** a story that provides a vehicle, or frame, for telling other stories. The frame is about a pilgrimage, a trip made to a holy place for religious reasons or just for fun and adventure.

In Chaucer's work, twenty-nine pilgrims travel to Canterbury to visit the shrine of Saint Thomas à Becket. When Chaucer's pilgrims first meet, at an inn, their host suggests they tell stories to pass the time. Their stories become the main part of *The Canterbury Tales.*

Real Characters

Chaucer's pilgrims are well-rounded characters with personalities and pasts. As one critic said, "Not a whisper, not a wart, is omitted."

The pilgrims' occupations reflect different aspects of fourteenth-century society:

- Feudal System: Knight, Squire, Yeoman, Franklin, Plowman, Miller, Reeve
- Religious Life: Nun, Monk, Friar, Cleric, Parson, Summoner, Pardoner
- Trades or Professions: Merchant, Sergeant at the Law, Five Tradesmen, Cook, Skipper, Doctor, Wife of Bath, Manciple, Host

The Language of Chaucer

Although Chaucer wrote in English, the language that he usually spoke, it was not the same English that we speak today. He spoke what is now called Middle English, the result of mixing the Old English of the Anglo-Saxons with the Old French of the Normans. The grammar and vocabulary of Middle English might seem familiar to speakers of modern English, but certain pronunciations are quite different. For example, the silent *e* of modern English was a separate, audible syllable in many Middle English words.

Chaucer's decision to write in English was in itself remarkable. For much of his life, English remained primarily the language of uneducated people; it was considered unsuitable for literary purposes. Other writers of the time chose to write in French or Latin.

The famous opening lines of *The Canterbury Tales* appear on the next page in the original Middle English that Chaucer used. They are followed by a modern translation of "The Prologue."

Vocabulary Preview

solicitous (sə lis′ ə təs) *adj.* full of concern; p. 127
estimable (es′ tə mə bəl) *adj.* deserving of esteem; admirable; p. 131
discreet (dis krēt′) *adj.* having or showing careful judgment in speech and action; prudent; p. 132
renown (ri noun′) *n.* widespread acclaim; fame; p. 136
disdainful (dis dān′ fəl) *adj.* feeling or showing contempt; scornful; p. 137
prevarication (pri var′ ə kā′ shən) *n.* the act of evading the truth; lying; p. 141



The Works of Geoffrey Chaucer, 1896. William Morris and Edward Burne-Jones. Page one of the *Kelmscott Chaucer*. The Pierpont Morgan Library, New York.

CONTENTS

from The Canterbury Tales

Geoffrey Chaucer
Translated by Nevill Coghill

from The Prologue

When in April the sweet showers fall
And pierce the drought of March to the root, and all
The veins are bathed in liquor of such power
As brings about the engendering of the flower,
When also Zephyrus° with his sweet breath
Exhales an air in every grove and heath
Upon the tender shoots, and the young sun
His half-course in the sign of the *Ram*° has run,
And the small fowl are making melody
That sleep away the night with open eye
(So nature pricks them and their heart engages)
Then people long to go on pilgrimages
And palmers° long to seek the stranger strands
Of far-off saints, hallowed° in sundry° lands,
And specially, from every shire's end
Of England, down to Canterbury they wend
To seek the holy blissful martyr,° quick
To give his help to them when they were sick.
It happened in that season that one day
In Southwark,° at *The Tabard*,° as I lay
Ready to go on pilgrimage and start
For Canterbury, most devout at heart,
At night there came into that hostelry°
Some nine and twenty in a company
Of sundry folk happening then to fall
In fellowship, and they were pilgrims all
That towards Canterbury meant to ride.

5 Zephyrus (zef′ ər əs): Greek mythological god of the west wind, which brings mild weather.

8 *Ram:* the constellation Aries and the first sign of the zodiac. Evidence suggests that the pilgrimage began on April 11, 1387.

13 palmers: pilgrims who wore palm leaves as a sign that they had visited the Holy Land.

14 hallowed: regarded as sacred or holy. **sundry:** various.

17 martyr: Thomas à Becket, archbishop of Canterbury, who was murdered in 1170.

20 Southwark (sə′ thərk): area just across the river Thames from London; today, part of Greater London. ***The Tabard*** (tab′ ərd): an inn in Southwark.

23 hostelry (host′ əl rē): inn.

from The Canterbury Tales

The rooms and stables of the inn were wide;
They made us easy, all was of the best.
And, briefly, when the sun had gone to rest,
I'd spoken to them all upon the trip
And was soon one with them in fellowship,
Pledged to rise early and to take the way
To Canterbury, as you heard me say.
    But none the less, while I have time and space,
Before my story takes a further pace,
It seems a reasonable thing to say
What their condition was, the full array°
Of each of them, as it appeared to me,
According to profession and degree,
And what apparel they were riding in;
And at a Knight I therefore will begin.
There was a *Knight*, a most distinguished man,
Who from the day on which he first began
To ride abroad had followed chivalry,
Truth, honor, generousness and courtesy.

38 array: a large grouping or collection.



The Pilgrimage to Canterbury, 1806–1807. Thomas Stothard. Oil on wood, 31.8 x 95.2 cm. Tate Gallery, London.

Viewing the painting: Which of the characters in the painting match the descriptions of the pilgrims given in the poem? What mood is suggested by the pilgrims' expressions and stances?

He had done nobly in his sovereign's° war
And ridden into battle, no man more,
As well in Christian as in heathen places,
And ever honored for his noble graces.
When we took Alexandria,° he was there.
He often sat at table in the chair
Of honor, above all nations, when in Prussia.
In Lithuania he had ridden, and Russia,
No Christian man so often, of his rank.
When, in Granada, Algeciras sank
Under assault, he had been there, and in
North Africa, raiding Benamarin;
In Anatolia he had been as well
And fought when Ayas and Attalia fell,
For all along the Mediterranean coast
He had embarked with many a noble host.°
In fifteen mortal battles he had been
And jousted° for our faith at Tramissen

47 sovereign's: ruler's; king's or queen's.

51 Alexandria: This and the place names that immediately follow are sites of wide-ranging military campaigns and crusades by medieval Christians against the Muslims and other non-Christians.

62 host: army.

64 jousted: fought in formal combat as part of a knightly tournament.



Thrice in the lists,° and always killed his man.
This same distinguished knight had led the van
Once with the Bey of Balat,° doing work
For him against another heathen Turk;
He was of sovereign value in all eyes.
And though so much distinguished, he was wise
And in his bearing modest as a maid.
He never yet a boorish° thing had said
In all his life to any, come what might;
He was a true, a perfect gentle-knight.
Speaking of his equipment, he possessed
Fine horses, but he was not gaily dressed.
He wore a fustian° tunic stained and dark
With smudges where his armor had left mark;
Just home from service, he had joined our ranks
To do his pilgrimage and render thanks.
He had his son with him, a fine young *Squire*,
A lover and cadet, a lad of fire
With locks as curly as if they had been pressed.
He was some twenty years of age, I guessed.
In stature he was of a moderate length,
With wonderful agility and strength.
He'd seen some service with the cavalry
In Flanders and Artois and Picardy°
And had done valiantly in little space
Of time, in hope to win his lady's grace.
He was embroidered like a meadow bright
And full of freshest flowers, red and white.
Singing he was, or fluting all the day;
He was as fresh as is the month of May.
Short was his gown, the sleeves were long and wide;
He knew the way to sit a horse and ride.
He could make songs and poems and recite,
Knew how to joust and dance, to draw and write.
He loved so hotly that till dawn grew pale
He slept as little as a nightingale.
Courteous he was, lowly and serviceable,
And carved to serve his father at the table.
There was a *Yeoman*° with him at his side,
No other servant; so he chose to ride.
This Yeoman wore a coat and hood of green,
And peacock-feathered arrows, bright and keen
And neatly sheathed, hung at his belt the while
—For he could dress his gear in yeoman style,
His arrows never drooped their feathers low—

65 lists: the fenced areas where jousts were held.

67 Bey of Balat: a Turkish governor.

72 boorish: crude; bad-mannered.

77 fustian: coarse, heavy fabric of cotton and linen.

88 Flanders . . . Picardy: historic regions of Belgium, Holland, and northern France.

103 *Yeoman* (yō′ mən)**:** nobleman's attendant.

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And in his hand he bore a mighty bow.
His head was like a nut, his face was brown.
He knew the whole of woodcraft up and down.
A saucy brace° was on his arm to ward
It from the bow-string, and a shield and sword
Hung at one side, and at the other slipped
A jaunty dirk,° spear-sharp and well-equipped.
A medal of St. Christopher° he wore
Of shining silver on his breast, and bore
A hunting-horn, well slung and burnished clean,
That dangled from a baldrick° of bright green.
He was a proper forester, I guess.
There also was a *Nun,* a Prioress,°
Her way of smiling very simple and coy.
Her greatest oath was only "By St. Loy!"°
And she was known as Madam Eglantyne.
And well she sang a service,° with a fine
Intoning through her nose, as was most seemly,
And she spoke daintily in French, extremely,
After the school of Stratford-atte-Bowe;°
French in the Paris style she did not know.
At meat her manners were well taught withal;
No morsel from her lips did she let fall,
Nor dipped her fingers in the sauce too deep;
But she could carry a morsel up and keep
The smallest drop from falling on her breast.
For courtliness she had a special zest,
And she would wipe her upper lip so clean
That not a trace of grease was to be seen
Upon the cup when she had drunk; to eat,
She reached a hand sedately for the meat.
She certainly was very entertaining,
Pleasant and friendly in her ways, and straining
To counterfeit a courtly kind of grace,
A stately bearing fitting to her place,
And to seem dignified in all her dealings.
As for her sympathies and tender feelings,
She was so charitably solicitous
She used to weep if she but saw a mouse
Caught in a trap, if it were dead or bleeding.

113 brace: leather guard worn on the archer's forearm.

116 dirk: a small dagger.

117 St. Christopher: patron saint of travelers.

120 baldrick: shoulder belt.

122 Prioress: the nun ranking next below the head nun in an abbey.

124 St. Loy: St. Eligius, patron saint of goldsmiths and jewelers, known for his good looks and sumptuous attire.

126 service: daily prayers.

129 Stratford-atte-Bowe: a nunnery near London where provincial, rather than courtly, French was taught.



The Monk (detail), 15th century. Illuminated manuscript. Victoria & Albert Museum, London.

Vocabulary

solicitous (sə lis′ ə təs) *adj.* full of concern

And she had little dogs she would be feeding
With roasted flesh, or milk, or fine white bread.
And bitterly she wept if one were dead
Or someone took a stick and made it smart;
She was all sentiment and tender heart.
Her veil was gathered in a seemly way,
Her nose was elegant, her eyes glass-gray;
Her mouth was very small, but soft and red,
Her forehead, certainly, was fair of spread,
Almost a span° across the brows, I own;
She was indeed by no means undergrown.
Her cloak, I noticed, had a graceful charm.
She wore a coral trinket on her arm,
A set of beads, the gaudies° tricked in green,
Whence hung a golden brooch of brightest sheen
On which there first was graven a crowned A,
And lower, *Amor vincit omnia.*°
  Another *Nun,* the secretary at her cell,
Was riding with her, and *three Priests* as well.
  A *Monk* there was, one of the finest sort
Who rode the country; hunting was his sport.
A manly man, to be an Abbot° able;
Many a dainty horse he had in stable.
His bridle, when he rode, a man might hear
Jingling in a whistling wind as clear,
Aye, and as loud as does the chapel bell
Where my lord Monk was Prior of the cell.°
The Rule of good St. Benet or St. Maur°
As old and strict he tended to ignore;
He let go by the things of yesterday
And took the modern world's more spacious way.
He did not rate that text at a plucked hen
Which says that hunters are not holy men
And that a monk uncloistered° is a mere
Fish out of water, flapping on the pier,
That is to say a monk out of his cloister.
That was a text he held not worth an oyster;
And I agreed and said his views were sound;
Was he to study till his head went round
Poring over books in cloisters? Must he toil
As Austin° bade and till the very soil?
Was he to leave the world upon the shelf?
Let Austin have his labor to himself.
  This Monk was therefore a good man to horse;
Greyhounds he had, as swift as birds, to course.°

159 span: nine inches. A broad forehead was a sign of beauty in Chaucer's day.

163 gaudies: large beads used in counting prayers.

166 *Amor vincit omnia* (ä′ môr′ win′ kit ôm′ nē ə)**:** Latin for "Love conquers all."

171 Abbot: the head of a monastery.

176 Prior of the cell: head of a subordinate monastery.

177 St. Benet or St. Maur: French versions of St. Benedict, who established the rules of European monasticism, and St. Maurus, one of his followers. Monastic life is governed by strict rules requiring poverty, chastity, and obedience.

183 uncloistered: not *cloistered,* or retired or secluded from the world, as most monks were.

190 Austin: English version of St. Augustine (A.D. 354–430), church father who instructed monks to avoid idleness by performing manual labor.

194 to course: for hunting.

CONTENTS

Hunting a hare or riding at a fence
Was all his fun, he spared for no expense.
I saw his sleeves were garnished at the hand
With fine grey fur, the finest in the land,
And on his hood, to fasten it at his chin
He had a wrought-gold cunningly fashioned pin;
Into a lover's knot it seemed to pass.
His head was bald and shone like looking-glass;
So did his face, as if it had been greased.
He was a fat and personable priest;
His prominent eyeballs never seemed to settle.
They glittered like the flames beneath a kettle;
Supple his boots, his horse in fine condition.
He was a prelate° fit for exhibition,
He was not pale like a tormented soul.
He liked a fat swan best, and roasted whole.
His palfrey° was as brown as is a berry.
There was a *Friar*, a wanton° one and merry,
A Limiter,° a very festive fellow.
In all Four Orders° there was none so mellow,
So glib with gallant phrase and well-turned speech.
He'd fixed up many a marriage, giving each
Of his young women what he could afford her.
He was a noble pillar to his Order.
Highly beloved and intimate was he
With County folk° within his boundary,
And city dames of honor and possessions;
For he was qualified to hear confessions,
Or so he said, with more than priestly scope;
He had a special license from the Pope.
Sweetly he heard his penitents at shrift°
With pleasant absolution,° for a gift.
He was an easy man in penance-giving
Where he could hope to make a decent living;
It's a sure sign whenever gifts are given
To a poor Order that a man's well shriven,°
And should he give enough he knew in verity
The penitent repented in sincerity.
For many a fellow is so hard of heart
He cannot weep, for all his inward smart.
Therefore instead of weeping and of prayer
One should give silver for a poor Friar's care.
He kept his tippet° stuffed with pins for curls,
And pocket-knives, to give to pretty girls.
And certainly his voice was gay and sturdy,

208 prelate: high-ranking clergyman.

211 palfrey: a horse that is saddled and ready for riding.

212 wanton: lively, but here, also meaning morally lax.

213 Limiter: friar licensed to beg in a certain district.

214 Four Orders: referring to the four relgious orders in which friars lived by begging: Dominicans, Franciscans, Carmelites, and Augustinians.

220 County folk: the wealthy and socially prominent rural landowners.

225 shrift: confession.

226 absolution: formal forgiveness.

230 well shriven: completely forgiven, through confession, of his sins.

237 tippet: hood.

For he sang well and played the hurdy-gurdy.°
At sing-songs he was champion of the hour.
His neck was whiter than a lily-flower
But strong enough to butt a bruiser down.
He knew the taverns well in every town
And every innkeeper and barmaid too
Better than lepers, beggars and that crew,
For in so eminent a man as he
It was not fitting with the dignity
Of his position, dealing with a scum
Of wretched lepers; nothing good can come
Of commerce with such slum-and-gutter dwellers,
But only with the rich and victual-sellers.
But anywhere a profit might accrue
Courteous he was and lowly of service too.
Natural gifts like his were hard to match.
He was the finest beggar of his batch,
And, for his begging-district, paid a rent;
His brethren did no poaching where he went.
For though a widow mightn't have a shoe,
So pleasant was his holy how-d'ye-do
He got his farthing° from her just the same
Before he left, and so his income came
To more than he laid out. And how he romped,
Just like a puppy! He was ever prompt

240 hurdy-gurdy: stringed instrument played by turning a hand crank.

261 farthing: old British coin.



Chaucer, the Knight and the Squire from "The Pardoner's Prologue" of *The Canterbury Tales.* Harry Mileham (1873–1957). Private collection.

Viewing the painting: Of the three figures shown here, in your opinion which would be Chaucer? What about this character's body language leads you to that conclusion?

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To arbitrate disputes on settling days°
(For a small fee) in many helpful ways,
Not then appearing as your cloistered scholar
With threadbare habit hardly worth a dollar,
But much more like a Doctor or a Pope.
Of double-worsted was the semi-cope°
Upon his shoulders, and the swelling fold
About him, like a bell about its mold
When it is casting, rounded out his dress.
He lisped a little out of wantonness
To make his English sweet upon his tongue.
When he had played his harp, or having sung,
His eyes would twinkle in his head as bright
As any star upon a frosty night.
This worthy's name was Hubert, it appeared.
There was a *Merchant* with a forking beard
And motley° dress; high on his horse he sat,
Upon his head a Flemish° beaver hat
And on his feet daintily buckled boots.
He told of his opinions and pursuits
In solemn tones, he harped on his increase
Of capital; there should be sea-police
(He thought) upon the Harwich-Holland ranges;°
He was expert at dabbling in exchanges.
This estimable Merchant so had set
His wits to work, none knew he was in debt,
He was so stately in administration,
In loans and bargains and negotiation.
He was an excellent fellow all the same;
To tell the truth I do not know his name.
An *Oxford Cleric*, still a student though,
One who had taken logic long ago,
Was there; his horse was thinner than a rake,
And he was not too fat, I undertake,
But had a hollow look, a sober stare;
The thread upon his overcoat was bare.
He had found no preferment° in the church
And he was too unworldly to make search
For secular employment. By his bed
He preferred having twenty books in red

265 settling days: days on which disputes could be settled out of court.

270 semi-cope: short robe. A robe made of double worsted, a fine woolen fabric, would be a luxury unsuitable for a monk.

281 motley: many-colored or varied.

282 Flemish: from Flanders, a region of northwestern Europe.

287 Harwich-Holland ranges: North Sea shipping lanes between Harwich (har′ ij), an English port, and Holland.

301 preferment: position; sponsorship.

Vocabulary

estimable (es′ tə mə bəl) *adj.* deserving of esteem; admirable

And black, of Aristotle's° philosophy,
Than costly clothes, fiddle or psaltery.°
Though a philosopher, as I have told,
He had not found the stone for making gold.°
Whatever money from his friends he took
He spent on learning or another book
And prayed for them most earnestly, returning
Thanks to them thus for paying for his learning.
His only care was study, and indeed
He never spoke a word more than was need,
Formal at that, respectful in the extreme,
Short, to the point, and lofty in his theme.
A tone of moral virtue filled his speech
And gladly would he learn, and gladly teach.
A *Sergeant at the Law*° who paid his calls,
Wary and wise, for clients at St. Paul's°
There also was, of noted excellence.
Discreet he was, a man to reverence,°
Or so he seemed, his sayings were so wise.
He often had been Justice of Assize°
By letters patent,° and in full commission.
His fame and learning and his high position
Had won him many a robe and many a fee.
There was no such conveyancer° as he;
All was fee-simple° to his strong digestion,
Not one conveyance could be called in question.
Though there was nowhere one so busy as he,
He was less busy than he seemed to be.
He knew of every judgment, case and crime
Ever recorded since King William's° time.
He could dictate defenses or draft deeds;
No one could pinch a comma from his screeds°
And he knew every statute off by rote.
He wore a homely parti-colored coat,
Girt with a silken belt of pin-stripe stuff;
Of his appearance I have said enough.
There was a *Franklin*° with him, it appeared;
White as a daisy-petal was his beard.
A sanguine° man, high-colored and benign,°
He loved a morning sop° of cake in wine.

305 Aristotle's: referring to the Greek philosopher (384–322 B.C.).

306 psaltery (sôl′ tər ē)**:** stringed musical instrument played by plucking.

308 stone . . . gold: Medieval alchemists believed that there existed a "philosopher's stone" capable of turning ordinary metals into gold.

319 *Sergeant at the Law:* lawyer appointed by the king to serve as a judge.

320 St. Paul's: London cathedral outside which lawyers often met clients when the courts were closed.

322 reverence: respect deeply.

324 Assize: traveling law court.

325 letters patent: royal documents commissioning Assize judges.

328 conveyancer: The Sergeant specializes in land sales and leases as well as property disputes.

329 fee-simple: property owned outright.

334 King William's: referring to William the Conqueror, king of England from 1066 to 1087.

336 screeds: long, tiresome writings.

341 *Franklin:* wealthy landowner.

343 sanguine: cheerful; optimistic. **benign:** of a kind or gentle disposition.

344 sop: piece.

Vocabulary

discreet (dis krēt′) *adj.* having or showing careful judgment in speech and action; prudent

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He lived for pleasure and had always done,
For he was Epicurus'° very son,
In whose opinion sensual delight
Was the one true felicity in sight.
As noted as St. Julian° was for bounty
He made his household free to all the County.
His bread, his ale were finest of the fine
And no one had a better stock of wine.
His house was never short of bake-meat pies,
Of fish and flesh, and these in such supplies
It positively snowed with meat and drink
And all the dainties that a man could think.
According to the seasons of the year
Changes of dish were ordered to appear.
He kept fat partridges in coops, beyond,
Many a bream and pike° were in his pond.
Woe to the cook unless the sauce was hot
And sharp, or if he wasn't on the spot!
And in his hall a table stood arrayed
And ready all day long, with places laid.
As Justice at the Sessions none stood higher;°
He often had been Member for the Shire.°
A dagger and a little purse of silk
Hung at his girdle, white as morning milk.
As Sheriff° he checked audit, every entry.
He was a model among landed gentry.
A *Haberdasher,*° a *Dyer,* a *Carpenter,*
A *Weaver* and a *Carpet-maker* were
Among our ranks, all in the livery
Of one impressive guild-fraternity.°
They were so trim and fresh their gear would pass
For new. Their knives were not tricked out with brass
But wrought with purest silver, which avouches
A like display on girdles and on pouches.
Each seemed a worthy burgess,° fit to grace
A guild-hall with a seat upon the dais.
Their wisdom would have justified a plan
To make each one of them an alderman;°
They had the capital and revenue,
Besides their wives declared it was their due.
And if they did not think so, then they ought;
To be called "*Madam*" is a glorious thought,
And so is going to church and being seen
Having your mantle° carried, like a queen.
They had a *Cook* with them who stood alone

346 Epicurus': referring to the Greek philosopher (341?–270 B.C.) who taught that the goal of life was real and enduring pleasure, in the sense of peace of mind—a view of pleasure commonly mischaracterized as mere gratification of physical appetites.

349 St. Julian: patron saint of hospitality.

360 bream and pike: kinds of fishes.

365 Justice . . . higher: When a justice of the peace heard a case, he was the presiding judge.

366 Member . . . Shire: representative of his county in Parliament.

369 Sheriff: royal tax collector.

371 *Haberdasher:* one who sells men's clothing.

373–374 livery . . . guild-fraternity: The five tradesmen all belong to the same fraternal trade organization and wear its livery, or identifying uniform.

379 burgess: citizen or freeman of a British borough; townsman.

382 alderman: high-ranking member of the town council.

388 mantle: cloak; cape.



For boiling chicken with a marrow-bone,
Sharp flavoring-powder and a spice for savor.
He could distinguish London ale by flavor,
And he could roast and seethe and broil and fry,
Make good thick soup and bake a tasty pie.
But what a pity—so it seemed to me,
That he should have an ulcer° on his knee.
As for blancmange,° he made it with the best.
There was a *Skipper* hailing from far west;
He came from Dartmouth, so I understood.
He rode a farmer's horse as best he could,
In a woolen gown that reached his knee.
A dagger on a lanyard falling free
Hung from his neck under his arm and down.
The summer heat had tanned his color brown,
And certainly he was an excellent fellow.
Many a draught of vintage, red and yellow,
He'd drawn at Bordeaux,° while the trader snored.
The nicer rules of conscience he ignored.
If, when he fought, the enemy vessel sank,
He sent his prisoners home; they walked the plank.
As for his skill in reckoning his tides,
Currents and many another risk besides,
Moons, harbors, pilots, he had such dispatch
That none from Hull to Carthage° was his match.
Hardy he was, prudent in undertaking;
His beard in many a tempest had its shaking,
And he knew all the havens as they were
From Gottland to the Cape of Finisterre,
And every creek in Brittany and Spain;
The barge he owned was called *The Maudelayne*.
A *Doctor* too emerged as we proceeded;
No one alive could talk as well as he did
On points of medicine and of surgery,
For, being grounded in astronomy,°
He watched his patient closely for the hours
When, by his horoscope, he knew the powers
Of favorable planets, then ascendent,
Worked on the images for his dependent.
The cause of every malady you'd got
He knew, and whether dry, cold, moist or hot;°
He knew their seat, their humor and condition.
He was a perfect practicing physician.
These causes being known for what they were,
He gave the man his medicine then and there.

396 ulcer: open sore.

397 blancmange (blə mänj′): white pudding made of milk, rice, and seasonings.

406–407 vintage . . . Bordeaux: Bordeaux (bôr dō′), France, was famous for its red and white (here, "yellow") wine.

414 Hull to Carthage: These and the place names that immediately follow indicate how widely the Skipper has traveled.

424 astronomy: in Chaucer's day, astrology. The planets' positions supposedly determined the best time to treat a patient.

430 dry, cold, moist or hot: In Chaucer's day people believed that the body was composed of four elements: earth (said to be dry and cold), water (cold and moist), air (hot and moist), and fire (hot and dry). Excess of one element could lead to illness.

CONTENTS

All his apothecaries° in a tribe
Were ready with the drugs he would prescribe
And each made money from the other's guile;°
They had been friendly for a goodish while.
He was well-versed in Aesculapius° too
And what Hippocrates and Rufus knew
And Dioscorides, now dead and gone,
Galen and Rhazes, Hali, Serapion,
Averroes, Avicenna, Constantine,
Scotch Bernard, John of Gaddesden, Gilbertine.
In his own diet he observed some measure;
There were no superfluities for pleasure,
Only digestives, nutritives and such.
He did not read the Bible very much.
In blood-red garments, slashed with bluish gray
And lined with taffeta, he rode his way;
Yet he was rather close as to expenses
And kept the gold he won in pestilences.°
Gold stimulates the heart, or so we're told.
He therefore had a special love of gold.
A worthy *woman* from beside *Bath*° city
Was with us, somewhat deaf, which was a pity.
In making cloth she showed so great a bent
She bettered those of Ypres and of Ghent.°
In all the parish not a dame dared stir
Towards the altar steps in front of her,
And if indeed they did, so wrath was she
As to be quite put out of charity.
Her kerchiefs were of finely woven ground;°
I dared have sworn they weighed a good ten pound,
The ones she wore on Sunday, on her head.
Her hose were of the finest scarlet red
And gartered tight; her shoes were soft and new.
Bold was her face, handsome, and red in hue.
A worthy woman all her life, what's more
She'd had five husbands, all at the church door,
Apart from other company in youth;
No need just now to speak of that, forsooth.
And she had thrice been to Jerusalem,°
Seen many strange rivers and passed over them;
She'd been to Rome and also to Boulogne,
St. James of Compostella and Cologne,
And she was skilled in wandering by the way.
She had gap-teeth, set widely, truth to say.
Easily on an ambling horse she sat

435 apothecaries: druggists.

437 guile: cunning; deceit; slyness.

439 Aesculapius (es′ kyə lā′ pē əs)**:** This and the names that immediately follow identify medical experts from ancient times to Chaucer's day.

452 pestilences: plagues.

455 *Bath:* city in southwestern England.

458 Ypres (ē′ prə) **. . . Ghent:** Flemish cities known for weaving and wool making.

463 ground: a composite fabric.

473 Jerusalem: This and the place names immediately following were famous pilgrimage sites during the Middle Ages.

Well wimpled° up, and on her head a hat
As broad as is a buckler° or a shield;
She had a flowing mantle that concealed
Large hips, her heels spurred sharply under that.
In company she liked to laugh and chat
And knew the remedies for love's mischances,
An art in which she knew the oldest dances.
A holy-minded man of good renown
There was, and poor, the *Parson* to a town,
Yet he was rich in holy thought and work.
He also was a learned man, a clerk,
Who truly knew Christ's gospel and would preach it
Devoutly to parishioners, and teach it.
Benign and wonderfully diligent,
And patient when adversity was sent
(For so he proved in much adversity)
He hated cursing to extort a fee,
Nay rather he preferred beyond a doubt
Giving to poor parishioners round about
Both from church offerings and his property;
He could in little find sufficiency.°
Wide was his parish, with houses far asunder,
Yet he neglected not in rain or thunder,
In sickness or in grief, to pay a call
On the remotest, whether great or small,
Upon his feet, and in his hand a stave.
This noble example to his sheep he gave
That first he wrought, and afterwards he taught;
And it was from the Gospel he had caught
Those words, and he would add this figure too,
That if gold rust, what then will iron do?
For if a priest be foul in whom we trust
No wonder that a common man should rust;

The true example that a priest should give
Is one of cleanness, how the sheep should live.
He did not set his benefice to hire°
And leave his sheep encumbered in the mire
Or run to London to earn easy bread
By singing masses for the wealthy dead,
Or find some Brotherhood and get enrolled.

480 wimpled: A wimple is a cloth that covers the head and neck.

481 buckler: small round shield.

500 He . . . sufficiency: He required little to satisfy his own needs.

515 set . . . hire: pay someone else to perform clerical duties.

Vocabulary

renown (ri noun′) *n.* widespread acclaim; fame

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He stayed at home and watched over his fold
So that no wolf should make the sheep miscarry.
He was a shepherd and no mercenary.
Holy and virtuous he was, but then
Never contemptuous of sinful men,
Never disdainful, never too proud or fine,
But was discreet in teaching and benign.
His business was to show a fair behavior
And draw men thus to Heaven and their Savior,
Unless indeed a man were obstinate;
And such, whether of high or low estate,
He put to sharp rebuke, to say the least.
I think there never was a better priest.
He sought no pomp or glory in his dealings,
No scrupulosity° had spiced his feelings.
Christ and His Twelve Apostles and their lore
He taught, but followed it himself before.
There was a *Plowman* with him there, his brother;
Many a load of dung one time or other
He must have carted through the morning dew.
He was an honest worker, good and true,
Living in peace and perfect charity,
And, as the gospel bade him, so did he,
Loving God best with all his heart and mind
And then his neighbor as himself, repined
At no misfortune, slacked for no content,
For steadily about his work he went
To thrash his corn, to dig or to manure
Or make a ditch; and he would help the poor
For love of Christ and never take a penny
If he could help it, and, as prompt as any,
He paid his tithes° in full when they were due
On what he owned, and on his earnings too.
He wore a tabard smock° and rode a mare.
There was a *Reeve*,° also a *Miller*, there,
A College *Manciple* from the Inns of Court,°
A papal *Pardoner*° and, in close consort,°
A Church-Court *Summoner*,° riding at a trot,
And finally myself—that was the lot.
The *Miller* was a chap of sixteen stone,°
A great stout fellow big in brawn and bone.
He did well out of them, for he could go

534 scrupulosity: here, overly careful attention to social niceties.

551 tithes (tīthz): offerings made to the church consisting of one-tenth of a person's income.

553 tabard smock: loose jacket of heavy fabric.

554 *Reeve*: manager of a landowner's estate.

555 *Manciple* . . . Court: administrator in charge of providing food for the lawyers who lived and trained at London's Inns of Court.

556 *Pardoner*: church employee licensed by the pope to dispense papal pardons, which released people from punishment for sins, and to collect money for church charities.

consort: accompaniment.

557 *Summoner*: layman charged with summoning sinners before a church court.

559 sixteen stone: 224 pounds. A stone is a British unit of weight equal to 14 pounds.

Vocabulary

disdainful (dis dān′ fəl) *adj.* feeling or showing contempt; scornful

And win the ram at any wrestling show.
Broad, knotty and short-shouldered, he would boast
He could heave any door off hinge and post,
Or take a run and break it with his head.
His beard, like any sow or fox, was red
And broad as well, as though it were a spade;
And, at its very tip, his nose displayed
A wart on which there stood a tuft of hair
Red as the bristles in an old sow's ear.
His nostrils were as black as they were wide.
He had a sword and buckler at his side,
His mighty mouth was like a furnace door.
A wrangler and buffoon, he had a store
Of tavern stories, filthy in the main.
His was a master-hand at stealing grain.
He felt it with his thumb and thus he knew
Its quality and took three times his due—
A thumb of gold, by God, to gauge an oat!
He wore a hood of blue and a white coat.
He liked to play his bagpipes up and down
And that was how he brought us out of town.
The *Manciple* came from the Inner Temple;°
All caterers might follow his example
In buying victuals; he was never rash
Whether he bought on credit or paid cash.
He used to watch the market most precisely
And got in first, and so he did quite nicely.
Now isn't it a marvel of God's grace
That an illiterate fellow can outpace
The wisdom of a heap of learned men?
His masters—he had more than thirty then—
All versed in the abstrusest° legal knowledge,
Could have produced a dozen from their College
Fit to be stewards in land and rents and game
To any Peer° in England you could name,
And show him how to live on what he had
Debt-free (unless of course the Peer were mad)
Or be as frugal as he might desire,
And make them fit to help about the Shire
In any legal case there was to try;
And yet this Manciple could wipe their eye.°
The *Reeve* was old and choleric° and thin;
His beard was shaven closely to the skin,

583 Inner Temple: one of the four Inns of Court.

593 abstrusest: hardest to understand.

595–596 stewards . . . To any Peer: estate managers for any nobleman.

602 wipe their eye: get the better of or outdo them.

603 choleric: easily irritated or angered.

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His shorn hair came abruptly to a stop
Above his ears, and he was docked on top
Just like a priest in front; his legs were lean,
Like sticks they were, no calf was to be seen.
He kept his bins and garners° very trim;
No auditor could gain a point on him.
And he could judge by watching drought and rain
The yield he might expect from seed and grain.
His master's sheep, his animals and hens,
Pigs, horses, dairies, stores and cattle-pens
Were wholly trusted to his government.
He had been under contract to present
The accounts, right from his master's earliest years.
No one had ever caught him in arrears.
No bailiff, serf or herdsman dared to kick,
He knew their dodges, knew their every trick;
Feared like the plague he was, by those beneath.
He had a lovely dwelling on a heath,
Shadowed in green by trees above the sward.°
A better hand at bargains than his lord,
He had grown rich and had a store of treasure
Well tucked away, yet out it came to pleasure
His lord with subtle loans or gifts of goods,
To earn his thanks and even coats and hoods.
When young he'd learnt a useful trade and still
He was a carpenter of first-rate skill.
The stallion-cob he rode at a slow trot
Was dapple-gray and bore the name of Scot.
He wore an overcoat of bluish shade
And rather long; he had a rusty blade
Slung at his side. He came, as I heard tell,
From Norfolk, near a place called Baldeswell.
His coat was tucked under his belt and splayed.
He rode the hindmost of our cavalcade.

There was a *Summoner* with us at that Inn,
His face on fire, like a cherubin,°
For he had carbuncles.° His eyes were narrow,
He was as hot and lecherous as a sparrow.
Black scabby brows he had, and a thin beard.
Children were afraid when he appeared.
No quicksilver, lead ointment, tartar creams,
No brimstone, no boracic,° so it seems,
Could make a salve that had the power to bite,
Clean up or cure his whelks° of knobby white
Or purge the pimples sitting on his cheeks.

609 garners: buildings for storing grain.

623 sward: grassland; lawn.



640 cherubin: one of the angels who, in medieval art, usually had flame-colored faces.

641 carbuncles: large pimples and patches of red skin, often seen as a sign of lechery or drunkenness in Chaucer's time.

645–646 quicksilver . . . boracic: medieval skin medicines.

648 whelks: pustules.

Garlic he loved, and onions too, and leeks,
And drinking strong red wine till all was hazy.
Then he would shout and jabber as if crazy,
And wouldn't speak a word except in Latin
When he was drunk, such tags° as he was pat in;
He only had a few, say two or three,
That he had mugged up° out of some decree;
No wonder, for he heard them every day.
And, as you know, a man can teach a jay°
To call out "Walter" better than the Pope.
But had you tried to test his wits and grope
For more, you'd have found nothing in the bag.
Then *"Questio quid juris"*° was his tag.
He was a noble varlet° and a kind one,
You'd meet none better if you went to find one.
He and a gentle *Pardoner* rode together,

A bird from Charing Cross° of the same feather,
Just back from visiting the Court of Rome.
He loudly sang *"Come hither, love, come home!"*
The Summoner sang deep seconds to this song,
No trumpet ever sounded half so strong.
This Pardoner had hair as yellow as wax,
Hanging down smoothly like a hank of flax.
In driblets fell his locks behind his head
Down to his shoulders which they overspread;
Thinly they fell, like rat-tails, one by one.
He wore no hood upon his head, for fun;
The hood inside his wallet° had been stowed,
He aimed at riding in the latest mode;
But for a little cap his head was bare
And he had bulging eye-balls, like a hare.
He'd sewed a holy relic° on his cap;
His wallet lay before him on his lap,
Brimful of pardons come from Rome, all hot.
He had the same small voice a goat has got.
His chin no beard had harbored, nor would harbor,
Smoother than ever chin was left by barber.
I judge he was a gelding, or a mare.
As to his trade, from Berwick down to Ware
There was no pardoner of equal grace,
For in his trunk he had a pillow-case
Which he asserted was Our Lady's veil.

654 tags: brief quotations.

656 mugged up: memorized.

658 jay: a bird that can be taught to mimic human speech but that cannot understand what it says.

662 *Questio quid juris:* Latin for "The question is, what point of the law applies?"

663 varlet: rascal.

666 Charing Cross: district of London.

677 wallet: pack; knapsack.

681 relic: an object cherished for its association with a saint or holy person.

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He said he had a gobbet° of the sail
St. Peter had the time when he made bold
To walk the waves, till Jesu Christ took hold.°
He had a cross of metal set with stones
And, in a glass, a rubble of pigs' bones.
And with these relics, any time he found
Some poor up-country parson to astound,
In one short day, in money down, he drew
More than the parson in a month or two,
And by his flatteries and prevarication
Made monkeys of the priest and congregation.
But still to do him justice first and last
In church he was a noble ecclesiast.°
How well he read a lesson or told a story!
But best of all he sang an Offertory,°
For well he knew that when that song was sung
He'd have to preach and tune his honey-tongue
And (well he could) win silver from the crowd.
That's why he sang so merrily and loud.
Now I have told you shortly, in a clause,
The rank, the array, the number and the cause
Of our assembly in this company
In Southwark, at that high-class hostelry
Known as *The Tabard*, close beside *The Bell*.°
And now the time has come for me to tell
How we behaved that evening; I'll begin
After we had alighted at the Inn,
Then I'll report our journey, stage by stage,
All the remainder of our pilgrimage.
But first I beg of you, in courtesy,
Not to condemn me as unmannerly
If I speak plainly and with no concealings
And give account of all their words and dealings,
Using their very phrases as they fell.
For certainly, as you all know so well,
He who repeats a tale after a man
Is bound to say, as nearly as he can,
Each single word, if he remembers it,
However rudely spoken or unfit,
Or else the tale he tells will be untrue,
The things pretended and the phrases new.

692 gobbet: large piece.

693–694 St. Peter . . . hold: In the Christian Bible (Matthew 14:29–31), Jesus extended a helping hand to Peter when Peter walked on the water and became afraid.

704 ecclesiast (i klē′ zē əst′): clergyman.

706 Offertory: song accompanying the collection of the offering in church.

715 *The Bell:* another inn.

Vocabulary

prevarication (pri var′ ə kā′ shən) *n.* the act of evading the truth; lying

He may not flinch although it were his brother,
He may as well say one word as another.
And Christ Himself spoke broad° in Holy Writ,
Yet there is no scurrility° in it,
And Plato° says, for those with power to read,
"The word should be as cousin to the deed."
Further I beg you to forgive it me
If I neglect the order and degree
And what is due to rank in what I've planned.
I'm short of wit as you will understand.
Our *Host* gave us great welcome; everyone
Was given a place and supper was begun.
He served the finest victuals° you could think,
The wine was strong and we were glad to drink.
A very striking man our Host withal,
And fit to be a marshal in a hall.°
His eyes were bright, his girth a little wide;
There is no finer burgess in Cheapside.°
Bold in his speech, yet wise and full of tact,
There was no manly attribute he lacked,
What's more he was a merry-hearted man.
After our meal he jokingly began
To talk of sport, and, among other things
After we'd settled up our reckonings,
He said as follows: "Truly, gentlemen,
You're very welcome and I can't think when
—Upon my word I'm telling you no lie—
I've seen a gathering here that looked so spry,
No, not this year, as in this tavern now.
I'd think you up some fun if I knew how.
And, as it happens, a thought has just occurred
To please you, costing nothing, on my word.
You're off to Canterbury—well, God speed!
Blessed St. Thomas° answer to your need!
And I don't doubt, before the journey's done
You mean to while the time in tales and fun.
Indeed, there's little pleasure for your bones
Riding along and all as dumb° as stones.
So let me then propose for your enjoyment,
Just as I said, a suitable employment.
And if my notion suits and you agree
And promise to submit yourselves to me
Playing your parts exactly as I say
Tomorrow as you ride along the way,
Then by my father's soul (and he is dead)

735 broad: bluntly; plainly.

736 scurrility: coarseness; indecency.

737 Plato: Greek philosopher (427?–347? B.C.).

745 victuals (vit′ əlz)**:** food.

748 marshal in a hall: a manager in charge of making the arrangements for a banquet.

750 Cheapside: in Chaucer's day, London's main business district.

766 St. Thomas: here, St. Thomas à Becket.

770 dumb: silent.

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If you don't like it you can have my head!
Hold up your hands, and not another word."
Well, our opinion was not long deferred,
It seemed not worth a serious debate;
We all agreed to it at any rate
And bade him issue what commands he would.
"My lords," he said, "now listen for your good,
And please don't treat my notion with disdain.
This is the point. I'll make it short and plain.
Each one of you shall help to make things slip
By telling two stories on the outward trip
To Canterbury, that's what I intend,
And, on the homeward way to journey's end
Another two, tales from the days of old;
And then the man whose story is best told,
That is to say who gives the fullest measure
Of good morality and general pleasure,
He shall be given a supper, paid by all,
Here in this tavern, in this very hall,
When we come back again from Canterbury.
And in the hope to keep you bright and merry
I'll go along with you myself and ride
All at my own expense and serve as guide.
I'll be the judge, and those who won't obey
Shall pay for what we spend upon the way.
Now if you all agree to what you've heard
Tell me at once without another word,
And I will make arrangements early for it."
Of course we all agreed, in fact we swore it
Delightedly, and made entreaty° too
That he should act as he proposed to do,
Become our Governor in short, and be
Judge of our tales and general referee,
And set the supper at a certain price.
We promised to be ruled by his advice
Come high, come low; unanimously thus
We set him up in judgment over us.
More wine was fetched, the business being done;
We drank it off and up went everyone
To bed without a moment of delay.
Early next morning at the spring of day
Up rose our Host and roused us like a cock,



807 **entreaty:** an enthusiastic request.

Gathering us together in a flock,
And off we rode at slightly faster pace
Than walking to St. Thomas' watering-place;°
And there our Host drew up, began to ease
His horse, and said, "Now, listen if you please,
My lords! Remember what you promised me.
If evensong and matins will agree°
Let's see who shall be first to tell a tale.
And as I hope to drink good wine and ale
I'll be your judge. The rebel who disobeys,
However much the journey costs, he pays.
Now draw for cut and then we can depart;
The man who draws the shortest cut shall start.
My Lord the Knight," he said, "step up to me
And draw your cut, for that is my decree.
And come you near, my Lady Prioress,
And you, Sir Cleric, drop your shamefastness,
No studying now! A hand from every man!"
Immediately the draw for lots began
And to tell shortly how the matter went,
Whether by chance or fate or accident,
The truth is this, the cut fell to the Knight,
Which everybody greeted with delight.
And tell his tale he must, as reason was
Because of our agreement and because
He too had sworn. What more is there to say?
For when this good man saw how matters lay,
Being by wisdom and obedience driven
To keep a promise he had freely given,
He said, "Since it's for me to start the game,
Why, welcome be the cut in God's good name!
Now let us ride, and listen to what I say."
And at the word we started on our way
And in a cheerful style he then began
At once to tell his tale, and thus it ran.

822 St. Thomas' watering-place: a brook two miles from London.

826 If evensong . . . agree: literally referring to evening and morning prayer services; here meaning, "if what you said last night is what you mean this morning."

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Responding to Literature

Personal Response

Which characters remind you in some way of people you know? What familiar characteristics do they share?

Analyzing Literature

Recall and Interpret

1. When are the pilgrims traveling and for what reason? Why is this time of year appropriate for a pilgrimage?
2. What **point of view** does the narrator use (see page R12)? How does this point of view affect the details that readers learn?
3. What details does Chaucer use to describe the Knight and the Squire? What do these descriptions suggest about the characters?
4. How does Chaucer describe the Prioress and the Monk? In what ways are they different from the lower-ranking Friar and Cleric?

Evaluate and Connect

5. Based on your responses to the Reading Focus on page 121, which pilgrim would you most (or least) want to travel with? Why?
6. How do people today amuse themselves on trips? Compare these activities with the amusements of Chaucer's time.
7. Think of books, television programs, or films that include a variety of people from many different social classes and occupations. Why might this type of situation be popular with writers, filmmakers, and audiences?
8. Theme Connections Whose stories would you expect to be more interesting–those of Chaucer's humble characters or heroic characters? Give reasons for your answer.

Literary Criticism

Scholars have noted that "The Prologue" is an *estates satire,* a type of medieval literature that pokes fun at the professions and classes, or "estates" of society, in order to expose their flaws. Why is a pilgrimage an effective framework for an estates satire? What societal flaws is Chaucer exposing? Write several paragraphs analyzing "The Prologue" as an estates satire.

Literary ELEMENTS

Characterization

Writers use various techniques to construct vivid characters. In **direct characterization,** the author tells something outright about a character's personality. In **indirect characterization,** the author suggests traits by describing a character's words, thoughts, actions, or appearance, as well as the reactions of other characters.

As you read about a character, remember that by carefully selecting details, an author controls the kind of impression the reader gets.

Find examples of characterization in "The Prologue" that use the following techniques:

1. a direct statement
2. a character's actions
3. a character's physical appearance

- See **Literary Terms Handbook,** p. R3.

Extending Your Response

Writing About Literature

A Modern Pilgrim Choose a particular person that you know well or see frequently, such as a bus driver, a neighbor, or a relative. Using the techniques of **direct** and **indirect characterization,** write a description that captures this person's unique qualities. Use "The Prologue" as inspiration.

Literature Groups

Whose Story? In small groups, discuss whose story you would most like to hear and why. Consider each character's personality and the kind of story he or she might tell. Use details from the text to support your opinions. Report to the class on your discussion.

Save your work for your portfolio.

Before You Read

from *The Pardoner's Tale* and from *The Wife of Bath's Tale*

Reading Focus

The quotations below are *proverbs*–brief, memorable sayings that provide some general truth or common observation.

"Money makes the man."
"The love of money is the root of all evil."
"Man has his will–but woman has her way!"

Freewrite With which of these proverbs do you agree? Why? Spend a few minutes writing what you think each proverb means. If possible, include examples.

Setting a Purpose Read each selection to determine what general rule or lesson it teaches.

Building Background

Tales That Teach

One main purpose of a good story is to hold the interest of its audience. Some stories, however, have another important purpose: to teach a lesson or transmit values. A **fable** is a brief tale that conveys a moral lesson, usually expressed in condensed form at the end. Another type of story that teaches is the **parable,** a brief tale whose characters and events correspond to equivalents in a system of ideas or beliefs outside the tale.

"The Pardoner's Tale" and "The Wife of Bath's Tale" function as a third type of story designed to teach: the **exemplum**–a tale used as an example to illustrate a moral truth or to make a point in an argument. It was a form widely used in Chaucer's time. People who might have been unwilling to listen to moral lessons told directly were happy to listen to the same lessons embodied in entertaining stories. The Pardoner uses his exemplum in just this way, to heighten the impact of his sermon. The Wife of Bath uses–or thinks she is using–her exemplum to convey her own beliefs.

A Pardoner's Job

In the Middle Ages, church representatives called *pardoners* were licensed by the pope to distribute indulgences in his name. According to medieval theology, these indulgences were gifts of divine mercy to people who had truly repented of their sins. By such an indulgence, people received pardon, or release, from the pain of punishment for their sins. They could in turn make a voluntary contribution to a church charity.

By Chaucer's time, however, many pardoners were taking advantage of this system for their own profit. Many offered indulgences in exchange for money–claiming that the more generously one gave, the more clearly one showed true repentance. Such unethical pardoners also claimed excessive powers for their particular indulgences, such as the power to guarantee a contributor a place in heaven. They then preached hair-raising sermons aimed at maximizing collections, which they might pocket entirely. In the prologue to his tale, Chaucer's Pardoner boasts of being just such an unscrupulous man.

The Wife of Bath in Her Time

The Wife, who is traveling to Canterbury from her home in the southwestern English city of Bath, is one of Chaucer's most memorable characters. That the Wife has had five husbands would not have seemed as remarkable to Chaucer's contemporaries as it does to readers today. In the Middle Ages, a woman who had any property found it difficult to remain single. What Chaucer's contemporaries might have found remarkable–in a time when women were considered vastly inferior to men–is the Wife's success in governing her husbands.

Vocabulary Preview

adversary (ad′ vər ser′ ē) *n.* opponent; enemy; p. 147
prudent (prōōd′ ənt) *adj.* cautious; careful; p. 150
gratify (grat′ ə fī′) *v.* to satisfy; indulge; p. 151
deftly (deft′ lē) *adv.* skillfully; nimbly; p. 152
saunter (sôn′ tər) *v.* to walk at a leisurely pace; stroll; p. 152
reprove (rē′ prōōv) *v.* to scold or correct, usually gently or out of kindness; p. 154
suffice (sə fīs′) *v.* to be enough for; p. 165

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from The Pardoner's Tale

The Pardoner (detail). Illumination from Geoffrey Chaucer's *The Canterbury Tales.* The Huntington Art Collection, San Marino, CA.

It's of three rioters I have to tell
Who, long before the morning service bell,°
Were sitting in a tavern for a drink.
And as they sat, they heard the hand-bell clink
Before a coffin going to the grave;°
One of them called the little tavern-knave°
And said "Go and find out at once—look spry!—
Whose corpse is in that coffin passing by;
And see you get the name correctly too."
"Sir," said the boy, "no need, I promise you;
Two hours before you came here I was told.
He was a friend of yours in days of old,
And suddenly, last night, the man was slain,
Upon his bench, face up, dead drunk again.
There came a privy° thief, they call him Death,
Who kills us all round here, and in a breath
He speared him through the heart, he never stirred.
And then Death went his way without a word.
He's killed a thousand in the present plague,°
And, sir, it doesn't do to be too vague
If you should meet him; you had best be wary.
Be on your guard with such an adversary,
Be primed to meet him everywhere you go,
That's what my mother said. It's all I know."

2 long before . . . bell: long before 9 A.M.

4–5 hand-bell . . . grave: During this time, a bell was rung next to the coffin in a funeral procession.

6 tavern-knave: serving boy.

15 privy: secretive.

19 killed . . . plague: In 1348 and 1349 at least a third of the population of England perished from the plague called the Black Death.

Vocabulary

adversary (ad′ vər ser′ ē) *n.* opponent; enemy

The publican° joined in with, "By St. Mary,
What the child says is right; you'd best be wary,
This very year he killed, in a large village
A mile away, man, woman, serf at tillage,°
Page in the household, children—all there were.
Yes, I imagine that he lives round there.
It's well to be prepared in these alarms,
He might do you dishonor." "Huh, God's arms!"
The rioter said, "Is he so fierce to meet?
I'll search for him, by Jesus, street by street.
God's blessed bones! I'll register a vow!
Here, chaps! The three of us together now,
Hold up your hands, like me, and we'll be brothers
In this affair, and each defend the others,
And we will kill this traitor Death, I say!
Away with him as he has made away
With all our friends. God's dignity! Tonight!"
They made their bargain, swore with appetite,
These three, to live and die for one another
As brother-born might swear to his born brother.
And up they started in their drunken rage
And made towards this village which the page
And publican had spoken of before.
Many and grisly were the oaths they swore,
Tearing Christ's blessed body to a shred;°
"If we can only catch him, Death is dead!"
When they had gone not fully half a mile,
Just as they were about to cross a stile,°
They came upon a very poor old man
Who humbly greeted them and thus began,
"God look to you, my lords, and give you quiet!"
To which the proudest of these men of riot
Gave back the answer, "What, old fool? Give place!
Why are you all wrapped up except your face?
Why live so long? Isn't it time to die?"
The old, old fellow looked him in the eye
And said, "Because I never yet have found,
Though I have walked to India, searching round
Village and city on my pilgrimage,
One who would change his youth to have my age.
And so my age is mine and must be still
Upon me, for such time as God may will.
"Not even Death, alas, will take my life;
So, like a wretched prisoner at strife
Within himself, I walk alone and wait

25 publican: tavernkeeper or innkeeper.

28 tillage: plowing.

49 Tearing . . . shred: Their swearing included such expressions as "God's arms" (line 32) and "God's blessed bones" (line 35).

52 stile: a stairway used to climb over a wall or fence.

CONTENTS

About the earth, which is my mother's gate,°
Knock-knocking with my staff from night to noon
And crying, 'Mother, open to me soon!
Look at me, mother, won't you let me in?
See how I wither, flesh and blood and skin!
Alas! When will these bones be laid to rest?
Mother, I would exchange—for that were best—
The wardrobe in my chamber, standing there
So long, for yours! Aye, for a shirt of hair°
To wrap me in!' She has refused her grace,
Whence comes the pallor of my withered face.
"But it dishonored you when you began
To speak so roughly, sir, to an old man,
Unless he had injured you in word or deed.
It says in holy writ, as you may read,
'Thou shalt rise up before the hoary° head
And honor it.' And therefore be it said
'Do no more harm to an old man than you,
Being now young, would have another do
When you are old'—if you should live till then.
And so may God be with you, gentlemen,
For I must go whither I have to go."
"By God," the gambler said, "you shan't do so,
You don't get off so easy, by St. John!
I heard you mention, just a moment gone,
A certain traitor Death who singles out
And kills the fine young fellows hereabout.
And you're his spy, by God! You wait a bit.
Say where he is or you shall pay for it,
By God and by the Holy Sacrament!
I say you've joined together by consent
To kill us younger folk, you thieving swine!"
"Well, sirs," he said, "if it be your design
To find out Death, turn up this crooked way
Towards that grove, I left him there today
Under a tree, and there you'll find him waiting.
He isn't one to hide for all your prating.
You see that oak? He won't be far to find.
And God protect you that redeemed mankind,
Aye, and amend° you!" Thus that ancient man.
At once the three young rioters began
To run, and reached the tree, and there they found
A pile of golden florins on the ground,
New-coined, eight bushels of them as they thought.
No longer was it Death those fellows sought,

70 mother's gate: entrance to the grave.

78 shirt of hair: usually a rough shirt worn as self-punishment; here, a shroud.

85 hoary: whitened with age.



Florin, a coin of the thirteenth century

109 amend: improve.

For they were all so thrilled to see the sight,
The florins were so beautiful and bright,
That down they sat beside the precious pile.
The wickedest spoke first after a while.
"Brothers," he said, "you listen to what I say.
I'm pretty sharp although I joke away.
It's clear that Fortune° has bestowed this treasure
To let us live in jollity and pleasure.
Light come, light go! We'll spend it as we ought.
God's precious dignity! Who would have thought
This morning was to be our lucky day?
"If one could only get the gold away,
Back to my house, or else to yours, perhaps—
For as you know, the gold is ours, chaps—
We'd all be at the top of fortune, hey?
But certainly it can't be done by day.
People would call us robbers—a strong gang,
So our own property would make us hang.
No, we must bring this treasure back by night
Some prudent way, and keep it out of sight.
And so as a solution I propose
We draw for lots and see the way it goes;
The one who draws the longest, lucky man,
Shall run to town as quickly as he can
To fetch us bread and wine—but keep things dark°—
While two remain in hiding here to mark
Our heap of treasure. If there's no delay,
When night comes down we'll carry it away,
All three of us, wherever we have planned."
He gathered lots and hid them in his hand
Bidding them draw for where the luck should fall.
It fell upon the youngest of them all,
And off he ran at once towards the town.
As soon as he had gone the first sat down
And thus began a parley° with the other:
"You know that you can trust me as a brother;
Now let me tell you where your profit lies;
You know our friend has gone to get supplies
And here's a lot of gold that is to be
Divided equally amongst us three.
Nevertheless, if I could shape things thus
So that we shared it out—the two of us—

121 Fortune: fate.

139 keep things dark: act in secret; don't give us away.

149 parley (pär′ lē): a discussion, as with an enemy.

Vocabulary

prudent (prōōd′ ənt) *adj.* cautious; careful

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Wouldn't you take it as a friendly act?"
"But how?" the other said. "He knows the fact
That all the gold was left with me and you;
What can we tell him? What are we to do?"
"Is it a bargain," said the first, "or no?
For I can tell you in a word or so
What's to be done to bring the thing about."
"Trust me," the other said, "you needn't doubt
My word. I won't betray you, I'll be true."
"Well," said his friend, "you see that we are two,
And two are twice as powerful as one.
Now look; when he comes back, get up in fun
To have a wrestle; then, as you attack,
I'll up and put my dagger through his back
While you and he are struggling, as in game;
Then draw your dagger too and do the same.
Then all this money will be ours to spend,
Divided equally of course, dear friend.
Then we can gratify our lusts and fill
The day with dicing at our own sweet will."
Thus these two miscreants° agreed to slay
The third and youngest, as you heard me say.
The youngest, as he ran towards the town,
Kept turning over, rolling up and down
Within his heart the beauty of those bright
New florins, saying, "Lord, to think I might
Have all that treasure to myself alone!
Could there be anyone beneath the throne
Of God so happy as I then should be?"
And so the Fiend, our common enemy,
Was given power to put it in his thought
That there was always poison to be bought,
And that with poison he could kill his friends.
To men in such a state the Devil sends
Thoughts of this kind, and has a full permission
To lure them on to sorrow and perdition;°
For this young man was utterly content
To kill them both and never to repent.
And on he ran, he had no thought to tarry,
Came to the town, found an apothecary
And said, "Sell me some poison if you will,
I have a lot of rats I want to kill

177 miscreants (mis′ krē ənts): evildoers, villains.w

192 perdition: damnation.

Vocabulary

gratify (grat′ ə fī′) *v.* to satisfy; indulge

CONTENTS

And there's a polecat too about my yard
That takes my chickens and it hits me hard;
But I'll get even, as is only right,
With vermin that destroy a man by night."
The chemist answered, "I've a preparation
Which you shall have, and by my soul's salvation
If any living creature eat or drink
A mouthful, ere he has the time to think,
Though he took less than makes a grain of wheat,
You'll see him fall down dying at your feet;
Yes, die he must, and in so short a while
You'd hardly have the time to walk a mile,
The poison is so strong, you understand."
This cursed fellow grabbed into his hand
The box of poison and away he ran
Into a neighboring street, and found a man
Who lent him three large bottles. He withdrew
And deftly poured the poison into two.
He kept the third one clean, as well he might,
For his own drink, meaning to work all night
Stacking the gold and carrying it away.
And when this rioter, this devil's clay,
Had filled his bottles up with wine, all three,
Back to rejoin his comrades sauntered he.
Why make a sermon of it? Why waste breath?
Exactly in the way they'd planned his death
They fell on him and slew him, two to one.
Then said the first of them when this was done,
"Now for a drink. Sit down and let's be merry,
For later on there'll be the corpse to bury."
And, as it happened, reaching for a sup,
He took a bottle of poison up
And drank; and his companion, nothing loth,°
Drank from it also, and they perished both.
There is, in Avicenna's long relation°
Concerning poison and its operation,
Trust me, no ghastlier section to transcend
What these two wretches suffered at their end.
Thus these two murderers received their due,
So did the treacherous young poisoner too.

Vocabulary

deftly (deft′ lē) *adv.* skillfully; nimbly
saunter (sôn′ tər) *v.* to walk at a leisurely pace; stroll

231 nothing loth: very willingly.

233 Avicenna's (av′ ə sen′ əz) **long relation:** a medieval book on medicines by the Arab physician Avicenna (980–1037), which contains a chapter on poisons.

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from The Wife of Bath's Tale

The Wife of Bath prefaces her tale by saying that she has a right to speak of the woes of marriage since she has had considerable experience in the matter. Apparently, the object of marriage for her is to have mastery over her husband, "who shall be both my debtor and my slave." To support this view, she cites part of a statement by St. Paul that grants a wife power over her husband's body. This prompts the Pardoner to interrupt.

The Pardoner started up, and thereupon
'Madam,' he said, 'by God and by St John,
That's noble preaching no one could surpass!
I was about to take a wife; alas!
Am I to buy it on my flesh so dear?
There'll be no marrying for me this year!'
'You wait,' she said, 'my story's not begun.
You'll taste another brew before I've done;
You'll find it doesn't taste as good as ale;
And when I've finished telling you my tale
Of tribulation in the married life
In which I've been an expert as a wife,
That is to say, myself have been the whip.
So please yourself whether you want to sip
At that same cask of marriage I shall broach.
Be cautious before making the approach,
For I'll give instances, and more than ten.
And those who won't be warned by other men,
By other men shall suffer their correction,
So Ptolemy° has said, in this connection.
You read his *Almagest;* you'll find it there.
'Madam, I put it to you as a prayer,'
The Pardoner said, 'go on as you began!
Tell us your tale, spare not for any man.
Instruct us younger men in your technique.'
'Gladly,' she said, 'if you will let me speak,



The Wife of Bath (detail). Illumination from Geoffrey Chaucer's *The Canterbury Tales*. The Huntington Art Collection, San Marino, CA.

20 Ptolemy: (tä′lə mē) Claudius Ptolemaeus was a second-century Greek astronomer whose work the *Almagest* served as the definitive textbook for medieval astronomers. The proverb in the preceding lines was added by someone else to a particular edition of the *Almagest*.

from The Wife of Bath's Tale



Bradford. From *Bath Illustrated by a Series of Views,* engraved by John Hill (1770–1850) and published by William Miller, 1805. Aquatint. Private collection.

But still I hope the company won't reprove me
Though I should speak as fantasy may move me,
And please don't be offended at my views;
They're really only offered to amuse.

The Wife proceeds to tell a series of vivid private anecdotes of her five marriages, supposedly as exempla of her beliefs about relationships. She boasts of how she controlled her first three husbands by always making them feel at fault. Her last two husbands proved less cooperative. The fourth cheated on her, and the most she could do to retaliate was to pretend to be interested in other men. The fifth would beat her, and yet she loved him most, because "he was disdainful in his love." A scholar, he would try to educate her to be submissive by forcing her to listen to authoritative readings on wicked women. This finally provoked her to start a brawl. In the end, she made him burn the texts and surrender his mastery to her, and from then on, she says, she was kind and true to him and he to her. In the tale that follows, it is the wife who subjects the husband to a course of education.

Vocabulary

reprove (ri prōōv′) *v.* to scold or correct, usually gently or out of kindness

CONTENTS

When good King Arthur ruled in ancient days
(A king that every Briton loves to praise)
This was a land brim-full of fairy folk.
The Elf-Queen and her courtiers joined and broke
Their elfin dance on many a green mead,°
Or so was the opinion once, I read,
Hundreds of years ago, in days of yore.
But no one now sees fairies any more.
For now the saintly charity and prayer
Of holy friars seem to have purged the air;
They search the countryside through field and stream
As thick as motes° that speckle a sun-beam,
Blessing the halls, the chambers, kitchens, bowers,
Cities and boroughs, castles, courts and towers,
Thorpes,° barns and stables, outhouses and dairies,
And that's the reason why there are no fairies.
Wherever there was wont to walk° an elf
To-day there walks the holy friar himself
As evening falls or when the daylight springs,
Saying his mattins and his holy things,
Walking his limit round from town to town.
Women can now go safely up and down
By every bush or under every tree;
There is no other incubus° but he,
So there is really no one else to hurt you
And he will do no more than take your virtue.
  Now it so happened, I began to say,
Long, long ago in good King Arthur's day,
There was a knight who was a lusty liver.
One day as he came riding from the river
He saw a maiden walking all forlorn
Ahead of him, alone as she was born.
And of that maiden, spite of all she said,
By very force he took her maidenhead.
  This act of violence made such a stir,
So much petitioning to the king for her,
That he condemned the knight to lose his head
By course of law. He was as good as dead
(It seems that then the statutes took that view)
But that the queen, and other ladies too,
Implored° the king to exercise his grace
So ceaselessly, he gave the queen the case
And granted her his life, and she could choose
Whether to show him mercy or refuse.
  The queen returned him thanks with all her might,
And then she sent a summons to the knight
At her convenience, and expressed her will:
'You stand, for such is the position still,

35 mead: meadow.

42 motes: particles of dust.

45 Thorpes: villages.

47 wont to walk: habitually walked.

54 incubus: evil spirit that attacks women in their sleep.

71 implored: pleaded with.

from The Wife of Bath's Tale

In no way certain of your life,' said she,
'Yet you shall live if you can answer me:
What is the thing that women most desire?
Beware the axe and say as I require.
'If you can't answer on the moment, though,
I will concede you this: you are to go
A twelvemonth and a day to seek and learn
Sufficient answer, then you shall return.
I shall take gages° from you to extort
Surrender of your body to the court.'
Sad was the knight and sorrowfully sighed,
But there! All other choices were denied,
And in the end he chose to go away
And to return after a year and day
Armed with such answer as there might be sent
To him by God. He took his leave and went.
He knocked at every house, searched every place,
Yes, anywhere that offered hope of grace.
What could it be that women wanted most?
But all the same he never touched a coast,

87 gages: valuable items pledged in support of a promise, such as money posted for bail.



Detail from *Knight Visiting His Lady,* 1475. Artist unknown. Manuscript illumination.

Viewing the Painting: How would you describe the attitude of the knight in this painting? How is his attitude similar to or different from the attitude of the knight in this story as he first approaches the queen?

CONTENTS

Country or town in which there seemed to be
Any two people willing to agree.
Some said that women wanted wealth and treasure,
'Honour,' said some, some 'Jollity and pleasure,'
Some 'Gorgeous clothes' and others 'Fun in bed,'
'To be oft widowed and remarried,' said
Others again, and some that what most mattered
Was that we should be cosseted° and flattered.
That's very near the truth, it seems to me;
A man can win us best with flattery.
To dance attendance on us, make a fuss,
Ensnares° us all, the best and worst of us.
Some say the things we most desire are these:
Freedom to do exactly as we please,
With no one to reprove our faults and lies,
Rather to have one call us good and wise.
Truly there's not a woman in ten score°
Who has a fault, and someone rubs the sore,
But she will kick if what he says is true;
You try it out and you will find so too.
However vicious we may be within
We like to be thought wise and void of sin.
Others assert we women find it sweet
When we are thought dependable, discreet
And secret, firm of purpose and controlled,
Never betraying things that we are told.
But that's not worth the handle of a rake;
Women conceal a thing? For Heaven's sake!
Remember Midas? Will you hear the tale?
Among some other little things, now stale,
Ovid° relates that under his long hair
The unhappy Midas grew a splendid pair
Of ass's ears; as subtly as he might,
He kept his foul deformity from sight;
Save for his wife, there was not one that knew.
He loved her best, and trusted in her too.
He begged her not to tell a living creature
That he possessed so horrible a feature.
And she—she swore, were all the world to win,
She would not do such villainy and sin
As saddle her husband with so foul a name;
Besides to speak would be to share the shame.
Nevertheless she thought she would have died
Keeping this secret bottled up inside;
It seemed to swell her heart and she, no doubt,
Thought it was on the point of bursting out.
Fearing to speak of it to woman or man,
Down to reedy marsh she quickly ran

106 cosseted: pampered.

110 ensnares: captures or traps.

115 ten score: two hundred.

129 Ovid: Roman poet (43 B.C.?–A.D. 17) best known for the *Metamorphoses,* a collection of ancient tales written in verse.

And reached the sedge°. Her heart was all on fire
And, as a bittern° bumbles in the mire,
She whispered to the water, near the ground,
'Betray me not, O water, with thy sound!
To thee alone I tell it: it appears
My husband has a pair of ass's ears!
Ah! My heart's well again, the secret's out!
I could no longer keep it, not a doubt.'
And so you see, although we may hold fast°
A little while, it must come out at last,
We can't keep secrets; as for Midas, well,
Read Ovid for his story°; he will tell.
This knight that I am telling you about
Perceived at last he never would find out
What it could be that women loved the best.

147 **sedge:** any of a family of marsh plants.

148 **bittern:** heron.

155 **hold fast:** restrain firmly.

158 **Read . . . story:** In the *Metamorphoses,* the marsh weeds whisper Midas's secret whenever the wind blows.



Detail from *The Judgement of Midas,* 1616–1618. Domenico Zampieri. Fresco transferred to canvas. National Gallery, London.

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Faint was the soul within his sorrowful breast,
As home he went, he dared no longer stay;
His year was up and now it was the day.
As he rode home in a dejected mood
Suddenly, at the margin of a wood,
He saw a dance upon the leafy floor
Of four and twenty ladies, nay, and more.
Eagerly he approached, in hope to learn
Some words of wisdom ere he should return;
But lo! Before he came to where they were,
Dancers and dance all vanished into air!
There wasn't a living creature to be seen
Save one old woman crouched upon the green.
A fouler-looking creature I suppose
Could scarcely be imagined. She arose
And said, 'Sir knight, there's no way on from here.
Tell me what you are looking for, my dear,
For peradventure° that were best for you;
We old, old women know a thing or two.'
'Dear Mother,' said the knight, 'alack the day!
I am as good as dead if I can't say
What thing it is that women most desire;
If you could tell me I would pay your hire.'
'Give me your hand,' she said, 'and swear to do
Whatever I shall next require of you
—If so to do should lie within your might—
And you shall know the answer before night.'
'Upon my honour,' he answered, 'I agree.'
'Then,' said the crone°, 'I dare to guarantee
Your life is safe; I shall make good my claim.
Upon my life the queen will say the same.
Show me the very proudest of them all
In costly coverchief or jewelled caul°
That dare say no to what I have to teach.
Let us go forward without further speech.'
And then she crooned her gospel in his ear
And told him to be glad and not to fear.
They came to court. This knight, in full array,
Stood forth and said, 'O Queen, I've kept my day
And kept my word and have my answer ready.'
There sat the noble matrons and the heady
Young girls, and widows too, that have the grace
Of wisdom, all assembled in that place,
And there the queen herself was throned to hear
And judge his answer. Then the knight drew near
And silence was commanded through the hall.
The queen gave order he should tell them all
What thing it was that women wanted most.

179 peradventure: perhaps.

190 crone: withered old woman.

194 caul: net cap worn in the hair and sometimes ornamented.

from The Wife of Bath's Tale

He stood not silent like a beast or post,
But gave his answer with the ringing word
Of a man's voice and the assembly heard:
'My liege and lady, in general,' said he,
'A woman wants the self-same sovereignty°
Over her husband as over her lover,
And master him; he must not be above her.
That is your greatest wish, whether you kill
Or spare me; please yourself. I wait your will.'
In all the court not one that shook her head
Or contradicted what the knight had said;
Maid, wife and widow cried, 'He's saved his life!'
And on the word up started the old wife,
The one the knight saw sitting on the green,
And cried, 'Your mercy, sovereign lady queen!
Before the court disperses, do me right!
'Twas I who taught this answer to the knight,
For which he swore, and pledged his honour to it,
That the first thing I asked of him he'd do it,
So far as it should lie within his might.
Before this court I ask you then, sir knight,
To keep your word and take me for your wife;
For well you know that I have saved your life.
If this be false, deny it on your sword!'
'Alas!' he said, 'Old lady, by the Lord
I know indeed that such was my behest,°
But for God's love think of a new request,
Take all my goods, but leave my body free.'
'A curse on us,' she said, 'If I agree!
I may be foul, I may be poor and old,
Yet will not choose to be, for all the gold
That's bedded in the earth or lies above,
Less than your wife, nay, than your very love!'
'My love?' said he. 'By heaven, my damnation!
Alas that any of my race and station
Should ever make so foul a misalliance!'°
Yet in the end his pleading and defiance
All went for nothing, he was forced to wed.
He takes his ancient wife and goes to bed.
Now peradventure some may well suspect
A lack of care in me since I neglect
To tell of the rejoicing and display
Made at the feast upon their wedding-day.
I have but a short answer to let fall;
I say there was no joy or feast at all,
Nothing but heaviness of heart and sorrow.
He married her in private on the morrow
And all day long stayed hidden like an owl,

214 sovereignty: power to rule another person or group of people.

235 behest: command.

245 misalliance: marriage between people unsuitable for each other.

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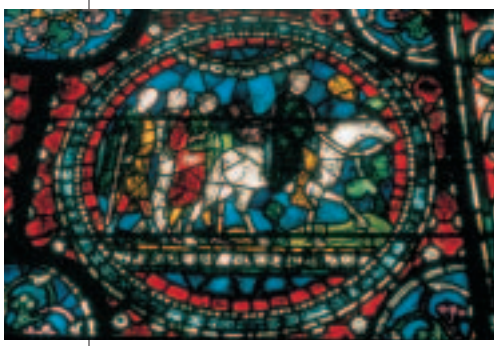


Month of April, Wedding Procession. Grimani Breviary. Biblioteca Marciana, Venice, Italy.

Viewing the Painting: Compare and contrast this scene from a medieval marriage with your view of the wedding that occurs in this story.

It was such torture that his wife looked foul.
Great was the anguish churning in his head
When he and she were piloted to bed;
He wallowed back and forth in desperate style.
His ancient wife lay smiling all the while;
At last she said, 'Bless us! Is this, my dear,
How knights and wives get on together here?
Are these the laws of good King Arthur's house?
Are knights of his all so contemptuous?
I am your own beloved and your wife,
And I am she, indeed, that saved your life;
And certainly I never did you wrong.
Then why, this first of nights, so sad a song?
You're carrying on as if you were half-witted.

Say, for God's love, what sin have I committed?
I'll put things right if you will tell me how.'
'Put right?' he cried. 'That never can be now!
Nothing can ever be put right again!
You're old, and so abominably plain,
So poor to start with, so low-bred to follow;
It's little wonder if I twist and wallow!
God, that my heart would burst within my breast!'
'Is that,' said she, 'the cause of your unrest?'
'Yes, certainly,' he said, 'and can you wonder?'
'I could set right what you suppose a blunder,
That's if I cared to, in a day or two,
If I were shown more courtesy by you.
Just now,' she said, 'you spoke of gentle birth,
Such as descends from ancient wealth and worth.
If that's the claim you make for gentlemen
Such arrogance is hardly worth a hen.
Whoever loves to work for virtuous ends,
Public and private, and who most intends
To do what deeds of gentleness he can,
Take him to be the greatest gentleman.
Christ wills we take our gentleness from Him,
Not from a wealth of ancestry long dim,
Though they bequeath their whole establishment
By which we claim to be of high descent.
Our fathers cannot make us a bequest
Of all those virtues that became them best
And earned for them the name of gentlemen,
But bade us follow them as best we can.
'Thus the wise poet of the Florentines,
Dante by name, has written in these lines,
For such is the opinion Dante launches;
"Seldom arises by these slender branches°
Prowess of men, for it is God, no less,
Wills us to claim of Him our gentleness."
For of our parents nothing can we claim
Save temporal° things, and these may hurt and maim.
'But everyone knows this as well as I;
For if gentility° were implanted by
The natural course of lineage down the line,
Public or private, could it cease to shine
In doing the fair work of gentle deed?
No vice or villainy could then bear seed.
'Take fire and carry it to the darkest house
Between this kingdom and the Caucasus,°
And shut the doors on it and leave it there,
It will burn on, and it will burn as fair
As if ten thousand men were there to see,



Pilgrims Going to Canterbury, 13th century. Artist unknown. Stained glass. Canterbury Cathedral, Kent, UK.

304 slender branches: branches of the family tree.

308 temporal: worldly.

310 gentility: courteous behavior befitting a person of noble birth.

316 Caucasus: Caucasus Mountains, in southeastern Europe.

CONTENTS

For fire will keep its nature and degree,
I can assure you, sir, until it dies.
'But gentleness, as you will recognize,
Is not annexed° in nature to possessions.
Men fail in living up to their professions;
But fire never ceases to be fire.
God knows you'll often find, if you enquire,
Some lording full of villainy and shame.
If you would be esteemed for the mere name
Of having been by birth a gentleman
And stemming from some virtuous, noble clan,
And do not live yourself by gentle deed
Or take your father's noble code and creed,
You are no gentleman, though duke or earl.
Vice and bad manners are what make a churl.°
'Gentility is only the renown
For bounty that your fathers handed down,
Quite foreign to your person, not your own;
Gentility must come from God alone.
That we are gentle comes to us by grace
And by no means is it bequeathed with place.
'Reflect how noble (says Valerius)
Was Tullius surnamed Hostilius,
Who rose from poverty to nobleness.
And read Boethius, Seneca° no less,
Thus they express themselves and are agreed:
"Gentle is he that does a gentle deed."
And therefore, my dear husband, I conclude
That even if my ancestors were rude,
Yet God on high—and so I hope He will—
Can grant me grace to live in virtue still,
A gentlewoman only when beginning
To live in virtue and to shrink from sinning.
'As for my poverty which you reprove,
Almighty God Himself in whom we move,
Believe and have our being, chose a life
Of poverty, and every man or wife
Nay, every child can see our Heavenly King
Would never stoop to choose a shameful thing.
No shame in poverty if the heart is gay,
As Seneca and all the learned say.
He who accepts his poverty unhurt
I'd say is rich although he lacked a shirt.
But truly poor are they who whine and fret
And covet what they cannot hope to get.
And he that, having nothing, covets not,
Is rich, though you may think he is a sot.°
'True poverty can find a song to sing.

323 annexed: attached as a quality or consequence.

334 churl: discourteous, ill-bred person.

344 Seneca: Roman playwright and philosopher (4 B.C.?–A.D. 65).

366 sot: habitual drunkard

Juvenal° says a pleasant little thing:
"The poor can dance and sing in the relief
Of having nothing that will tempt a thief."
Though it be hateful, poverty is good,
A great incentive to a livelihood,
And a great help to our capacity
For wisdom, if accepted patiently.
Poverty is, though wanting in estate,
A kind of wealth that none calumniate.°
Poverty often, when the heart is lowly,
Brings one to God and teaches what is holy,
Gives knowledge of oneself and even lends
A glass° by which to see one's truest friends.
And since it's no offence, let me be plain;
Do not rebuke my poverty again.
'Lastly you taxed me, sir, with being old.
Yet even if you never had been told
By ancient books, you gentlemen engage,
Yourselves in honour to respect old age.
To call an old man "father" shows good breeding,
And this could be supported from my reading.
'You say I'm old and fouler than a fen.°
You need not fear to be a cuckold,° then.
Filth and old age, I'm sure you will agree,
Are powerful wardens over chastity.
Nevertheless, well knowing your delights,
I shall fulfil your worldly appetites.
'You have two choices; which one will you try?
To have me old and ugly till I die,
But still a loyal, true, and humble wife
That never will displease you all her life,
Or would you rather I were young and pretty
And chance your arm what happens in a city
Where friends will visit you because of me,
Yes, and in other places too, maybe.
Which would you have? The choice is all your own.'
The knight thought long, and with a piteous groan
At last he said, with all the care in life,
'My lady and my love, my dearest wife,
I leave the matter to your wise decision.
You make the choice yourself, for the provision
Of what may be agreeable and rich
In honour to us both, I don't care which;
Whatever pleases you suffices me.'
'And have I won the mastery?' said she,

368 **Juvenal:** Roman poet and satirist (A.D. 60?–127?).

376 **calumniate:** utter false and vicious statements.

380 **glass:** mirror.

389 **fen:** low land wholly or partly covered with water.

390 **cuckold:** man whose wife is unfaithful to him.

Vocabulary

suffice (sə fīs′) *v.* to be enough for

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'Since I'm to choose and rule as I think fit?'
'Certainly, wife,' he answered her, 'that's it.'
'Kiss me,' she cried. 'No quarrels! On my oath
And word of honour, you shall find me both,
That is, both fair and faithful as a wife;
May I go howling mad and take my life
Unless I prove to be as good and true
As ever wife was since the world was new!
And if to-morrow when the sun's above
I seem less fair than any lady-love,
Than any queen or empress east or west,
Do with my life and death as you think best.
Cast up the curtain, husband. Look at me!'
And when indeed the knight had looked to see,
Lo, she was young and lovely, rich in charms.
In ecstasy he caught her in his arms,
His heart went bathing in a bath of blisses
And melted in a hundred thousand kisses,
And she responded in the fullest measure
With all that could delight or give him pleasure.



Chaucer at the Court of Edward III, 1856–1868. Ford Madox Brown. Oil on canvas, 123.2 x 99.1 cm. Tate Gallery, London.

So they lived ever after to the end
In perfect bliss; and may Christ Jesus send
Us husbands meek and young and fresh in bed,
And grace to overbid them when we wed.
And—Jesu hear my prayer!—cut short the lives
Of those who won't be governed by their wives;
And all old, angry niggards° of their pence,°
God send them soon a very pestilence!

439 **niggards:** misers; **pence:** pennies.



Month of May: May Dance and Game of Small Papers, c. 1459. Artist unknown. From the Hours of the Duchess of Burgundy. Musée Conde, Chantilly, France.

Viewing the Painting: Do you think this picture reflects the spirit of the conclusion of "The Wife of Bath's Tale"? Explain your answer.

CONTENTS

Responding to Literature

Personal Response

Were you surprised by the endings of the tales? Why or why not?

Analyzing Literature

Recall

1. At the beginning of "The Pardoner's Tale," what are the three rioters doing?
2. What do the rioters find under the tree, and what do they decide to do as a result?
3. What finally happens to the rioters? How does it happen?
4. In "The Wife of Bath's Tale," what question does the knight have to answer in order to save his life? Who helps him answer it?
5. Summarize the ending of "The Wife of Bath's Tale."

Interpret

6. What do the opening lines of "The Pardoner's Tale" imply about the character of the three rioters? Why might an *exemplum* (see page R6) employ such characters?
7. What does the rioters' reaction to their discovery reveal about their outlook on life?
8. Near the end of the story, the narrator says, "Why make a sermon of it? Why waste breath?" What does he mean?
9. In "The Wife of Bath's Tale," how do you think the knight feels when he provides the queen with the correct answer? What causes his mood to change so rapidly?
10. What lesson does the ending of "The Wife of Bath's Tale" teach?

Evaluate and Connect

11. In "The Pardoner's Tale," the narrator uses *personification* (a figure of speech in which human qualities are given to an object, animal, or idea) to describe Death. In your experience, is this a common way that people deal with the subject of death? Explain.
12. In the description of the Pardoner in "The Prologue," the narrator mentions how well the man can tell a story. Do you agree? Why or why not?
13. Review your answer to the Reading Focus on page 146. Did "The Pardoner's Tale" or "The Wife of Bath's Tale" reflect your ideas? Explain.
14. Evaluate the character of the knight in "The Wife of Bath's Tale." What kind of man is he at the beginning of the tale? How has he changed by the end of the tale?
15. In your opinion, is the lesson that the Wife teaches still relevant today? Explain.

Literary Criticism

In line 15 of "The Pardoner's Tale," Death is described as a "privy thief." Scholar Stephen A. Barney notes that this description alludes to a passage from the Christian Bible: "The day of the Lord shall so come, as a thief in the night" (1 Thessalonians 5:2). Discuss what this allusion to Judgment Day adds to the tale.

Literary ELEMENTS

Irony

Irony is the contrast between expectation and reality. Irony can take several forms: **verbal irony** exists when a person says one thing while meaning another; **situational irony** exists when the outcome of a situation is the opposite of what someone expected; **dramatic irony** occurs when the audience or reader knows something that the characters do not know.

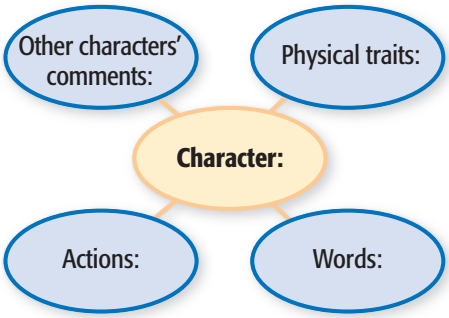
1. In "The Pardoner's Tale," one rioter says, "We'll be brothers in this affair, and each defend the other." How is this quotation an example of verbal irony? How do you know what the character really means?
2. When the rioters find the money, the wickedest says that Fortune gave it so they could live happily ever after. Why is this an example of situational irony?
3. What example of dramatic irony occurs near the end of the story?

• See **Literary Terms Handbook,** p. R8.

Literature and Writing

Writing About Literature

Characterization Choose a character from *The Canterbury Tales* and complete a web like the one shown. Use your web to write an analysis of the character.



Personal Writing

For Example Like the Pardoner, the Wife of Bath tells a tale in order to illustrate a point. What point about life would you like to make? In your journal, write down the point; then illustrate it with a real-life or imaginary tale.

Extending Your Response

Literature Groups

Casting Call What would a movie of *The Canterbury Tales* be like? Imagine you are creating a film of *The Canterbury Tales*. In your group, create a casting list detailing the traits you are looking for in the main characters. Then cast the main parts with people from film, television, or your life. Share your list with the class, and explain why you chose the people you did.

Interdisciplinary Activity

Math: A Pile of Money In "The Pardoner's Tale," the men find a pile of money that they figure to be eight bushels' worth. Find the number of cubic inches in a bushel according to the British system of weights and measures. Then calculate what size box the money would fit into. Try to estimate the value of eight bushels of quarters, eight bushels of one-dollar bills, and eight bushels of twenty-dollar bills.

Performing

Police Drama "The Pardoner's Tale" contains many elements that audiences have come to expect from modern police dramas: money, greed, and an apparently perfect crime. Work with a group to identify these elements and then create and perform a police drama based on Chaucer's story.

Reading Further

To look for more by or about Chaucer, read these works:

Poetry: *Troilus and Criseyde,* by Geoffrey Chaucer, is a love story that is both amusing and intense.

Nonfiction: *The Life and Times of Chaucer,* by John Gardner, gives a narrative account of Chaucer's life.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Suffixes and Parts of Speech

When you encounter an unfamiliar word, a suffix can signal the word's part of speech and help you determine its meaning.

The word *gratify,* for example, ends with the suffix *-ify,* which indicates that the word is a verb. *Deftly* ends with the adverb suffix *-ly,* telling you the word is an adverb.

PRACTICE Using a dictionary, find the part of speech of each word. Then write each word in a sentence.

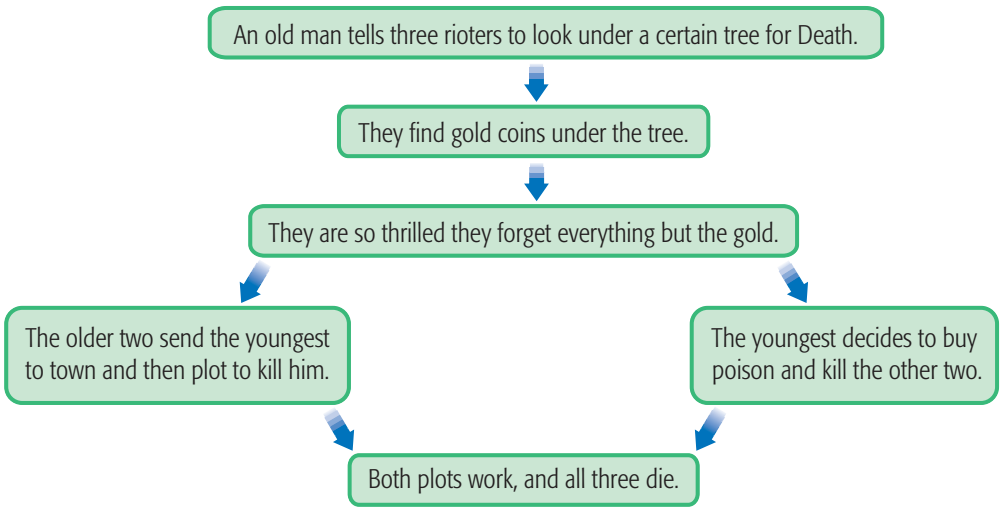
1. sacrament
2. treacherous
3. standardize
4. vagrancy
5. poetic
6. perdition



Reading & Thinking Skills

Understanding Cause-and-Effect Relationships

You explore cause-and-effect relationships whenever you try to answer the question "Why?" You know what happened, the **effect,** and you seek to learn why it happened, the **cause.** As you look for reasons and explanations, you may find that the causal relationship is often subtle and multi-layered. Sometimes the relationship between several events can be shown as a **causal chain,** in which an effect is also a cause that produces other effects. The diagram below illustrates how events in "The Pardoner's Tale" are related in a causal chain.



Words like *because, so, therefore, consequently, due to,* and *if . . . then* indicate cause-and-effect relationships.

> "Because I never yet have found . . .
> One who would change his youth to have my age.
> And so my age is mine and must be still
> Upon me, for such time as God may will."

• For more about cause and effect, see **Reading Handbook,** p. R89.

EXERCISES

Determine whether each of the following situations involves a cause-and-effect relationship. For those that do, identify the cause and the effect.

1. The Prioress had good table manners, and there was not a trace of grease on her cup after she drank.
2. The Oxford Cleric owned many books, and his horse was thin.
3. The Pardoner had yellow hair that hung down his back like rats' tails, and he was very effective at raising money with his preaching.

Before You Read

from *Sir Gawain and the Green Knight*

Meet "The Pearl Poet"

The author of *Sir Gawain and the Green Knight* is unknown to us, but scholars have pieced together clues to the poet's identity. Because of the dialect in which *Sir Gawain* is written, scholars have concluded that it was composed in northwest England around 1370, about the same time Chaucer was busy writing in London. The poet's sophisticated technique and his knowledge of French and Latin point to an educated man who was familiar with the ways of the aristocracy. Due to the religious nature of the poems, it is assumed that the author was a cleric or clergyman.

The only existing copy of *Sir Gawain* (now in the British Museum) was lost and then rediscovered in 1839. Found along with it were poems thought to be by the same writer, including one titled *Pearl*. Today the still nameless but renowned poet is referred to simply as "the Pearl Poet."

Reading Focus

How would you define *honor?* What situations might represent a test of a person's honor today?

Share Ideas With a partner, exchange ideas about the meaning of *honor.* Then agree on three situations that might be considered tests of honor in the modern world.

Setting a Purpose Read the following tale to learn about a knight's test of honor.



Building Background

Did You Know?

Sir Gawain appears in several tales of King Arthur and the knights of the Round Table. A devoted follower of King Arthur, Sir Gawain is also depicted as a nephew of the great king. Some writers have characterized Sir Gawain as a ruthless and bloodthirsty warrior, while others have emphasized his nobility and courage. The tale of the Green Knight represents the latter category, as Sir Gawain is shown to possess the ideal traits of a knight of the Round Table: **physical ideals,** such as strength, skill at arms, and horsemanship; and **nonphysical ideals,** including courage, humility, courtesy, and loyalty. In later versions of the Arthurian legend, however, Sir Gawain's skill and prowess are surpassed by those of greater knights, such as Lancelot and Perceval.

Romance

Sir Gawain is considered by some to be the best of all medieval romances. A **romance** is a narrative set in the world of knights, kings, and supernatural creatures. It typically includes three stages: a dangerous quest, a test of honor or courage, and a return to the point from which the quest began. The term *romance* can also be applied to any story that involves noble heroes, idealized love, or fantastic events that seem remote from everyday life.

Vocabulary Preview

copiously (kō′ pē əs lē) *adv.* plentifully; p. 172

intrepid (in trep′ id) *adj.* fearless; courageous; p. 175

dauntless (dônt′ lis) *adj.* fearless; daring; p. 184

blithe (blīth) *adj.* carefree; lighthearted; p. 185

Translating *Gawain*

Translators of *Sir Gawain* face tremendous challenges in trying to capture the style and subtleties of meaning found in the original text. Each translator will meet those challenges in different ways. To provide a sense of those differences, the opening part of this selection is presented in two translations. Below, you will find the first twenty-four lines as translated by John Gardner. Then turn the page to find a longer translation of the work by Brian Stone.

Translated by John Gardner

Splendid that knight errant° stood in a splay of green,
And green, too, was the mane of his mighty destrier;°
Fair fanning tresses enveloped the fighting man's shoulders,
And over his breast hung a beard as big as a bush;
The beard and the huge mane burgeoning° forth from his head
Were clipped off clean in a straight line over his elbows,
And the upper half of each arm was hidden underneath
As if covered by a king's chaperon,° closed round the neck.
The mane of the marvelous horse was much the same,
Well crisped° and combed and carefully pranked with knots,°
Threads of gold interwoven with the glorious green,
Now a thread of hair, now another thread of gold;
The tail of the horse and the forelock were tricked the same way,
And both were bound up with a band of brilliant green
Adorned with glittering jewels the length of the dock,°
Then caught up tight with a thong° in a criss-cross knot
Where many a bell tinkled brightly, all burnished° gold.
So monstrous a mount, so mighty a man in the saddle
Was never once encountered on all this earth
till then;
His eyes, like lightning, flashed,
And it seemed to many a man,
That any man who clashed
With him would not long stand.

1 knight errant: a knight who wanders the land, searching for adventure.

2 destrier (des′ trē ər)**:** war horse.

5 burgeoning (bur′ jən ing)**:** sprouting; growing.

8 chaperon (shap′ ə rōn′)**:** hood.

10 crisped: curled. **pranked with knots:** decorated with bows.

15 dock: the fleshy part of a horse's tail.

16 thong: a narrow strip of leather used for binding.

17 burnished: polished or rubbed smooth.

from Sir Gawain and the Green Knight

Translated by Brian Stone

Yes, garbed all in green was the gallant rider,
And the hair of his head was the same hue as his horse,
And floated finely like a fan round his shoulders;
And a great bushy beard on his breast flowing down,
With the heavy hair hanging from his head,
Was shorn below the shoulder, sheared right round,
So that half his arms were under the encircling hair,
Covered as by a king's cape, that closes at the neck.
The mane of that mighty horse, much like the beard,
Well crisped and combed, was copiously plaited
With twists of twining gold, twinkling in the green,
First a green gossamer, a golden one next.
His flowing tail and forelock followed suit,
And both were bound with bands of bright green,
Ornamented to the end with exquisite stones,
While a thong running through them threaded on high
Many bright golden bells, burnished and ringing.
Such a horse, such a horseman, in the whole wide world
Was never seen or observed by those assembled before,
Not one.
Lightning like he seemed
And swift to strike and stun.
His dreadful blows, men deemed,
Once dealt, meant death was done.

Vocabulary

copiously (kō′ pē əs lē) *adv.* plentifully

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Yet hauberk° and helmet had he none,
Nor plastron° nor plate-armor proper to combat,
Nor shield for shoving, nor sharp spear for lunging;
But he held a holly cluster° in one hand, holly
That is greenest when groves are gaunt and bare,
And an axe in his other hand, huge and monstrous,
A hideous helmet-smasher for anyone to tell of;
The head of that axe was an ell-rod° long.
Of green hammered gold and steel was the socket,
And the blade was burnished bright, with a broad edge,
Acutely honed° for cutting, as keenest razors are.
The grim man gripped it by its great strong handle,
Which was wound with iron all the way to the end,
And graven° in green with graceful designs.
A cord curved round it, was caught at the head,
Then hitched to the haft° at intervals in loops,
With costly tassels attached thereto in plenty
On bosses° of bright green embroidered richly.
In he rode, and up the hall, this man,
Driving towards the high dais,° dreading no danger.
He gave no one a greeting, but glared over all.
His opening utterance was, "Who and where
Is the governor of this gathering? Gladly would I
Behold him with my eyes and have speech with him."
He frowned;
Took note of every knight
As he ramped and rode around;
Then stopped to study who might
Be the noble most renowned.

The assembled folk stared, long scanning the fellow,
For all men marveled what it might mean
That a horseman and his horse should have such a color
As to grow green as grass, and greener yet, it seemed,
More gaudily glowing than green enamel on gold.
Those standing studied him and sidled towards him
With all the world's wonder as to what he would do.
For astonishing sights they had seen, but such a one never;
Therefore a phantom from Fairyland the folk there deemed him.
So even the doughty° were daunted° and dared not reply,
All sitting stock-still, astounded by his voice.
Throughout the high hall was a hush like death;
Suddenly as if all had slipped into sleep, their voices were

25 hauberk (hô′ burk′)**:** a long shirt of chain mail worn as armor.

26 plastron: a metal breastplate worn under a hauberk.

28 holly cluster: Holly represents good luck and shows that the knight comes in peace.

32 ell-rod: almost four feet.

35 honed: sharpened.

38 graven: carved.

40 haft: handle.

42 bosses: raised decorations.

44 dais (dā′ is)**:** raised platform.

63 doughty (dou′ tē)**:** courageous, valiant. **daunted:** fearful.

At rest;
Hushed not wholly for fear,
But some at honor's behest;°
But let him whom all revere
Greet that gruesome guest.

For Arthur sensed an exploit before the high dais,
And accorded him courteous greeting, no craven° he,
Saying to him, "Sir knight, you are certainly welcome.
I am head of this house:° Arthur is my name.
Please deign to dismount and dwell with us
Till you impart your purpose, at a proper time."
"May he that sits in heaven help me," said the knight,
"But my intention was not to tarry in this turreted hall.
But as your reputation, royal sir, is raised up so high,
And your castle and cavaliers° are accounted the best,
The mightiest of mail-clad men in mounted fighting,
The most warlike, the worthiest the world has bred,
Most valiant to vie with in virile contests,
And as chivalry is shown here, so I am assured,
At this time, I tell you, that has attracted me here.
By this branch that I bear, you may be certain
That I proceed in peace, no peril seeking;
For had I fared forth in fighting gear,
My hauberk and helmet, both at home now,
My shield and sharp spear, all shining bright,
And other weapons to wield, I would have brought;
However, as I wish for no war here, I wear soft clothes.
But if you are as bold as brave men affirm,
You will gladly grant me the good sport I demand
By right."
Then Arthur answer gave:
"If you, most noble knight,
Unarmored combat crave,
We'll fail you not in fight."

"No, it is not combat I crave, for come to that,
On this bench only beardless boys are sitting.
If I were hasped° in armor on a high steed,
No man among you could match me, your might being meagre.
So I crave in this court a Christmas game,
For it is Yuletide and New Year, and young men abound here.
If any in this household is so hardy in spirit,
Of such mettlesome° mind and so madly rash
As to strike a strong blow in return for another,

69 behest: command.

73 craven: coward.

75 this house: Arthur's court at Camelot.

81 cavaliers: knights.



King Arthur and the knights of the Round Table.

103 hasped: fastened.

108 mettlesome: spirited; plucky.

CONTENTS

I shall offer to him this fine axe freely;
This axe, which is heavy enough, to handle as he please.
And I shall bide the first blow, as bare as I sit here.
If some intrepid man is tempted to try what I suggest,
Let him leap towards me and lay hold of this weapon,
Acquiring clear possession of it, no claim from me ensuing.
Then shall I stand up to his stroke, quite still on this floor—
So long as I shall have leave to launch a return blow
Unchecked.
Yet he shall have a year
And a day's reprieve,° I direct.
Now hasten and let me hear
Who answers, to what effect."

120 **reprieve:** a postponement or temporary relief from danger.



Vocabulary

intrepid (in trep′ id) *adj.* fearless; courageous

"By heaven," then said Arthur, "what you ask is foolish,
But as you firmly seek folly, find it you shall.
No good man here is aghast at your great words.
Hand me your axe now, for heaven's sake,
And I shall bestow the boon° you bid us give."
He sprang towards him swiftly, seized it from his hand,
And fiercely the other fellow footed the floor.
Now Arthur had his axe, and holding it by the haft
Swung it about sternly, as if to strike with it.
The strong man stood before him, stretched to his full height,
Higher than any in the hall by a head and more.
Stern of face he stood there, stroking his beard,
Turning down his tunic in a tranquil manner,
Less unmanned° and dismayed by the mighty strokes
Than if a banqueter at the bench had brought him a drink
Of wine.
Then Gawain at Guinevere's side
Bowed and spoke his design:
"Before all, King, confide
This fight to me. May it be mine."

"If you would, worthy lord," said Gawain to the King,
"Bid me stir from this seat and stand beside you,
Allowing me without lese-majesty° to leave the table,
And if my liege lady° were not displeased thereby,
I should come there to counsel you before this court of nobles.
For it appears unmeet° to me, as manners go,
When your hall hears uttered such a haughty request,
Though you gladly agree, for you to grant it yourself,
When on the benches about you many such bold men sit,
Under heaven, I hold, the highest-mettled,
There being no braver knights when battle is joined.
I am the weakest, the most wanting in wisdom, I know,
And my life, if lost, would be least missed, truly.
Only through your being my uncle, am I to be valued;
No bounty but your blood in my body do I know.
And since this affair is too foolish to fall to you,
And I first asked it of you, make it over to me;
And if I fail to speak fittingly, let this full court judge
Without blame."
Then wisely they whispered of it,
And after, all said the same:
That the crowned King should be quit,
And Gawain given the game.

127 boon: favor.

136 unmanned: deprived of courage, strength, or vigor.

145 lese-majesty (lēz′ maj′ is tē): offense; literally, injured majesty.

146 liege lady: Guinevere, Arthur's queen.

148 unmeet: improper.

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"By God," said the Green Knight, "Sir Gawain, I rejoice
That I shall have from your hand what I have asked for here.
And you have gladly gone over, in good discourse,°
The covenant° I requested of the King in full,
Except that you shall assent, swearing in truth,
To seek me yourself, in such place as you think
To find me under the firmament, and fetch your payment
For what you deal me today before this dignified gathering."
"How shall I hunt for you? How find your home?"
Said Gawain, "By God that made me, I go in ignorance;
Nor, knight, do I know your name or your court.
But instruct me truly thereof, and tell me your name,
And I shall wear out my wits to find my way there;
Here is my oath on it, in absolute honor!"
"That is enough this New Year, no more is needed,"
Said the gallant in green to Gawain the courteous,
"To tell you the truth, when I have taken the blow
After you have duly dealt it, I shall directly inform you
About my house and my home and my own name.
Then you may keep your covenant, and call on me,
And if I waft you no words, then well may you prosper,
Stay long in your own land and look for no further
Trial.
Now grip your weapon grim;

168 discourse: speech.

169 covenant: binding agreement.



Sir Gawain presents himself to Arthur and Guinevere, late 14th century. Pearl/Cotton Nero. From an alliterative poem of *Sir Gawain and the Green Knight* in 1212 lines. The British Library, London.

Viewing the art: What does this scene reveal about the relationship between Sir Gawain and Arthur and Guinevere?

Let us see your fighting style."
"Gladly," said Gawain to him,
Stroking the steel the while.



On the ground the Green Knight graciously stood,
With head slightly slanting to expose the flesh.
His long and lovely locks he laid over his crown,
Baring the naked neck for the business now due.
Gawain gripped his axe and gathered it on high,
Advanced the left foot before him on the ground,
And slashed swiftly down on the exposed part,
So that the sharp blade sheared through, shattering the bones,
Sank deep in the sleek flesh, split it in two,
And the scintillating° steel struck the ground.
The fair head fell from the neck, struck the floor,
And people spurned° it as it rolled around.
Blood spurted from the body, bright against the green.
Yet the fellow did not fall, nor falter one whit,
But stoutly sprang forward on legs still sturdy,
Roughly reached out among the ranks of nobles,
Seized his splendid head and straightway lifted it.
Then he strode to his steed, snatched the bridle,
Stepped into the stirrup and swung aloft,
Holding his head in his hand by the hair.
He settled himself in the saddle as steadily
As if nothing had happened to him, though he had
No head.
He twisted his trunk about,
That gruesome body that bled;
He caused much dread and doubt
By the time his say was said.

For he held the head in his hand upright,
Pointed the face at the fairest in fame° on the dais;
And it lifted its eyelids and looked glaringly,
And menacingly said with its mouth as you may now hear:
"Be prepared to perform what you promised, Gawain;
Seek faithfully till you find me, my fine fellow,
According to your oath in this hall in these knights' hearing.
Go to the Green Chapel without gainsaying° to get
Such a stroke as you have struck. Strictly you deserve
That due redemption on the day of New Year.

202 **scintillating:** sparkling, brilliant.

204 **spurned it:** here, fended it off with their feet.

221 **fairest in fame:** Guinevere.

227 **gainsaying:** contradicting, opposing.

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The Headless Green Knight in Arthur's Hall, late 14th century. Pearl/Cotton Nero. From an alliterative poem of *Sir Gawain and the Green Knight* in 1212 lines. The British Library, London.

Viewing the art: How does the artist's depiction of the Green Knight compare with your impressions of him?

As the Knight of the Green Chapel I am known to many;
Therefore if you ask for me, I shall be found.
So come, or else be called coward accordingly!"
Then he savagely swerved, sawing at the reins,
Rushed out at the hall door, his head in his hand,
And the flint-struck fire flew up from the hooves.
What place he departed to no person there knew,
Nor could any account be given of the country he had come from.

What then?
At the Green Knight Gawain and King
Grinned and laughed again;
But plainly approved the thing
As a marvel in the world of men.

As the end of the next year approaches, Sir Gawain sets out on his horse Gringolet to seek the Green Knight. After fruitless searching and many adventures, he arrives at a castle whose lord, Bercilak, can direct him to the Green Chapel nearby. Gawain is invited to stay until his appointment. The lord proposes a game: he will give Gawain the winnings of his hunt each day in return for whatever Gawain has won while staying in his castle. For two days, while the lord is hunting, the lady of the castle attempts to seduce Gawain, but Gawain nobly rejects her advances. He accepts only a kiss each day which he exchanges with the lord in return for his hunting spoils. On the third day, Gawain continues to resist the lady, but she presses him to accept one small gift by which to remember her.

She proffered him a rich ring wrought in red gold,
With a sparkling stone set conspicuously in it,
Which beamed as brilliantly as the bright sun;
You may well believe its worth was wonderfully great.
But the courteous man declined it and quickly said,
"Before God, gracious lady, no giving just now!
Not having anything to offer, I shall accept nothing."
She offered it him urgently and he refused again,
Fast affirming his refusal on his faith as a knight.
Put out by this repulse, she presently said,
"If you reject my ring as too rich in value,
Doubtless you would be less deeply indebted to me
If I gave you my girdle,° a less gainful gift."
She swiftly slipped off the cincture° of her gown
Which went round her waist under the wonderful mantle,
A girdle of green silk with a golden hem,

255 girdle: belt or sash.
256 cincture: belt, sash.

CONTENTS

Embroidered only at the edges, with hand-stitched ornament.
And she pleaded with the prince in a pleasant manner
To take it notwithstanding° its trifling worth;
But he told her that he could touch no treasure at all,
Not gold nor any gift, till God gave him grace
To pursue to success the search he was bound on.
"And therefore I beg you not to be displeased:
Press no more your purpose, for I promise it never
Can be.
I owe you a hundredfold
For grace you have granted me;
And ever through hot and cold
I shall stay your devotee."
"Do you say 'no' to this silk?" then said the beauty,
"Because it is simple in itself? And so it seems.
Lo! It is little indeed, and so less worth your esteem.
But one who was aware of the worth twined in it
Would appraise its properties as more precious perhaps,
For the man that binds his body with this belt of green,
As long as he laps it closely about him,
No hero under heaven can hack him to pieces,
For he cannot be killed by any cunning on earth."
Then the prince pondered, and it appeared to him
A precious gem to protect him in the peril appointed him
When he gained the Green Chapel to be given checkmate:°
It would be a splendid stratagem° to escape being slain.
Then he allowed her to solicit° him and let her speak.
She pressed the belt upon him with potent words
And having got his agreement, she gave it him gladly,
Beseeching him for her sake to conceal it always,
And hide it from her husband with all diligence.
That never should another know of it, the noble swore
Outright.
Then often his thanks gave he
With all his heart and might,
And thrice by then had she
Kissed the constant knight.

The time comes for Gawain to keep his appointment with the Green Knight. He dresses carefully, wrapping the green sash around his waist, and sets off with a guide, who leaves him as they near the Green Chapel.

Then he gave the spur to Gringolet and galloped down the path,
Thrust through a thicket there by a bank,
And rode down the rough slope right into the ravine.

261 notwithstanding: in spite of.

283 checkmate: total defeat, which is inescapable and indefensible.

284 stratagem: a clever, often underhanded scheme.

285 solicit: persuade.

Then he searched about, but it seemed savage and wild,
And no sign did he see of any sort of building;
But on both sides banks, beetling° and steep,
And great crooked crags, cruelly jagged;
The bristling barbs of rock seemed to brush the sky.
Then he held in his horse, halted there,
Scanned on every side in search of the chapel.
He saw no such thing anywhere, which seemed remarkable,
Save, hard by in the open, a hillock of sorts,
A smooth-surfaced barrow on a slope beside a stream
Which flowed forth fast there in its course,
Foaming and frothing as if feverishly boiling.
The knight, urging his horse, pressed onwards to the mound,
Dismounted manfully and made fast to a lime-tree
The reins, hooking them round a rough branch;
Then he went to the barrow,° which he walked round, inspecting,
Wondering what in the world it might be.
It had a hole in each end and on either side,
And was overgrown with grass in great patches.
All hollow it was within, only an old cavern
Or the crevice of an ancient crag: he could not explain it
Aright.
"O God, is the Chapel Green
This mound?" said the noble knight.
"At such might Satan be seen
Saying matins° at midnight."

"Now certainly the place is deserted," said Gawain,
"It is a hideous oratory,° all overgrown,
And well graced for the gallant garbed in green
To deal out his devotions in the Devil's fashion.
Now I feel in my five wits, it is the Fiend himself
That has tricked me into this tryst, to destroy me here.
This is a chapel of mischance—checkmate to it!
It is the most evil holy place I ever entered."
With his high helmet on his head, and holding his lance,
He roamed up to the roof of that rough dwelling.
Then from that height he heard, from a hard rock
On the bank beyond the brook, a barbarous noise.
What! It clattered amid the cliffs fit to cleave° them apart,
As if a great scythe° were being ground on a grindstone there.
What! It whirred and it whetted like water in a mill.
What! It made a rushing, ringing din, rueful° to hear.
"By God!" then said Gawain, "that is going on,

301 beetling: overhanging.

314 barrow: a mound of earth, often over a grave.

324 matins (mat′ inz): here, a liturgical prayer traditionally beginning at midnight.

326 oratory: a place of prayer.

337 cleave: split.

338 scythe (sīth): a tool used for mowing or reaping, consisting of a long curved blade and a long bent handle.

340 rueful: mournful.

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I suppose, as a salute to myself, to greet me
Hard by.
God's will be warranted:
'Alas!' is a craven cry.
No din shall make me dread
Although today I die."

Then the courteous knight called out clamorously,
"Who holds sway here and has an assignation° with me?
For the good knight Gawain is on the ground here.
If anyone there wants anything, wend your way hither fast,
And further your needs either now, or not at all."
"Bide there!" said one on the bank above his head,
"And you shall swiftly receive what I once swore to give you."
Yet for a time he continued his tumult° of scraping,
Turning away as he whetted,° before he would descend.
Then he thrust himself round a thick crag through a hole,
Whirling round a wedge of rock with a frightful weapon,
A Danish axe duly honed for dealing the blow,
With a broad biting edge, bow-bent along the handle,
Ground on a grindstone, a great four-foot blade—
No less, by that love-lace gleaming so brightly!
And the gallant in green was garbed as at first,
His looks and limbs the same, his locks and beard;
Save that steadily on his feet he strode on the ground,
Setting the handle to the stony earth and stalking beside it.
He would not wade through the water when he came to it,
But vaulted over on his axe, then with huge strides
Advanced violently and fiercely along the field's width
On the snow.
Sir Gawain went to greet
The knight, not bowing low.
The man said, "Sir so sweet,
You honor the trysts you owe."

"Gawain," said the green knight, "may God guard you!
You are welcome to my dwelling, I warrant you,
And you have timed your travel here as a true man ought.
You know plainly the pact we pledged between us:
This time a twelvemonth ago you took your portion,
And now at this New Year I should nimbly requite° you.
And we are on our own here in this valley
With no seconds° to sunder° us, spar° as we will.
Take your helmet off your head, and have your payment here.
And offer no more argument or action than I did

349 assignation: an appointment for a meeting.

355 tumult (to͞o′ məlt): a noisy commotion; disturbance.

356 whetted: sharpened.



380 requite: repay.

382 second: an official attendant of a contestant in a duel. **sunder:** separate. **spar:** fight.

When you whipped off my head with one stroke."
"No," said Gawain, "by God who gave me a soul,
The grievous gash to come I grudge you not at all;
Strike but the one stroke and I shall stand still
And offer you no hindrance; you may act freely,
I swear."
Head bent, Sir Gawain bowed,
And showed the bright flesh bare.
He behaved as if uncowed,°
Being loth° to display his care.

Then the gallant in green quickly got ready,
Heaved his horrid weapon on high to hit Gawain,
With all the brute force in his body bearing it aloft,
Swinging savagely enough to strike him dead.
Had it driven down as direly as he aimed,
The daring dauntless man would have died from the blow.
But Gawain glanced up at the grim axe beside him
As it came shooting through the shivering air to shatter him,
And his shoulders shrank slightly from the sharp edge.
The other suddenly stayed the descending axe,
And then reproved the prince with many proud words:
"You are not Gawain," said the gallant, "whose greatness is such
That by hill or hollow no army ever frightened him;
For now you flinch for fear before you feel harm.
I never did know that knight to be a coward.
I neither flinched nor fled when you let fly your blow,
Nor offered any quibble in the house of King Arthur.
My head flew to my feet, but flee I did not.
Yet you quail° cravenly though unscathed so far.
So I am bound to be called the better man
Therefore."
Said Gawain, "Not again
Shall I flinch as I did before;
But if my head pitch to the plain,
It's off for evermore.

"But be brisk, man, by your faith, and bring me to the point;
Deal me my destiny and do it out of hand,
For I shall stand your stroke, not starting at all
Till your axe has hit me. Here is my oath on it."
"Have at you then!" said the other, heaving up his axe,

393 **uncowed:** not frightened by threats.
394 **loth:** reluctant.
413 **quail:** flinch.

Vocabulary

dauntless (dônt′ lis) *adj.* fearless; daring

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Behaving as angrily as if he were mad.
He menaced him mightily, but made no contact,
Smartly withholding his hand without hurting him.
Gawain waited unswerving, with not a wavering limb,
But stood still as a stone or the stump of a tree
Gripping the rocky ground with a hundred grappling roots.
Then again the green knight began to gird:°
"So now you have a whole heart I must hit you.
May the high knighthood which Arthur conferred
Preserve you and save your neck, if so it avail you!"
Then said Gawain, storming with sudden rage,
"Thrash on, you thrustful fellow, you threaten too much.
It seems your spirit is struck with self-dread."
"Forsooth,"° the other said, "You speak so fiercely
I will no longer lengthen matters by delaying your business,
I vow."
He stood astride to smite,°
Lips pouting, puckered brow.
No wonder he lacked delight
Who expected no help now.

Up went the axe at once and hurtled down straight
At the naked neck with its knife-like edge.
Though it swung down savagely, slight was the wound,
A mere snick on the side, so that the skin was broken.
Through the fair fat to the flesh fell the blade,
And over his shoulders the shimmering blood shot to the ground.
When Sir Gawain saw his gore glinting on the snow,
He leapt feet close together a spear's length away,
Hurriedly heaved his helmet on to his head,
And shrugging his shoulders, shot his shield to the front,
Swung out his bright sword and said fiercely,
(For never had the knight since being nursed by his mother
Been so buoyantly happy, so blithe in this world)
"Cease your blows, sir, strike me no more.
I have sustained a stroke here unresistingly,
And if you offer any more I shall earnestly reply.
Resisting, rest assured, with the most rancorous
Despite.°
The single stroke is wrought
To which we pledged our plight°

431 gird: get ready.

438 Forsooth: in truth.

441 smite: strike.

461–462 rancorous Despite: bitter ill will or malice.

464 plight: promise.

Vocabulary

blithe (blīth) *adj.* carefree; lighthearted

In high King Arthur's court:
Enough now, therefore, knight!"

The bold man stood back and bent over his axe,
Putting the haft to earth, and leaning on the head.
He gazed at Sir Gawain on the ground before him,
Considering the spirited and stout way he stood,
Audacious° in arms; his heart warmed to him.
Then he gave utterance gladly in his great voice,
With resounding speech saying to the knight,
"Bold man, do not be so bloodily resolute.°
No one here has offered you evil discourteously,
Contrary to the covenant made at the King's court.
I promised a stroke, which you received: consider yourself paid.
I cancel all other obligations of whatever kind.
If I had been more active, perhaps I could
Have made you suffer by striking a savager stroke.
First in foolery I made a feint° at striking,
Not rending° you with a riving cut—and right I was,
On account of the first night's covenant we accorded;
For you truthfully kept your trust in troth with me,
Giving me your gains, as a good man should.
The further feinted blow was for the following day,
When you kissed my comely wife, and the kisses came to me:
For those two things, harmlessly I thrust twice at you
Feinted blows.
Truth for truth's the word;
No need for dread, God knows.
From your failure at the third
The tap you took arose.

"For that braided belt you wear belongs to me.
I am well aware that my own wife gave it you.
Your conduct and your kissings are completely known to me,
And the wooing by my wife—my work set it on.
I instructed her to try you, and you truly seem
To be the most perfect paladin° ever to pace the earth.
As the pearl to the white pea in precious worth,
So in good faith is Gawain to other gay knights.
But here your faith failed you, you flagged° somewhat, sir,
Yet it was not for a well-wrought thing, nor for wooing either,
But for love of your life, which is less blameworthy."
The other strong man stood considering this a while,
So filled with fury that his flesh trembled,

471 Audacious: daring; bold.

474 resolute: determined.

481 feint (fānt)**:** here, a deceptive action designed to draw attention away from one's real purpose.

482 rending: tearing apart.

499 paladin: a model of chivalry.

502 flagged: grew weak.

CONTENTS

And the blood from his breast burst forth in his face
As he shrank for shame at what the chevalier° spoke of.
The first words the fair knight could frame were:
"Curses on both cowardice and covetousness!
Their vice and villainy are virtue's undoing."
Then he took the knot, with a twist twitched it loose,
And fiercely flung the fair girdle to the knight.
"Lo! There is the false thing, foul fortune befall it!
I was craven about our encounter, and cowardice taught me
To accord with covetousness and corrupt my nature
And the liberality and loyalty belonging to chivalry.
Now I am faulty and false and found fearful always.
In the train of treachery and untruth go woe
And shame.
I acknowledge, knight, how ill
I behaved, and take the blame.
Award what penance you will:
Henceforth I'll shun ill-fame."

Then the other lord laughed and politely said,
"In my view you have made amends for your misdemeanor;
You have confessed your faults fully with fair acknowledgment,
And plainly done penance at the point of my axe.
You are absolved° of your sin and as stainless now
As if you had never fallen in fault since first you were born.
As for the gold-hemmed girdle, I give it you, sir,
Seeing it is as green as my gown. Sir Gawain, you may
Think about this trial when you throng in company
With paragons° of princes, for it is a perfect token,°
At knightly gatherings, of the great adventure at the Green Chapel.
You shall come back to my castle this cold New Year,
And we shall revel° away the rest of this rich feast;
Let us go."
Thus urging him, the lord
Said, "You and my wife, I know
We shall bring to clear accord,
Though she was your fierce foe."

508 **chevalier:** knight.

529 **absolved:** forgiven.

534 **paragons:** models of perfection.
token: keepsake or souvenir.

537 **revel:** make merry.

Responding to Literature

Personal Response

Were you surprised by the Green Knight's actions at the end of the story? Describe your reaction.

Analyzing Literature

Recall

1. In your own words, state the challenge that the Green Knight offers to the members of the Round Table.
2. Why does Sir Gawain feel he is the one best qualified to accept the Green Knight's challenge?
3. Why does Sir Gawain refuse the lady's gift of a gold ring? Why does he accept her green silk girdle?
4. During the incident at the Green Chapel, what reasons does the Green Knight give for the three blows of the axe?
5. Why does the Green Knight forgive Gawain?

Interpret

6. Do you think the Green Knight is meant to be seen as evil? Use evidence from the text to support your opinion.
7. Why, do you think, does King Arthur allow Gawain to take up the challenge?
8. In the final line of the selection, the Green Knight claims that his wife was Sir Gawain's "fierce foe." In what ways might the lady be considered Gawain's foe?
9. What was Gawain's real test? Did he pass?
10. Cite passages from the text to show how Sir Gawain demonstrates courage, humility, courtesy, and loyalty.

Evaluate and Connect

11. Compare the two **translations** of the opening section of the poem. How are they similar? How are they different? Which do you prefer and why?
12. Theme Connections In your opinion, is Gawain a **hero**? (See page R7.) Why or why not?
13. You may have heard the expression "chivalry is dead." Do you agree? What do you find admirable about chivalry as illustrated by the poem?
14. Evaluate the author's **characterization** of Gawain. Does he seem like a real person? Give reasons for your answer.
15. Look back to the Reading Focus on page 170. In what ways were your tests of honor similar to Gawain's? Does Gawain display honor?

Literary Criticism

Author and literary critic J.R.R. Tolkien describes *Sir Gawain and the Green Knight* as "a fairy tale for adults." Make a list of the elements from *Sir Gawain* that are similar to the elements of a fairy tale. Then discuss with a partner whether you would characterize the story as Tolkien did.

Literary ELEMENTS

Alliteration

Alliteration is a literary device in which successive words or stressed syllables begin with the same, usually consonant, sound in order to create a desired effect. Poets often use alliteration to emphasize certain words, to create a musical quality, or to help establish the prevailing mood of a poem. The author of *Sir Gawain and the Green Knight* makes extensive use of alliteration throughout the text, as evidenced in the first lines of the poem:

"Yes, **g**arbed all in **g**reen was the **g**allant rider,
And the **h**air of **h**is **h**ead was the same **h**ue as **h**is **h**orse,
And **f**loated **f**inely like a **f**an round his shoulders. . . ."

1. What overall effect is achieved by the author's use of alliteration?
2. Select another passage from *Sir Gawain* that displays alliteration. Read the passage aloud, making an effort to emphasize the repeated consonant sounds. Is the effect of the poem heightened when read orally in this manner? How so?

• See **Literary Terms Handbook,** p. R1.

CONTENTS

Literature and Writing

Writing About Literature

Not Only the Color of Money The author of *Sir Gawain* employs a time-honored literary device: color **symbolism**. Consider the author's use of the color green. Think not only of the description of the Green Knight and the green sash, but of the setting and the time of year. What might the color green stand for? Write a few paragraphs that analyze its symbolic possibilities.

Creative Writing

Color Him Brave Imagine that Sir Gawain's adventures led to encounters with knights of various colors. Think of the type of character a knight of red, blue, or gold would be like. For example, a yellow knight could be used for a comic adventure. Use what you know about the symbolism of color to write a brief outline of what might occur in such a tale.

Extending Your Response

Literature Groups

Knight vs. Knight Which knight is more admirable–Sir Gawain or the Green Knight? In your group, divide into two teams: one supporting Gawain, the other supporting the Green Knight. Within your teams, decide upon three reasons why your knight is the more admirable person. Find examples in the selection to support your opinions. For your class, hold a debate in which you use your opinions and examples to defend your position.

Learning for Life

The More Things Change The nonphysical ideals (such as courage, humility, courtesy, and loyalty) that were so esteemed by the knights of the Round Table are still quite valuable today. Imagine that you are completing a job or college application essay. Write a short anecdote to explain how you have displayed one of these traits. Summarize why that quality is important for the role for which you are applying.

Internet Connection

Here in Camelot Use the Internet to learn more about King Arthur, the knights of the Round Table, and the world of Camelot. Trace the origins of the Arthurian legend and determine for yourself just how "real" a figure Arthur was. You may also wish to find out about tales that do not depict Sir Gawain as the humble and noble soul of the Green Knight tale.

Reading Further

For more about Sir Gawain, read these works:

Poetry: *Sir Gawain and the Green Knight, Pearl, and Sir Orfeo,* translated by J. R. R. Tolkien, includes a different translation of Gawain's test of honor.

Short Story Collection: *The Camelot Chronicles,* edited by Michael Ashley, is a collection of fantasy tales about the knights of the Round Table.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Synonyms

Words that have the same or nearly the same meaning are called synonyms. The vocabulary words *intrepid* and *dauntless,* for example, both mean "fearless." Other synonyms for these words include *courageous, brave, daring, bold, valiant,* and *audacious.* Synonyms are always the same part of speech.

PRACTICE Find four pairs of synonyms below.

burnished	carefree
plentifully	burgeoning
blithe	copiously
polished	growing

INTERDISCIPLINARY HISTORY CONNECTION

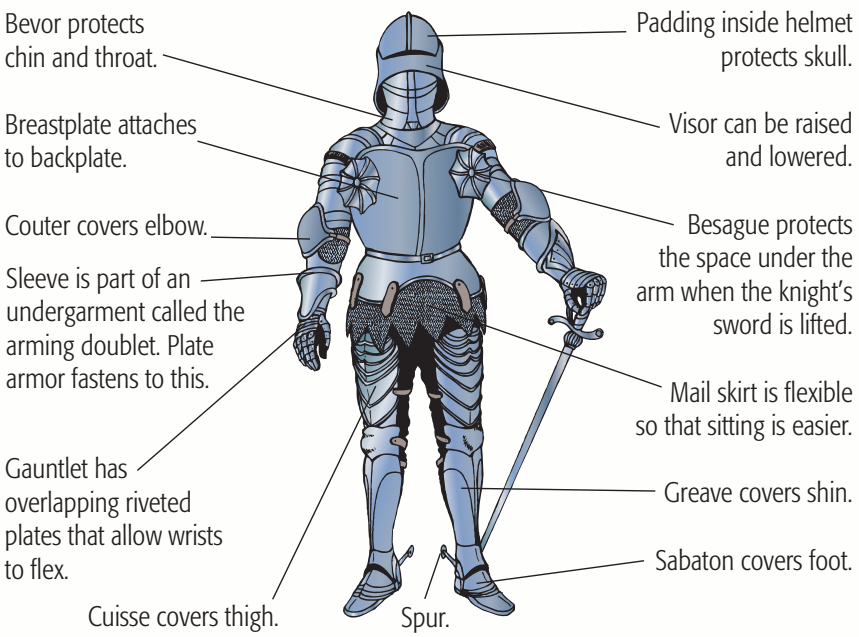
Knights in Shining Armor

In *Sir Gawain and the Green Knight*, many of the characters wore elaborate armor to protect them in battle. Warriors protected themselves with armor even before the earliest days of recorded history. Early armor was made of leather and was later reinforced with quilted fabric. Metal armor first became widespread in the Roman Empire. Eventually it underwent significant changes that transformed it from simple protective gear into high art.

Early knights wore simple hauberks, knee-length suits of chain mail. Mail was a heavy metal netting made of interlocking rings; a single suit might contain 200,000 rings. Mail armor was both flexible and strong, offering very good protection from slashing strokes. However, it was also heavy, weighing around 30 pounds. It had other disadvantages as well: it could become hot, and it offered little protection from some weapons, such as the longbow.

During the 1300s and 1400s, armor improved. New types of furnaces allowed metalsmiths to create lightweight yet strong steel plates. One suit of armor might consist of more than 200 separate plates, joined so that they moved with the body. A good suit of armor was so flexible that a knight could do a somersault while wearing it.

While better armor was making knights safer and more comfortable, people were using technology to create new weapons. Ultimately, these new weapons, especially guns, ended armor's usefulness. Armor, consequently, was made heavier and stronger until it eventually became too cumbersome to be effective. By the 1600s, a "knight in shining armor" was largely a thing of the past.

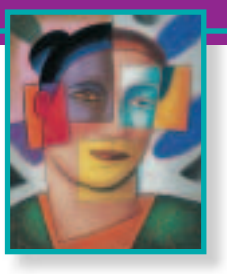


Activity

Find out more about armor and its uses. You might like to research these interesting questions:

1. How long did it take a knight to get into a full suit of armor?
2. What kinds of animals wore armor? Why?

LISTENING, SPEAKING, and VIEWING



Debating

Should Gawain have accepted the green sash from the woman? King Arthur's knights might have hotly **debated** this question. Those arguing yes might have claimed that there is no dishonor in valuing one's own life. Those arguing against accepting the sash probably would have reasoned that it was unchivalrous for Gawain to accept the gift and not pass it on to his host. Many high school and college students participate in more-formal debates. In a formal debate, there are two teams, one for and one against a specific question or statement. Each team has a fixed time to present its ideas and to respond to the other team's arguments. A panel of judges decides which side was most convincing. Here are some ways you can effectively prepare for and participate in a debate.

Gathering Information

- Gather accurate facts and experts' opinions that support your side by conducting library and Internet research.
- Make sure that the information you assemble is relevant to the issue. Avoid information that can be interpreted in more than one way.
- Examine your arguments for errors in logic.
- Consider the knowledge and sympathies of the judges and audience.
- Be prepared to explain unfamiliar or technical terms with simpler vocabulary that the audience will understand.
- Think about what arguments your opponents will make, and look for facts that will disprove them.
- Write important ideas and facts on note cards so that you can refer to them easily when presenting your arguments.

Presenting a Debate

- Speak clearly, distinctly, and loudly enough for everyone to hear. Put some enthusiasm in your voice.
- Stand straight, but be natural. Make eye contact with the judges and others in the room.
- Vary your rate of speaking and use pauses to express your meaning or to emphasize a point.
- Use appropriate language and vocabulary for the judges and the audience.
- State your opinion clearly and unemotionally.
- Don't use exaggeration, sarcasm, or insults.

ACTIVITIES

1. Watch a political debate or a television news program in which guests discuss opposing views on current issues. Take notes on what the speakers say and how they say it. Then use the checklists above to evaluate which speaker was most convincing. Share your results with the class.
2. Find a partner who will debate the opposite side of a topic you feel strongly about. Research the topic and each prepare a five-minute presentation of your case. Take turns giving your presentation. Then, with the class, discuss the ideas that each side should include when refuting the other's argument.

Before You Read

Le Morte d'Arthur

Meet Sir Thomas Malory

"Syr Thomas Maleore, knyght" reads the name of the author on the first printing of *Le Morte d'Arthur* (The Death of Arthur) in 1485. That simple listing tells everything that is definitely known about the author, for there was more than one Thomas Malory. Most evidence suggests, however, that the actual writer was the hot-tempered Thomas Malory who had been a member of Parliament in 1445 and who spent much of his later life in jail.

Malory lived in troubled times. He found himself on the wrong side in the Wars of the Roses, a bloody, drawn-out conflict between the House of Lancaster and the House of York, two royal factions warring to determine which would rule England. A long list of crimes was attributed to Malory, from extortion and attempted murder to cattle rustling. In one notorious incident, he escaped from prison by swimming across a moat, then attacked a nearby abbey that he believed was holding possessions stolen from him. In fact, when King Edward IV issued four general pardons for criminals between 1468 and 1470, each time he specifically excluded a knight as "Thomas Malorie" from these pardons.

Malory was in jail when he composed *Le Morte d'Arthur*. The narrative, which relates the heroic adventures of King Arthur and his knights of the Round Table, is a reworking of English, French, and Latin tales. Malory translated and organized the diverse body of Arthurian romance that had developed in England and France since Anglo-Saxon times. In the process, he created the first prose masterpiece in English and the first account of the legend of King Arthur in modern English prose. Praising Malory's work, critic David Masson said, "It is as if the book were the production of no one mind, nor even of a score of successive minds, nor even of any one place or time, but were a rolling body of British-Norman legend."

Malory died in jail. About fourteen years after Malory's death, his manuscript was published by William Caxton, the man who introduced the printing press to England. Caxton added a preface setting forth the legend of King Arthur and gave the work its famous title.

"[Malory's] simple forthright narrative is admirably lucid and effective."

—Sir Walter Alexander Raleigh

"No effort in English prose on so large a scale had been made before [Malory], and he did much to encourage a fluent and pliant English prose style in the century that succeeded him."

—Sidney Lee

"From time to time I dipped into old Sir Thomas Malory's enchanting book, and fed at its rich feast of prodigies and adventures, breathed in the fragrance of its obsolete names, and dreamed again."

—Mark Twain

Sir Thomas Malory died around 1471.

Reading Further

If you'd like to read or view other versions of the legend of Arthur and the knights of the Round Table, you might enjoy these works:

Novels: *A Connecticut Yankee in King Arthur's Court,* by Mark Twain, is an amusing tale of a nineteenth-century man trapped in the past. Twain satirizes British chivalry, modern technology, and much more in the story of Hank Morgan, a Yankee mechanic who sustains a blow on the head and is thus transported back to the year 528 and King Authur's court.

The Once and Future King, by T. H. White, ranks as one of the finest retellings and a fantasy classic.

Viewing: *Camelot* (1967) presents a musical version of the legend of King Arthur and the Round Table.

Reading Focus

Create a list of all you know about the life and death of the legendary King Arthur.

Discuss In a class discussion, share your knowledge. Relate stories you have heard about King Arthur and record the information on the board.

Setting a Purpose Read the following selection to find out more about King Arthur and the events leading to his death.

Building Background

Who Was King Arthur?

Was there a real King Arthur? Historical documents, as well as archaeological remains from Cadbury Castle in England, hint that in the early 500s there was a Celtic chieftain named Arthur who was victorious over invading Germanic tribes. (See pages 42–43 for a discussion of these invasions.)

Around King Arthur developed a vast oral literature, which picked up items from myth, folklore, and history as it grew. By the time the stories were written down, truth and fiction had been forever combined. In the literature of medieval Europe, King Arthur and his knights came to represent the ideals of chivalry, with its devotion to strength, loyalty, generosity, and courtesy.

F.Y.I.

Thomas Malory's *Le Morte d'Arthur* is a romance that comes from the same tradition as *Sir Gawain and the Green Knight*. Malory's tale contains surprising and supernatural events and is filled with such characters as loyal knights, heroic kings, and fair ladies in distress.

The Death of Arthur

In spite of its title, *Le Morte d'Arthur* tells the story of Arthur's life as well as his death. In the story, the king creates the brotherhood of the Round Table, an assembly of knights who pledge loyalty to Arthur and to the code of chivalry. Arthur becomes the respected ruler of a just and lawful kingdom—at least for a while. Ultimately, this kingdom is destroyed by the knights' and Arthur's own weaknesses. The story of Arthur's death begins as Arthur prepares for battle with his treacherous, illegitimate son, Mordred, who has raised an army against him.

Vocabulary Preview

doleful (dōl′ fəl) *adj.* sad; p. 196
peril (per′ əl) *n.* risk of injury, loss, or destruction; danger; p. 196
jeopardy (jep′ ər dē) *n.* danger; p. 199
brandish (bran′ dish) *v.* to shake or swing threateningly, as a weapon; p. 199



The Fight with Sir Marhalt. Stained glass window from the Music Room, Harden Grange. Designed by Dante Gabriel Rosetti (1828–1882), made by William Morris & Co.



St. Bedivere returns Excalibur to the lake at the death of King Arthur, early 14th century. Illuminated manuscript.

from Le Morte d'Arthur

Sir Thomas Malory



Upon Trinity Sunday[1] at night King Arthur dreamed a wonderful dream, and that was this: it seemed that he saw upon a platform a chair and the chair was fastened to a wheel; thereupon King Arthur sat in the richest cloth of gold that might be made.

And the king thought that under him, far from him, was hideous deep black water; therein were all manner of serpents and worms and wild beasts, foul and horrible. Suddenly the king thought the wheel turned upside-down and he fell among the serpents, and every beast caught him by a limb. The king cried out as he lay in his bed and slept, "Help, help!"

Then knights, squires,[2] and yeomen[3] awakened the king, and he was so dazed that he knew not where he was. He stayed awake until it was nigh day and then he fell to slumbering again, not sleeping but not thoroughly awake. Then it seemed to the king that Sir Gawain actually came unto him with a number of fair ladies.

When King Arthur saw him he cried, "Welcome, my sister's son; I thought that ye were dead. And now that I see thee alive, much am I beholden unto almighty Jesus. Ah, fair nephew, what are these ladies that have come hither with you?"

"Sir," said Sir Gawain, "all those are ladies for whom I have fought when I was a living man. And all these are those whom I did battle for in righteous quarrels; at their devout prayer, because I did battle for them righteously, God hath given them the grace to bring me hither unto you. Thus God hath given me leave to warn you away from your death: for if ye fight to-morn with Sir Mordred, as ye have both agreed, doubt ye not that ye shall be slain, and the most part of your people on both sides. Through the great grace and goodness that almighty Jesus hath unto you, and through pity for you and many other good men who would be slain there, God in His special grace hath sent me to you to give you warning that in no wise[4] should ye do battle to-morn; but ye should make a treaty for a month. And make this offer generously to-morn so as to assure the delay, for within a month Sir Lancelot shall come with all his noble knights and rescue you worshipfully and slay Sir Mordred and all who ever will hold with him."

Then Sir Gawain and all the ladies vanished; at once the king called upon his knights, squires, and yeoman and charged them quickly to fetch his noble lords and wise bishops unto him. When they had come the king told them of his vision and what Sir Gawain had said to him: that if he fought on the morn, he would be slain. Then the king commanded and charged Sir Lucan le Butler, his brother Sir Bedivere, and two bishops to make a treaty in any way for a month with Sir Mordred: "And spare not; offer him lands and goods, as much as ye think best."

They departed and came to Sir Mordred, where he had a grim host[5] of a hundred thousand men. There they entreated Sir Mordred a long time, and at the last it was agreed for Sir Mordred to have Cornwall and Kent during King Arthur's days and all England after the king's days.

1. *Trinity Sunday* is the eighth Sunday after Easter.
2. *Squires* assisted knights.
3. *Yeomen* were attendants to nobles.
4. Here, *wise* means "way."
5. Here, *host* means "army."

II

Then they agreed that King Arthur and Sir Mordred should meet between their two hosts, and that each of them should bring fourteen persons with him. They came back with this word to King Arthur.

Then he said, "I am glad that this is done." So he went into the field.

When King Arthur prepared to depart for the meeting in the field he warned all his host that if they should see any sword drawn, "see that ye come on fiercely and slay that traitor Sir Mordred, for I in no wise trust him."

In like wise Sir Mordred warned his host: "If ye see any sword drawn, see that ye come on fiercely and then slay all who stand before you, for in no way will I trust in this treaty; I know well that my father wishes to be avenged upon me."

So they met for their appointment and were thoroughly agreed and accorded;[6] wine was fetched and they drank together. Just then an adder came out of a little heath-bush and stung a knight on the foot. When the knight felt the sting, he looked down and saw the adder; at once he drew his sword to slay the adder, and thought to cause no harm. But when the hosts on both sides saw that sword drawn, they blew trumpets and horns and shouted grimly, and the two hosts rushed toward each other.

Then King Arthur mounted his horse and said, "Alas, this unhappy day!" So he rode to join his party, and Sir Mordred did in like wise. And never since was there seen a more doleful battle in any Christian land, for there was great rushing and riding, thrusting and striking, and many a grim word was spoken by each side, and many a deadly stroke was dealt. But King Arthur rode steadily throughout the army of Sir Mordred many times and did full nobly, as a noble king should; never at any time did he weaken. And Sir Mordred did his duty that day and put himself in great peril. Thus they fought all the long day, and no knight ever stinted[7] till he was laid to the cold earth. So they fought on till it was near night, and by that time there were a hundred thousand who lay dead upon the ground. Then King Arthur was madly wroth[8] out of measure, when he saw that so many of his people were slain. When the king looked about him he was aware that of all his host and of all his good knights no more were left alive but two: one was Sir Lucan le Butler, and the other his brother Sir Bedivere; and they were both sorely wounded.

"Jesus, mercy!" said the king. "Where are all my noble knights? Alas, that ever I should see this doleful day! For now I have come to my end. But would to God that I knew where that traitor Sir Mordred, who hath caused all this mischief, is."

Then King Arthur looked about and saw where Sir Mordred stood leaning upon his sword among a great heap of dead men. "Now give me my spear," said King Arthur to Sir Lucan, "for yonder I have spied the traitor who hath wrought all this woe."

"Sir, let him be," said Sir Lucan, "for he brings ill fortune. And if ye can pass through this unlucky day, ye shall be right well revenged upon him. Good lord, remember your night's dream and what the spirit of Sir Gawain told you last night. God in His great goodness hath preserved you so far. Therefore

6. *Accorded* means "reconciled."

7. Here, *stinted* means "ceased" or "stopped."
8. *Wroth* means "angered."

Vocabulary

doleful (dōl′ fəl) *adj.* sad
peril (per′ əl) *n.* risk of injury, loss, or destruction; danger

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for God's sake, my lord, leave off now; for, blessed be God, ye have won the field: here we three are alive, but with Sir Mordred no one is alive. Therefore if ye leave off now, this wicked day of destiny is over."

"Now betide[9] me death, betide me life," said the king, "now that I see him yonder alone, he shall never escape my hands! For I shall never have him at better avail."[10]

"God speed you well!" said Sir Bedivere.

Then the king got his spear in both his hands and ran toward Sir Mordred, crying, "Traitor, now has thy death-day come!"

When Sir Mordred heard King Arthur he ran toward him with his sword drawn in his hand. Then King Arthur smote[11] Sir Mordred under the shield with a thrust of his spear on through the body more than a fathom. When Sir Mordred felt that he had his death-wound, he thrust himself with all his might up to the handguard of King Arthur's spear; and right so, holding his sword in both his hands, he smote his father King Arthur upon the side of the head so that the sword pierced the helmet and the brain-pan. Therewith Sir Mordred fell stark dead to the earth; and the noble King Arthur fell to the earth and there he swooned often, and Sir Lucan and Sir Bedivere lifted him up each time. So they led him, weak between them, to a little chapel not far from the sea, and when the king was there he seemed reasonably comfortable.

Then they heard people cry out in the field.

"Now go thou, Sir Lucan," said the king, "and let me know what that noise in the field betokens."[12]

So Sir Lucan departed slowly, for he was grievously wounded in many places; as he went he saw and noticed by the moonlight how plunderers and robbers had come into the field to plunder and to rob many a full noble knight of brooches and beads, of many a good ring, and of many a rich jewel. And whoever was not fully dead, the robbers slew them for their armor and their riches. When Sir Lucan understood this work, he came back to the king as quickly as he could and told him all that he had heard and seen.

"Therefore, by my counsel," said Sir Lucan, "it is best that we bring you to some town."

III

"I would it could be so," said the king, "but I cannot stand, my head aches so. Ah, Sir Lancelot, this day have I sorely missed thee! And alas, that ever I was against thee! For now I have my death, whereof Sir Gawain warned me in my dream."

Then Sir Lucan took up the king on one side and Sir Bedivere did so on the other side, and in the lifting the king swooned. Also with the lifting, Sir Lucan fell into a swoon and part of his guts fell out of his body, and therewith the noble knight's heart burst. When the king awoke he beheld Sir Lucan, how he lay foaming at the mouth, and how part of his guts lay at his feet.

"Alas," said the king, "this is to me a full heavy sight to see this noble duke die so for my sake; for he wished to help me, he who had more need of help than I. Alas, he would not complain, his heart was so set upon helping me. Now Jesus have mercy upon his soul!"

Then Sir Bedivere wept for the death of his brother.

"Leave this mourning and weeping," said the king, "for all this will not avail me. For wit thou well,[13] if I might live myself the death of Sir Lucan would grieve me evermore, but my time passeth on fast. Therefore take thou here Excalibur, my good sword, and go with it to yonder water's side; when thou comest there, I charge thee to throw my

9. *Betide* means "come to."
10. Here, *avail* means "advantage."
11. *Smote* means "struck."
12. *Betokens* means "foretells."
13. The expression *wit thou well* means "heed what I say."



The Death of Arthur, 1861. James Archer. Oil on canvas. The Maas Gallery, London.

Viewing the painting: How does this painting capture the mood of the selection?

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sword into that water and come again and tell me what thou saw there."



Did You Know?
The *pommel* is the knob on a sword's handle, which is called the *haft*.

"My lord," said Sir Bedivere, "your command shall be done, and quickly I shall bring you word back."

So Sir Bedivere departed. And along the way he beheld that noble sword, that the pommel and the haft were all of precious stones. Then he said to himself, "If I throw this rich sword into the water, thereof shall never come good, but only harm and loss." Then Sir Bedivere hid Excalibur under a tree, and as soon as he might he came again unto the king and said that he had been at the water and had thrown the sword into the water.

"What saw thou there?" said the king.

"Sir," he said, "I saw nothing but waves and winds."

"That is untruly said by thee," said the king. "Therefore go thou quickly again and do my command. As thou art dear to me, spare not but throw it in."

Then Sir Bedivere returned again and took the sword in his hand, and again he thought it a sin and a shame to throw away that noble sword. So once more he hid the sword and returned again and told the king that he had been at the water and done his command.

"What saw thou there?" said the king.

"Sir," he said, "I saw nothing but waves and winds."

"Ah, traitor untrue," said King Arthur, "now hast thou betrayed me twice! Who would have thought that thou who hast been to me so lief[14] and dear and thou who art called a noble knight would betray me for the richness of this sword? But now go again quickly; thy long tarrying[15] putteth me in great jeopardy of my life, for I have taken cold. And unless thou do now as I bid thee, if ever I may see thee again I shall slay thee with my own hands; for thou would for my rich sword see me dead."

Then Sir Bedivere departed and went to the sword and quickly took it up and went to the water's side, and there he bound the girdle[16] about the hilt;[17] then he threw the sword as far into the water as he might. And there came an arm and a hand above the water which caught it and shook and brandished it thrice and then vanished with the sword into the water. So Sir Bedivere came back to the king and told him what he saw.

"Alas," said the king, "help me hence, for I fear that I have tarried over-long."

Then Sir Bedivere took the king upon his back and so went with him to the water's side. When they reached there they saw a little barge which waited fast by the bank with many fair ladies in it. Among them all was a queen, and they all had black hoods; they all wept and shrieked when they saw King Arthur.

"Now put me into that barge," said the king.

Sir Bedivere did so gently, and three queens received him there with great mourning and put him down; in one of their laps King Arthur laid his head. Then that queen said, "Ah, dear brother, why have ye tarried so long from me? Alas, this wound on your head hath caught over-much cold."

14. *Lief* means "beloved."
15. *Tarrying* means "delaying."
16. The *girdle* is the sash around a sword's handle.
17. The *hilt* is the handle, also called the haft, of the sword.

Vocabulary

jeopardy (jep′ ər dē) *n.* danger
brandish (bran′ dish) *v.* to shake or swing threateningly, as a weapon

So they rowed from the land and Sir Bedivere beheld all those ladies go from him. Then Sir Bedivere cried, "Ah, my lord Arthur, what shall become of me, now that ye go from me and leave me here alone among my enemies?"

"Comfort thyself," said the king, "and do as well as thou may, for in me is no more trust to trust in. I must go into the Vale of Avalon[18] to heal me of my grievous wound. And if thou hear nevermore of me, pray for my soul!"

But ever the queens and ladies wept and shrieked, so that it was a pity to hear. As soon as Sir Bedivere had lost sight of the barge, he wept and wailed and then took to the forest and walked all night. And in the morning he was aware of a chapel and a hermitage[19] between two ancient woods.

IV

Then Sir Bedivere was glad, and thither he went. When he came into the chapel he saw where a hermit lay grovelling on all fours fast[20] by a tomb that was newly made. When the hermit saw Sir Bedivere he knew him at once, for he was the Bishop of Canterbury whom Sir Mordred recently put to flight.

"Sir," said Sir Bedivere, "what man is interred[21] there whom you pray so earnestly for?"

"Fair son," said the hermit, "I know not truly but by deeming.[22] But this night at midnight a number of ladies came here and brought hither a dead corpse and prayed me to bury him. And here they offered a hundred tapers[23] and they gave me a thousand besants."[24]

"Alas," said Sir Bedivere, "that was my lord King Arthur who here lieth buried in this chapel." Then Sir Bedivere swooned and when he awoke he prayed the hermit that he might remain with him always, there to live with fasting and prayers. "For hence I will never go," said Sir Bedivere, "of my own will. But all the days of my life I will be here to pray for my lord Arthur."

"Ye are welcome to me here," said the hermit, "for I know you better than ye think I do. Ye are Sir Bedivere the Bold, and the full noble duke Sir Lucan le Butler was your brother."

Then Sir Bedivere told the hermit all, as ye have heard before, and he remained with the hermit who was earlier the Bishop of Canterbury. There he put on poor clothes and served the hermit full humbly in fasting and in prayers.

Thus, concerning Arthur I find no more written in books which are authorized. Nor did I ever hear or read more with true certainty concerning his death. . . .

V

Yet some men say in many parts of England that King Arthur is not dead, but was taken by the will of our Lord Jesus into another place. And men say that he shall come again and shall win the Holy Cross. Yet I will not say that it shall be so; rather, I would say that here in this world he changed his form of life. But many men say that there is written upon his tomb this line:

HERE LIES ARTHUR,
THE ONCE AND FUTURE KING.

18. *Avalon* is a legendary island paradise.
19. A *hermitage* is the home of a hermit, a person who lives in solitude for religious reasons.
20. Here, *fast* means "near."
21. *Interred* means "buried."
22. *Deeming* is guessing.
23. *Tapers* are candles.
24. *Besants* are gold coins.

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Responding to Literature

Personal Response

What is your initial impression of King Arthur and the decisions he makes? Write your thoughts in your journal.

Analyzing Literature

Recall

1. Summarize the content of Arthur's dreams.
2. What accident triggers the battle between the two armies?
3. Describe the battle between Arthur's and Mordred's armies.
4. What does Arthur ask Sir Bedivere to do with his sword, Excalibur?
5. When is the last time Bedivere sees Arthur?

Interpret

6. Try your hand at interpreting Arthur's dreams. What might the overturned chair symbolize? What could the serpents represent?
7. What part does Arthur and Mordred's mutual distrust play in triggering the battle?
8. Choose one word to describe Arthur's behavior in battle. Why did you choose this word? Use evidence from the story to support your opinion.
9. What do Bedivere's actions regarding Excalibur reveal about his character? How does his hesitance further the **plot**? (See **Literary Terms Handbook,** page R12.)
10. How does the **epitaph** on Arthur's tomb add to the legend surrounding him? (See **Literary Terms Handbook,** page R5.)

Evaluate and Connect

11. Think about your discussion for the Reading Focus on page 193. After reading this selection from *Le Morte d'Arthur,* have you learned anything new about King Arthur's life and death? Add your new information to the list on the chalkboard.
12. How would you describe the **mood** of this selection? (See **Literary Terms Handbook,** page R10.) Does it change as the selection progresses? What details does Malory use to achieve this mood?
13. What motivates Arthur to fight Mordred to the death? In your opinion, was Arthur's decision to fight a wise one? Why or why not?
14. Evaluate Malory's use of **dialogue.** How does it help develop the characters? How does it help move the narrative along?
15. Does this selection make you want to read more about the legend of King Arthur and his knights of the Round Table? Explain why or why not.

Literary ELEMENTS

Legend

A **legend** is a tale that is based on history and handed down from one generation to the next. A legend is different from a myth in that the legend has fewer supernatural elements and more historical truth than a myth does. Usually, a legend celebrates the heroic qualities of a national or cultural leader. Because legends are the stories of the people, they are often expressions of the spirit, values, or character of a nation.

1. Find examples in the selection that contribute to the picture of King Arthur as a legendary hero. Explain your choices.
2. From the selection, what values might you guess were important to the British people of the time? In your answer, cite specific examples from the text that support your opinion.
3. In your opinion, why has the legend of Arthur endured?

- See **Literary Terms Handbook,** p. R9.

Literary Criticism

Scholar D. S. Brewer points out that in Arthur's world, honor is achieved "by fighting bravely in battle or tournament; specifically, by defeating the enemy, or by helping friends who are in difficulty, and by fighting fairly." With that explanation in mind, write a paragraph explaining which character or characters in the selection achieve the highest degree of honor and why.

Literature and Writing

Writing About Literature

A Fitting Memorial A heroic king's death should not go unobserved. Write a **eulogy** for King Arthur. The eulogy may mention both strengths and weaknesses of the king as long as the tone is appropriate. Compare your eulogy with those of classmates. You may want to stage a memorial service in which several people deliver their eulogies.

Creative Writing

In the Headlines Imagine that you are a newspaper reporter assigned to cover the battle between Arthur and Mordred. Write a factual account of the battle, such as might appear in a newspaper. If you wish, include quotations from Sir Bedivere or witnesses to the battle. Give your story an attention-grabbing headline.

Extending Your Response

Literature Groups

A Flawed Hero Would the story of King Arthur be more interesting if he were depicted as having no flaws? Poll your group members' opinions of this issue. Ask each person to defend his or her opinion by referring to the selection. Share your views with the other groups.

Listening and Speaking

Take a Role With a group of classmates, plan and rehearse a dramatic reading of *Le Morte d'Arthur.* Have one person read essential parts of the narrative and others the parts of King Arthur, Sir Gawain, Sir Mordred, Sir Lucan le Butler, Sir Bedivere, the queen on the barge, and the hermit. Present your reading to the class.

Interdisciplinary Activity

Psychology: Dream Analysis There is an ancient belief that dreams can predict the future, as King Arthur and his counselors thought in *Le Morte d'Arthur.* The famous psychologist Sigmund Freud called dreams "the royal road to the unconscious" and considered dream analysis a vital component of psychoanalysis. Using library and Internet resources, find out more about dream analysis, including *archetypes* common to many people's dreams. In an oral report, present your findings to the class.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. The words in each pair of this analogy are antonyms.

security : peril :: happiness : grief

To finish an analogy, determine the relationship between the ideas represented by the first pair of words. Then apply that relationship to the second pair.

- For more about analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Choose the pair that best completes each analogy.

1. safety : jeopardy ::
   a. peace : harmony
   b. affection : regard
   c. joy : sorrow
   d. confidence : humility
   e. freedom : ease

2. whimper : doleful ::
   a. bark : noisy
   b. crash : accidental
   c. shriek : scary
   d. laugh : amused
   e. murmur : secret

Vo·cab·u·lar·y Skills

Context Clues

Sometimes the context, or setting, in which an unfamiliar word is used provides clues to the word's meaning. For example, in a dream King Arthur is approached by Sir Gawain, whom Arthur had thought to be dead. Arthur says,

> **"Welcome, my sister's son; I thought that ye were dead. And now that I see thee alive, much am I *beholden* unto almighty Jesus."**
>
> –from *Le Morte d'Arthur*

If you are not familiar with the word *beholden,* you can get some idea of its meaning from the way it is used in this sentence. Arthur feels indebted or obligated to Jesus for saving his nephew.

Look for **context clues** like those in the examples below.

- The context can provide an **example** of the word.
  The boy took the teacher's remark literally. When she said, "We'll take the bull by its horns," he looked around for a bull.
- A **contrast** implies that an unfamiliar word is the opposite of a familiar one.
  It is difficult to use literal language to talk about being in love; people tend to talk about love by using figurative language and imagery.
- A **restatement** of the word in context rewords it in a more familiar way.
  In poetry, a literal style seems out of place; however, in an essay, a matter-of-fact style is appropriate.

EXERCISE

For each item below, use context clues to deduce the meaning of the underlined word. Identify which type of context clue you used to uncover its meaning.

1. Uncharacteristically reticent, Denise said very little about her plans for the day.
   a. silent b. bold c. stubborn d. carefree
2. Learning should be a joyful task, but many students make it onerous.
   a. intricate b. enlightening c. troublesome d. ongoing
3. Whether they prepare indigenous dishes or recipes imported from other countries, the chefs in the worldwide chain of hotels produce tasty meals.
   a. protein-rich b. native c. exotic, rare d. meat-free
4. Campers from many different cities and backgrounds formed a heterogeneous group around the campfire.
   a. unexpected b. complicated c. multiple d. mixed

Before You Read

from *The Book of Margery Kempe*

Meet Margery Kempe

Daughter of a mayor, wife of a tax collector, mother of fourteen children, Margery Kempe might seem like a conventional woman of the 1400s; however, she was anything but typical. She was a mystic, a pilgrim, and the author of the first English-language autobiography.

Born into a prosperous family in Norfolk, England, Kempe had both money and status. She was married at twenty and soon after, during a serious illness, had an intense religious experience that, she believed, restored her health.

In the following years, Kempe dedicated her energy to her fourteen children and two business ventures—a brewery and a mill. When both businesses failed, she decided to change her life. At the age of forty, she devoted her life entirely to Christ.

Dressed all in white, Kempe made several religious pilgrimages that took her throughout Europe and the Holy Land. Given to spells of "boisterous crying," mystical visions, and spontaneous preaching against all "merriment," Kempe had few friends. In the face of severe criticism, including a charge of heresy from which she was later cleared, her faith in God and in her calling remained unshaken.

"This is a short account of someone who had high status and worldly reputation but was later drawn to our Lord by severe poverty, sickness, humiliation."

—*Kempe*

Margery Kempe was born about 1373 and died in 1439 or 1440.

Reading Focus

If you were to write the story of your life, what events do you think you would describe?

List Ideas In a small group of classmates, brainstorm a list of events that you might include in your autobiography. Next to each entry, jot down a reason why you would include this information.

Setting a Purpose Read to learn about a turning point in Margery Kempe's life.

Building Background

The First English-Language Autobiography

Although Margery Kempe wanted to record the events of her life so that others might learn from them, she, like most women of her time, was illiterate. Therefore, Kempe dictated her autobiography to a scribe. Unfortunately, this scribe had poor handwriting and an even poorer grasp of English grammar. The autobiography was eventually revised and finished by a priest. *The Book of Margery Kempe,* lost for centuries, was rediscovered in the mid-1930s and published for the first time in its entirety.

Vocabulary Preview

divulge (di vulj′) *v.* to make known; disclose; p. 206

slander (slan′ dər) *v.* to utter false or malicious statements about; p. 206

instigation (in′ stə gā′ shən) *n.* the act of inciting or urging on; p. 207

restrain (ri strān′) *v.* to hold back; restrict; p. 207

composure (kəm pō′ zhər) *n.* a calm or tranquil state of mind; p. 207



From *Histoire des nobles princes de Hainaut,* late 15th century.

from The Book of Margery Kempe

Margery Kempe

Chapter 1

WHEN I WAS TWENTY, OR A LITTLE OLDER, I was married to a well-respected burgess,[1] and, things being what they are, I quickly found myself pregnant. During the pregnancy and up to the time the child was born I suffered from severe attacks of illness; and then, what with the labor of giving birth on top of my previous illness, I despaired of my life and thought that I would not survive.

At that point I sent for my priest, because I had something on my conscience which I had never before divulged in my life. For I was constantly hindered by my enemy, the devil, who was always telling me that so long as I was in good health I had no need to make confession; I should just do penance[2] by myself, in private, and God, in his all-sufficient mercy, would forgive me for everything.

And therefore I often did harsh penances, restricting myself to bread and water; I also did other godly deeds, praying devoutly but never revealing my guilty secret in the course of confession.

But when I was ever sick or out of spirits, the devil whispered to me that I would be damned because I had not been absolved of[3] that special sin. Therefore, not expecting to survive the birth of my child, I sent for my priest, as I've already told you, fully intending to be absolved for everything I had done in my life.

But when I was on the point of revealing my long-concealed secret, my confessor[4] was a little too hasty with me; he began to tell me off in no uncertain terms, before I had even covered all I meant to say; and after that, try as he might, he couldn't get me to say a word.

Eventually, what with my fear of damnation on one hand and the priest's sharp tongue on the other, I became insane, and for half a year, eight weeks and a few days I was prodigiously[5] plagued and tormented by spirits.

During that time I saw (or I believed I saw) devils opening their mouths as if to swallow me, and revealing waves of fire that were burning inside their bodies. Sometimes they grabbed at me, sometimes they threatened me; they tugged and pulled me, night and day for a whole eight months. They also bayed[6] at me fearsomely, and told me to forsake the church and its faith and deny my God, his mother, and all the saints in heaven.

They told me to deny my good works and all my good qualities, and turn my back on my father, my mother, and all my friends. And that's what I did: I slandered my husband, my friends, and my own self. I said many wicked and cruel things; I was empty of any virtue or

1. A *burgess* is a citizen of an English borough, or town.
2. *Penance* is a religious act, such as praying, done to show sorrow or repentance for sin.
3. *Absolved of* means "pardoned for."
4. The *confessor* was the priest to whom Kempe confessed.
5. *Prodigiously* means "strangely."
6. *Bayed* means "shouted" or "roared."

Vocabulary

divulge (di vulj′) *v.* to make known; disclose
slander (slan′ dər) *v.* to utter false or malicious statements about

CONTENTS

goodness; I was bent on every wickedness; I said and did whatever the spirits tempted me to say and do. At their instigation I would have destroyed myself many times over and been damned to hell; and as if to show determination I bit my own hand so savagely that the mark has been visible ever since.

What's more, I used my nails (for I had no other instrument) to scratch myself viciously, ripping the skin on my chest near my heart. And if I'd had my own way I would have done even more to myself, but I was bound and restrained by force day and night. I suffered from these and other temptations for such a long while that people thought I'd never recover or even survive, but then something happened: as I lay by myself, without my attendants, our merciful Lord Jesus Christ—ever to be trusted! his name be praised!—never forsaking his servant in a time of need, appeared to me—his creature who had forsaken him—in human form, the most pleasing, most beautiful, loveliest sight that human eyes could ever behold. Dressed in a mantle[7] of purple silk, he sat by the bed, looking at me with so much holiness in his face that I felt myself inwardly fortified. And he spoke to me in the following way:

"Daughter, why have you abandoned me, when I never thought to abandon you?"

And instantly, as he spoke these words, I swear that I saw the air open up as brightly as any shaft of lightning. And he rose up into the air, not very fast or quickly but with grace and ease, so that I could clearly see him in the air until it closed again.

And at once my composure and mental faculties came back to me, just as they had been before, and I begged my husband, as soon as he came, for the keys of the cellar so that I could get myself food and drink as I had done in the past. My maids and attendants advised him not to hand over any keys; they said I would only give away any such stores[8] as we had, for they thought that I was beside myself.

Nevertheless, my husband, who was always kind and sympathetic to me, ordered them to give me the keys; and I got myself food and drink, insofar as my physical health would allow me to do so. And I recognized my friends, the members of my household, and all the others who came to see the act of mercy which our Lord Jesus Christ had performed on me. Blessed may he be, who is always close to us in our troubles. When people think he is far away, he is right beside them, full of grace.

Afterwards, I returned to all my other household duties, doing everything in a quite level-headed and sober way but not really knowing the call of our Lord.[9]

7. A *mantle* is a long sleeveless garment worn over other clothes.

8. Here, *stores* refers to food stored for future use.

9. *Not . . . our Lord* indicates that Kempe had not yet devoted herself to God.

Vocabulary

instigation (in′ stə gā′ shən) *n.* the act of inciting or urging on
restrain (ri strān′) *v.* to hold back; restrict
composure (kəm pō′ zhər) *n.* a calm or tranquil state of mind

Responding to Literature

Personal Response

What questions would you like to ask Margery Kempe? Write your questions, and possible answers, in your journal.

Analyzing Literature

Recall and Interpret

1. What motivates Kempe to send for her priest? In your opinion, would she have sent for him if she thought she would recover?
2. Why does Kempe refuse to tell the priest her secret? What does this refusal reveal about her character?
3. How does Kempe's illness affect her personality?
4. Describe the vision that changes the course of Kempe's illness. How was it a turning point in her life? Explain.
5. What words would you use to describe Kempe's husband? Provide reasons for your answer.

Evaluate and Connect

6. Which of the **images** in the selection did you find the most powerful? Explain why.
7. Why, do you think, did Kempe choose to include this event in her autobiography?
8. In your opinion, would the selection be more interesting if Kempe had revealed her secret to readers? Explain why or why not.
9. Poet William Wordsworth once wrote, "From the body of one guilty deed / A thousand ghostly fears, and haunting thoughts, proceed!" Would Kempe agree with this statement? Support your answer with evidence from the selection.
10. Theme Connections In your opinion, is Kempe a kind of hero? Why or why not?

Literary Elements

Autobiography

An **autobiography** is a person's account of his or her own life. Autobiographies can offer revealing insights into a person's view of herself or himself. They can also impart information about the times and the society in which the author lived.

It is helpful to remember, however, that autobiographies may not always be completely accurate. Sometimes, the author may forget events or distort or conceal facts about his or her own life.

1. What did you learn about medieval life from the selection?
2. From the details Margery Kempe chose to include in this selection, what would you say is most important to her?

• See **Literary Terms Handbook,** p. R2.

Extending Your Response

Personal Writing

A Change in Outlook Choose an event from the list you made in the Reading Focus on page 204, and write an autobiographical account about it. If possible, select an event that made you see life from a different point of view or that turned your thinking in a different direction. Be sure the incident is one that you are willing to share with others.

Internet Connection

The Kempe Camp To learn more about Margery Kempe and the times in which she lived, search the World Wide Web by using her first and last names as keywords. You might also enjoy visiting the Web page of the Luminarium Society. There, you can sample art, music, and other literature of the Middle Ages.

Save your work for your portfolio.

Literature FOCUS

Miracle and Morality Plays

The Beginnings of English Theater

The prime entertainers in Anglo-Saxon Britain were storytellers and singing poets. Not until later medieval times did drama as public entertainment take hold. Like most forms of culture in those times, the theater had its beginnings in religion.

The **miracle play,** or **mystery play,** was developed to teach the stories of the Bible to the mostly illiterate populace. First called "miracle plays" after the miracles performed by the saints, they later took their name from the *mestier* (or trade) of their actors. Although the miracle play's early history cannot be determined with absolute certainty, it is generally believed that members of the clergy performed the plays, acting out the parts of saints and biblical characters. As time went on, the plays grew more elaborate and popular—so much so that the churches could no longer hold the large audiences.

The dramas moved outdoors and their production was taken over by the guilds, or trade unions. Guild members made scenery, props, and costumes and loaded them onto wagons so that the plays could be performed at different sites. Guild records indicate that performances contained music, dancing, and comedy. Some performances even included special effects. For example, to depict the drowning of Pharaoh's army in the Red Sea, "stage hands" would cover the actors with a large blue cloth, shaking it to imitate the movement of waves.

No feast days were complete without miracle plays, and everyone turned out for these festive performances. Audiences were anything but silent—cheers greeted heroes and saints, while villains, such as Lucifer and Herod, called forth enthusiastic boos and hisses.

Gradually, plays began to be presented in long cycles, which began with the story of the creation of the world and ended with the story of Christ. By the late fourteenth century, cycles that lasted for several days were being performed.

The Next Stage

In the early fifteenth century, a corps of professional actors arose who performed **morality plays**—plays that dramatized points of religious doctrine. Morality plays, as their name implies, centered around the moral struggles of everyday people. The characters in these plays had names such as Patience, Greed, and Good Works, and their dialogue was designed to teach people important lessons about salvation and the struggle between virtue and vice.

As the popularity of morality plays grew, their staging became more sophisticated, while their subject matter moved from the church to the secular world. The morality plays established in Britain a theater tradition that linked the medieval and modern theaters and eventually led to the plays of William Shakespeare and George Bernard Shaw.



Before You Read

from *Everyman*

Reading Focus

If you were to create a character for a play who was meant to represent all people, what characteristics would you give him or her?

Discuss Discuss with your class the basic human fears, needs, and desires of an "everyman." On which items do most of the class agree?

Setting a Purpose Read the following play to see how an "everyman" deals with his fears.

Building Background

A Closer Look at *Everyman*

The morality play *Everyman* asks some basic human questions: What happens to us when we die, and does the kind of life we have led make a difference? To dramatize these questions, the play's writer has created characters that symbolize figures and ideas common to the human experience. Each character's name indicates what he or she represents. For example, the character named Everyman represents every person, or all humanity, while the character named Goods represents worldly goods, or the material possessions Everyman accumulates during his life.

Despite its one-dimensional characters and simple message, *Everyman* has proved remarkably enduring. Written near the end of the 1400s and first printed about 1508, *Everyman* has been translated into many languages and reworked in many forms, and it is still being staged today. One popular adaptation has long been performed in front of the cathedral in Salzburg, Austria, as part of a renowned annual festival.

Source of the Play

Everyman is probably based on the Flemish play *Elckerlijc* (Everyman), which was first printed in 1495. Both plays were written anonymously. It is, perhaps, fitting that the authors remain unknown to this day. Like the architects, sculptors, and other artists of the time who helped create beautiful gothic cathedrals, the authors of morality plays created art not for their own glory, but for the glory of God.



A modern-day interpretation of *Everyman*.

Vocabulary Preview

reckoning (rek′ ən ing) *n.* a settlement of accounts; p. 212
perceive (pər sēv′) *v.* to become aware of; comprehend; p. 212
prosperity (pros per′ ə tē) *n.* a state of well-being, especially economic; p. 212
respite (res′ pit) *n.* a delay or extension; p. 214
steadfastly (sted′ fast′ lē) *adv.* faithfully; p. 218
adversity (ad vur′ sə tē) *n.* a state of hardship; misfortune; p. 218
deceive (di sēv′) *v.* to cause (someone) to believe an untruth; to mislead; p. 219



CHARACTERS

God
Messenger
Death
Everyman
Fellowship
Goods
Good Deeds
Knowledge
Confession
Beauty
Strength
Discretion
Five Wits
Angel
Doctor



CONTENTS

Here beginneth a treatise how the High Father of Heaven sendeth Death to summon every creature to come and give account of their lives in this world, and is in manner of a moral play.

MESSENGER. I pray you all give your audience
And hear this matter with reverence,
By figure° a moral play:
The Summoning of Everyman called it is,
That of our lives and ending shows
How transitory we be all day.°
This matter is wondrous precious,
But the intent of it is more gracious,
And sweet to bear away.
The story saith: Man, in the beginning,
Look well, and take good heed to the ending,
Be you never so gay!
Ye think sin in the beginning full sweet,
Which in the end causeth the soul to weep,
When the body lieth in clay.
Here shall you see how Fellowship and Jollity,
Both Strength, Pleasure, and Beauty,
Will fade from thee as flower in May;
For ye shall hear how our Heaven King
Calleth Everyman to a general reckoning:
Give audience, and hear what he doth say.

[*Exit* MESSENGER.]

[*Enter* GOD.]

GOD. I perceive, here in my majesty,
How that all creatures be to me unkind,
Living without dread in worldly prosperity.
Of ghostly° sight the people be so blind,
Drowned in sin, they know me not for their God;
In worldly riches is all their mind,
They fear not my righteousness, the sharp rod. . . .
Every man liveth so after his own pleasure,
And yet of their life they be nothing sure:
I see the more that I them forbear,
The worse they be from year to year.
All that liveth appaireth° fast;

3 **By figure:** in form.

6 **all day:** always.

25 **ghostly:** spiritual.

33 **appaireth:** degenerate.

Vocabulary

reckoning (rek′ ən ing) *n.* a settlement of accounts
perceive (pər sēv′) *v.* to become aware of; comprehend
prosperity (pros per′ ə tē) *n.* a state of well-being, especially economic

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Therefore, I will, in all the haste,
Have a reckoning of every man's person; . . .
On every man living without fear.
Where art thou, Death, thou mighty messenger?

[*Enter* DEATH.]

DEATH. Almighty God, I am here at your will,
Your commandment to fulfill.

GOD. Go thou to Everyman,
And show him, in my name,
A pilgrimage he must on him take,
Which he in no wise may escape;
And that he bring with him a sure reckoning
Without delay or any tarrying.

[GOD *withdraws*.]

DEATH. Lord, I will in the world go run overall,°
And cruelly outsearch both great and small;
Every man will I beset° that liveth beastly,
Out of God's laws, and dreadeth not folly. . . .
Lo, yonder I see Everyman walking.
Full little he thinketh on my coming;
His mind is on fleshly lusts and his treasure,
And great pain it shall cause him to endure
Before the Lord, Heaven King.

[*Enter* EVERYMAN.]

Everyman, stand still! Whither art thou going
Thus gaily? Hast thou thy Maker forget?°

EVERYMAN. Why askest thou?
Wouldest thou wit?°

DEATH. Yea sir; I will show you:
In great haste I am sent to thee
From God out of his majesty.

EVERYMAN. What, sent to me?

DEATH. Yea, certainly.
Though thou have forgot him here,
He thinketh on thee in the heavenly sphere,
As, ere we depart, thou shalt know.

EVERYMAN. What desireth God of me?

DEATH. That shall I show thee:
A reckoning he will needs have

46 **overall:** everywhere.

48 **beset:** attack.

56 **forget:** forgotten.

58 **wit:** know.



The Old Man and Death, 1773. Joseph Wright of Derby. Oil on canvas, 40 x 50 in. Wadsworth Atheneum, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Viewing the painting: Aside from the skeleton, what in the painting depicts death and dying?

Without any longer respite.

EVERYMAN. To give a reckoning longer leisure I crave;
This blind° matter troubleth my wit.°

DEATH. On thee thou must take a long journey;
Therefore, thy book of count° with thee thou bring,
For turn again thou cannot by no way.
And look thou be sure of thy reckoning,
For before God thou shalt answer, and show
Thy many bad deeds and, good but a few;
How thou hast spent thy life, and in what wise,
Before the chief Lord of Paradise. . . .

EVERYMAN. Full unready I am such reckoning to give.
I know thee not. What messenger art thou?

DEATH. I am Death, that no man dreadeth,°
For every man I rest,° and no man spareth;
For it is God's commandment
That all to me should be obedient.

72 **blind:** unclear. **wit:** mind.

74 **count:** accounts.

83 **no man dreadeth:** dreads no man.

84 **rest:** arrest.

Vocabulary

respite (res′ pit) *n.* a delay or extension

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EVERYMAN. O Death, thou comest when I had thee least in mind!
In thy power it lieth me to save;
Yet of my good° will I give thee, if thou will be kind—
Yea, a thousand pound shalt thou have—
And defer this matter till another day.

DEATH. Everyman, it may not be, by no way.
I set not by° gold, silver, nor riches,
Nor by pope, emperor, king, duke, nor princes;
For, and° I would receive gifts great,
All the world I might get;
But my custom is clean contrary.
I give thee no respite. Come hence, and not tarry.

EVERYMAN. Alas, shall I have no longer respite?
I may say Death giveth no warning!
To think on thee, it maketh my heart sick,
For all unready is my book of reckoning.
But twelve year and I might have abiding,
My counting-book I would make so clear
That my reckoning I should not need to fear.°
Wherefore, Death, I pray thee, for God's mercy,
Spare me till I be provided of remedy.

DEATH. Thee availeth not to cry, weep, and pray;
But haste thee lightly° that thou were gone that journey,
And prove° thy friends if thou can;
For, wit thou well, the tide abideth no man,
And in the world each living creature
For Adam's sin must die of nature.

EVERYMAN. Death, if I should this pilgrimage take,
And my reckoning surely make,
Show me, for saint° charity,
Should I not come again shortly?

DEATH. No, Everyman; and thou be once there,
Thou mayst never more come here,
Trust me verily.°

EVERYMAN. O gracious God in the high seat celestial,
Have mercy on me in this most need!
Shall I have no company from this vale terrestrial°
Of mine acquaintance, that way me to lead?

DEATH. Yea, if any be so hardy
That would go with thee and bear thee company.
Hie° thee that thou were gone to God's magnificence,

89 **good:** worldly goods.

93 **I set not by:** I care not for.

95 **and:** if.

103–105 **But twelve year . . . need to fear:** If I had twelve more years, I could improve my record.

109 **lightly:** quickly.

110 **prove:** seek help from.

116 **saint:** holy.

120 **verily:** truly.

123 **terrestrial:** earthly.

127 **Hie:** hurry.

Thy reckoning to give before his presence.
What, weenest° thou thy life is given thee,
And thy worldly goods also?

EVERYMAN. I had wend so, verily.

DEATH. Nay, nay, it was but lent thee;
For as soon as thou art go,
Another a while shall have it, and then go therefro,
Even as thou hast done.
Everyman, thou art mad! Thou hast thy wits five,°
And here on earth will not amend thy life;
For suddenly I do come.

EVERYMAN. O wretched caitiff,° whither shall I flee,
That I might scape° this endless sorrow?
Now, gentle Death, spare me till tomorrow
That I may amend me
With good advisement.°

DEATH. Nay, thereto I will not consent,
Nor no man will I respite;
But to the heart suddenly I shall smite
Without any advisement.
And now out of thy sight I will me hie;
See thou make thee ready shortly,
For thou mayst say this is the day
That no man living may scape away.

[*Exit* DEATH.]

EVERYMAN. Alas, I may well weep with sighs deep!
Now have I no manner of company
To help me in my journey and me to keep;°
And also my writing° is full unready. . . .
To whom were I best my complaint to make?
What and I to Fellowship thereof spake,
And showed him of this sudden chance?
For in him is all mine affiance;°
We have in the world so many a day
Be good friends in sport and play.
I see him yonder, certainly.
I trust that he will bear me company;
Therefore to him will I speak to ease my sorrow.
Well met, good Fellowship, and good morrow!

FELLOWSHIP. Everyman, good morrow, by this day!
Sir, why lookest thou so piteously?
If anything be amiss, I pray thee me say,
That I may help to remedy.

129 weenest: think.

136 thy wits five: The five wits were sense, imagination, fantasy, estimation, and memory.

139 caitiff: coward.

140 scape: escape.

143 advisement: preparation.

154 keep: guard.

155 writing: the record of Everyman's accounts.

159 affiance: trust.



CONTENTS

EVERYMAN. Yea, good Fellowship, yea;
I am in great jeopardy.

FELLOWSHIP. My true friend, show to me your mind;
I will not forsake thee to my life's end,
In the way of good company.

EVERYMAN. That was well spoken, and lovingly.

FELLOWSHIP. Sir, I must needs know your heaviness;° I have pity to see you in any distress.
If any have you wronged, ye shall revenged be:
Though I on the ground be slain for thee—
Though that I know before that I should die.

EVERYMAN. Verily, Fellowship, gramercy.°

FELLOWSHIP. Tush! by thy thanks I set not a straw.
Show me your grief and say no more. . . .

EVERYMAN. Ye speak like a good friend; I believe you well.
I shall deserve° it, and I may.

FELLOWSHIP. I speak of no deserving, by this day!
For he that will say, and nothing do,
Is not worthy with good company to go;
Therefore show me the grief of your mind,
As to your friend most loving and kind.

EVERYMAN. I shall show you how it is:
Commanded I am to go a journey,
A long way, hard and dangerous,
And give a strait count,° without delay,
Before the high Judge, Adonai.°
Wherefore, I pray you, bear me company,
As ye have promised, in this journey.

FELLOWSHIP. That is matter, indeed. Promise is duty;
But, and I should take such a voyage on me,
I know it well, it should be to my pain;
Also it maketh me afeard, certain.
But let us take counsel here as well as we can,
For your words would fear° a strong man.

EVERYMAN. Why, ye said if I had need
Ye would me never forsake, quick° ne dead,
Though it were to hell, truly.

FELLOWSHIP. So I said, certainly,
But such pleasures° be set aside, the sooth° to say;
And also, if we took such a journey,
When should we come again?

176 **heaviness:** sorrow.

181 **gramercy:** many thanks.

185 **deserve:** repay.

194 **strait count:** strict account.

195 **Adonai:** God.

203 **fear:** frighten.

205 **quick:** living.

208 **pleasures:** pleasantries.
sooth: truth.

EVERYMAN. Nay, never again, till the day of doom.°

FELLOWSHIP. In faith, then will not I come there! . . .

EVERYMAN. Whither away, Fellowship? Will thou forsake me?

FELLOWSHIP. Yea, by my fay!° To God I betake° thee.

EVERYMAN. Farewell, good Fellowship; for thee my heart is sore.
Adieu forever! I shall see thee no more.

FELLOWSHIP. In faith, Everyman, farewell now at the ending;
For you I will remember that parting is mourning.

[*Exit* FELLOWSHIP.] . . .

Everyman next appeals to Kindred and Cousin, but they, too, refuse to accompany him on his journey.

EVERYMAN. My kinsmen promised me faithfully
For to abide with me steadfastly,
And now fast away do they flee:
Even so Fellowship promised me.
What friend were best me of to provide?°
I lose my time here longer to abide,°
Yet in my mind a thing there is:
All my life I have loved riches;
If that my Good° now help me might,
He would make my heart full light.
I will speak to him in this distress—
Where art thou, my Goods and riches?

[*GOODS speaks from a corner.*]

GOODS. Who calleth me? Everyman? What! hast thou haste?
I lie here in corners, trussed° and piled so high,
And in chests I am locked so fast,
Also sacked in bags. Thou mayst see with thine eye
I cannot stir; in packs low I lie.
What would ye have? Lightly me say.°

EVERYMAN. Come hither, Good, in all the haste thou may,
For of counsel I must desire thee.

GOODS. Sir, and ye in the world have sorrow or adversity,
That can I help you to remedy shortly.

211 **day of doom:** judgment day.

214 **fay:** faith. **betake:** commend.

223 **me of to provide:** to provide myself with.

224 **abide:** stay.

227 **Good:** worldly goods.

232 **trussed:** tied up.

236 **Lightly me say:** Tell me quickly.

Vocabulary

steadfastly (sted′ fast′ lē) *adv.* faithfully
adversity (ad vur′ sə tē) *n.* a state of hardship; misfortune

CONTENTS

EVERYMAN. It is another disease° that grieveth me;
In this world it is not, I tell thee so.
I am sent for another way to go,
To give a strait count general
Before the highest Jupiter of all;
And all my life I have had joy and pleasure in thee,
Therefore, I pray thee, go with me;
For, peradventure,° thou mayst before God Almighty
My reckoning help to clean and purify;
For it is said ever among
That money maketh all right that is wrong.

GOODS. Nay, Everyman, I sing another song.
I follow no man in such voyages;
For, and I went with thee,
Thou shouldst fear much the worse for me;
For because on me thou did set thy mind,
Thy reckoning I have made blotted and blind,
That thine account thou cannot make truly;
And that hast thou for the love of me.

EVERYMAN. That would grieve me full sore,
When I should come to that fearful answer.
Up, let us go thither together.

GOODS. Nay, not so! I am too brittle, I may not endure;
I will follow no man one foot, be ye sure.

EVERYMAN. Alas, I have thee loved, and had great pleasure
All my life-days on goods and treasure.

GOODS. That is to thy damnation, without leasing,°
For my love is contrary to the love everlasting;
But if thou had me loved moderately during,°
As to the poor to give part of me,
Then shouldst thou not in this dolor° be,
Nor in this great sorrow and care.

EVERYMAN. Lo, now was I deceived ere I was ware,°
And all I may wite° my spending of time;

GOODS. What, weenest thou that I am thine?

EVERYMAN. I had wend so.

GOODS. Nay, Everyman, I say no.
As for a while I was lent thee;
A season thou hast had me in prosperity.

241 **disease:** trouble.

248 **peradventure:** perhaps.

267 **leasing:** lying.

269 **during:** during life.

271 **dolor:** sorrow.

273 **ware:** aware.

274 **wite:** blame on.

Vocabulary

deceive (di sēv′) *v.* to cause (someone) to believe an untruth; to mislead



My condition is man's soul to kill;
If I save one, a thousand I do spill.
Weenest thou that I will follow thee?
Nay, not from this world, verily. . . .

EVERYMAN. Ah, Good, thou hast had long my heartly love;
I gave thee that which should be the Lord's above.
But wilt thou not go with me indeed?
I pray thee truth to say.

GOODS. No, so God me speed!
Therefore farewell, and have good day.

[*Exit* GOODS.] . . .

Everyman calls next on his Good Deeds.

EVERYMAN. I think that I shall never speed°
Till that I go to my Good Deed.
But, alas, she is so weak
That she can neither go nor speak;
Yet will I venture on her now.
My Good Deeds, where be you?

[*GOOD DEEDS speaks from the ground.*]

GOOD DEEDS. Here I lie, cold in the ground;
Thy sins hath me sore bound,
That I cannot stir.

290 **speed:** prosper.



EVERYMAN. O Good Deeds, I stand in fear!
I must you pray of counsel,
For help now should come right well.°

GOOD DEEDS. Everyman, I have understanding
That ye be summoned account to make
Before Messiah, of Jerusalem King;
And you do by me,° that journey with you will I take.

EVERYMAN. Therefore, I come to you, my moan to make;
I pray you that ye will go with me.

GOOD DEEDS. I would full fain,° but I cannot stand, verily.

EVERYMAN. Why, is there anything on you fall?°

GOOD DEEDS. Yea, sir, I may thank you of all;
If ye had perfectly cheered° me,
Your book of count full ready had be.
Look, the books of your works and deeds eke!°
Behold how they lie under the feet,
To your soul's heaviness.

EVERYMAN. Our Lord Jesus, help me!
For one letter here I cannot see.

GOOD DEEDS. There is a blind reckoning° in time of distress. . . .

EVERYMAN. Good Deeds, your counsel I pray you give me.

GOOD DEEDS. That shall I do verily.
Though that on my feet I may not go,
I have a sister that shall with you also,
Called Knowledge, which shall with you abide
To help you make that dreadful reckoning. . . .

Knowledge escorts Everyman to Confession. Everyman then does penance for his sins and receives contrition. Good Deeds is thus restored to health. Good Deeds and Knowledge advise Everyman to call on Discretion, Strength, Beauty, and Five Wits to help him on his journey. When Everyman and the others reach his grave, all but Good Deeds and Knowledge refuse to accompany him further and leave.

EVERYMAN. O Jesu, help! All hath forsaken me.

301 come right well: be welcome.

305 And you do by me: If you do as I suggest.

308 fain: gladly.

309 fall: befallen.

311 cheered: nourished.

313 eke: also.

318 There is a blind reckoning: The record is difficult to read.

GOOD DEEDS. Nay, Everyman; I will bide with thee.
I will not forsake thee indeed;
Thou shalt find me a good friend at need.

EVERYMAN. Gramercy, Good Deeds! Now may I true friends see.
They have forsaken me, every one;
I loved them better than my Good Deeds alone.
Knowledge, will ye forsake me also?

KNOWLEDGE. Yea, Everyman, when ye to death shall go;
But not yet, for no manner of danger.

EVERYMAN. Gramercy, Knowledge, with all my heart.

KNOWLEDGE. Nay, yet I will not from hence depart
Till I see where ye shall become.°

337 **Till I see where ye shall become:** till I see what will become of you.

EVERYMAN. Methink, alas, that I must be gone
To make my reckoning and my debts pay,
For I see my time is nigh spent away.
Take example, all ye that this do hear or see,
How they that I loved best do forsake me,
Except my Good Deeds that bideth truly.

GOOD DEEDS. All earthly things is but vanity:
Beauty, Strength, and Discretion do man forsake,
Foolish friends, and kinsmen, that fair spake—
All fleeth save Good Deeds, and that am I.

EVERYMAN. Have mercy on me, God most mighty;
And stand by me, thou mother and maid, holy Mary.

GOOD DEEDS. Fear not; I will speak for thee.

EVERYMAN. Here I cry God mercy.

GOOD DEEDS. Short° our end, and minish° our pain;
Let us go and never come again.

352 **Short:** shorten. **minish:** diminish.

EVERYMAN. Into thy hands, Lord, my soul I commend;
Receive it, Lord, that it be not lost.
As thou me boughtest,° so me defend,
And save me from the fiend's boast,
That I may appear with that blessed host
That shall be saved at the day of doom.
In manus tuas,° of mights most
Forever, *commendo spiritum meum*.°

356 **boughtest:** redeemed.

360 ***In manus tuas:*** into your hands.
361 ***commendo spiritum meum:*** I commend my spirit.

[*He sinks into his grave*.]

CONTENTS

KNOWLEDGE. Now hath he suffered that we all shall endure;
The Good Deeds shall make all sure.
Now hath he made ending;
Methinketh that I hear angels sing,
And make great joy and melody
Where Everyman's soul received shall be.

ANGEL. Come, excellent elect spouse,° to Jesu! 368 **spouse:** soul.
Hereabove thou shalt go
Because of thy singular virtue.
Now the soul is taken the body fro,
Thy reckoning is crystal clear.
Now shalt thou into the heavenly sphere,
Unto the which all ye shall come
That liveth well before the day of doom.

[*Enter* DOCTOR.]

DOCTOR. This moral men may have in mind.
Ye hearers, take it of worth, old and young,
And forsake Pride, for he deceiveth you in the end;
And remember Beauty, Five Wits, Strength, and Discretion,
They all at the last do every man forsake,
Save his Good Deeds there doth he take.
But beware, for and they be small
Before God, he hath no help at all;
None excuse may be there for every man.
Alas, how shall he do then?
For after death, amends may no man make,
For then mercy and pity doth him forsake.
If his reckoning be not clear when he doth come,
God will say, "*Ite, maledicti, in ignem eternum.*"° 389 ***Ite, maledicti, in ignem eternum:*** Depart, ye cursed, into everlasting fire.
And he that hath his account whole and sound,
High in heaven he shall be crowned;
Unto which place God bring us all thither,
That we may live body and soul together.
Thereto help the Trinity!
Amen, say ye, for saint charity.

THUS ENDETH THIS MORAL PLAY OF EVERYMAN

Responding to Literature

Personal Response

Did you find yourself identifying with Everyman–his needs, his fears, his weaknesses? Explain. Write your answer in your journal.

Analyzing Literature

Recall

1. At the beginning of the play, what does the messenger say that *Everyman* will be about?
2. For what reason does God send Death to visit Everyman?
3. How does Everyman attempt to stall Death, and how does Death respond?
4. Summarize the reaction of the character called Goods to Everyman's plea for help.
5. Where is Good Deeds when Everyman first calls on her for assistance?

Interpret

6. How do the messenger's words (lines 1–21) further the purpose of the play?
7. In what ways are the relationships between God, Death, and Everyman similar to those between the playwright, messenger, and audience? In what ways are they different?
8. What does Everyman's response to Death reveal about human nature?
9. In your opinion, what does the dialogue between Goods and Everyman reveal about people living in medieval times?
10. What does Good Deeds' weak physical condition tell you about Everyman?

Evaluate and Connect

11. In your opinion, is this play persuasive? Explain your answer.
12. Did Everyman have any of the characteristics you discussed during the Reading Focus on page 210? After reading the play, are there any characteristics you would add to your "everyman"?
13. How might the play have changed if the playwright had used real characters instead of symbolic figures? For example, what if Fellowship had been a real person, a friend with his or her own personality and desires?
14. State the main message, or **theme** (see **Literary Terms Handbook,** page R16), of *Everyman* in your own words. What relevance do you think the theme has to today's world?
15. What characters would you suggest adding to the play if it were set in the present? Why?

Literary Criticism

Educator Richard L. Homan maintains that many movies feature an *Everyman* theme–one in which a "main character, when confronted with death, reviews his life and . . . thanks to wise counsel, discovers a higher moral or spiritual principle." Do you think that Homan's observation is valid? As a class, brainstorm to develop a list of movies that explore the *Everyman* theme. Be sure to discuss the similarities that each movie shares with *Everyman.*

Literary ELEMENTS

Allegory

An **allegory** is a literary work in which all or most of the characters, settings, and events symbolize ideas, qualities, or figures beyond themselves. In *Everyman,* as in most other allegories, the names of characters indicate the abstract quality that they represent. The overall purpose of an allegory is to teach a moral lesson. Typically, an allegory can be read on both a literal and a figurative level. For example, the interchange between Fellowship and Everyman is both a portrayal of one friend's refusal to help another and a representation of the loneliness of death.

1. What abstract ideas and figures do the characters in *Everyman* represent?
2. Choose a short scene between Everyman and Death or another character. With a small group of classmates, discuss how the scene can be read both literally and figuratively.

• See **Literary Terms Handbook,** p. R1.

Literature and Writing

Writing About Literature

Review Write a review of this selection from *Everyman.* Include a brief plot summary, a statement of the purpose of the play, and an evaluation of the play's effectiveness in meeting that purpose. Be sure to support your evaluation with specific examples from the play.

Creative Writing

Add a Scene Write a present-day scene for *Everyman.* Consider what characters should appear in the scene, what should happen, and what lesson should be taught. You might like to combine your scene with your classmates' to create a working script of *Everyman II.*

Extending Your Response

Literature Groups

Wonderful Words Record three lines from the play that you find most powerful or important. In a small group, take turns reading your lines and explaining why you picked them. Then decide together which of these lines would most entice a person to read *Everyman*, and create an advertisement for the play that uses those lines. Present your advertisement to the class.

Learning for Life

Life's Lessons *Everyman* is filled with concise comments and guidance about major issues in life. From time to time, small books with big messages for living have been popular. Like proverbs, the statements in these books express major ideas in just a few words. Make your own book including lessons from *Everyman* and your own pieces of wisdom.

Performing

Bring It to Life! With one or two classmates, choose a scene from *Everyman* to perform. Rehearse your parts, keeping in mind the idea or figure your character represents. Make your voice and gestures fit your part. Then perform the scene for the rest of the class.

Reading Further

For more about medieval theater, read these works:

The Mediaeval Stage, by E. K. Chambers, is a classic source of information about the origins of British drama and its development during the Middle Ages.

The Play Called Corpus Christi, by V. A. Kolve, is a detailed examination of the development and staging of the cycle of miracle plays known as Corpus Christi.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Latin Roots

Latin roots form the basis of many English words. One of the most frequently used Latin roots is *ceive* or *cept,* meaning "to take." Knowing the meaning of a root can help you unlock the meaning of a whole word. Remember that Latin roots may appear in combination with prefixes, suffixes, or both. Note how the root word is built upon in the following examples:

- *perceive,* meaning "to become aware or take in through the senses"
- *deceived,* meaning "misled or took the truth from"
- *reception,* meaning "the act of taking in"

PRACTICE Write a brief definition of each underlined word based on what you know about the Latin root. Compare yours with a dictionary definition.

1. In the winter, her daughter is susceptible to colds.
2. Bob intercepted the note meant for Laura.
3. The concept of infinity is inconceivable to him.

Writing Workshop

Narrative Writing: Short Story

Although the selections you have read in this unit are hundreds of years old, many of their characters and themes are universal. You can find similar heroes, struggles, and values today. **Your goal in this workshop is to write a modern short story based on one of the pieces of literature you have read.** What if *Beowulf* took place today, in a city? Is the seafarer still endlessly sailing, or is he a space traveler? Do you know of someone like Margery Kempe? Your story can be science fiction, a mystery, a love story, a horror story—whatever you like. Let your imagination lead you to new experiences and situations for your characters.

- As you write your short story, refer to **Writing Handbook,** pp. R62–R67.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- written a short story by developing a plot with rising action that leads to a climax
- developed one or more clearly defined characters
- provided details about the setting and action
- presented a short story that is free of unintentional errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

If you have trouble thinking of good ideas, try brainstorming with a classmate.

Explore ideas

Start by revisiting the literature of the unit to find the character, theme, or conflict that most interests you. Here are some ideas to help you start.

- Make a list of some of the characters in Unit 1. What would happen if these characters tried to fit into your world?
- Revisit the theme of your favorite story. What "monsters" threaten our society today the way Grendel threatened Hrothgar's warriors in *Beowulf*? Might a modern character react to the news of his or her imminent death in the same way that Everyman did?
- Think about the conflicts in this unit—both external and internal. Can you write a contemporary story about one of these?
- Use the setting of one of the selections as a springboard. How would a modern or futuristic setting change the tale of "The Seafarer"?

Choose an audience

Plan to submit your story to a magazine that publishes student writing, or choose a more specific audience—a friend, your classmates, or your teacher.

Consider your purpose

Why do you want to tell this particular story? Perhaps you want to make your readers laugh in delight or shudder with horror, or maybe you simply want to make a character's personality clear. Think about your purpose before you begin writing, but let your purpose develop along with your story. Begin thinking of how you will present your story; your decision might affect what you write.

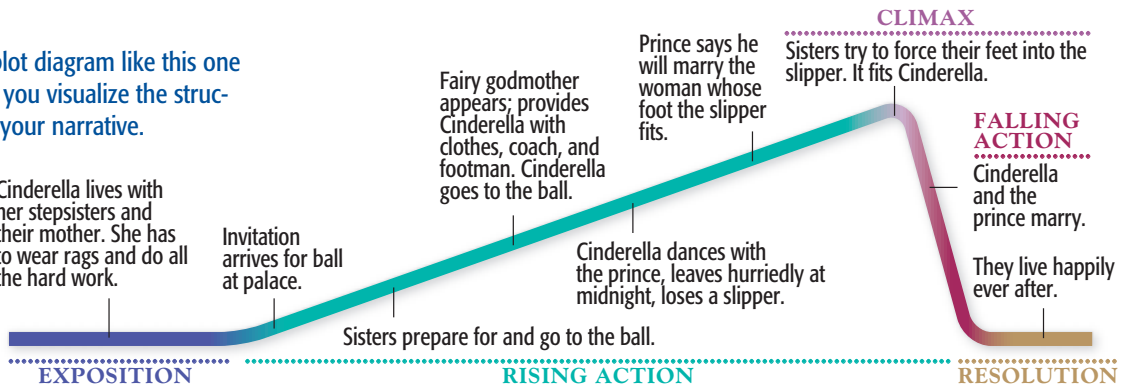
Make a plan

Start freewriting about your idea and see where it leads you. Once you have some ideas on paper, ask yourself questions about the basic elements of a short story to help you develop your ideas.

		STUDENT MODEL
Characters	Who is the main character? What traits will the character have that will make him or her come to life? Who are the supporting characters?	I'll base my character on the narrator in "The Seafarer," only he'll be on a peacekeeping space mission in the year 3005. He's an adventurer who likes space travel but also is a loving husband who is agonizing over whether he should return to his home and wife.
Plot	What is the main problem or conflict? Is it internal or external? How is the conflict resolved?	The narrator's wife has given him an ultimatum: her or the wandering life. His internal conflict will be resolved when he decides to continue on the mission.
Setting	Where does the action take place? What details will make the setting real? How can the setting be described to help create **mood?** (See Writing Skills, page 86.)	I'll include details about the wondrous sights in space. The beauties of space will set a mood of wonder and awe, which will help explain the narrator's attraction to space travel.
Point of view	Will you have one of the characters tell the story, or will you have an omniscient, or all-knowing, narrator?	I'll have the space traveler tell the story to reveal the emotions he's struggling with.

Complete Student Model on p. R94.

Use a plot diagram like this one to help you visualize the structure of your narrative.



DRAFTING

DRAFTING TIP

Skim your notes and your freewriting. Highlight your best ideas to use as you start drafting your story.

Write your draft

Start putting words on paper! The drafting stage is your time to explore. As you write, your ideas may change, and you may take a different approach from the one you had planned.

Draft your openings

Look back at some of the lead passages in the selections you have read. Which caught your interest? You should begin your narrative with a "hook" that will grab and hold the reader's attention. Try drafting two leads, using a different "hook" in each. Ask a partner which is more interesting.

STUDENT MODEL

FIRST OPENING

I'm off on my mission to the planet Paradiscus, but I'm thinking about my wife, Laura, back on earth, just getting out of the hospital. I'm feeling guilty and lonely, thinking about her coming home alone, at this time of the evening, with no one to greet her.

SECOND OPENING

I am unwrapping my rehydrated "Stardust Lo Mein" when my wrist Transmitter beeps. A message flashes across the LCD screen: "Please come home." It's from Laura, my wife. I look out into the vast starry expanse that separates us.

Complete Student Model on p. R94.

REVISING

REVISING TIP

Read your draft to yourself aloud. You will quickly find the passages that need revising; they will sound awkward or confusing.

TECHNOLOGY TIP

Use the cut and paste features on your computer to move sections of your draft.

Evaluate your work

Get some distance from your work after you finish your draft. Don't make revisions until you can return to it with a fresh eye. As you read your draft, mark places where you see room for improvement. Then make revisions.

Have a writing conference

Now read your story aloud to a partner. Ask your partner to use the **Rubric for Revising** as a guide for suggesting revisions.

RUBRIC FOR REVISING

Your revised short story should have

- ☑ a plot with a central conflict and rising action that leads to a climax
- ☑ details of time and place that help to create a mood
- ☑ dialogue that develops the characters and helps move the story along
- ☑ a consistent point of view

Your revised short story should be free of

- ☑ irrelevant or confusing details or characters
- ☑ errors in grammar, usage, and mechanics

STUDENT MODEL

I enter and ~~see~~ am greeted by this ~~beautiful~~ wonderous sight that reminds me why I was driven to this life of wandering. Paradiscus lies straight ahead of ~~them~~ us, a beautiful mixture of blue and green ~~against~~ marblelike ~~a dark background~~ void of space. in the black to all corners of the galaxy.

Complete Student Model on p. R94.

EDITING/PROOFREADING

When you are satisfied with your narrative, proofread it slowly and carefully for errors in grammar, usage, mechanics, and spelling. Check for only one kind of error at a time.

Grammar Hint

Use punctuation marks to separate each part of a direct quotation from an interrupting phrase. Begin a new paragraph and use a new set of quotation marks each time the speaker changes.

"Don't go," she said. "I can't be married to a man who is never home."

"It's not forever," I replied.

- For more about punctuating quotations, see **Language Handbook**, p. R55.

PROOFREADING TIP

Use the **Proofreading Checklist** on the inside back cover to help you mark errors in your manuscript.

STUDENT MODEL

"Your going off to places I never heard of. Maybe you'll never come back. She began to cry. Why don't you come with me?" I asked her. I can get you a job on the *Zodiac*.

Complete Student Model on p. R94.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R94.

PUBLISHING/PRESENTING

It is time to present your narrative to the audience you have chosen. You may decide to read it aloud. If so, consider using visual props, like a time line or illustrations. You might prefer to submit your story to a magazine for publishing. Be sure to follow the magazine's guidelines for submission when preparing your manuscript.

PRESENTING TIP

Check with local bookstores to see if they schedule amateur nights when writers can read their work to an audience.

Reflecting

How did you feel about this assignment? What did you learn about writing during this process? Write some comments about your writing experience in your journal. Your comments could be useful later on.

Set goals for your next piece of writing. What will you do differently next time?

Save your work for your portfolio.

Unit Assessment

Personal Response

1. Which selections in Unit 1 did you find surprising in some way? What element surprised you–the language, the events, the background, the way you responded to the selection, or something else? Explain your answers.
2. Which piece of literature in Unit 1 sparked interests you might like to pursue? What are those interests?
3. What did you learn in Unit 1 about the development of the English language?
4. What new ideas do you have about understanding literature from another time and place?

Analyzing Literature

Compare and Contrast Literature can provide important insights into a society. Choose two selections from this unit to compare according to the picture each gives of its society. You can compare one or more of the following elements found in the selections:

- the values and ideals important to people of the time
- the social order–the rules and organization of that society
- the general outlook people had on life during that time

Evaluate and Set Goals

Evaluate

1. What activity in the unit did you enjoy the most? Give reasons for your answer.
2. What do you think your strongest contribution to the class was as you worked through this unit? Are your answers to the first two questions here the same? Explain why or why not.
3. Which task did you find the most difficult? Explain why.
   - What was the outcome?
   - Do you think you will have less difficulty with similar tasks in the future? Explain.
4. Using the following scale, how would you assess your work in this unit? Give two or more reasons for your assessment.
   4 = outstanding **3** = good **2** = fair **1** = weak

Set Goals

1. Choose a goal you would like to work toward in the next unit. Your goal might involve reading, writing, speaking before an audience, working in a group, or another activity you would like to concentrate on.
2. List three steps you will take to achieve your goal.
3. With your teacher, plan checkpoints so that you can examine your progress along the way.

Build Your Portfolio

Select Choose two pieces of writing you completed during this unit and include them in your portfolio. These questions can help you make your choice.

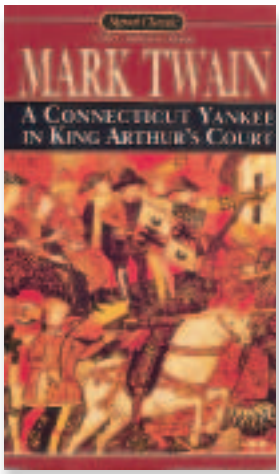
- Which do you consider your best work?
- Which challenged you the most?
- From which did you learn the most?

Reflect Write some notes to accompany the pieces you selected. Use these questions to guide you.

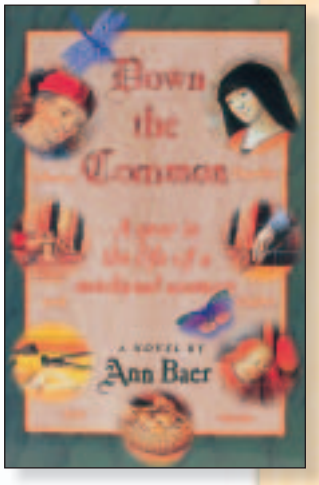
- What do you like best about the piece?
- What did you learn from the process of producing this piece?
- What might you do differently if you were to begin it again?

Reading on Your Own

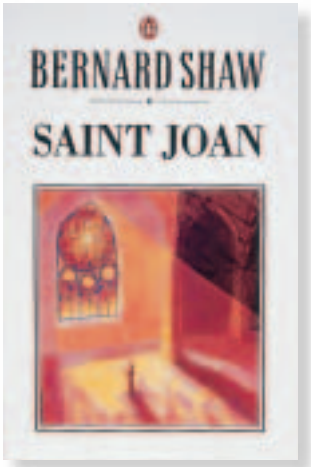
If you have enjoyed the literature in this unit, you might also be interested in the following books.



A Connecticut Yankee in King Arthur's Court
by Mark Twain
When Hank Morgan is magically transported back in time to the year 528, he becomes minister to King Arthur. Morgan has many adventures bringing nineteenth-century know-how to the peasants and knights.



Down the Common
by Ann Baer
Daily life in a medieval English village was often a struggle against adversity. This novel provides a fascinating, historically accurate picture of that life in its vivid portrayal of the trials and triumphs of Marion, a fictional medieval woman. Readers are given a month-by-month account of a year in Marion's life.



Saint Joan
by George Bernard Shaw
In the early 1400s, while still in her teens, Joan of Arc led French soldiers to victory in a pivotal battle in the Hundred Years' War. Shaw's play explores the character of this courageous and unconventional woman, who believed that she was divinely inspired and who was sentenced to death for refusing to renounce her belief.

The Earliest English Poems
translated by Michael Alexander
Anglo-Saxon poets composed a variety of poems, including heroic poems, riddles, and elegies. This book gathers much of the best Old English poetry in modern English translations. It includes Alexander's translations of "The Seafarer," "The Wanderer," and parts of *Beowulf.*



Standardized Test Practice

The passage below is followed by six questions based on the content. Select the best answer and write the corresponding letter on your paper.

The following passage is taken from a discussion of how point of view affects how one explains events in the world.

The world can be explained in different ways depending on one's perspective. This perspective determines how events in the world should be described, and what counts as a valid explanation for such events. Take, for example, the change from day to night as the Earth rotates upon its axis, exposing different parts of its surface to the light of the sun. Early philosophers, who believed that the Earth was a fixed point at the center of the universe, did not explain this phenomenon by referring to the rotation of the Earth. From their geocentric viewpoint, it seemed as if the sun were in motion, and that it moved once a day around the Earth—a manner of speaking that remains with us to the present day, when we say that the sun "rises" and "sets." Likewise, to explain the fact that we see different constellations at different times of the year, these early astronomers believed that the stars moved around the Earth on a shell-like sphere called the "primum mobile."

In addition, because the circle was the most perfect geometric shape, the sun (as well as the moon, the planets, and the stars) was thought to revolve around the Earth in a circular orbit. However, there were several celestial observations that this geocentric viewpoint could not easily explain. The most obvious of these phenomena were the movements of the planets. Planets, if moving in a circular orbit around the Earth, should move across the sky in a perfect arc. They do not. Instead, they appear to make small "loops" in their seasonal progressions across the sky. The geocentric philosophers needed to explain this with a complicated series of circles called "epicycles." Other such deus ex machina were employed, as well, to keep the geocentric model credible.

The beginning of a change of perspective is attributed to Copernicus. In his *De Revolutionibus Orbium Coelestium* (*On the Revolutions of the Celestial Spheres*) he argued that we should not explain the movement of the sun from the perspective of an observer on Earth. He claimed, rather, that we should look at the sun as the center of the solar system, and explain why it appears to move based on the rotation and revolution of the Earth. Copernicus's heliocentric* model accounted for several phenomena that, in the geocentric model, involved convoluted accounts—most notably the retrograde motion of the stars and the precession of the equinoxes. Moreover, the changes in the tilt of the Earth's axis, and in the position of the Earth around the sun over the course of a year, explain why we see different constellations in winter than in summer.

Human beings have a strong desire to explain the world around them. Often our first explanations are based entirely upon how things appear from where we happen to be looking, without consideration of other points of view. For whatever reason, it is of great importance to us that we, as a species or as individuals, be central to an explanation. I have never been quite sure why. It seems to me that we are beginning to improve this state of affairs, however, and view situations from several perspectives, ever improving our explanations, making them simpler, more elegant, and more cohesive.

* *Sun-centered*

1 According to the author, what factor most affects our explanation of astronomical events?

(A) The impossibility of explaining certain events on a geocentric model
(B) The explanatory scheme used by scientists like Copernicus
(C) The viewpoint that we adopt in observing such events
(D) The complexity of the movement of heavenly bodies
(E) The great difference between the geocentric and heliocentric models

2 Which of the following is NOT a possible explanation according to a geocentric model?

(A) The rotation of the Earth, which brings different parts of the Earth into the light of the sun, causes the change from day to night.
(B) A solar eclipse is caused when the moon moves between the Earth and the sun.
(C) When the Northern Hemisphere receives the most direct rays of the sun, it will be summer in the Northern Hemisphere.
(D) The movement of the planets explains why we can see the planet Mars only on certain nights.
(E) The variability of the Earth's weather makes it impossible to see certain constellations at certain times of the year.

3 It can be inferred from the passage that a supporter of a heliocentric view would believe that the terms "rising" and "setting" of the sun

(A) reflect an ancient superstition with no basis in reality
(B) should be considered metaphors which do not reflect the true state of affairs
(C) originated in the work of Copernicus
(D) depend on the precession of the equinoxes
(E) are an accurate, if somewhat poetic, description

4 In line 69 the author uses the words "For whatever reason" to express

(A) anger
(B) disapproval
(C) hopelessness
(D) agreement
(E) ambivalence

5 The author mentions the "retrograde motion of the stars and the precession of the equinoxes" (lines 57–58) in order to

(A) introduce facts that were unknown prior to the work of Copernicus
(B) show that these two phenomena are intimately related
(C) illustrate the complexity of the laws of planetary motion
(D) give examples of events that Copernicus could not explain
(E) remind the reader of problems with the geocentric model

6 In the fourth paragraph, the author criticizes those who believe that

(A) the heliocentric model and the geocentric model are both incorrect
(B) events can be explained from more than one perspective
(C) the retrograde motion of the stars can be explained according to a geocentric model
(D) complete explanations of events in the world can be made from a single point of view
(E) the Earth is the center of the solar system

STOP



Field of the Cloth of Gold, June 1520 (detail). Artist unknown. Oil on canvas, 66½ x 135⅞ in. Royal Collection Enterprises.



UNIT TWO

The English Renaissance

1485–1660

"'Fool!' said my muse to me, 'look in thy heart, and write.'"

—Sir Philip Sidney

Theme 2
Love's Labors
pages 243–300

Theme 3
Ambition and Anguish
pages 301–400

Theme 4
Inspirations
pages 401–487

Setting the Scene

On June 23, 1509, Henry Tudor, son of Henry VII, rode out from the great Tower of London to begin the traditional coronation procession through the lavishly decorated streets of the city. Officials saluted as he passed, and crowds cheered with admiration.

Just short of eighteen years old, Henry was a striking young man—tall, athletic, and, as a visitor from Venice wrote, "much handsomer than any sovereign in Christendom." Fond of pomp and ceremony, he wore crimson velvet lined with ermine and a coat covered with gold, diamonds, rubies, and emeralds. His horse was almost as splendidly dressed as he.

The next day Henry was crowned king. During the banquet that followed, the King's Champion rode into the hall on horseback and ritually offered to fight anyone who denied the king's right to the throne. No one did. Thus began the reign of King Henry VIII during one of the most exciting periods in England's history.



The Tower of London, c. 1500.

Active Reading Strategies

Reading the Time Line

1. Who had a longer reign, Queen Elizabeth or King James?
2. What important event took place in Japan during the year before Charles I became king of England?

England

- **1485** Henry VII begins reign
- **1509** Henry VIII begins reign
- **1534** Henry VIII breaks with Roman Catholic Church
- **1558** Elizabeth I begins reign

World

- **1500** Spanish explorer Hernán Cortés is born
- **1526** Babur, founder of the Mughal dynasty in India, restores Delhi as capital
- **1532** Spanish explorer Pizarro invades Inca territory in South America
- **1547** Ivan the Terrible is crowned czar in Russia
- **1550**

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History of the Time

The World Influences England

As England was emerging from the Middle Ages, significant changes were taking place in the world.

Decline of Feudalism After feudalism collapsed in Europe, a new economy arose. Vassals preferred to give money payments to their lords, rather than military service. The lords, in return, used the money to hire professionally trained troops. Money became a source of power.

Renaissance The word "Renaissance" (French for "rebirth") is a fitting title to describe the reawakened interest in science, art, and literature that swept across Europe during this period. During the Renaissance, great advances were made in education and science, while some of the world's finest artists and writers created their masterpieces.

Protestant Reformation In 1517, the German monk Martin Luther protested against the sale of indulgences and certain other practices of the Catholic Church. His protests were the beginning of a religious movement called the Reformation that eventually led to Protestantism. The Reformation had a tremendous influence on the social, political, and economic structure of Europe in the sixteenth century.

England's Rulers

The Tudors The Tudor royal line began with Henry VII who was crowned in 1485. His son Henry VIII's reign, which began in 1509, spanned several successful wars and six marriages. In 1530, Henry VIII broke with the Catholic Church and established the Church of England (the Anglican Church), creating long-lasting conflicts among religious factions. Henry's children Edward VI and Mary I each ruled briefly before Henry's second daughter, Elizabeth, came to the throne in 1558. She turned England into a great sea power capable of defeating the feared Spanish Armada. Elizabeth also supported a flourishing period of cultural achievement.

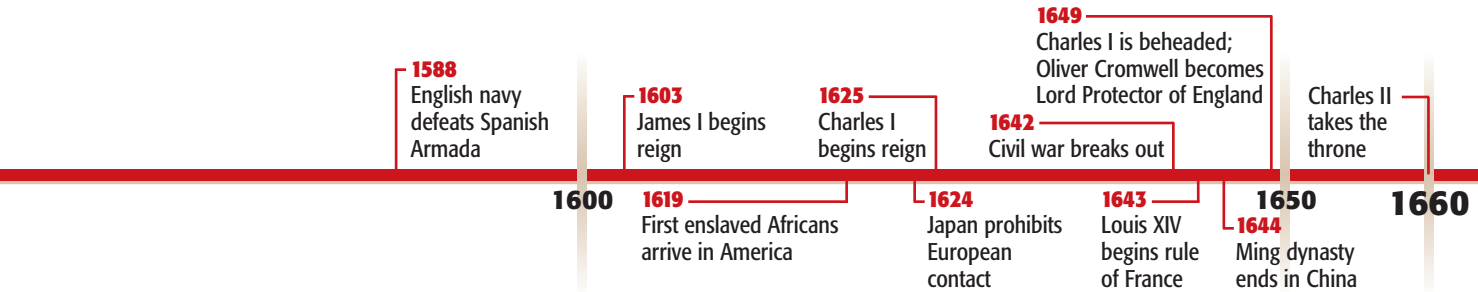
The Stuarts When Elizabeth I died in 1603, the throne passed peacefully to her cousin James, king of Scotland and a member of the Stuart family. Unfortunately, James's domineering approach provoked disputes with Parliament, conflicts that he ultimately lost.

James's son and successor, Charles I, understood the people even less. His conflicts with Parliament finally led to a civil war. In 1649, Charles lost both his throne and his life.



Charles I (1600–1649).

Cromwell England soon became a commonwealth ruled by Oliver Cromwell, an iron-willed Puritan. Cromwell achieved his goals of creating a stable government and ensuring toleration for Puritans. After his death in 1658, Parliament reconvened and, in 1660, invited Charles Stuart, son of Charles I, to become king. The monarchy was restored.



CONTENTS

Life of the Time

People are talking about



The Ark Royal, Isaac Manner Sailmaker.

Exploring the World During the late fifteenth century, many English explorers launched ships into unknown waters. Most were concerned with one of three things: gold, glory, or God. Stories of hidden treasure lured some, while the possibility of discovering a direct westward route to Asia motivated others. Still others sought to bring Christianity to those who had not been converted. ▶



Telescope and lens of Galileo.

◀ **Exploring the Sky** In 1609, Galileo built a telescope that magnified objects twenty times, allowing him to see the surface of the Moon. He discovered four satellites of Jupiter and found that the Milky Way was made up of stars. Galileo's findings initially gained him fame and an appointment as court mathematician. However, among his theories was the idea that Earth revolves around the Sun. This theory directly conflicted with the teachings of the Catholic Church, and Galileo was declared a heretic.

Exploring the Human Body Doctors in the early seventeenth century had little knowledge of the intricate workings of the human body. Physician William Harvey made significant contributions to the field of medicine, however. In 1616, Harvey taught his students that the heart pumps blood around the body through veins and arteries. His ideas were confirmed not only by dissecting dead animals, but by studying the hearts and blood of live animals. ▶



Anatomy picture showing blood circulation, c. 1628. William Harvey.

Firsts

- Potatoes, tomatoes, and turkey are among many new foods explorers introduce to Europe.
- Umbrellas are first used in England.
- Heels appear on shoes of both men and women.

England

c. 1500 Soap is first made in London

1520 English navy builds double-decked ships with seventy guns

1485 **1500** **1504** Italian artist Michelangelo finishes his famous statue, *David* **1534** Paul III becomes Pope and challenges Protestant Reformation **1550** **c. 1573** Two new forms of architecture are developed in Japan: the castle and the *shoin,* a reception hall

World

CONTENTS

Food & Fashion

- Breakfast was not a common meal for any class of English society. The main meal, dinner, was eaten about eleven in the morning and a lighter supper at five or six.
- During much of this period, high fashion meant bright colors, luxurious fabrics, and complex styles. Heavy brocades and velvets were laden with precious stones, pearls, and embroidery, while monstrously large ruffs (collars) encircled the neck. ▶
- White skin, fair hair, and red lips were considered the epitome of beauty. To attain these ideals, women bleached their hair in the sun, wore red lipstick, and whitened their skin with mixtures of ground alabaster, egg whites, and other ingredients.



16th-century English dresses.

- A clean, bright smile was as fashionable in the sixteenth century as it is today. Unfortunately, the English did more harm than good to their teeth by scrubbing them with powdered pumice-stone, brick, and coral and rinsing with a mixture of sugar or burned salt and honey.

Arts & Entertainment

- Most well-to-do families owned music books or musical instruments and used them on social occasions. Music influenced every corner of England —even barbers' shops had lutes to entertain waiting customers.
- All levels of society attended the theater. In 1599, a person could gain admittance to the theater yard for merely a penny. The best seats cost the most and were generally occupied by the higher classes.

Amusements

- The upper classes often danced after supper, especially at the royal court. During some of the most lively dances, gentlemen removed their swords to avoid tripping over them.
- Fearing the decline of archery, Parliament outlawed tennis, bowling, and football. Despite the laws, the lower classes continued to play football, a game so violent that often men died while playing.

Critical Thinking

Connecting Past and Present

1. Would you say the United States is going through a renaissance today similar to the one in England between 1485 and 1660? Discuss your opinion with a small group of classmates.
2. How have new technologies influenced art, literature, and science in today's society? With your group, discuss the effect of technology on modern culture. Express your main ideas in a chart, poster, or other graphic organizer and share them with the class.

1597 Italian composer Jacopo Peri writes the first opera, *Dafne*

1599 The Globe Theater is founded

1600

c. 1600 Baroque-style art and architecture dominate Europe

1600 The East India Company is chartered and granted a monopoly on trade in Asia, Africa, and America

1620 Pilgrims land at Plymouth

1635 Public mail service is established

1642 Theaters are closed by order of the Puritans

1648 Taj Mahal is completed in India

1650

1657 Tea is drunk for the first time in England

1660

Literature of the Time

PEOPLE ARE READING . . .



Advertisements for America England was bombarded with broadsheets and pamphlets that advertised the delights of a "new life" in the American colonies. They usually neglected to mention the hardships and hazards that accompanied it.

"Here are no Beggars to be seen. . . . Jealousie among Men is here very rare . . . nor are Old Maids to be met with . . ."
—Gabriel Thomas, *Historical and Geographical Account of Pensilvania* (1698)

Religious Books After Henry VIII broke away from the Catholic Church, the *Book of Common Prayer* replaced the Latin missal. Because it was written in English instead of Latin, the book allowed people to read the prayers for themselves. New English versions of the Bible, including the King James Bible of 1611, also allowed people to gain a better understanding of the Christian faith.

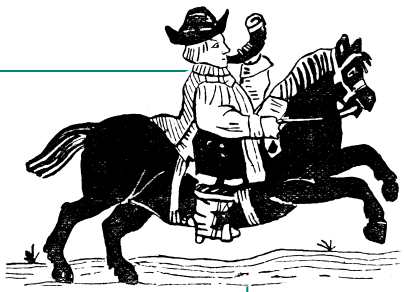
◄ ***The Compleat Angler*** *The Compleat Angler,* by Izaak Walton (1653), combined practical information about fishing with quotations, songs, folklore, and descriptions of an idyllic rural life.

Relaxing by the River, 1653. Artist unknown.

People Are Writing

Letters Timely correspondence was considered important, and most people wrote letters in the morning before dinner. Public mail coaches were established along the best roads, and eight postal lines were running in England by 1640. ►

Chapbooks The chapbook was a popular form of literature in the sixteenth century. Its content ranged from songs, poems, and fairy tales to ghost stories and tales of travel. Chapbooks were usually only sixteen or thirty-two pages long.



Heading to the "Kingdome's Weekly Post," 1644.

England

1494 Germany: Sebastian Brant, *Das Narrenschiff* (*Ship of Fools*)

1516 Sir Thomas More, *Utopia*

1532 Italy: Niccolo Machiavelli, *Il principe* (*The Prince*)

1557 *Tottel's Miscellany:* an early collection of English songs and sonnets

1559 *Index of Forbidden Books* published by the Catholic Church

1485 **1500** **1550**

World

CONTENTS

Literary Trends: Renaissance Poetry



Sir John Suckling (1609–1642).

Two major groups of poets appeared during the Renaissance—metaphysical and Cavalier. Metaphysical poets wrote highly intellectual poems characterized by complex thought, paradox, natural rhythms, plain language, and, especially, the *conceit*, or a comparison between two very unlike things. The best-known of the metaphysical poets was John Donne, author of such intriguing and complex poems as "The Canonization" and "The Flea."

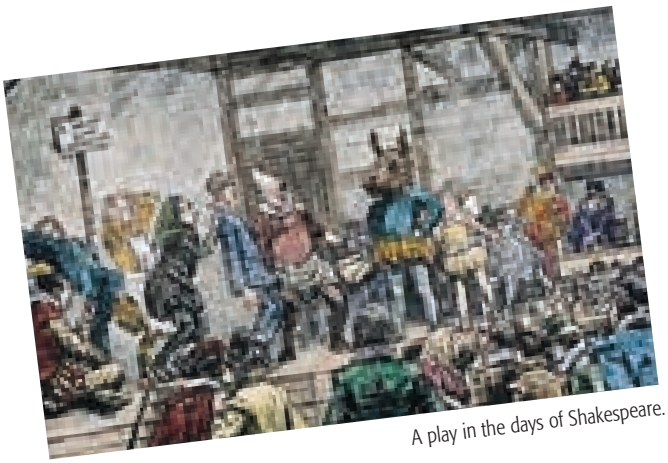
◄ The Cavalier poets were English gentlemen who were supporters of King Charles I. Their poetry, primarily about such dashing subjects as love, war, and honor, was influenced by the poetry of their predecessors Ben Jonson and John Donne. The most famous of the Cavalier poets was Sir John Suckling, known for such witty verses as "Loving and Beloved" and "The Constant Lover."

FOCUS ON . . .

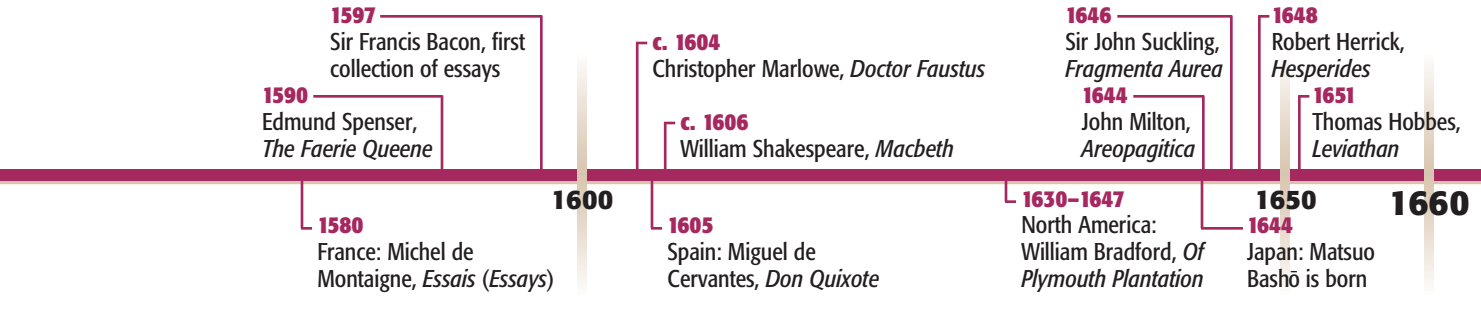
Renaissance Drama The Renaissance ► period in England is probably best remembered for its plays. Middle English playwrights had set the stage for Renaissance drama with dramatic versions of Bible stories and Christian teachings. The authors of Renaissance drama differed in their choice of subject, preferring comedies, tragedies, and other secular material. From the opening of the first professional playhouse in1576, all levels of society flocked to theaters to see the plays of Marlowe, Shakespeare, and other popular writers. However, the non-religious subject matter of plays incited the Puritan Parliament to close the theaters in 1642:

"It is therefore thought fit, and Ordeined by the Lords and Commons in this Parliament Assembeled . . . that publike Stage-Playes shall cease, and bee forborne."

—Pronouncement of Parliament, 1642



A play in the days of Shakespeare.



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Language of the Time

How People Speak

The Great Vowel Shift For reasons that remain unknown, English pronunciation went through a major change between the time of Chaucer and the time of Shakespeare. This transition came to be known as the Great Vowel Shift because eighteen of the twenty distinctive vowel and diphthong pronunciations changed. For example, the letter *e* at the end of a word indicated a separate syllable before the shift; later, it became silent. Several other changes can be summarized as follows:

Before the shift, (1) *five* was pronounced as if it were spelled *feeve;* (2) *house* was pronounced as if it were spelled *hoose;* (3) *reed* was pronounced as if it were spelled *raid*.

How People Write

Spelling English contained few if any standards for spelling in the early 1600s. However, as the century progressed, the spelling system became more standardized.

- Vowel sounds were spelled more predictably. Silent *e* (*fame*) indicated a long vowel sound. Double consonants indicated short vowel sounds (*getting*).
- The letters *u* and *v*, which had been interchangeable, were made distinct, as were *i* and *j*.

By the middle of the century, the modern English spelling system, with all its irregularities, was essentially in place.

Punctuation Our modern system of punctuation, including the use of semicolons, quotation marks, and hyphens, began to emerge around the time of the Great Vowel Shift.

New Words and Expressions

New Concepts During this period, new ideas and objects were emerging, and words were coined to name them. Some words were taken from Latin; others were borrowed from non-European countries.

raccoon (Algonquian)	*bamboo* (Malay)	*curry* (Tamil)
caravan (Persian)	*coffee* (Turkish)	*knapsack* (Dutch)

New Forms The use of prefixes, suffixes, compounds, and conversions actually added far more new words than borrowing did.

Prefixes: *disrobe, endear, interlink, nonsense, submarine, uncivilized*

Suffixes: *drizzling, immaturity, laughable, gloomy*

Compounds: *commander-in-chief, Frenchwoman, laughing-stock, pincushion*

Conversions: from verb to noun—*laugh, scratch;* from noun to verb—*gossip, season*

Critical Thinking

The English Renaissance

1. In what areas of life did England experience a renaissance, or rebirth, in the years 1485-1660? Give specific examples of changes that illustrate new beginnings in society, art, and the English language. Share your conclusions in a class discussion.
2. How did the English language develop during this period? List the major developments.

Theme 2

Love's Labors

What is love? Have you ever been in love? What does it feel like to be in love? The poems in this theme concern people who are, or claim to be, in love. Do you think their ideas about love, written centuries ago, will be anything like yours?

THEME PROJECTS

Investigate and Report

Love Is Universal Love is perhaps the most commonly written about topic in all of literature. Why do you think this is?

1. Find examples of literature about love from other cultures and other time periods.
2. How are these pieces similar to the selections in this theme? How are they different? What do the similarities and differences reveal about why love has been such a popular topic?
3. Share your findings. Read aloud your examples, or excerpts from them, and discuss your conclusions with the class.

Interdisciplinary Project

Art: Collage From the selections in this theme, collect several quotations about love that appeal to you. Then look for pictures to go along with your quotations. Do your own artwork, or collect romantic images from old valentines or other greeting cards. You can also photocopy appropriate images from magazines and books. Use the quotations and images to make a collage on the topic of love's labors.



The Painter's Honeymoon, c. 1863–1864. Lord Frederic Leighton. Oil on canvas, 83.8 x 77.5 cm. Museum of Fine Arts, Boston. Charles H. Bayley Picture and Painting Fund.

Literature FOCUS

The Sonnet

The word *sonnet* comes from the Italian *sonetto,* meaning "a little sound or song." For more than seven hundred years, poets have used these highly structured fourteen-line poems to explore such deeply felt issues as the fleeting nature of love and the aching questions of mortality.

During the 1300s, Italian poet Francesco Petrarch (1304–1374) popularized the sonnet. The form grew in popularity until, by the end of the sixteenth century, poets throughout much of Europe were writing sonnets. Many of the most recognizable poems in history have been written in sonnet form. The Romantic poet William Wordsworth wrote that the sonnet was the key with which "Shakespeare unlocked his heart."

Petrarch wrote hundreds of poems about a woman named Laura. Later, many other Renaissance poets also wrote **sonnet sequences,** which, like Petrarch's, consisted of a series of sonnets focused on a particular theme. English poets Sir Philip Sidney and Sir Edmund Spenser both wrote sonnet sequences examining questions of love. In the seventeenth century, poets such as John Donne and John Milton began to depart from the sonnet's common love themes and to explore religion and personal experience in their sonnets.

Meter and Rhyme Patterns

Traditional sonnets have fourteen lines, each of which is written in **iambic pentameter.** That is, each line has five metric units, or **feet,** and each foot consists of an unstressed syllable (marked ˘) followed by a stressed syllable (marked ´). The rhythm of a line of iambic pentameter would be indicated as shown in this example from Spenser's "Sonnet 30":

My lóve is líke to íce, and Í to fíre;

Sonnets also have set rhyme schemes, based on the last word in each line. To identify the rhyme scheme of a poem, begin with the first line and assign letters, in alphabetical order, to each new sound at the end of the lines. Lines that end in the same sound should be assigned the same letter. In Sidney's "Sonnet 39," for example, the rhyme scheme for the first four lines would be *abab:*

Come sleep! O sleep, the certain knot of peace, *a*
The baiting place of wit, the balm of woe, *b*
The poor man's wealth, the prisoner's release, *a*
The indifferent judge between the high and low; *b*

Sonnet Forms

There are three major sonnet forms: the **Italian** or **Petrarchan,** the **English** or **Shakespearean,** and the **Spenserian.**

The Italian Sonnet The Italian sonnet is often called the Petrarchan sonnet after Francesco Petrarch, the poet who made it famous. Many of Petrarch's sonnets are about his love for a woman who did not return his love. Thus, unrequited love is a common topic for sonnets that follow this form.

In an Italian sonnet, the first eight lines (called an **octave**) present a problem or situation. The last six lines (called a **sestet**) provide an answer or resolution to the problem. The switch from problem to resolution is called the "turn." The octave of a typical Italian sonnet has the rhyme scheme *abbaabba,* and the sestet follows either *cdecde* or *cdcdcd,* as shown on the next page.

SONNET XII

by Francesco Petrarch
translated by Marion Shore

Octave: problem or situation is described.

If my life find strength enough to fight
the grievous battle of each passing day,
that I may meet your gaze, years from today,
lady, when your eyes have lost their light,
and when your golden curls have turned to white,
and vanished are your wreaths and green array,
and when your youthful hue has fled away,
whose beauty makes me tremble in its sight,

Turn

Sestet: problem or situation is resolved.

perhaps then Love will overcome my fears
enough that I may let my secret rise
and tell you what I've suffered all these years;
and if no flame be kindled in your eyes,
at least I may be granted for my tears
the comfort of a few belated sighs.

The English Sonnet The English sonnet is also called the Shakespearean sonnet, because Shakespeare was the master of this sonnet form. English sonnets are divided into three **quatrains** (groups of four lines, with each containing its own rhyme scheme) and one **couplet** (a group of two lines). The rhyme scheme is usually *abab cdcd efef gg*. The English form allows for a more detailed development of the question or problem in the first three quatrains, but it demands a quick summary and solution in the couplet.

The Spenserian Sonnet Sir Edmund Spenser crafted his own version of the sonnet. Like the Shakespearean sonnet, the Spenserian version has three quatrains and a couplet, but it follows the rhyme scheme *abab bcbc cdcd ee*. This interlocking rhyme scheme "pushes" the sonnet toward the final couplet, in which Spenser typically made a key point or comment.

Reading a Sonnet

- Always read a sonnet at least three times.
- The first time, read the sonnet silently for content.
- The second time, read it aloud to hear the meter and rhyme patterns.
- The third time, read it to discover the "puzzle" of the poem; that is, the problem the poet is trying to solve or the issue the poet explores. Then look for the "turn," where the poet shifts focus and begins to explore solutions. Finally, find the lines that present the solution or final answer.

ACTIVITY

Read one of the sonnets from this unit, or another sonnet that you enjoy, and use the strategies discussed in "Reading a Sonnet" above.

Before You Read

Wyatt's Poetry

Meet Sir Thomas Wyatt



Sir Thomas Wyatt, the well-known poet and diplomat for King Henry VIII, was imprisoned and faced execution twice during the stormy reign of Henry VIII, but both times the fickle king had a change of heart. Perhaps King Henry needed Wyatt's services as a diplomat, or perhaps the king was persuaded by Wyatt's brilliant speeches in his own defense. In any case, Wyatt twice escaped death and returned to royal service.

Wyatt's diplomatic voyages took him to France, Italy, and Spain. While he was in continental Europe, he experienced the Italian Renaissance (the rebirth of Italian culture) firsthand. He came into contact with the sonnets of Petrarch and brought the sonnet form back to England, where it came to have a profound effect upon English verse.

Besides writing sonnets, Wyatt also composed traditional English lyrics that were sung in the royal court to the accompaniment of a lute. Like many noblemen of his day, he had little interest in publishing his work. Instead, he circulated handwritten copies of his poems among his fellow courtiers. Printed versions did not appear until after Wyatt's death, when printer Richard Tottel published ninety-seven of Wyatt's poems in the famous 1557 anthology *Songs and Sonnets*, now usually called *Tottel's Miscellany*.

"For when this song is sung and past,
My lute, be still, for I have done."

—*Wyatt*

Sir Thomas Wyatt was born about 1503 and died in 1542.

Reading Further

To learn more about Wyatt, look for this collection:

Sir Thomas Wyatt: Collected Poems, edited by Joost Daalder, a standard edition.

Reading Focus

Think of some songs you have heard about unrequited love, or love that is not returned.

List It! With a partner, list some popular songs that deal with unrequited love. Discuss what, if anything, these songs have in common. For example, are they all serious, or are some humorous?

Setting a Purpose Discover Sir Thomas Wyatt's views about unrequited love.

Building Background

Literary Background

Wyatt patterned many of his poems, including "Whoso List to Hunt," on Petrarch's sonnets about unrequited love.

Points of Interest

- Tradition says that Wyatt wrote "Whoso List to Hunt" about the beautiful lady-in-waiting Anne Boleyn. Wyatt had been attracted to Boleyn before King Henry VIII married her, imprisoned her, and finally had her beheaded on charges that she was unfaithful to him. Although she failed to give Henry a son, their daughter grew up to become the powerful Queen Elizabeth I.
- According to a story from Petrarch, the Roman dictator Julius Caesar (100–44 B.C.) kept tame or pet deer that wore collars around their necks inscribed with the words *noli me tangere,* meaning "touch me not."

WHOSO LIST TO HUNT

Sir Thomas Wyatt

Whoso list° to hunt, I know where is an hind,°
But as for me, alas, I may no more.
The vain travail° hath wearied me so sore
I am of them that farthest cometh behind.
Yet may I, by no means, my wearied mind
Draw from the deer, but as she fleeth afore,
Fainting° I follow. I leave off therefore,
Since in a net I seek to hold the wind.

Whoso list her hunt, I put him out of doubt,°
As well as I, may spend his time in vain.
And graven° with diamonds in letters plain
There is written, her fair neck round about,
"Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame."

1 *List* means "desires"; a *hind* is a female deer.
3 *Travail* means "hard work."
7 Here, *fainting* means "growing weak."
9 *I put him out of doubt* means "I assure him (that he)."
11 *Graven* means "carved."



Anne Boleyn, c. 1530. Artist unknown. Oil on panel, 54.3 x 41.6 in. National Portrait Gallery, London.

THE LOVER SHOWETH HOW HE IS FORSAKEN

Sir Thomas Wyatt

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

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

It was no dream, for I lay broad awaking.°
But all is turned now, through my gentleness,
Into a bitter fashion of forsaking.
And I have leave° to go, of her goodness,
And she also to use newfangleness.°
But since that I unkindly so am servèd,
How like you this, what hath she now deservèd?



A Young Man Leaning Against a Tree Among Roses, 1587. Nicholas Hilliard. Body color on vellum, 13.5 x 7.3 cm.

9 *Especial* here means "especially."
10 *Guise* has two meanings: it can mean either "manner" or "form of dress."
12 Wyatt uses *small* here to mean "slender."
15 *Broad awaking* means "wide awake."
18 *Leave* is another word for *permission.*
19 *Newfangleness,* or *newfangledness,* means "attraction to novelty."

CONTENTS

Responding to Literature

Personal Response

What is your impression of the speaker in the poem you just read?

Analyzing Literature

Whoso List to Hunt

Recall and Interpret

1. In the first stanza, how does the speaker characterize his hunting of the hind? What can you tell about the speaker's feelings from this stanza?
2. What advice does the speaker give to others who want to hunt the hind? Based on the Background on page 246, why might the speaker give such advice?
3. What does the last line of the poem suggest to you about the hind?

Evaluate and Connect

4. Is deer hunting an effective image to convey the speaker's feelings? Explain.
5. This poem may have been read in King Henry VIII's court. How do you think the king and his followers might have reacted to hearing the poem? Explain.

The Lover Showeth How He Is Forsaken

Recall and Interpret

6. How and why has the treatment of the speaker changed over time?
7. To what is the speaker comparing his past loves in the first stanza? Why might he have used such a comparison?
8. What has happened between the speaker and his beloved in the third stanza? How does he seem to feel about her by the end of the poem? Explain.

Evaluate and Connect

9. For whom do you feel more sympathy in this poem, the speaker or the woman he describes? Why?
10. In your opinion, does the attitude of the speaker in this poem reflect what many people might feel in a similar situation? Why or why not?

Literary Criticism

The critic Joost Daalder comments that "much of [Wyatt's] verse is about the loss of, or betrayal of, trust." Review "Whoso List to Hunt" and "The Lover Showeth How He Is Forsaken" for evidence that supports or refutes Daalder's comment. Would you consider the betrayal of trust to be a central theme in either poem? Write a brief response to Daalder's criticism, giving your opinion on the issue.

Extending Your Response

Writing About Literature

Song Review Imagine you are a music critic for a local newspaper and write a review of a new recording of songs by Thomas Wyatt. Choose one of these poems, explain its message, and describe the music that might accompany it. Compare and contrast this song with one you discussed for the Reading Focus on page 246.

Learning for Life

Design a Book Jacket Wyatt uses images of wild animals in these portrayals of unrequited love. With a partner, come up with another image that suggests the same theme. Then, using that image, create a book jacket for a collection of poems on unrequited love.

Save your work for your portfolio.

Before You Read

On Monsieur's Departure

Meet Elizabeth I



Queen Elizabeth I had a turbulent youth. Only two when her father, King Henry VIII, had her mother, Anne Boleyn, beheaded, Elizabeth had four stepmothers over the next ten years. Thanks to Catherine Parr, Henry's sixth wife, Elizabeth received an education fit for a king.

When Elizabeth was fourteen, her father died. Her ten-year-old half-brother, Edward, ascended the throne but died just a few years later, and Elizabeth's half-sister, Mary, came into power. Mary, a devout Catholic, sought to purge Protestantism from the nation. Elizabeth, a Protestant, was compelled to observe Catholicism or risk execution.

Elizabeth's difficult early years prepared her for the many challenges she would face as queen. Upon Mary's death in 1558, Elizabeth took the throne. She was twenty-five.

Elizabeth ruled with authority and intelligence, selecting wise councilors to help her. During the course of her forty-five-year reign, she demonstrated a shrewdness for politics that enabled her to establish a united kingdom. She enhanced the country's wealth and power and saw England emerge as a major naval power. While accomplishing all of this, she even managed to write a few poems.

"I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too. . . ."

—*Elizabeth I*

Elizabeth I was born in 1533, became queen in 1558, and died in 1603.

Reading Further

To read more about Elizabeth I, look for these books:

Biographies: *Elizabeth I,* by Anne Somerset, an excellent general biography.

The First Elizabeth, by Carolly Erickson, a biography stressing the queen's personal development.

Reading Focus

Think of a time when you had to hide your true feelings about someone else.

Quickwrite Why do people sometimes think they must conceal their real feelings? In your notebook, jot down several reasons why people might keep their true feelings to themselves.

Setting a Purpose Read the following poem to find out what feelings the speaker is hiding.

Building Background

Elizabeth the Queen

Elizabeth's sister Mary had alienated the English people by marrying a Spanish prince. Learning from Mary's example, Elizabeth decided it would be best if she never wed at all. She made brilliant use of her unmarried status in her foreign policy by dangling the possibility of marriage before several foreign suitors. When some men in Parliament urged her to marry, she declared, "I have already joyned my self in marriage to an husband, namely, the Kingdom of England."

Romantic Links

Although Elizabeth chose not to marry, tradition links her romantically to the Earl of Leicester, a member of her Privy Council, and to the ambitious Earl of Essex, whom she eventually had executed for treason. Among her foreign suitors was the Duke of Alençon, a young Frenchman whom the English public disliked. Alençon was most likely the "Monsieur" of the poem you are about to read.

On Monsieur's Departure

Elizabeth I



Elizabeth I, 1575. Artist unknown. Oil on panel, 113 x 78.7 cm. National Portrait Gallery, London.

I grieve and dare not show my discontent,
I love and yet am forced to seem to hate,
I do, yet dare not say I ever meant,
I seem stark mute but inwardly do prate.°
I am and not, I freeze and yet am burned,
Since from myself another self I turned.

My care° is like my shadow in the sun,
Follows me flying, flies when I pursue it,
Stands and lies by me, doth what I have done.
His too familiar care doth make me rue it.°
No means I find to rid him from my breast,
Till by the end of things it be suppressed.

Some gentler passion slide into my mind,
For I am soft and made of melting snow;
Or be more cruel, love, and so be kind.
Let me or float or sink, be high or low.
Or let me live with some more sweet content,
Or die and so forget what love ere meant.

4 *Prate* means "chatter."
7 Here, *care* means "sorrow."
10 *[His . . . it]* can be restated as "His superficial sorrow makes me regret my own sorrow."

Responding to Literature

Personal Response

Can you sympathize with the feelings of the speaker in this poem? Why or why not? Jot your thoughts down in your journal.

Analyzing Literature

Recall and Interpret

1. What do the title and line 6 suggest has happened to "Monsieur," the person who inspired the poem?
2. According to the first stanza, what feelings has the speaker been forced to hide? What reasons might she have for hiding them?
3. In the second stanza, to what does the speaker compare her feelings? What does the second stanza reveal about her feelings for Monsieur?
4. Summarize the speaker's wishes in the final stanza. Why might the speaker wish for these things to happen?

Evaluate and Connect

5. In your opinion, what image in the poem is most effective in conveying the speaker's feelings? Why?
6. Look back at the Quickwrite you did for the Reading Focus on page 250. Do you see any similarities between the reasons you recorded there and the reasons the speaker might have had for hiding her true feelings? Explain your answer.
7. How does knowing the identity of the poem's author deepen your understanding of the **conflict** that the poem describes? (See **Literary Terms Handbook,** page R4.)
8. On the basis of this poem and other things you have read or heard about, do you think a ruler's duty and loyalty to his or her country should take precedence over his or her personal feelings and private life? Give reasons for your answer.

Literary ELEMENTS

Rhyme Scheme

A **rhyme scheme** is the pattern of the end rhymes in a stanza of a poem. To identify the rhyme scheme, assign a letter, in alphabetical order, to each new end rhyme. For example, the rhyme scheme for these lines of a sonnet by Edmund Spenser is *abab:*

Of this world's theatre in
  which we ***stay,*** *a*
My love, like the spectator,
  idly ***sits,*** *b*
Beholding me, that all the
  pageants ***play,*** *a*
Disguising diversely my
  troubled ***wits.*** *b*

1. Copy "On Monsieur's Departure." Identify the rhyme scheme.
2. Find the **couplets,** or pairs of successive rhyming lines.
3. How does the rhyme scheme affect your appreciation of this poem?

• See **Literary Terms Handbook,** p. R13.

Extending Your Response

Creative Writing

Hidden Emotions Read your notes from the Reading Focus on page 250. Expand one or more of your ideas into a dialogue or poem in which a character, like the speaker in this poem, must hide his or her feelings.

Interdisciplinary Activity

Art: Illustration Make an illustration to accompany "On Monsieur's Departure." Imitate the style of the Elizabethan period, or use an abstract style. Try to convey the emotions expressed by the poet.

Save your work for your portfolio.

INTERDISCIPLINARY CONNECTION

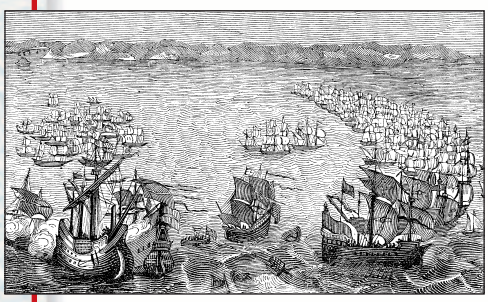
HISTORY

Elizabeth I: Master Politician

When Elizabeth I took the throne in 1558, England was a troubled nation whose people were bitterly divided between Catholicism and Protestantism. Elizabeth was only twenty-five at the time, but her study of languages, history, and philosophy had prepared her to be a great ruler. Elizabeth's first major act as queen was to issue a proclamation called the Act of Supremacy, passed in 1559, which re-established the Church of England as the nation's official religion. With this decree, Elizabeth began to guide the nation toward a more moderate stance that would enable both Protestants and Catholics to practice their religions peacefully. This position was unpopular with the extremists of both groups who would rather have punished, or even killed, those who did not share their convictions.

Political Rivalry Elizabeth's Catholic cousin Mary, Queen of Scots, was one of these extremists. Her opinions were important because she was next in line for the English throne. If Elizabeth died without producing an heir, Mary would become the next queen of England, but Mary didn't seem to be willing to wait for Elizabeth to die of natural causes to acquire this position. Shortly after she settled in England in 1568, Mary was linked to two attempts on the queen's life. In 1570, Pope Pius V, unhappy with Elizabeth's religious policies, tried to aid Mary by excommunicating Elizabeth and declaring that English Catholics did not have to obey their queen's dictates. The Pope's decree, though, only rallied England's citizens to support Elizabeth more strongly.

Political Savvy Over the next fifteen years, Protestants pressured Elizabeth to execute the Queen of Scots, make a politically favorable marriage, and produce a Protestant heir. Instead, Elizabeth simply kept Mary prisoner until a third assassination attempt in 1587 forced her to order Mary's execution. As for making a favorable marriage, Elizabeth turned that possibility into a brilliant political maneuver. By hinting at the possibility of a marriage to King Philip II of Spain, Elizabeth stalled him from taking England by force until she had built a stronger nation with which to resist a Spanish invasion. By the time Philip finally ordered a direct invasion of England in 1588, she had amassed a fleet of warships that were able to turn back his Spanish Armada. England's victory united the nation and established the English navy as one of the world's strongest naval powers.



Defeat of the Spanish Armada.

Elizabeth's reign was characterized by great achievement, prosperity, and optimism. Throughout her reign the queen used her unmarried status, her cunning intellect, her ability to give powerful speeches, and her gift for creating a dazzling public image to rally a spirit of nationalism. In fact, by the time of her death in 1603, she had transformed England from a struggling nation into a world power.

Activity

Report on how Queen Elizabeth affected the social life of England. You might like to research how she influenced fashion, education, or popular entertainment of the time.

Before You Read

Sonnet 30 and *Sonnet 75*

Meet Sir Edmund Spenser



In his day, Sir Edmund Spenser was considered to be one of the greatest poets of England. He rose from humble beginnings to become a landowner and respected writer known as "the prince of poets." Spenser even received a life pension from Elizabeth I after personally presenting his work to her.

Spenser was the son of a London clothmaker. He attended the Merchant Taylors' School before going on to Cambridge University as a "poor boy," or scholarship student. Soon after leaving Cambridge, he published his long poem *The Shepherds' Calendar* (1579). This work marked the beginning of great popularity for **pastoral verse** (poems that celebrate rural life) during the Elizabethan period.

When he was in his early twenties, Spenser became secretary to the harsh new Lord Deputy of Ireland, whose policies attempted to crush the frequent Irish rebellions against English rule. In war-ravaged Ireland, Spenser made his fortune by acquiring lands of defeated Irish rebels. He finally settled at Kilcolman Castle near the city of Cork.

In Ireland, he began his most famous work, the great Elizabethan epic, *The Faerie Queene*. The poem, divided into books, is more than a thousand pages long. It depicts heroism in an enchanted world of dragons, monsters, and other marvels. Spenser planned for his epic to have twelve books, but he completed only six. Each book has as its hero a knight who performs noble deeds for a glorious fairy queen, based on Queen Elizabeth.

Spenser became friendly with Sir Walter Raleigh, a favorite courtier of Queen Elizabeth's, who had also obtained land in Ireland. Impressed with Spenser's epic-in-progress, Raleigh took Spenser to London, introduced him at court, and helped him publish the epic's first three books in 1590. The work was a resounding success, and three more books followed in 1596.

Spenser was back in Ireland a year later when another rebellion broke out. As a supporter of English rule, he was a natural target of the rebels, who set fire to Kilcolman Castle. Spenser and his family managed to escape, but many of his papers were destroyed, possibly including additional books of *The Faerie Queene*. He returned to London but died soon afterward and was buried near Chaucer's tomb in Westminster Abbey. At the funeral, admiring fellow poets are said to have honored Spenser by dropping verse tributes into his open grave.

"He that strives to touch the stars
Oft stumbles at a straw."

"Fierce wars and faithful loves shall moralize my song."

"Sleep after toil, port after stormy seas,
Ease after war, death after life does greatly please."

—*Spenser*

Sir Edmund Spenser was probably born in 1552 or 1553 and died in 1599.

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Reading Focus

Think about depictions of romantic love you have seen in paintings, literature, television, and movies. How are the people in love depicted?

Chart It! Think about three depictions of romantic love you have seen in various media. On a chart like this one, describe the medium and characterize the feelings the piece seems to associate with romantic love.

Depiction of Love	Feelings Portrayed
Commercial about a young couple enjoying an exotic cruise	Excitement, adventure, fascination

Setting a Purpose See how romantic love is portrayed in these sonnets.

Building Background

The Time and Place

Spenser wrote these sonnets in Ireland, where he served in the English administration of that troubled country. The sonnets were published in 1595.

Did You Know?

After the death of his first wife, Spenser began courting an Anglo-Irish gentlewoman named Elizabeth Boyle. She was related to Sir Richard Boyle, who later became the first Earl of Cork. She seems to have lived at Kilcoran, near Youghal, on the coast to the southeast of Spenser's domain. Spenser composed a marriage ode called *Epithalamion,* which was inspired by the traditional marriage odes written in Latin and French. He also wrote an accompanying series of eighty-nine sonnets, which he called *Amoretti,* or "little love songs." *Amoretti* was probably about his courtship of Elizabeth, whom he married in 1594. The sonnet sequence relates his love for a woman, but unlike other sonnet writers of the time, he wrote about a courtship that culminated in marriage. The sonnets follow a narrative sequence and tell the story of a turbulent romance. "Sonnet 30" and "Sonnet 75," which you will be reading, are from the *Amoretti* sonnet sequence. Both exemplify the **Spenserian sonnet** form, which he invented.

The Spenserian Sonnet

Spenser's sonnets follow the rhyme scheme *abab bcbc cdcd ee.* This interlocking rhyme scheme moves the sonnet toward the final couplet, in which Spenser makes a key point or comment.



Unrequited Love. Colored print. O'Shea Gallery, London.



Hesperus. Sir Joseph Noel Paton (1821–1901). Glasgow Art Gallery and Museum.

Viewing the painting: How does the couple in the painting reflect the speaker's comparisons of his and his lover's feelings in "Sonnet 30"?

Sonnet 30

Edmund Spenser

My love is like to ice, and I to fire;
How comes it then that this her cold so great
Is not dissolv'd through my so hot desire,
But harder grows the more I her entreat?°
Or how comes it that my exceeding heat
Is not delayed° by her heart frozen cold,
But that I burn much more in boiling sweat,
And feel my flames augmented manifold?°
What more miraculous thing may be told,
That fire, which all things melts, should harden ice,
And ice, which is congealed° with senseless cold,
Should kindle fire by wonderful device?
Such is the power of love in gentle mind,
That it can alter all the course of kind.°

4 *Entreat* means "beg."
6 In this context, *delayed* means "lessened."
8 *Augmented manifold* means "increased greatly."
11 *Congealed* means "hardened."
14 *Kind* means "nature."

Sonnet 75

Edmund Spenser

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

1 *Strand* means "beach."
5 *Assay* means "try."
8 *Eke* means "also."
9 *Quod* means "said"; *devise* means "plan."
11 *Eternize* means "make eternal."

Responding to Literature

Personal Response

Which sonnet seems more idealistic to you? Explain your response.

Analyzing Literature

Sonnet 30

Recall and Interpret

1. To what does the speaker compare his beloved's feelings? To what does he compare his own? What do these comparisons indicate about the speaker's feelings and the way the speaker's beloved feels about him?
2. Paraphrase the question the speaker asks in lines 5–8. What does this question indicate about the speaker's love?
3. What **paradox,** or contradiction, does the speaker point out in lines 9–12? (See **Literary Terms Handbook,** page R11.)
4. At what point in this sonnet does the poet answer or resolve the problem described? What is his answer to the questions he asks?

Evaluate and Connect

5. How do the speaker's feelings about love compare to the emotions that you listed in the Reading Focus on page 255?
6. In your opinion, is the speaker talking simply about romantic love, or could these images also express a more general theme? Explain.
7. Theme Connections How does this poem convey the idea of "Love's Labors"?

Sonnet 75

Recall and Interpret

8. What happens to the name the speaker writes on the sand? What does the speaker do then?
9. How does the speaker's beloved respond to what happens? What do you think she means by what she says?
10. How does the speaker answer his loved one? How do his views about immortality differ from hers? Support your response with details from the poem.
11. What does the end of the sonnet suggest about the power of poetry?

Evaluate and Connect

12. In your opinion, whom has time proved to be more correct–the speaker or the woman? Explain your response.
13. Assuming these two sonnets are about the same speaker and woman, how has their relationship changed between "Sonnet 30" and "Sonnet 75"? Use evidence from the poems to support your answer.
14. In what ways do people today try to achieve immortality?
15. Which poem says more to you about the power of love? Why?

Comparing Poems

Although Sonnet 30 and Sonnet 75 both deal with the theme of love, they approach the subject in markedly different ways. Which poem uses a narrative approach? Which employs an extended comparison? In a sentence or two for each poem, paraphrase their main ideas. In your opinion, which poem's main idea more closely resembles the main idea of "The Lover Showeth How He Is Forsaken" (found on page 248)?

Literary ELEMENTS

Symbol

A **symbol** is a person, place, or object that represents something else. In literature, a symbol usually represents some kind of abstract quality or range of qualities. For example, in Spenser's time, writers frequently used the seashore as a symbol for the edge of the world or the end of life. The shore was at the end of the seemingly endless sea, which was seen to represent the endlessness of eternal life.

1. Why is the seashore an effective symbol in "Sonnet 75"?
2. For what might the writing on the sand be a symbol?

• See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

Discussing Imagery Write two or three paragraphs about the images of fire and ice in "Sonnet 30" and the images of land and water in "Sonnet 75." Why might Spenser have chosen these particular images? How does he use them to express the ideas and emotions of the speaker and his love? Answer these questions and express your opinion of the effectiveness of these images.

Creative Writing

Not to Be Forgotten In "Sonnet 75," the speaker wants to immortalize his sweetheart in a poem. Imagine it is fifty years in the future, and a news reporter is trying to immortalize you. From the point of view of the reporter, write a newspaper or magazine article about your life. Include the achievements and traits for which you would most like to be remembered.

Extending Your Response

Literature Groups

Discuss In your group, discuss whether these poems could be used to give an accurate view of romantic love today. As you discuss, consider these questions: Would any modern person act as the speaker does in these poems? Which of these images might be used today to describe emotions associated with love? Is the speaker's view of love idealized or realistic? What age group would find these poems most appealing? Share your ideas with the class.

Learning for Life

Movie Script Imagine you are a screenwriter and have decided to write a Hollywood movie called "Edmund and Elizabeth," based loosely on the romance of Edmund Spenser and Elizabeth Boyle. Assume that "Sonnet 30" and "Sonnet 75" are based on their courtship and write a brief script for a scene enacting either sonnet. Include dialogue, stage directions, and a description of the setting. You might also note what actors you would choose for the roles.

Interdisciplinary Activity

Art: Illustration Try to convey artistically at least one of the images that Spenser uses in his poems to express his ideas about romantic love. On your own or with a partner, illustrate one or both of the sonnets. You might create a drawing or painting, or make a collage with clippings from magazines to illustrate the sonnets. Display your work for your classmates to see.

Reading Further

You might enjoy sampling the following works:

Poetry Collection: *Edmund Spenser's Poetry,* edited by Hugh Maclean and Anne Lake Prescott, contains authoritative texts of Spenser's sonnets as well as critical essays about his poetry.

Biography: *The Life of Edmund Spenser,* by Alexander C. Judson, gives a detailed account of Spenser's life.

Save your work for your portfolio.

Before You Read

1996

Meet Rabindranath Tagore



Poet, writer, playwright, composer, painter—all of these titles describe Rabindranath Tagore (rə bēn′ drə nät′ tə gôr′), a man of many talents. Outside of his native India, however, Tagore is probably best known for his poetry, for which he won a Nobel Prize in 1913. Tagore was the first Asian to receive this honor.

Son of a noted Hindu philosopher, Tagore had a privileged upbringing. He was educated in his Calcutta home by private tutors and also briefly attended University College in London. Tagore was still a teenager when his first collection of poems was published.

Tagore spent most of his twenties and early thirties in Shileida, a poor, rural community, where he managed his father's estate and continued to write. Tagore was deeply moved by the harshness of the villagers' life, which stood in stark contrast to the lush Indian countryside. Tagore's sympathy for the poor and love of nature are evident in his works.

Tagore devoted his middle years to the arts and to the development of an experimental school. Later, he traveled around the world, lecturing and seeking to bridge the gap between eastern and western culture. At his death, he had published more than sixty volumes of work.

"I will be born in India again and again, with all the poverty, misery, and wretchedness."

—Tagore

Rabindranath Tagore was born in 1861 and died in 1941.

Reading Further

If you would like to read other works by Tagore, look for this book:

Selected Poems, by Rabindranath Tagore, is a collection of fiction and poetry translated by the author.

Reading Focus

If you had to write a description of a day in your life for people living one hundred years in the future, which day would you choose? Why?

Journal Write a brief description of a day from your past that you would choose to share with future generations. Explain why this day is special to you.

Setting a Purpose Read to enjoy Tagore's description of a special day.

Building Background

The Time and Place

Tagore wrote "1996" in the year 1896. At that time, he was living in India, which was under British colonial rule.

Tagore's Influence

Tagore had a profound influence on Indian literature. He was among the first authors to write in colloquial Bengali, his native language; he developed new types of verse, freeing Indian literature from the strict forms of classical Sanskrit; and he introduced India to traditional European forms of poetry, such as the ode. Besides creating his own works, he encouraged other Indian writers who wrote in their native languages. Tagore, fluent in several languages, translated many of his own poems into English. When the translations reached the West, Tagore's talent was quickly recognized. For the last thirty years of his life, Tagore traveled widely to promote the independence of India from British colonial rule.



Drawing 8/7 Nymphaea capensis var. zanzibariensis *(Cape Blue Water-Lily),* 1907. Arthur Henry Church. Watercolor on paper. Natural History Museum, London.

1996

Rabindranath Tagore

Who are you reading curiously this poem of mine
a hundred years from now?
Shall I be able to send to you
—steeped° in the love of my heart—
the faintest touch of this spring morning's joy,
the scent of a flower,
a bird-song's note,
a spark of today's blaze of color
a hundred years from now?



4 Here, *steeped* means "soaked" or "saturated," in the same way that tea is steeped in water.



Yet, for once, open your window on the south
and from your balcony
gaze at the far horizon.
Then, sinking deep in fancy
think of the ecstasies of joy
that came floating down
from some far heaven of bliss
to touch the heart of the world
a hundred years ago;
think of the young spring day
wild, impetuous and free;
and of the south wind
—fragrant with the pollen of flowers—
rushing on restless wings to paint the earth
with the radiant hues of youth
a hundred years before your day.



And think, how his heart aflame,
his whole being rapt° in song,
a poet was awake that day
to unfold like flowers
his myriad° thoughts
with what wealth of love!—
one morning a hundred years ago.

A hundred years from now
who is the new poet singing his songs to you?
Across the years I send him
the joyous greeting of this spring.
May my song echo for a while,
on your spring day,
in the beating of your heart,
in the murmur of bees,
in the rustling of leaves,—
a hundred years from today.

February 1896



Yellow Waterlily, 1906. Arthur Henry Church. Watercolor on paper. Natural History Museum, London.

27 ***Rapt*** **means "deeply absorbed or engrossed."**
30 ***Myriad*** **means "countless."**



CONTENTS

Responding to Literature

Personal Response

What was your reaction to the speaker as you read this poem? Note your response in your journal.

Analyzing Literature

Recall and Interpret

1. Whom does the speaker address in the poem? Why might Tagore have chosen to address this person?
2. What question does the speaker ask in lines 3–9? What does this question tell you about the **author's purpose** for writing the poem? (See **Literary Terms Handbook,** page R2.)
3. How does the speaker describe the day on which he is writing the poem? Why might he have described such a day?
4. In lines 29–30, to what does the speaker compare the awakening of "myriad thoughts"? How does this **simile** (see page R14) affect your view of those thoughts?
5. To whom does the speaker send "the joyous greeting of this spring" (line 36)? Why might he have chosen to send his greeting to this person in particular?

Evaluate and Connect

6. How would you describe the **tone** of this poem? (See **Literary Terms Handbook,** page R17.) Support your response with several details from the poem.
7. How would you answer the question in lines 33–34? Who are some of the new poets singing songs in our time? In your opinion, how are their "songs" similar to or different from Tagore's poem?
8. Do you think Tagore succeeded in recreating the feelings he had on that spring morning in 1896? Why or why not?

Literary ELEMENTS

Figurative Language

Figurative language is not meant to be interpreted literally. For example, one might say, "It rained buckets." Instances of figurative language, called **figures of speech,** include **metaphor, simile,** and **personification.**

- A **metaphor** makes a comparison between two unlike things in order to help readers perceive the first thing more vividly.
- A **simile** compares two unlike things, using "like" or "as."
- **Personification** gives human qualities to objects, animals, or ideas.

1. Find one example each of metaphor and simile in "1996." How does the comparison make the object or idea more vivid?
2. What does Tagore personify in the poem? Why?

• See **Literary Terms Handbook,** p. R6.

Extending Your Response

Creative Writing

One Hundred Years from Now Write a poem or letter to the high school seniors of one hundred years from now. As a starting point, use the description you wrote for the Reading Focus on page 260. You may wish, like Tagore, to describe feelings you believe to be "timeless," or you may describe a situation unique to someone of your time.

Internet Connection

Tagore Treasures To learn more about Tagore and to read more of his poems, search the Internet using his first and last names as key words. Choose your favorite poem or other work and present it to the class, along with any interesting information you discover about Tagore's life.

Save your work for your portfolio.

COMPARING selections

Sonnet 75 and 1996

COMPARE THEMES



The speakers in "Sonnet 75" and "1996" have similar ideas about achieving immortality. As a class, discuss what it means to achieve immortality and why one would pursue it as a goal. Then discuss the following questions:

1. How does each speaker feel he can best share his feelings with future generations?
2. What is the speaker in each poem trying to immortalize? In your opinion, who seems to be the more sincere of the two speakers? Why?

COMPARE STYLES

Write several paragraphs in which you compare and contrast the styles of "Sonnet 75" and "1996." Consider the following elements of style in each poem:

- **rhyme** and **meter**
- **diction,** or word choice
- **imagery**
- **tone**

You may wish to organize your ideas in a chart like the one below. End by telling which poem you preferred and why.

Poem	Rhyme and Meter	Diction	Imagery	Tone
"Sonnet 75"				
"1996"				



COMPARE CULTURES

Tagore and Spenser came from different cultures, yet both wrote to achieve immortality for themselves or a loved one. An Indian monarch, Shah Jahan, built the Taj Mahal to eternalize his queen, Mumtaz; British-born songwriter Eric Clapton composed "Tears in Heaven" to commemorate his young son. Find examples of works from three different cultures, ancient or contemporary, that memorialize either the work's creator or another individual. Then prepare a presentation on your findings for the class.

Grammar Link

Avoiding Incorrect Verb Tense

The **tenses** of a verb are different forms that help show time or indicate when an action occurred. Changes in verb tense show changes in time. In your writing and speaking, using the correct verb tense helps your audience know when something occurred and keep track of a sequence of events.

Problem 1 An incorrect or missing verb ending

Tagore compose "1996" in the year 1896.

Tagore had briefly attend University College in London.

Solution Add *-ed* to a regular verb to form its past tense or past participle.

Tagore composed "1996" in the year 1896.

Tagore had briefly attended University College in London.

Problem 2 An improperly formed irregular verb

Tagore seeked to bridge the gap between eastern and western culture.

Solution Do not add *-ed* to irregular verbs to form their past tense and past participle. Use a dictionary to find the past tense and past participle forms of irregular verbs.

Tagore sought to bridge the gap between eastern and western culture.

Problem 3 Confusion between the past tense and the past participle form

Tagore had wrote many poems before he won the Nobel Prize for Poetry in 1913.

Solution Irregular verbs may have different past tense and past participle forms. For example, the past tense of *fall* is *fell;* the past participle of *fall* is *fallen.*

Tagore had written many poems before he won the Nobel Prize for Poetry in 1913.

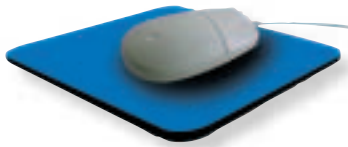
• For more about verb tense, see **Language Handbook,** p. R26.

EXERCISES

1. **Proofreading** Rewrite the following passage, correcting any errors in verb forms.

   The weather outside seems perfect the day I first read "1996." I wish I had knew at the time how much I would enjoy the poem. Instead, I feeled frustrated that I was inside reading on such a beautiful day. I soon realize, however, how much I had in common with Tagore.

2. Reread an essay or story you wrote recently. Check it to make sure all the verb tenses are correct. Revise your work to correct any errors.



Technology Skills

E-mail: Project Collaboration

Communication skills are a highly valued necessity in today's workplaces. Workers must be prepared to interact not only with on-site coworkers, but also with people at various worldwide locations via telephone, satellite, and Internet connections. Such long-distance contact, however, can result in some miscommunication.

Think for a minute about how you converse with your friends. How are messages conveyed nonverbally? For instance, imagine that you're having lunch with a friend who remarks, "Everything's fine." How can you tell if things really are fine? Now imagine that the two of you are talking on the phone. Your friend repeats the statement, "Everything's fine." How do you know whether it's true? What do you listen for? What if the friend sent you a letter stating that everything was fine? How can you tell if it's true? List the ways in which we communicate with and without language.



Collaborating Through E-mail

1. In a small group, choose a piece of literature that you've studied recently. In your group, decide upon two aspects of the work that you like, two aspects you dislike, and two ways in which you think the work could be improved. Have one member of the group take notes as you conduct your discussion.
2. Do a Web search for a secondary school in another state or country. An excellent place to begin is Web66, the International Registry of Schools on the Web. Their URL is http://web66.coled.umn.edu/schools.html. You may want to try to find a school that is connected in some way to the literary work (for example, the school is in the city, state, or country where the author was born).
3. Browse through several school sites and choose at least three that have a linked e-mail address for the school's English department or that include pages that deal with British literature.
4. Compose an e-mail message to the head of the English department proposing a brief collaborative effort between your group and a group of students studying British literature at the school. Let the department head know that you're interested in sharing personal responses to the work of literature you've chosen. Be sure your message is clear and concise. Send your message to all three schools.

5. If you receive positive responses, send e-mail messages to your partner groups in which you introduce yourselves, discuss the literary piece, and share your likes, dislikes, and suggestions for improvement. Refer to the notes from your group discussion for ideas. Request that your partner groups reply with similar comments or with responses to your ideas.
6. Compile all the responses and mail copies of them to each participating group. Don't forget to thank participants for their contributions. You might also ask other groups to suggest ideas for future collaborative projects.
7. Post the compilation to a Web site, or put it on your school's Intranet. Provide a link so readers can share their own responses.
8. In your own journal, write your personal response to the exercise. What did you learn from working on this project? What were the challenges and rewards of working with students across the Internet? In what ways did e-mail facilitate communication? In what ways did it make communication difficult? If you were to work with others via e-mail in the future, what might you do differently?

When working with e-mail . . .

- **Never** share your home phone number, address, Social Security number, password, or any other personal or sensitive information with anyone on the Internet, no matter how genuine or sincere the person may seem.
- **Never** agree to meet an e-mail correspondent in person, no matter how non-threatening the invitation may appear.
- If the tone of the e-mail you receive becomes threatening, violent, or otherwise uncomfortable for you, log off **immediately** and tell your teacher or computer lab instructor.
- **Never** agree to engage in any illegal activity via the Internet.

ACTIVITIES

1. Propose a more complex e-mail project. Be certain to outline the nature of the project, its purpose, a schedule showing the phases of the project, and the names and roles of students who will participate.
2. Find and participate in an established collaborative e-mail project on the Web.



Before You Read

Sonnet 31 and *Sonnet 39*

Meet Sir Philip Sidney



Sir Philip Sidney was truly a "Renaissance man"—someone who can do a variety of things exceptionally well, as so many of the great figures of the Renaissance were able to do. Sidney was a courtier, a statesman, a soldier, a patron of the arts, and a writer of both poetry and prose.

Sidney's diverse talents are reflected in his writings. He has been called the "father of English literary criticism" for his extended essay *The Defence of Poesy*, an eloquent argument against Puritan charges that poetry was immoral. His romance *Arcadia* is one of the finest imaginative prose works of Elizabethan times. Sidney is best known, however, for his sonnet sequence *Astrophel and Stella* (first published in 1591). In this series of sonnets, he examines love from many different perspectives.

Like most members of the upper class, Sidney wrote for himself and his friends; only a few of his works were published during his lifetime. He spent his time traveling, encouraging other writers (including Edmund Spenser), and volunteering for causes in which he believed.

In 1585, Sidney was appointed governor of Flushing, an important English fortress in the Netherlands. At age thirty-one, while fighting with Dutch Protestants in their battle against Spanish Catholics in the Netherlands, he received a wound that led to his death.

"They are never alone that are accompanied with noble thoughts."

—*Sidney*

Philip Sidney was born in 1554 and died in 1586.

Reading Further

If you'd like to learn more about Sidney's poetry and life, you might enjoy this book:

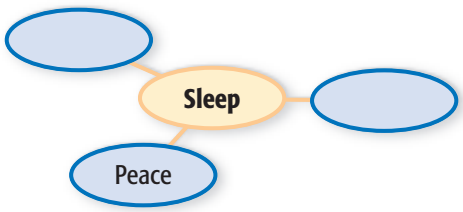
Sir Philip Sidney: Courtier Poet, by Katherine Duncan-Jones, is a Yale University Press biography of the poet.

Reading Focus

What images or feelings do you associate with the word *sleep*? with the word *insomnia*?

Web It! Jot down the images and feelings that each word brings to mind in a web like the one shown to the right. Add circles to each web as you need them.

Setting a Purpose Read to discover the images and feelings that Sidney associates with sleep.



Building Background

A Closer Look at *Astrophel and Stella*

Astrophel and Stella is an example of a **sonnet sequence,** a series of sonnets interrelated by content or theme. In Sidney's sonnets, the speaker is called Astrophel, from the Greek for "star-lover." His beloved is called Stella, from the Latin for "star." The real Stella was Penelope Devereux, to whom Sidney was briefly engaged.



Sonnet 31 *from Astrophel and Stella*

Sir Philip Sidney

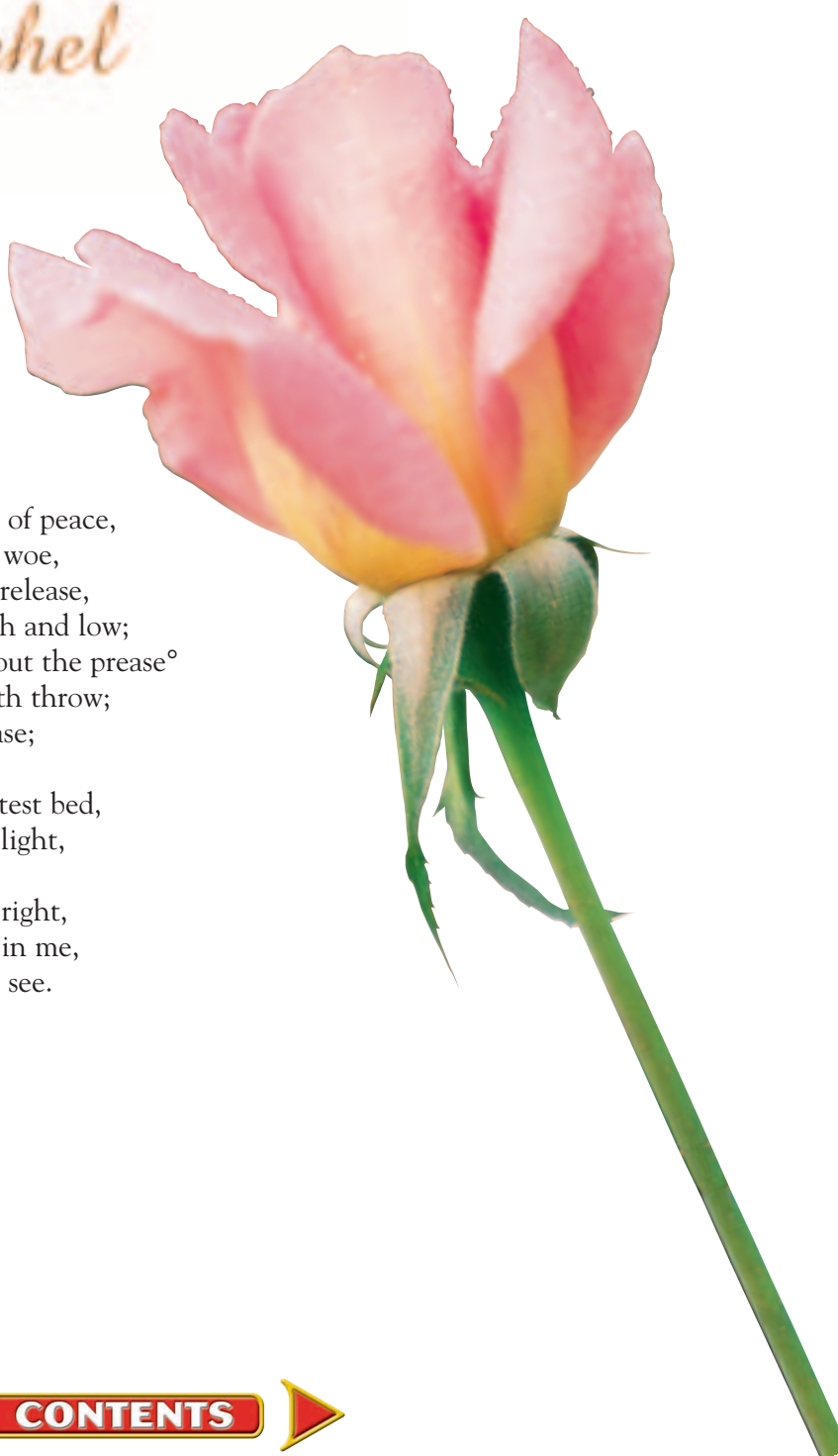
With how sad steps, O Moon, thou climb'st the skies!
How silently, and with how wan° a face!
What, may it be that even in heavenly place
That busy archer° his sharp arrows tries?
Sure, if that long-with-love-acquainted eyes
Can judge of love, thou feel'st a lover's case,
I read it in thy looks; thy languished° grace,
To me, that feel the like, thy state descries.°
Then, even of fellowship, O Moon, tell me,
Is constant love deemed there but want of wit?°
Are beauties there as proud as here they be?
Do they above love to be loved, and yet
Those lovers scorn whom that love doth possess?
Do they call virtue there ungratefulness?

2 *Wan* means "pale."
4 The *busy archer* is Cupid, the Roman god of love.
7 *Languished* means "dispirited" or "lacking vitality."
8 *Descries* is another word for "reveals."
10 Here, *wit* refers to intelligence.

Sonnet 39

from Astrophel and Stella

Sir Philip Sidney



Come sleep! O sleep, the certain knot of peace,
The baiting place° of wit, the balm of woe,
The poor man's wealth, the prisoner's release,
The indifferent judge between the high and low;
With shield of proof° shield me from out the prease°
Of those fierce darts Despair at me doth throw;
Oh make in me those civil wars to cease;
I will good tribute pay, if thou do so.
Take thou of me smooth pillows, sweetest bed,
A chamber deaf to noise and blind to light,
A rosy garland and a weary head;
And if these things, as being thine by right,
Move not thy heavy grace, thou shalt in me,
Livelier than elsewhere, Stella's image see.

2 A *baiting place* is a place of refreshment.
5 Here, *proof* is proven strength. *Prease* means "crowd."

CONTENTS

Responding to Literature

Personal Response

What images linger in your mind after reading the sonnets? Jot these images in your journal and then compare them with a classmate's.

Analyzing Literature

Sonnet 31

Recall and Interpret

1. What human qualities does the speaker attribute to the Moon? What does this **personification** of the Moon reveal about the speaker's emotional state? (See **Literary Terms Handbook,** page R11.)
2. What does the speaker imagine that he and the Moon have in common? How does this imagined similarity help reveal what the speaker is thinking?
3. Paraphrase the questions that the speaker asks in lines 10–14. What do these questions imply about the object of the speaker's love?

Evaluate and Connect

4. When a line of poetry is made up of one-syllable words, readers are forced to read it slowly. How does the slow pace support the meaning of lines 1–2?

Sonnet 39

Recall and Interpret

5. In lines 1–4, to what things does the speaker compare sleep? What do these **metaphors** reveal about the speaker's attitude toward sleep? (See **Literary Terms Handbook,** page R9.)
6. What simple request does the speaker make throughout the poem? What persuasive technique does he use to try to get his request fulfilled?
7. In the end, what does the speaker hint may be keeping him awake?

Evaluate and Connect

8. Review the thoughts and feelings that you jotted down during the Reading Focus on page 268. Are they similar to or different from the speaker's thoughts? Explain.

Literary ELEMENTS

Apostrophe

Apostrophe is a literary device in which a speaker talks directly to an inanimate object, a person who is absent or dead, or an abstract quality, such as love. Often, the word *O* is used in apostrophe, as in lines 1 and 9 of Sidney's Sonnet 31.

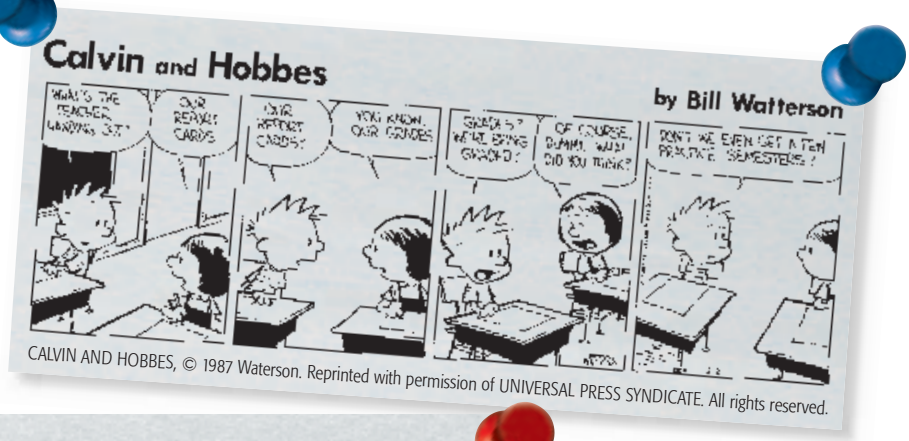
1. In Sonnet 39, how does the apostrophe help reveal the character's emotional state?
2. If you were to write a poem about a sleepless night, whom or what would you address? Why?

- See **Literary Terms Handbook,** p. R1.

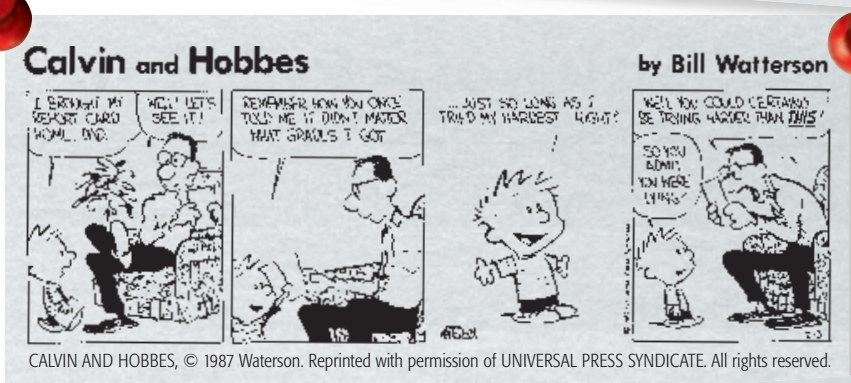
MEDIA connection

Comic Strips

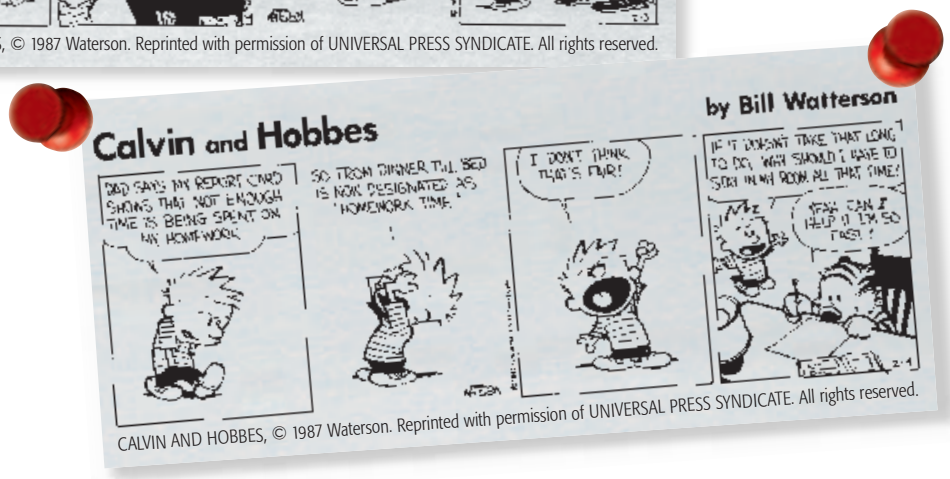
Why do we need to study? What purpose does studying serve? In the following strips, Calvin wrestles with these questions—and so does his dad!



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Analyzing Media

1. Why is Calvin upset about his report card? Why is his father upset?
2. What purpose do you think studying serves? Are your ideas about studying different from those of your teachers or parents? Explain your answers.

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Before You Read

Of Studies

Meet Sir Francis Bacon



Poet and playwright Ben Jonson called Sir Francis Bacon "one of the greatest men, and most worthy of admiration, that had been in many ages." Not everyone shared this opinion, however. The physician William Harvey, for example, said Bacon had "the eye of a viper."

Bacon was born in London, the son of a civil servant in Queen Elizabeth's court. Trained as a lawyer, Bacon held a series of government posts and was knighted in 1603. As a supporter of King James I, he rose to the position of Lord Chancellor of England, the highest honor in the British legal profession. Yet Bacon was later convicted of taking bribes to support his extravagant lifestyle. After resigning in disgrace, Bacon pursued his scholarly interests.

He contributed to such fields as philosophy, biology, physics, chemistry, and architecture. He wrote a digest of British laws, a history of Great Britain, and biographies of Tudor monarchs. In his *Advancement of Learning* and *De Augmentis Scientiarum*, he presented a thorough systematization of the whole range of human knowledge. As one of the developers of the modern scientific method, Bacon introduced many concepts and methods used today, such as observation, hypothesis, and inductive reasoning. He also developed the concept of a scientific research establishment that would work collaboratively in a methodical fashion to give material benefits to humankind.

At the age of sixty-five, Bacon decided to test the powers of refrigeration and carried a dead chicken out into the snow to freeze it. He died from bronchitis a few days later.

"Bacon's *Essays* are the portrait of an ambitious and profound calculator—a great man of the vulgar sort."

—Ralph Waldo Emerson

Francis Bacon was born in 1561 and died in 1626.

Reading Focus

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."

—Sir Francis Bacon

Journal In your journal, describe one book you merely "tasted," or read parts of; one you "swallowed," or read quickly; and one you "chewed," or read carefully and thought about.

Setting a Purpose Read the following essay to find out what else Bacon says about studying.

Building Background

Literary Legacy

Sir Francis Bacon is known as the father of the English **essay.** An essay is a brief prose composition that explores a single subject. Bacon's book of ten essays, published in 1597, was the first such book to become popular in England. In his essays, Bacon offered advice to ambitious young men about how to get ahead in life.

Vocabulary Preview

discourse (dis′ kôrs′) *n.* verbal communication in speech or writing; p. 274

execute (ek′ sə kyūt′) *v.* to carry out; to put into effect; p. 274

sloth (slôth) *n.* laziness; p. 274

rhetoric (ret′ ər ik) *n.* the skill of speaking or writing effectively or persuasively; p. 275

impediment (im ped′ ə mənt) *n.* an obstruction; an obstacle; p. 275

OF STUDIES

Sir Francis Bacon

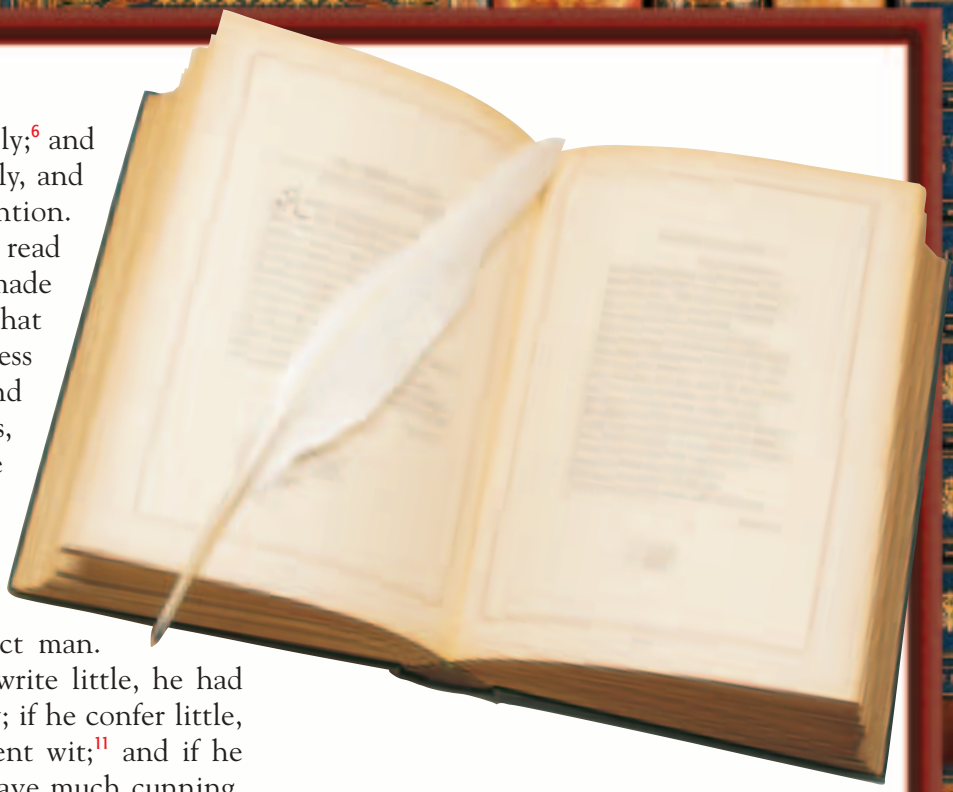
STUDIES SERVE FOR DELIGHT, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshaling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation;[1] to make judgment wholly by their rules, is the humor[2] of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning[3] by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn[4] studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute;[5] nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others

1. *Affectation* is artificial behavior meant to be impressive.
2. Here, *humor* means "whim."
3. *Proyning* means "pruning."
4. *Contemn* means "to view with scorn or contempt."
5. *Confute* means "prove wrong."

Vocabulary

discourse (dis′ kôrs′) *n.* verbal communication in speech or writing
execute (ek′ sə kyūt′) *v.* to carry out; to put into effect
sloth (slôth) *n.* laziness

CONTENTS



to be read, but not curiously;[6] and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books[7] are like common distilled waters,[8] flashy[9] things. Reading maketh a full man; conference[10] a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit;[11] and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend. *Abeunt studia in mores*.[12] Nay, there is no stond[13] or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins;[14] shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen;[15] for they are *cymini sectores*.[16] If he be not apt to beat over[17] matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.[18]

6. *Curiously* means "carefully."
7. *Distilled books* are books that have been abridged, or condensed.
8. *Distilled waters* are homemade remedies.
9. *Flashy* means "tasteless."
10. A *conference* is a conversation.
11. A *present wit* is a quick, alert mind.
12. *Abeunt studia in mores* is Latin for "Studies affect people's behavior."
13. *Stond* means "obstruction."
14. *Stone and reins* are kidney stones and other kidney disorders.
15. *Schoolmen* refers to medieval philosophers.
16. *Cymini sectores* is Latin for "hairsplitters" (literally, "seedsplitters").
17. *Beat over* means "reason through."
18. Here, *receipt* means "remedy."

Vocabulary

rhetoric (ret′ ər ik) *n.* the skill of speaking or writing effectively or persuasively
impediment (im ped′ ə mənt) *n.* an obstruction; an obstacle

Responding to Literature

Personal Response

Did Bacon change your opinion of studies? Why or why not? Write your thoughts in your journal.

Analyzing Literature

Recall and Interpret

1. According to Bacon, what are the three main benefits of study? In Bacon's opinion, what danger can result from each benefit?
2. What is the proper attitude and purpose Bacon advises readers to take toward their books? What does this advice tell you about Bacon's attitude toward learning?
3. In your own words, summarize the benefits Bacon lists of studying history, poetry, mathematics, philosophy, logic, and rhetoric.
4. What **analogy,** or comparison, does Bacon make between different kinds of study and different kinds of physical exercise? Restate his argument in your own words.

Evaluate and Connect

5. In your opinion, how valid is Bacon's statement that books should be either tasted, swallowed, or chewed and digested? Explain your response. Look back at your journal writing for the Reading Focus on page 273 to find ideas to support your view.
6. Bacon believes that spending "too much time in studies is sloth." What might be his reasons for that belief? Do you agree with him? Give reasons for your answer.
7. Choose one idea from Bacon's essay that you find persuasive or interesting. Explain why it appeals to you.
8. Are Bacon's ideas still relevant in the contemporary world? Explain your reasoning.

Literary ELEMENTS

Parallelism

The use of words, phrases, or sentences that have similar grammatical structures is called **parallelism.** Parallelism shows the relationships between ideas and helps emphasize thoughts. For example, Bacon writes:

"Studies serve *for* delight, *for* ornament, and *for* ability. Their chief use *for* delight *is in* privateness and retiring; *for* ornament, *is in* discourse, and *for* ability, *is in* the judgment and disposition of business."

In the example above, each sentence contains three phrases, and each phrase begins with the preposition *for.*

1. Find three more examples of parallelism in "Of Studies." Rewrite each, showing the parallel structure.
2. Explain how Bacon's use of parallelism helps emphasize his ideas.

• See **Literary Terms Handbook,** p. R11.

Extending Your Response

Learning for Life

Let's Read With a partner, plan an advertising campaign to promote reading in your community. Come up with a slogan and then use quotes from famous writers or celebrities to make your campaign memorable. Make a poster and write a public-service announcement for radio or TV. Share your poster and announcement with your class. See if you can have your poster displayed in your school or community library.

Personal Writing

Secrets of Success Write an editorial for your school newspaper about the importance of studies, sports, music, community service, or other activities in helping you find success. Explain how these activities can contribute to a successful and meaningful life. Try to use parallel sentence structures as you express your ideas.

Save your work for your portfolio.

MEDIA connection

Film Review

Do men and women view life and love differently? Film critic Roger Ebert reviews how well the movie *He Said, She Said* explores this question.

He Said, She Said

by Roger Ebert—*Chicago Sun-Times*, February 22, 1991



He Said, She Said is a gentle little film that raises some questions about the different ways men and women view reality, does not answer them, and succeeds in being entertaining all the same. If it had been willing to take a slightly harder line, we might have had something here.

The movie stars Kevin Bacon and Elizabeth Perkins as reporters on the *Baltimore Sun*, who are assigned to share a space on the op-ed page where they will debate various issues, he as a conservative, she as a liberal. After their feature becomes a success, they're asked to repeat the formula on television. . . .

But never mind. Their occupation isn't the real subject of the movie, which wants to examine the way men and women remember things differently. It nearly goes without saying that the two on-air warriors eventually fall in love off the air, and that this creates a crisis of commitment for Bacon. First we see the relationship from his point of view, as a womanizing night owl. Then we see it through Perkins' eyes. She's suspicious of his unreliability and promiscuity. Many scenes are staged in two different ways; what he sees as a romantic first date, for example, she remembers as an awkward chance encounter.

The movie's credits list two directors—Ken Kwapis and Marisa Silver—and I've seen ads that seem to indicate he directed the material from Bacon's point of view, and she directed the Perkins scenes. . . . None of the scenes account, however, for the factual differences, such as that Perkins reads one of her onscreen commentaries in two radically different styles. I guess the implication is that she'd remember it that much differently than he would. . . .

He Said, She Said is not a great movie or even a very good one, but it contains likable performances and enough occasional wit that it feels like a missed opportunity, and not just a wasted effort. Watching it, I kept coming back to the affection I felt for the characters. If a movie can create people I'm interested in, doing things I sometimes care about, it's halfway home. But that's as far as this one gets.

Analyzing Media

1. What are the main aspects Ebert likes about the film?
2. Do you think that men and women have different attitudes towards love? Explain.

CONTENTS

Before You Read

The Passionate Shepherd to His Love and *The Nymph's Reply to the Shepherd*



Meet Christopher Marlowe

Poet, divinity student, accused atheist and heretic, spy, barroom brawler, translator of erotic Roman poetry, father of English drama—during his brief life, "Kit" Marlowe was all of these.

Born two months before Shakespeare, Marlowe was the son of a shoemaker. At age seventeen, he received a scholarship to Cambridge as a divinity student, but he spent his time there writing poetry, getting into trouble, and, according to some sources, possibly doing secret work for the queen's government. He also wrote translations of Ovid's love poetry that would later be publicly burned for being too erotic. At age twenty-three, he left Cambridge for London. Over the next six years, he wrote four plays that changed the course of English drama: *Tamburlaine the Great*, *The Tragical History of Doctor Faustus*, *The Jew of Malta*, and *Edward the Second*.

Marlowe was killed in what witnesses described as a barroom brawl. Some scholars believe that Marlowe may actually have been assassinated to prevent him from testifying against someone in the government.

"Cut is the branch that might have grown full straight,
And burnèd is Apollo's laurel bough
That sometimes grew within this learnèd man."

—*Marlowe*

Christopher Marlowe was born in 1564 and died in 1593.

Meet Sir Walter Raleigh



Soldier, scientist, courtier, explorer, and poet, Sir Walter Raleigh was called "the most romantic figure of the most romantic age in the annals of English history" by biographer Hugh de Selincourt. Like his friend Marlowe, Raleigh was a proud, passionate man. He undertook many visionary projects and often failed spectacularly.

Raleigh began his career as a soldier and became a favorite of Elizabeth I. He sponsored a voyage that established the first English colony in America—but not the first successful one. His colony on Roanoke Island failed, as did most of his later overseas enterprises.

When Raleigh secretly married one of the queen's ladies-in-waiting, he fell out of favor, was imprisoned in the Tower of London, and then released. After James I came to power in 1603, Raleigh was falsely accused of treason and sentenced to death. He spent most of the next fifteen years in prison, writing his monumental *History of the World*. He was finally beheaded in 1618. As he examined his executioner's axe, he remarked, "This is a sharp medicine, but it is a cure for all diseases." His last words, as the executioner hesitated, were "Strike, man!"

"There is no man so assured of his honor, of his riches, health, or life, but that he may be deprived of either or all, the very next hour or day to come."

—*Raleigh*

Sir Walter Raleigh was born in 1552 and died in 1618.

Reading Focus

Are you a romantic or a realist when it comes to love? Or are you a little of both?

Chart It! In your journal make a two-column chart like the one shown here. Fill in the chart with ideas you have about love that are romantic and ideas that are realistic.

Romantic	Realistic

Setting a Purpose Read the next two poems to enjoy the speakers' contrasting views of love.

Building Background

Pastoral Poems

Christopher Marlowe and Sir Walter Raleigh led busy, ambitious lives in the bustle of Queen Elizabeth I's London. Nonetheless, both men were influenced by the **pastoral** tradition, which idealized the simple lives of shepherds in a rural setting.

Marlowe's "The Passionate Shepherd to His Love" is considered one of the greatest pastoral poems ever written. It was so popular in its day that Shakespeare had a character in his play *The Merry Wives of Windsor* sing a few lines from it. The poem has also inspired many responses from other poets, from Marlowe's time to the twentieth century. These include John Donne's "The Bait," Robert Herrick's "To Phyllis, to Love and Live with Him," and Cecil Day-Lewis's "Song." The most famous response to the poem, however, is Sir Walter Raleigh's "The Nymph's Reply to the Shepherd," written in 1600.

Pastoral poems are not meant to be realistic. They exaggerate rural pleasures and the innocence of country people living in harmony with nature. Implied in this celebration of "the natural life" is a criticism of the worldly pursuit of fame and fortune to which most aristocratic readers and writers of the time were devoted. By promoting an ideal of humble contentment in nature, pastoral poems reveal the dissatisfaction of urban people who yearn for the lost innocence of a simpler time or place. Contrast the idealization of simplicity in "The Passionate Shepherd to His Love" with the courtly, civilized world reflected in the poetry you have read earlier in this theme.

The Hireling Shepherd, 1851. William Holman Hunt. Oil on canvas, Manchester City Art Galleries, UK.



The Passionate Shepherd to His Love

Christopher Marlowe

Come live with me, and be my love,
And we will all the pleasures prove°
That valleys, groves, hills, and fields,
Woods or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.°

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers, and a kirtle°
Embroidered all with leaves of myrtle.

A gown made of the finest wool,
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold.

A belt of straw and ivy buds,
With coral clasps and amber studs.
And if these pleasures may thee move,
Come live with me and be my love.

The shepherd swains° shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love.



Camellia Japonica, 1793. Pierre Joseph Redoute. Watercolor, 38.6 x 27.7 cm. Fitzwilliam Museum, University of Cambridge.

2 Marlowe uses *prove* here to mean "experience."
8 *Madrigals* are harmonious songs.
11 A *kirtle* is a dress.
21 *Swains* means "youths."

CONTENTS

The Nymph's Reply to the Shepherd

Sir Walter Raleigh



If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

Time drives the flocks from field to fold,°
When rivers rage, and rocks grow cold,
And Philomel° becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton° fields
To wayward winter reckoning yields;
A honey tongue, a heart of gall,°
Is fancy's spring but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten;
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last, and love still breed,
Had joys no date° nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

---

5 The flocks are driven to a *fold,* or sheep enclosure.
7 *Philomel* was the nightingale, named after Princess Philomela, of Greek mythology, who was turned into a nightingale by the gods.
9 *Wanton* means "ample" or "luxuriant."
11 Here, *gall* is bitterness.
22 Raleigh uses *date* to mean "end."

Responding to Literature

Personal Response

Which poem comes closer to your view of love? Why? Review the journal entry you made for the Reading Focus on page 279. Has your view of love changed after reading these poems?

Analyzing Literature

The Passionate Shepherd to His Love

Recall and Interpret

1. What does the shepherd ask of his beloved in the first stanza? What does he tell her they will do if she agrees to his request?
2. What things does the shepherd promise to give his beloved? What do these promises tell you about the shepherd and his love for the woman?
3. Describe the kind of life the couple would have according to the shepherd. In your opinion, is this a realistic possibility? Why or why not?

Evaluate and Connect

4. How do the promises in this poem fit in with the tradition of **pastoral poetry?** (See **Literary Terms Handbook,** p. R11.) Explain your answer.
5. Do you find the shepherd's words persuasive? Why or why not?

The Nymph's Reply to the Shepherd

Recall and Interpret

6. What does the nymph imply about the shepherd in the first stanza?
7. How does the nymph characterize all the treasures the shepherd offers? What does her response tell you about her view of life?
8. What does she say might convince her to love the shepherd? In your opinion, is it likely that she will ever do as the shepherd asks? Why or why not?

Evaluate and Connect

9. How does reading these two poems together and comparing their messages increase the impact of each poem? Use details from the poems to support your response.
10. In your opinion, how effective is the nymph's reply to the shepherd's invitation? If you were the nymph, how might you have responded to him?

Extending Your Response

Creative Writing

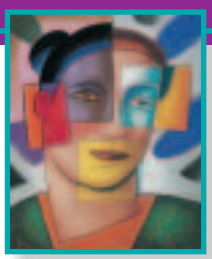
The Shepherd Today Imagine this passionate young man were writing to his beloved today. Would he be a shepherd? What setting would he describe for his beloved? What gifts would he promise? Write a poem like Marlowe's, but in today's terms. Try to follow Marlowe's rhythm and rhyme scheme in your poem.

Interdisciplinary Activity

Art: Perspectives With a partner, create a collage that shows the contrast between the shepherd's and the nymph's views of romantic love. You might use pictures torn from magazines, scraps of cloth, flowers, leaves, or sticks–anything to help convey the two views of love. Share your collage with the class.

Save your work for your portfolio.

LISTENING, SPEAKING, and VIEWING



Readers Theater

In Christopher Marlowe's "The Passionate Shepherd to His Love," the speaker tells his beloved how wonderful life will be if she will live with him and be his love. Sir Walter Raleigh responded to this poem with "The Nymph's Reply to the Shepherd," in which the young woman delivers a doubting reply. The dialogue between the speakers of these two poems offers a perfect opportunity for **readers theater.**

Readers theater is an oral interpretation of literature. This type of presentation consists of a dramatic reading in which readers use their voices, facial expressions, and controlled gestures and stances to convey the tone, mood, and action of a piece of literature. The appeal of this type of dramatic presentation depends on the readers' abilities to involve an audience emotionally.

For a readers theater performance of the poems by Marlowe and Raleigh, the script might begin with a narrator introducing the works and giving some background information. Two readers would then read stanzas from each poem in call-and-response fashion as shown in the example below.

Shepherd: Come live with me, and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods or steepy mountain yields.

Nymph: If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

As you plan a readers theater presentation, ask yourself these questions:

- What is the tone of the piece I have selected–serious, comic, tragic?
- How much of the piece should be performed? How should it be performed?
- What background information should the narrator provide in order to aid the audience's comprehension of the piece?
- What is my interpretation of this piece of literature?
- How many voices should be used?
- How can I vary my inflection and tone of voice to best convey what I want the audience to feel?
- What facial expressions and gestures could I use to bring the piece to life?

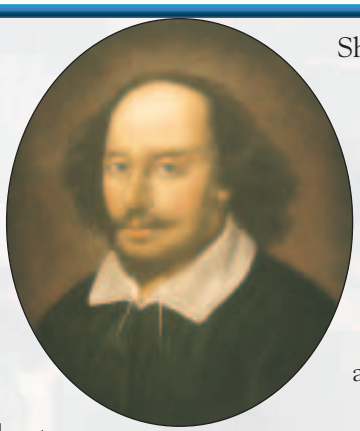
ACTIVITIES

1. **Planning** In a small group, write a script for a readers theater performance of a piece of literature you have read from this theme.
2. **Performing** With your group, perform your scripted version of the literature. The rest of the class will serve as the audience and respond to each interpretation.

Before You Read

Shakespeare's Poetry

Meet William Shakespeare



Nearly four centuries after his death, the works of William Shakespeare continue to delight readers and audiences around the world. In fact, Shakespeare's writings are more widely read and more often quoted than any other work ever written, aside from the Bible. Yet, while Shakespeare's literature endures, we know very little about the man himself—the most celebrated and talented English poet and dramatist of all time. The little information we do have about Shakespeare's life has been pieced together from anecdotes, gossip, clues found in his poems and plays, legal documents, entries in the public record, and the memorials and reminiscences of his fellow writers. Unfortunately, there are no biographical portraits of Shakespeare from his own era.

Shakespeare's Early Life

So, what do we know of Shakespeare, the man? He was most likely born on April 23, 1564, in the small town of Stratford-upon-Avon, which is about one hundred miles from London. His father, John Shakespeare, was a prosperous glovemaker, butcher, and tradesman who also filled several local government positions, including high bailiff (the equivalent of mayor). His mother, Mary Arden, was the daughter of a wealthy landowner. William was the third of at least eight children born to this prosperous couple. He was their first boy and the first child to survive past childhood. He likely attended the local grammar school, studying Latin and classical literature.

When Shakespeare was about thirteen, however, his father started to lose his social standing and to have serious financial problems. Shakespeare had to leave school, perhaps to help support the family. The different types of work he did remain unknown, but according to the accounts of John Aubrey, at some point Shakespeare worked as a butcher and, "when he killed a calf, he would do it in high style and make a speech."

At the age of eighteen, Shakespeare married a twenty-six-year-old local woman named Anne Hathaway and began a family of his own. The couple had a daughter, Susanna, and twins, Hamnet and Judith. Sadly, Hamnet died at the age of eleven.

Shakespeare Seeks His Fortune

Sometime between the birth of his twins in 1585 and his first notably successful play in 1592, Shakespeare moved to London to pursue a career in the theater. He did not move his family with him, however. According to poet William Davenant, Shakespeare arrived without friends or money. What's more, his first "theater job" actually consisted of simply holding the horses of theatergoers—which would be like parking cars at a theater today. Nevertheless, his competence at this job, and at making clever conversation with the people coming and going, attracted the attention of the theater's actors. Thinking him witty enough to improve a few of their plays (revising plays to add scenes or bring them up to date was a common practice at the time), the actors recommended him for the job. If Davenant's tale is true, this is how Shakespeare got his chance to write for the stage—and to act small parts as well.

Success in the Theater

The production of *Henry VI* in 1592 appears to have been Shakespeare's first theatrical success.

After this, he wrote and published two long narrative poems, which became immediate favorites: *Venus and Adonis* and *The Rape of Lucrece*. These works he dedicated to a newfound patron and friend, the young Earl of Southampton.

When, in 1594, this young earl reached the age of maturity—and thus gained access to his fortune—he expressed his thanks for these dedications and his devotion to Shakespeare by giving the author the gift of a large sum of money. This money enabled Shakespeare to become a partial owner of a theater company, the Lord Chamberlain's Men. As part-owner, Shakespeare became the main playwright for the troupe.

By 1598 the group had performed twelve of Shakespeare's plays, earning him enough of a profit to enable him to purchase several theater buildings and a large estate for his family in Stratford—although he continued to live primarily in London. By 1599 the thirty-five-year-old playwright was producing two plays a year—and drawing tremendous audiences as well as critical acclaim. A literary handbook of the time calls Shakespeare "most excellent" in both comedy and tragedy and "the most passionate among us to bewail and bemoan the perplexities of love."

Shakespeare's greatest creative period had just begun at this point. Between 1601 and 1607, he wrote the tragic masterpieces *Hamlet*, *Othello*, *Macbeth*, and *King Lear*. He also wrote comedies that were darker and more complex than his previous works.

Yet even Shakespeare's finest plays, though much admired by his contemporaries, had less literary status than his narrative and lyrical poems. During Shakespeare's lifetime, his reputation as a great writer was based mainly on his nondramatic poems and on his sonnets. Shakespeare published his sonnets in 1609—although he had actually written and circulated the bulk of them in handwritten form in the 1590s (probably at about the same time he wrote his two long poems).

Then, in 1610, for reasons not known to us today, Shakespeare moved back to Stratford, where he lived comfortably as a semi-retired gentleman, writing fewer plays than before. Among these was a supreme romance, *The Tempest*, in which the main character's farewell speech is generally looked upon as also being Shakespeare's good-bye to writing and perhaps even to life. He died on his fifty-second birthday in 1616.

"Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme . . ."

". . . We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep."

—*Shakespeare*

"He was not of an age, but for all time!"

—*Ben Jonson*

William Shakespeare was born in 1564 and died in 1616.

Read ing Further

To learn more about Shakespeare, try these resources:

Collection: *An Oxford Anthology of Shakespeare,* edited by Stanley Wells, is divided into chapters such as "Love," "Friendship," and "Politics."

Biography: *How Shakespeare Spent the Day,* by Ivor Brown, contains interesting information about the London theater of Shakespeare's day.

Listening: *Ages of Man: Readings from Shakespeare* is a memorable collection of speeches and sonnets delivered by actor Sir John Gielgud.

Reading Focus

What do you already know about Shakespeare's sonnets and songs?

Discuss As a class, share what you have learned from past classes and your own reading. Tell any lines you remember, themes covered, or facts you recall about the sonnet form. Record the information on the board.

Setting a Purpose Read on to discover more about Shakespeare's sonnets and songs.

Building Background

Sonnet Subjects

Although sonnet sequences had long been fashionable by Shakespeare's time, his poems explored more than the typical theme of a young man pining for love. For example, Sonnet 116 describes true love as a permanent feeling that does not lessen when the physical beauty of one's beloved begins to fade. Shakespeare's sonnets fall into three groups. Sonnets 1–126 concern a handsome young man whom the speaker urges to marry and have children. Sonnets 127–152 concern a "dark lady," a woman who attracted both the poet and the young man. The final two sonnets are English versions of Greek poems and have no real connection to the rest of the sequence. No one knows for certain who the handsome youth and dark lady were, although many scholars have made guesses. In reality, the characters might simply have been figments of Shakespeare's fertile imagination.



The Sonnet, exhibited 1839. William Mulready. Oil on panel, 35 x 35 cm. Victoria and Albert Museum, London.

Shakespeare's Songs

Shakespeare's plays contain some of the finest songs ever written. Music was important to Elizabethan audiences, so Shakespeare used songs to help heighten the mood in his plays. "Fear No More the Heat o' the Sun" is a song from the play *Cymbeline* (act 4, scene 2). Two princes recite the dirge over the body of their sister Imogen, whom they believe to be dead. "Blow, Blow, Thou Winter Wind" is from the comedy *As You Like It* (act 2, scene 7). It is sung by Amiens, an exiled courtier. *As You Like It* contains more songs than any of Shakespeare's other plays.



A Peasant Wedding, 1648. David Teniers the Younger. Oil on canvas, 78.5 x 114 cm.
Kunsthistorisches Museum, Vienna, Austria.

Sonnet 116

William Shakespeare

Let me not to the marriage of true minds
Admit impediments;° love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.°
Oh no, it is an ever-fixèd mark°
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,°
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass° come,
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.°
If this be error and upon me proved,
I never writ, nor no man ever loved.

2 *Impediments* means "obstacles." The speaker is referring to the traditional Christian marriage service in which the clergy member says, "If any of you know cause or just impediment why these persons should not be joined together . . ."
4 *[Bends . . . to remove]* means the person changes when his or her sweetheart is inconstant.
5 *Mark* refers to a landmark that sailors can see from the water and that is used as a navigational guide.
7 A *bark* is a boat.
10 Here, *compass* means "range."
12 *The edge of doom* refers to the end of the world.

Sonnet 130

William Shakespeare

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

3 *Dun* is dull gray.
5 Something that is *damasked* is multicolored.
8 Here, *reeks* simply means "is exhaled."
11 Here, *go* means "walk."
14 *[As any . . . compare]* means "As any woman misrepresented with false comparisons."



Nature, when unadorn'd, adorn'd the most,
c. 18th century. John Hoppner. Oil on canvas. Rafael Valls Gallery, London.

Viewing the painting: How does the woman in the painting compare with your image of the woman described in "Sonnet 130"?

CONTENTS

Responding to Literature

Personal Response

In your notebook, describe your reaction to the speaker's description of his beloved in Sonnet 130.

Analyzing Literature

Sonnet 116

Recall and Interpret

1. In your own words, summarize two main points the speaker makes about the nature of true love. What is the speaker implying about bad relationships? Explain.
2. What **metaphor** (see page R9) does the speaker use to describe love in the second quatrain? How does the comparison help relate the speaker's message?
3. What does the final **couplet** add to the speaker's message? (See page R4.)

Evaluate and Connect

4. Are there qualities that you would add to the speaker's definition of true love? Explain.
5. Why might this poem be appropriate for a marriage ceremony?

Sonnet 130

Recall and Interpret

6. How does the speaker describe the woman he loves? Does his description tell you his real opinion of her? Refer to lines from the poem to support your answer.
7. How does the final **couplet** change the meaning of the poem?
8. What sort of poetry does this sonnet mock or criticize? What message about love is implied with this criticism?

Evaluate and Connect

9. In what ways do Americans show their fascination for physical beauty in today's society? How might the speaker in the poem have responded to this fascination?
10. Think back to the discussion you had for the Reading Focus on page 286. What more have you learned about Shakespeare's sonnets?

Literary Criticism

Some scholars see Sonnet 116 as a definition of true love; others view the sonnet as an argument offering proof of the existence of true love. In your opinion, which view more accurately represents the poem? Choose sides and, with a team of classmates, defend your position in a debate against an opposing team.

Extending Your Response

Literature Groups

Comparing Themes With your group, compare the **themes** (see page R16) of Sonnet 116 and Sonnet 130. Make a list of the similarities between the speakers' views about love. Then decide whether the speaker in Sonnet 116 might be referring to the woman in Sonnet 130 when he describes his idea of love. State your case for the class.

Creative Writing

Her Side With a partner, write a sonnet from the mistress's point of view about the speaker of Sonnet 130. Your poem may be humorous or serious. One partner should write the first line; the other will continue with the next line. Then take turns switching back and forth until your fourteen lines have been written.

Save your work for your portfolio.

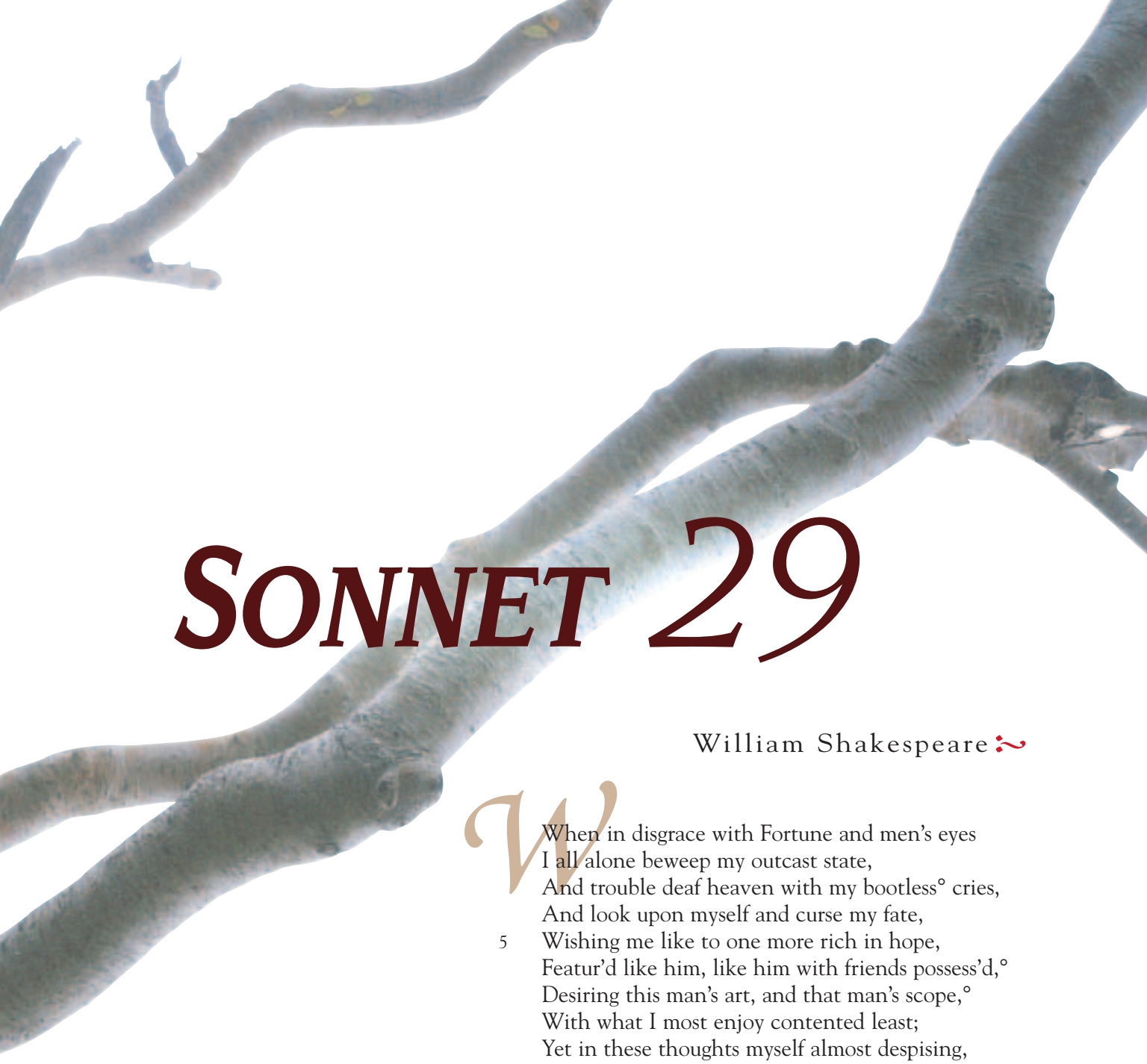
SONNET 73

William Shakespeare

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs,° where late the sweet birds sang.
In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by° black night doth take away,
Death's second self, that seals up all in rest.
In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.°
This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

4 *Choirs* is a reference to the place in a church where the choir sings.
7 *By and by* means "presently," or "soon."
12 *[Consum'd . . . by]* is an image that suggests that the fire was choked by the ashes of the wood that previously fueled its flame. The speaker means he has been consumed by life.

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Sonnet 29

William Shakespeare

When in disgrace with Fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless° cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,°
Desiring this man's art, and that man's scope,°
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply° I think on thee, and then my state,°
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate,
For thy sweet love rememb'red such wealth brings
That then I scorn to change my state with kings.

3 *Bootless* cries are vain or futile cries.
5–6 The speaker compares himself to three different men in these lines.
7 Here, *scope* means "mental power."
10 *Haply* means "by chance." *State,* here and in line 14, refers to the speaker's condition or position in life.

Responding to Literature

Personal Response

What emotions did you experience after reading Sonnet 73? after reading Sonnet 29?

Analyzing Literature

Sonnet 73

Recall and Interpret

1. To what three things does the speaker compare himself? What do you think these three things all **symbolize** (see page R16)?
2. What is the speaker praising his friend for in the final couplet? How do you think the speaker feels toward his friend based on these lines?

Evaluate and Connect

3. How would you describe the **tone** of this poem? What details create that tone?
4. Theme Connections As you see it, what are the benefits and drawbacks of "loving well" that which we "must leave ere long"?
5. How is the subject of this sonnet different from the subjects of other sonnets you have read?

Sonnet 29

Recall and Interpret

6. What does the speaker complain about in the first part of the sonnet? Based on the early lines of the poem, what kind of person would you say he is?
7. At what point in the sonnet does the speaker's mood change? How does it change?
8. How does the final couplet relate to the rest of the poem? How would you characterize the speaker after reading the entire poem?

Evaluate and Connect

9. Do you find the transition in the speaker's mood convincing? realistic? Explain.
10. Based on this sonnet and on Sonnet 73, how would you describe the value Shakespeare puts on human relationships?

Literary Criticism

In her analysis of Shakespeare's sonnets, scholar Helen Vendler calls "the significant words from the body of the poem that are repeated in the couplet . . . the Couplet Tie. These words are usually thematically central, and to see Shakespeare's careful reiteration of them is to be directed in one's interpretation by them." In your opinion, what are the "couplet ties" in Sonnets 29 and 73? How do they direct your interpretation of the sonnets? Respond in a brief essay, citing specific details from the poems for support.

Extending Your Response

Literature Groups

Discuss In your group, review the images of desolation Shakespeare uses in Sonnet 73. List images the group finds most effective and discuss what makes them work. Consider such questions as "What feelings or memories does this image evoke in me?" Share your views with the class.

Interdisciplinary Activity

Music: Soundtrack With a partner, create a soundtrack to accompany the reading of one of the sonnets. Choose music that fits the poem's tone or other sounds that convey feelings brought out in the poem. Play your soundtrack for the class as you read the poem aloud.

Save your work for your portfolio.

Fear No More the Heat o' the Sun

William Shakespeare

Fear no more the heat o' the sun,
Nor the furious winter's rages,
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages.
Golden lads and girls all must,
As° chimney-sweepers, come to dust.

Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat,
To thee the reed is as the oak.
The scepter, learning, physic,° must
All follow this and come to dust.

Fear no more the lightning-flash
Nor the all-dreaded thunder-stone.°
Fear not slander, censure rash.
Thou hast finish'd joy and moan.
All lovers young, all lovers must
Consign° to thee and come to dust.

No exorciser harm thee.
Nor no witchcraft charm thee.
Ghost unlaid forbear° thee.
Nothing ill come near thee.
Quiet consummation° have,
And renownèd be thy grave.

---

6 The speaker uses *as* to mean "like."
11 *Scepter, learning,* and *physic* refer to kings, scholars, and doctors.
14 The sound of thunder was thought to be caused by falling stones. Hence they were called *thunder-stones.*
18 *Consign* means "submit."
21 *Forbear* means "leave alone."
23 *Consummation* means "fulfillment."

Blow, Blow, Thou Winter Wind

William Shakespeare

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly,
Most friendship is feigning,° most loving mere folly.
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh°
As benefits forgot;
Though thou the waters warp,°
Thy sting is not so sharp
As friend remembered not.
Heigh-ho! sing, heigh-ho! unto the green holly,
Most friendship is feigning, most loving mere folly.
Then, heigh-ho, the holly!
This life is most jolly.



Winter, c. 1820. William Blake. Tempera on pine, 90.2 x 29.7 cm. Tate Gallery, London.

8 *Feigning* means "pretending."
12 *Nigh* means "near."
14 *Warp* means "make rough by freezing."

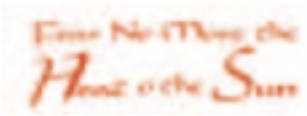
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Responding to Literature

Personal Response

Which lines from the songs did you find most memorable or powerful?

Analyzing Literature



Recall and Interpret

1. Name some of the things the person addressed in the song need no longer fear. Why are these things no longer a threat?
2. What do all "golden lads and girls," "the scepter, learning, physic," and "all lovers" come to? Why might the speaker have mentioned these particular people in a dirge for a young woman?
3. What do the speaker's words suggest about life and death?

Evaluate and Connect

4. In the last stanza of the song, Shakespeare changes the **rhyme scheme.** (See **Literary Terms Handbook,** page R13.) In your opinion, is this change effective? Explain why or why not.
5. Do you find this song consoling? Explain your response.



Recall and Interpret

6. According to the song, what is more unkind than the winter wind? Why?
7. What is **ironic** about the speaker's words in lines 10 and 20? (See **Literary Terms Handbook,** page R8.)
8. Describe the speaker's **tone** (see page R17) in the song. Refer to specific words or lines that contribute to the tone you describe.

Evaluate and Connect

9. What view of love and friendship is related in the song? Do you agree with this view? Explain your answers.
10. Why might Shakespeare have used **images** from nature to convey his message? (See **Literary Terms Handbook,** page R8.)

Literary ELEMENTS

Shakespeare's Songs

Shakespeare used songs in his plays to heighten the drama, making what is merry merrier or what is sad sadder. His plays include love songs, nonsense songs, and **dirges,** songs that mourn a death. Unfortunately, most of the original music that was written to accompany these songs has been lost.

1. What emotions do "Fear No More the Heat o' the Sun" and "Blow, Blow, Thou Winter Wind" intensify? Use words from the songs to support your answer.
2. How might the mood be affected if these songs were written as dialogue or soliloquies?

- See **Literary Terms Handbook,** p. R14.

Writing Workshop

Expository Writing: Analysis

With a poem, as with a person, getting too close too soon can ruin the relationship. The best way to begin experiencing a poem is with your ears and your imagination. Allow the sounds, words, and images to make an impression. Another good way to fully understand a poem is to write about it. Analyzing a poem's elements can help you understand the poet's message and appreciate the techniques he or she uses to get the message across. **In this workshop, you will get to know a poem thoroughly by writing an analysis of its elements and its message.**

- As you write your poetry analysis, refer to the **Writing Handbook,** pp. R62–R85.

Evaluation Rubric

By the time you complete this Writing Workshop, you will have

- written a thesis statement that includes your interpretation of a poem's meaning
- supported your thesis by providing examples of how elements in the poem relate to your interpretation
- concluded your analysis by restating or reinforcing your thesis statement
- presented an analysis of a poem that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

Prewriting Tip

Ask several people to read the poem aloud to you. Make note of the differences in interpretation each reader gives.

Choose and explore a poem

Which poem will you write about? You might choose one of the poems in this theme or one you have read elsewhere. It need not be the poem you like best or the one you think you understand best. You might want to explore a poem about which you have mixed or confused feelings. In choosing a poem, ask yourself questions like these:

- About which poem do I feel I have something to say?
- Which poem left a strong impression on me?
- Which poem do I find challenging?

After you have selected a poem, explore its meaning and the techniques the poet uses to convey that meaning. Read the poem again and again. Try paraphrasing, or restating the poem in your own words. Then focus on specific words, sounds, and figures of speech. Be alert for elements such as those shown in the box to the right. How do these elements affect your reading and understanding of the poem?

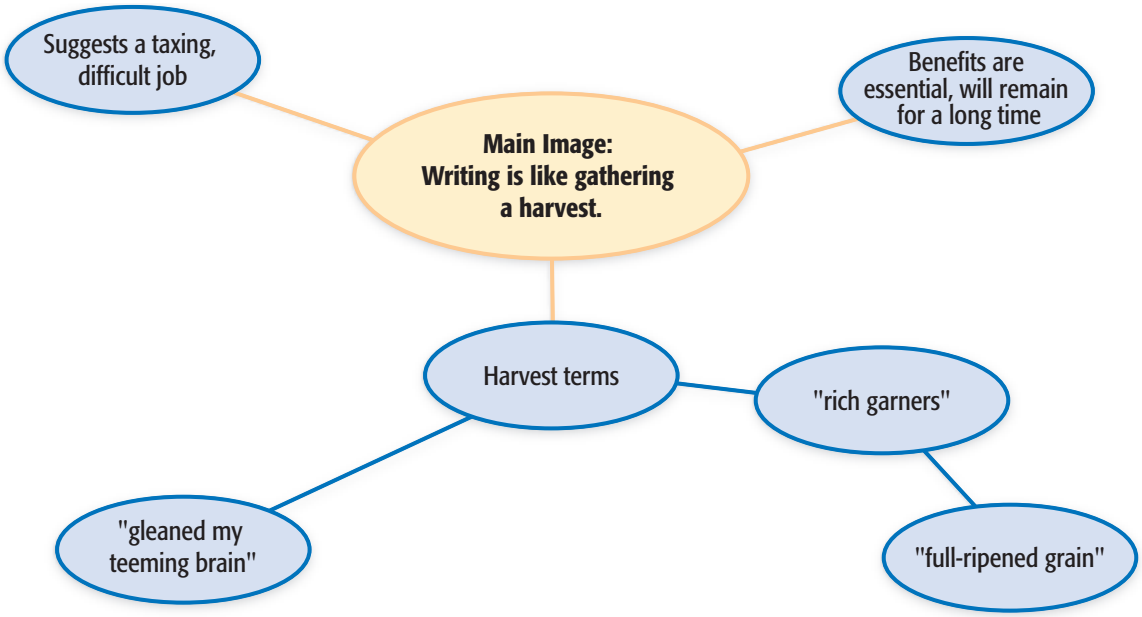
LOOK AT . . .

- Striking images and figures of speech, such as John Keats's reference to his books, which "Hold like rich garners the full–ripened grain"
- Repeated sounds, words, or phrases, as in "Blow, Blow, Thou Winter Wind"
- Rhythm, rhyme, or other sound devices that help set the tone or convey meaning, as in "The Passionate Shepherd to His Love"
- The overall tone of the poem, as in "1996"

Explore images

Let your mind play with the images of the poem. What impressions, memories, or other connections do the images spark in you? What pictures do they bring to mind? To what other senses do they appeal? How do these images bring out the poet's message?

Making a web diagram can be helpful in exploring images. Begin with one particular image and let your interpretations and reactions branch out from it. The web shown here begins to examine an image from Keats's "When I Have Fears That I May Cease to Be."



Consider your purpose

The purpose of writing an analysis of a poem or any piece of literature is to understand it better. You might also want to share your deepened understanding with others.

Choose an audience

Perhaps you want to share your analysis with your teacher or with classmates who have read the same poem. Does your school have a literary magazine that might publish your essay?

Make a plan

When you analyze something, you break it into its basic parts and examine each part. Then you determine how the parts work together to form a whole. Thus, a good way to work out your analysis is to make a chart like the one shown on the next page, listing the basic elements of the poem. In your own chart, list the elements that are relevant to the poem you are analyzing. Then consider how these elements work together to give the poem its meaning.

Next, use your paraphrase, the image webs you made, and any other notes or diagrams you have to sum up the "whole"—your interpretation of the meaning of the poem—in a thesis statement. This statement can form an introduction to your essay.

STUDENT MODEL

Poem	"When I Have Fears That I May Cease to Be"
Form	one long sentence presented in the sonnet form
Rhyme scheme	abab cdcd eeffgg
Rhythm	iambic pentameter
Repetition	"*When I* have fears" (line 1) and "*When I* behold" (line 5) "*Before* my pen" (line 2) and "*Before* high-piled books" (line 3) "*And* think" (line 7) and "*And* when" (line 9)
Characters	speaker: the poet the young woman the poet addresses
Message	The poet (any poet?) burns with passion to express himself or herself.
Figurative Language	**similes** comparing writing and publishing to gathering a harvest **metaphors** equating clouds with literary symbols **personification,** including "the night's starred face" and "the magic hand of chance"

Complete Student Model on p. R96.

Thesis statement: The poet, facing death, feels alone and despondent at the thought of not being able to express all he has within himself.

As you write, you can use the elements of your analysis chart to support your thesis. You might want to proceed from the most striking point to the least striking one or the reverse.

This point-by-point analysis will make up the body of your essay. You will also need to add both an introduction that includes your thesis statement and a conclusion that restates and reinforces the thesis statement.

DRAFTING

DRAFTING TIP

Use the plan you made to guide the direction of your writing.

Draft a paragraph

Present your points in a straightforward way and back them up with direct evidence from the poem. Use direct quotations where appropriate. When you refer to the poem, use the present tense—for example, "The speaker *goes* on to say . . ."

Write your draft

You may want to begin drafting by incorporating your thesis statement into an introduction that suggests what ideas your analysis will present. However, remember that your plan is a guide, but only a guide. If a new thought occurs to you, include it. If a point seems weak, leave it out. You will have plenty of time to review and revise your essay later. The important thing at the drafting stage is to get something down on paper.

STUDENT MODEL

John Keats's "When I Have Fears That I May Cease to Be" expresses the poet's fear that he may die before he has written all he wants and experienced all that life has to offer, especially love. He begins by comparing the writing process to a harvest—difficult but essential and enduring. He thinks of how he may not be able to express the "high romance" he feels and expresses his despair at never being able to look upon his loved one again. And he concludes with an image of himself "on the shore/Of the wide world . . . alone," where "love and fame to nothingness do sink."

Complete Student Model on p. R96.

REVISING

Evaluate your work

Get some distance from your draft. Let a few hours or days go by before you read it again. Then approach it with a critical eye, as if you had never seen it before. Use the **Rubric for Revising** to guide you as you revise your draft.

RUBRIC FOR REVISING

Your revised analysis of a poem should have

- ☑ an introduction that includes a thesis statement about the poem's meaning and gives the title and author of the poem
- ☑ a discussion of the poet's use of poetic techniques such as imagery, form, and figurative language to convey meaning
- ☑ details and quotations from the poem to support the thesis and all general statements
- ☑ a conclusion that restates or reemphasizes the thesis

Your revised essay should be free of

- ☑ unsupported claims about the poem's meaning or the poet's techniques
- ☑ punctuation errors, sentence fragments, and run-ons

Have a writing conference

Test your analysis on a live audience by reading it aloud to a friend. Ask your listener to comment and to refer to the **Rubric for Revising**. Consider your listener's remarks and act on those suggestions that make sense to you.

REVISING TIP

A draft is just a draft. Go to work on it. Move things, add, delete, reword. Mess it up with cross-outs, circles, and arrows. Do anything that improves the draft.

STUDENT MODEL

Keats's use of figurative language, especially metaphor, helps to convey his thoughts. He ~~makes a comparsion between~~ compares the writing process to a harvest. To ~~harvest~~ reap and glean a field of grain is ~~an extremely~~ taxing ~~job~~, but the ~~work is worth it because the~~ benefits of the work last for a long time. Using generous words such as "teeming," "rich," and "full-ripened" to describe his thoughts, Keats ~~kind of~~ makes writing seem robust, warm, and full of life. To create a work that pulses with energy is one of Keats's goals. His comparison of books to "garners" ~~He also wants to create a great quantity of work.~~ suggests another writing goal: to create a great quantity of work.

Complete Student Model on p. R96.

CONTENTS

EDITING/PROOFREADING



TECHNOLOGY TIP

If you are using a computer spell-check feature, keep in mind that it will not detect the error if you type *there* when you mean to type *their.* Always proofread your work yourself to find errors the spell check may have missed.

Revise your essay until you feel it is as good as you can make it. Then proofread it carefully several times for errors in grammar, usage, mechanics, and spelling, using the **Proofreading Checklist** on the inside back cover of this book. Look for just one kind of error each time.

Grammar Hint

When you include titles of short poems in your writing, be sure to enclose the title in quotation marks.

John Keats's poem "When I Have Fears That I May Cease to Be" is one of my favorite poems.

- For more on punctuating titles, see **Language Handbook,** p. R55.

Complete Student Model on p. R96.

STUDENT MODEL

"To Autumn" is another of Keats's poems in which he reveals his sensitivity to nature.

Complete Student Model on p. R96.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R96.

PUBLISHING/PRESENTING

PRESENTING TIP

You might include a copy of the poem with your essay.

Add a title, make a neat and attractive copy of your essay, and present it to a friend or to your classmates. You may read it to them or let them read it themselves. You may also submit your essay to a school literary magazine or other periodical.

Reflecting

Think back on the experience of writing an analysis of a poem. Discuss with a classmate or a friend what you learned as a writer, what you found difficult, and what you enjoyed. You might also discuss what you learned about reading poetry as a result of writing an analysis of a poem.

Set goals for your next piece of writing.

- What techniques do you plan to repeat?
- What do you plan to do differently?
- What do you hope to achieve?

Save your work for your portfolio.

Theme 3

Ambition and Anguish

Are you ambitious? Is ambition a good trait to have? Most successful people are ambitious, and we admire them for their achievements. Ambition, however, can sometimes lead to negative consequences, such as anguish and tragedy. In this theme, you will encounter ambitious characters who lose sight of what is right and wrong in their drive for power.

THEME PROJECTS

Listening and Speaking

Two Thumbs Up! Do you ever watch movie reviewers on television as they give their opinions about popular films? Work with a partner to review the selections in this theme. Treat each act of *Macbeth* as a separate selection to be reviewed.

1. Start by establishing criteria, or standards, by which to judge the selections. Possibilities include use of language, vivid imagery, believable characters or plot, and meaningful themes.
2. Rate each selection according to your standards. You might choose to use four stars or a scale of one to ten.
3. As a team, present your ratings and reasons to the class. Be sure to include specific lines or examples from the selections to support your evaluations.

Interdisciplinary Project

Art/Drama A storyboard is a sequence of sketches, made to visualize scenes in a play. To help you envision *Macbeth,* create your own series of storyboards.

1. The class will be divided into five groups, each responsible for one act of the play. With your group, choose the most important settings, events, characters, and images in the act you have been assigned.
2. Next, create a series of storyboards for your act. Focus on the staging of each scene (Where should the characters stand? What actions are they performing? What costumes are they wearing?), as well as on details such as colors and props.
3. Use your storyboards to present to your class an overview of the important events in your act.



Head, c. 1920s. Alexej von Jawlensky. Oil on board, 13.75 x 9.75 in. Private collection.

Literature FOCUS

Shakespeare's Theater

The Birth of the English Playhouse

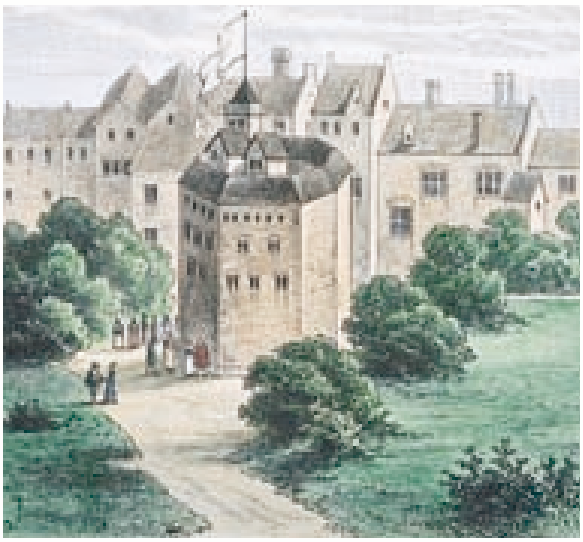
In 1558, the first year of Elizabeth I's reign, there were no playhouses in England. Actors, or "players," performed wherever they could find an audience—often in the open courtyards of London inns. Much to the distress of the mostly Puritan city council, who believed that "play-acting" was a violation of the biblical commandment against idolatry, these performances attracted large and often rowdy crowds. In 1574, the Common Council of London issued an order banishing players from London. To get around the order, actor James Burbage and his company of players leased land in nearby Shoreditch. There, they built the first public playhouse in England. Completed in 1576, the "Theater" was an immediate success. Several other theaters soon followed.

The Globe

To theater-lovers today, one early English playhouse stands out from all the rest—the Globe, home to many of Shakespeare's plays. Built in 1599, the Globe was, quite literally, a rebirth of the Theater. When Burbage had trouble renewing his lease, he had the Theater disassembled. The timber was carted over the Thames River to Bankside and was used to build the Globe. Although no trace of the original Globe remains today, surviving maps, construction contracts, and plays of the time helped scholars piece together a fairly clear picture of what it looked like in its day.

This Wooden O

In *Henry V,* the first play to be performed at the Globe, Shakespeare referred to the theater as "this wooden O." From this description and others, scholars believe that the Globe was a circular structure, formed by three-tiered, thatch-roofed galleries that served as seating for the audience. These galleries overlooked an open courtyard, into which jutted a raised platform stage, complete with trapdoors for the entrance and exit of actors playing ghosts or other spirits. At the back of the main stage was a small curtained inner stage used for indoor scenes. Above this stood a two-tiered gallery. The first tier was used to stage balcony and bedroom scenes; the second, to house musicians. Sound effects, such as the booming of thunder, were produced in a hut on top of the stage roof.



Globe Theater at Southwark, London. Hand-colored engraving.

Lords and Groundlings

Plays were usually performed in the afternoon before a diverse audience of about two thousand. Members of the nobility and the rising middle class generally sat in the galleries. Less well-to-do spectators, called "groundlings," could stand and watch from the courtyard for only a penny. Their close

proximity to the stage made for an intimate theatrical experience, but it also made for a noisy one. Accounts of the time suggest that the groundlings did not hesitate to shout comments to the actors onstage, and that vendors selling snacks circulated through the audience during performances.

Theatrical Conventions

Certain theatrical conventions that seemed natural to Elizabethans might strike today's audiences as strange. For example, most of Shakespeare's characters speak in **blank verse**—unrhymed lines of iambic pentameter. In this verse form, each line is divided into five units, or feet, with stress falling on every second syllable. Because the rhythm of blank verse mimics the natural rhythm of spoken English, it is especially appropriate for dialogue.

Other conventions might also seem odd today. Because acting was seen as too indelicate for women, female roles were played by boys—apprentices to the company of players. Costumes were usually colorful and elaborate versions of regular Elizabethan dress, whether worn for *Macbeth*, set in the eleventh century, or for *Julius Caesar,* set in 44 B.C. Scenery was almost nonexistent. A single tree might stand for a forest, or a chair for a throne room. Shakespeare made up for the lack of scenery by giving characters descriptive passages to help the audience visualize the scenes.

Because the Elizabethan stage had no front curtain, the beginning of a play was announced by the blaring of trumpets, and the start of a new scene was signaled by the entrance of the appropriate characters. Given the lack of scenery changes and intermissions, Elizabethan productions probably moved quickly. Scholars estimate that a typical performance of a Shakespeare play lasted only two hours, rather than the three or more hours of today's productions.



New Globe Theater.

The Globe's Comeback

The original Globe theater was destroyed in 1613, when a cannon set off to mark the entrance of the king during a performance of *Henry VIII* accidentally set the thatched roof on fire. Within an hour, the entire theater was burned to the ground. Rebuilt the following year, the Globe stood until 1644, when it was torn down to clear the land for new housing.

Today, the Globe has made a comeback. The new Globe, which is a working replica of the original, stands on the banks of the Thames River. In 1997, it opened, like the original, with a production of *Henry V.* After more than three centuries, Shakespeare's "wooden O" has come full circle.

ACTIVITY

Discuss Think of a movie you saw recently in a theater. Then discuss the differences between Shakespeare's theater and modern movies, considering the following elements:

- the structure of the theater
- the audience
- scenery and costumes
- style of dialogue

MEDIA connection

Web Site

People enjoy visiting Renaissance faires to sample the sights, sounds, and tastes of another time. In the spirit of the faire, many people dress in Elizabethan costumes and try to speak proper Elizabethan English.

Renaissance faires

Address: http://www.renfaire.com

Proper Elizabethan Accents

Meant for the Renaissance faire worker, but suitable for the scholar . . .

Good morrow!

Proper Elizabethan language is not the modern "snooty" English of many plays and movies, nor the drawn out cockney accent; proper Elizabethan is more akin to the speech of backwood communities on the East Coast of the United States, where language has not changed significantly since the founding of those communities. Mainstream English, under the relentless influence of media's unifying force, is fast becoming a dry and brisk language, devoid of character and romance.

Altogether another reason for faire: filling the void. So, after you've put on suitable clothing to project yourself into a different era, you need to conceal your speech. To this end, back to grade school! The three things to learn are: pronunciation, vocabulary, and grammar. These topics are explored in the links below.



Learning to speak passable faire Elizabethan is easy. Start by learning where the sounds of Elizabethan differ from modern English. This has the side effect of teaching you many short words. Then learn the terms of address for the different people you might meet. Finally, load yourself up on words of praise, smear your face with dung, and try to find a date!

Pronunciation | Vocabulary
Grammar | Forms of Address

Perhaps the most obvious sound difference is that of the **R** sound like that of *mother*. The **R** sound is drawn out into a pirate *ARRRRRRRR.* This becomes trying in words like *father* where the **A** is pronounced like *apple* but the **R** is enunciated. *Father* is thus pronounced *F-aaaa-th-rrrrrr.*

Analyzing Media

How does this information affect your view of Elizabethan times?

Before You Read

Macbeth

Reading Focus

"Ambition destroys its possessor" is a saying from the Talmud of traditional Judaism. What do you think this quotation means? Do you agree with it?

Discuss In a small group, discuss the quotation. You might begin by defining ambition. Then share your opinions about how true you find the saying to be in today's world.

Setting a Purpose Read the play *Macbeth* to discover how ambition can negatively affect a person's character.

Building Background

Shakespeare's Source

For the plot of *Macbeth,* Shakespeare turned to Raphael Holinshed's *Chronicles of England, Scotland, and Ireland.* In this collection of historical essays, Shakespeare read about the real-life Macbeth, who reigned as king of Scotland from 1040 to 1057. The real Macbeth gained the throne with the help of other noblemen who were dissatisfied with King Duncan, a young and ineffective ruler. Shakespeare also read about King Duff, who was murdered by a young couple in whom he trusted.

Scholars believe Shakespeare may have been drawn to the story of King Duff because of similar events that were happening in his own time—specifically, the Gunpowder Plot of 1605, in which extremist supporters of the Catholic Church planned to blow up England's King James and his Protestant Parliament. This notorious incident was the subject of much discussion during the time in which Shakespeare is believed to have written *Macbeth.* To the first audiences to view the play, which probably premiered in 1606, the story of a threat on the life of a rightful king would have cut very close to home.

Shakespeare's Art

Shakespeare, always more interested in psychological truth than historical fact, took great liberties with the material in Holinshed's *Chronicles,* altering it to suit his dramatic purposes. In Shakespeare's hands, the historical Macbeth became a **tragic hero**—a character, usually of high status, who suffers a downfall as a result of a fatal character flaw, errors in judgment, or forces beyond human control. Shakespeare also transformed the character of Banquo, who is portrayed in Holinshed's *Chronicles* as a traitor to his country. Because King James claimed Banquo as his Scottish ancestor, Shakespeare prudently portrayed the character as a man above reproach.

Did You Know?

During the 1500s and 1600s, belief in the existence of witches and witchcraft was widespread. King James even wrote a book on the subject, titled *Demonologie,* in which he argued that witchcraft and other forms of sorcery were a threat to society. Some scholars see the inclusion of witchcraft and the treatment of Banquo as evidence that Shakespeare used *Macbeth* to seek favor with King James.

Vocabulary Preview

prophetic (prə fet′ ik) *adj.* having the quality of foretelling future events; p. 313
surfeited (sur′ fit əd) *adj.* overfed; p. 328
scruple (skro͞o′ pəl) *n.* a moral or ethical principle that restrains action; p. 336
predominance (pri dom′ ə nəns) *n.* the state of being most important, common, or noticeable; p. 337
pernicious (pər nish′ əs) *adj.* destructive; deadly; p. 361
avarice (av′ ər is) *n.* greed; p. 367
antidote (an′ ti dōt) *n.* a medicine used to counteract the effects of a poison; any counteracting remedy; p. 380
usurper (ū surp′ ər) *n.* one who seizes the power, position, or rights of another by force; p. 387

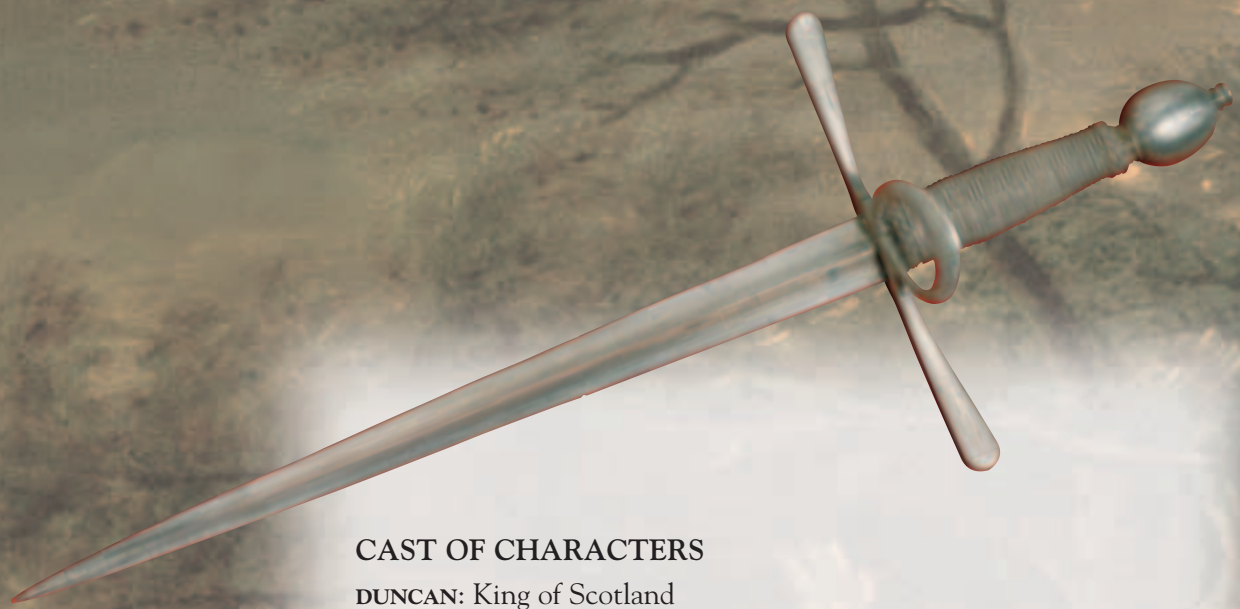
The Tragedy of Macbeth

William Shakespeare



Macbeth and the Three Witches. John Wootton (1686–1765). Rafael Valls Gallery, London.

CONTENTS



CAST OF CHARACTERS

DUNCAN: King of Scotland
MALCOLM: Duncan's older son and heir to the throne
DONALBAIN: Duncan's younger son

MACBETH: Thane of Glamis, a Scottish noble and general in King Duncan's army
LADY MACBETH: Macbeth's wife

BANQUO: a thane of Scotland and general in King Duncan's army
FLEANCE: Banquo's son

MACDUFF: Thane of Fife, a Scottish noble
LADY MACDUFF: Macduff's wife
SON OF MACDUFF AND LADY MACDUFF

LENNOX
ROSS
MENTEITH
ANGUS
CAITHNESS
} thanes and nobles of Scotland

SIWARD: Earl of Northumberland and general of the English forces
YOUNG SIWARD: Siward's son

SEYTON: an officer attending Macbeth
THREE WITCHES
HECATE: leader of the witches
PORTER
OLD MAN
THREE MURDERERS
ENGLISH DOCTOR
SCOTTISH DOCTOR
CAPTAIN: an officer serving Duncan
GENTLEWOMAN: an attendant to Lady Macbeth
APPARITIONS

LORDS, GENTLEMEN, OFFICERS, SOLDIERS, MESSENGERS, ATTENDANTS, SERVANTS

SETTING: *Scotland and England during the eleventh century.*

ACT 1

SCENE 1. Scotland. An open place.

[*In the midst of a great storm of thunder and lightning,* THREE WITCHES *appear in a deserted, outdoor place.*]

FIRST WITCH. When shall we three meet again?
In thunder, lightning, or in rain?

SECOND WITCH. When the hurlyburly's° done,
When the battle's lost and won.

THIRD WITCH. That will be ere° the set of sun.

FIRST WITCH. Where the place?

SECOND WITCH. Upon the heath.°

THIRD WITCH. There to meet with Macbeth.

FIRST WITCH. I come, Graymalkin.°

SECOND WITCH. Paddock° calls.

THIRD WITCH. Anon!°

ALL. Fair is foul, and foul is fair.°
Hover through the fog and filthy air.

[*The* WITCHES *exit.*]

3 **hurlyburly:** commotion.

5 **ere:** before.

6 **heath:** uncultivated land covered by small shrubs.

8 **Graymalkin:** gray cat (the name of a familiar, or spirit in animal form, that serves a witch).

9 **Paddock:** toad (another familiar).
Anon: right away!

10 In Shakespeare's time, many people believed that witches reversed normal values and practices, considering ugliness beautiful and vice versa.

SCENE 2. A military camp near Forres, a town about a hundred miles north of Edinburgh in Scotland.

[*From offstage come the sounds of men fighting, weapons clashing, and trumpets blaring.* DUNCAN, *King of Scotland, enters with his two teenage sons.* MALCOLM, *the older, who is heir to the throne, and* DONALBAIN, *the younger. With them are a Scottish nobleman,* LENNOX, *and other attendants. They meet a* CAPTAIN *bleeding from wounds received in battle between the king's army and the forces of his two rivals, Macdonwald and the Thane of Cawdor.*]

KING. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

MALCOLM. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity.° Hail, brave friend!
Say to the king the knowledge of the broil°
As thou didst leave it.

1–3 The wounded officer **(sergeant)** has returned to King Duncan's military camp near Forres. Duncan hopes he can report on the progress of the rebellion.

5 **'Gainst my captivity:** to keep me from being captured.

6 **broil:** battle.

CONTENTS

CAPTAIN. Doubtful it stood,
As two spent swimmers, that do cling together
And choke their art.° The merciless Macdonwald—
Worthy to be a rebel for to that
The multiplying villainies of nature
Do swarm upon him°—from the Western Isles°
Of kerns and gallowglasses° is supplied;
And Fortune, on his damnèd quarrel smiling,
Showed like a rebel's whore:° but all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like valor's minion° carved out his passage
Till he faced the slave;
Which nev'r shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th' chops,°
And fixed his head upon our battlements.

KING. O valiant cousin!° Worthy gentleman!

CAPTAIN. As whence the sun 'gins his reflection°
Shipwracking storms and direful thunders break,
So from that spring whence comfort seemed to come
Discomfort swells.° Mark, King of Scotland, mark:
No sooner justice had, with valor armed,
Compelled these skipping kerns to trust their heels
But the Norweyan lord,° surveying vantage,°
With furbished arms and new supplies of men,
Began a fresh assault.

KING. Dismayed not this
Our captains, Macbeth and Banquo?

CAPTAIN. Yes;
As sparrows eagles,° or the hare the lion.
If I say sooth,° I must report they were
As cannons overcharged with double cracks;°
So they doubly redoubled strokes upon the foe.
Except° they meant to bathe in reeking wounds,
Or memorize another Golgotha,°
I cannot tell—
But I am faint; my gashes cry for help.

KING. So well thy words become thee as thy wounds;
They smack of honor both. Go get him surgeons.

[*As the* CAPTAIN *exits with the help of attendants, noblemen* ROSS *and* ANGUS *enter.*]

Who comes here?

8–9 As . . . art: like two tired swimmers who hinder their skill by clinging to each other.

10–12 Worthy . . . him: well suited to be a rebel, since he is infested with evil qualities.

12 Western Isles: the Hebrides, off Scotland's west coast.

13 kerns and gallowglasses: lightly armed Irish foot soldiers and horsemen armed with axes.

14–15 Fortune . . . whore: Fortune, approving Macdonwald's cause, appeared to favor the rebel.

19 minion: favorite.

21–22 Which . . . chops: Macbeth didn't part from Macdonwald until he had cut him open from his navel to his jaw.

24 cousin: kinsman (Macbeth and Duncan were both grandsons of King Malcolm).

25 sun 'gins his reflection: sun rises.

25–28 As . . . swells: The Captain says that Macdonwald's defeat was only a break in the storm.

31 Norweyan lord: Sweno, King of Norway. **surveying vantage:** seeing an opportunity for attack.

35 As sparrows eagles: as much as sparrows frighten eagles.

36 sooth: truth.

37 cracks: explosive charges.

39 Except: unless.

40 memorize . . . Golgotha: make the field as notorious for slaughter as Golgotha, where Christ was crucified.

MALCOLM. The worthy Thane° of Ross.

LENNOX. What a haste looks through his eyes! So should he look
That seems to° speak things strange.

ROSS. God save the king!

KING. Whence cam'st thou, worthy Thane?

ROSS. From Fife, great King;
Where the Norweyan banners flout the sky
And fan our people cold.°
Norway° himself, with terrible° numbers,
Assisted by that most disloyal traitor
The Thane of Cawdor, began a dismal° conflict;
Till that Bellona's bridegroom, lapped in proof,°
Confronted him with self-comparisons,°
Point against point rebellious, arm 'gainst arm,
Curbing his lavish° spirit: and, to conclude,
The victory fell on us.

KING. Great happiness!

ROSS. That now
Sweno, the Norways' king, craves composition;°
Nor would we deign him burial of his men
Till he disbursèd, at Saint Colme's Inch,°
Ten thousand dollars° to our general use.

KING. No more that Thane of Cawdor shall deceive
Our bosom interest:° go pronounce his present° death,
And with his former title greet Macbeth.

ROSS. I'll see it done.

KING. What he hath lost, noble Macbeth hath won.

[*They exit.*]

45 **Thane:** a Scottish title of nobility.

47 **seems to:** seems about to.

50 **fan . . . cold:** filled the Scots with cold fear.

51 **Norway:** the King of Norway. **terrible:** terrifying.

53 **dismal:** ominous.

54 **Bellona's . . . proof:** Ross refers to Macbeth as the husband of Bellona—Roman goddess of war—clad in tested armor **(proof)**.

55 **Confronted . . . self-comparisons:** faced him with equal courage and skill.

57 **lavish:** insolent.

59 **craves composition:** begs for terms of peace.

61 **Saint Colme's Inch:** Inchcolm, an island in the Firth of Forth.

62 **dollars:** currency that first came into use in the early sixteenth century, about five hundred years after Macbeth's time.

64 **Our . . . interest:** my dearest concerns. **present:** immediate.

SCENE 3. A heath.

[*It is thundering as the* THREE WITCHES *wait on a desolate heath for* MACBETH *and* BANQUO. *The two generals are on their way to* KING DUNCAN'S *palace at Forres.*]

FIRST WITCH. Where hast thou been, sister?

SECOND WITCH. Killing swine.°

THIRD WITCH. Sister, where thou?

FIRST WITCH. A sailor's wife had chestnuts in her lap,
And mounched, and mounched, and mounched.

2 **Killing swine:** It was commonly believed that witches killed domestic animals.

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"Give me," quoth I.
"Aroint thee,° witch!" the rump-fed ronyon° cries.
Her husband's to Aleppo gone, master o' th' Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.°

SECOND WITCH. I'll give thee a wind.

FIRST WITCH. Th' art kind.

THIRD WITCH. And I another.

FIRST WITCH. I myself have all the other;
And the very ports they blow,
All the quarters that they know
I' th' shipman's card.°
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse lid;°
He shall live a man forbid:°
Weary sev'nights° nine times nine
Shall he dwindle, peak,° and pine:
Though his bark cannot be lost,°
Yet it shall be tempest-tossed.
Look what I have.

SECOND WITCH. Show me, show me.

FIRST WITCH. Here I have a pilot's thumb,
Wracked as homeward he did come.

[*The sound of a drum is heard offstage.*]

THIRD WITCH. A drum, a drum!
Macbeth doth come.

ALL. The weird° sisters, hand in hand,
Posters of° the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! The charm's wound up.

[*MACBETH and BANQUO enter.*]

MACBETH. So foul and fair a day I have not seen.°

BANQUO. How far is 't called° to Forres? What are these
So withered, and so wild in their attire,
That look not like th' inhabitants o' th' earth,
And yet are on 't? Live you, or are you aught
That man may question? You seem to understand me,
By each at once her choppy° finger laying

7 Aroint thee: Go away! **rump-fed ronyon:** fat-rumped, scabby creature.

8–11 The First Witch says she will take revenge by doing mischief against the woman's husband, who is captain of the Tiger, a ship heading toward the Middle Eastern city of Aleppo. Witches could supposedly use a leaky sieve for a boat and assume the shape of any animal, although the tail would be missing.

12–18 I'll . . . shipman's card: Witches were thought to control winds. The First Witch plans to use this power to block the Tiger from entering a port.

18 shipman's card: a compass or navigational chart.

21 penthouse lid: eyelid.

22 forbid: cursed.

23 sev'nights: weeks.

24 peak: grow peaked or emaciated.

25 Though . . . lost: Although I cannot sink his ship.

33 weird: connected with or determining fate.

34 Posters of: swift travelers over.

39 So . . . seen: Macbeth refers to the foulness of the weather and the fairness of his victory, which echoes the witches' chant in act 1, scene 1, line 10.

40 is 't called: is it said to be.

45 choppy: chapped.

Upon her skinny lips. You should be women,
And yet your beards forbid me to interpret
That you are so.

MACBETH. Speak, if you can: what are you?

FIRST WITCH. All hail, Macbeth! Hail to thee, Thane of Glamis!

SECOND WITCH. All hail, Macbeth! Hail to thee, Thane of Cawdor!

THIRD WITCH. All hail, Macbeth, that shalt be King hereafter!

[*MACBETH is startled by the WITCHES' greeting; BANQUO notices and addresses him.*]

BANQUO. Good sir, why do you start,° and seem to fear
Things that do sound so fair? [*To the WITCHES.*] I' th' name of truth,
Are ye fantastical,° or that indeed

52 **start:** act startled.

54 **fantastical:** imaginary.



Macbeth. John Martin (1789–1854). Oil on canvas, 50.8 x 71 cm. National Gallery of Scotland, Edinburgh.

Viewing the painting: How does this painting reflect the mood of the scene?

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Which outwardly ye show? My noble partner
You greet with present grace° and great prediction
Of noble having° and of royal hope,
That he seems rapt withal:° to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favors nor your hate.°

FIRST WITCH. Hail!

SECOND WITCH. Hail!

THIRD WITCH. Hail!

FIRST WITCH. Lesser than Macbeth, and greater.

SECOND WITCH. Not so happy,° yet much happier.

THIRD WITCH. Thou shalt get° kings, though thou be none.
So all hail, Macbeth and Banquo!

FIRST WITCH. Banquo and Macbeth, all hail!

MACBETH. Stay, you imperfect° speakers, tell me more:
By Sinel's° death I know I am Thane of Glamis;
But how of Cawdor? The Thane of Cawdor lives,
A prosperous gentleman; and to be King
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe° this strange intelligence?° Or why
Upon this blasted° heath you stop our way
With such prophetic greeting? Speak, I charge you.

[*The witches vanish.*]

BANQUO. The earth hath bubbles as the water has,
And these are of them. Whither are they vanished?

MACBETH. Into the air, and what seemed corporal° melted°
As breath into the wind. Would° they had stayed!

BANQUO. Were such things here as we do speak about?
Or have we eaten on the insane root°
That takes the reason prisoner?

MACBETH. Your children shall be kings.

BANQUO. You shall be King.

MACBETH. And Thane of Cawdor too. Went it not so?

BANQUO. To th' selfsame tune and words. Who's here?

56 present grace: current honor (the title Thane of Glamis).

57 noble having: possession of further titles.

58 rapt withal: carried away with it.

61–62 beg . . . hate: beg your favors nor fear your hatred.

67 happy: fortunate.

68 get: beget, father.

71 imperfect: incomplete.

72 Sinel: Macbeth's father.

77 owe: own, possess. **intelligence:** information.

78 blasted: blighted.

82 corporal: flesh and blood. **melted:** vanished.

83 Would: I wish.

85 insane root: A number of plants, such as henbane and hemlock, were believed to cause insanity.

Vocabulary

prophetic (prə fet′ ik) *adj.* having the quality of foretelling future events

[*ROSS and ANGUS enter.*]

ROSS. The King hath happily received, Macbeth,
The news of thy success; and when he reads°
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his.° Silenced with that,
In viewing o'er the rest o' th' selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death.° As thick as tale
Came post with post,° and every one did bear
Thy praises in his kingdom's great defense,
And poured them down before him.

ANGUS. We are sent
To give thee, from our royal master, thanks;
Only to herald° thee into his sight,
Not pay thee.

ROSS. And for an earnest° of a greater honor,
He bade me, from him, call thee Thane of Cawdor;
In which addition,° hail, most worthy Thane!
For it is thine.

BANQUO. [*Aside.*] What, can the devil speak true?

MACBETH. The Thane of Cawdor lives: why do you dress me
In borrowed robes?

ANGUS. Who° was the thane lives yet,
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combined°
With those of Norway, or did line° the rebel
With hidden help and vantage, or that with both
He labored in his country's wrack,° I know not;
But treasons capital,° confessed and proved,
Have overthrown him.

MACBETH. [*Aside.*] Glamis, and Thane of Cawdor:
The greatest is behind.° [*Addressing ROSS and ANGUS.*]
Thanks for your pains.
[*Aside to BANQUO.*] Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me
Promised no less to them?

BANQUO. [*Aside to MACBETH.*] That, trusted home,°
Might yet enkindle you unto° the crown,

91 reads: considers.

93–94 His . . . his: His astonishment, which leaves him speechless, conflicts with his desire to praise Macbeth.

97–98 Nothing . . . death: Not at all afraid of dying as he killed.

98–99 As thick . . . post: As fast as could be counted came messenger after messenger.

103 herald: conduct.

105 earnest: a small payment made as a pledge.

107 addition: title.

110 Who: he who.

112 combined: in conspiracy.

113 line: support, strengthen.

115 wrack: ruin.

116 capital: punishable by death.

118 behind: still to come.

121 home: fully.

122 enkindle you unto: enflame your hopes for.

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Besides the Thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.°
Cousins, a word, I pray you.

[*BANQUO speaks privately to the two noblemen while* MACBETH *expresses his thoughts in an aside.*]

MACBETH. Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.°—I thank you, gentlemen—

[*MACBETH interrupts himself to speak to* ROSS *and* BANQUO*; he then continues his aside.*]

This supernatural soliciting°
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature?° Present fears
Are less than horrible imaginings.°
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is
But what is not.°

BANQUO. [*Speaking to* ROSS *about* MACBETH.] Look, how our partner's rapt.

MACBETH. [*Aside.*] If chance will have me King, why, chance may crown me,
Without my stir.°

BANQUO. New honors come upon him,
Like our strange garments, cleave not to their mold
But with the aid of use.°

MACBETH. [*Aside.*] Come what come may,
Time and the hour runs through the roughest day.

BANQUO. Worthy Macbeth, we stay upon your leisure.°

MACBETH. Give me your favor. My dull brain was wrought
With things forgotten.° Kind gentlemen, your pains
Are registered where every day I turn
The leaf to read them. Let us toward the King.

123–127 But . . . consequence: Banquo says that demonic forces often win our confidence by making trivial predictions that come true.

128–130 Two . . . theme: Macbeth uses theatrical terms to describe his career, which will reach a climax when he becomes king.

131 supernatural soliciting: the witches' tempting or suggesting.

135–138 If . . . nature: Macbeth says that the thought of murdering Duncan causes his hair to stand on end and his firmly-placed **(seated)** heart to pound—symptoms of fear contrary to his nature.

138–139 Present . . . imaginings: Fears of something that presently exists are less powerful than fears of imaginary horrors.

140–143 My . . . not: Macbeth says that the imaginary murder in his thoughts has caused such inner turmoil that he can no longer act. The only thing that seems real to him is this unreal murder.

145 stir: taking action.

146–147 Like . . . use: like new clothes that do not fit comfortably until worn for a while.

149 stay . . . leisure: we are waiting for you at your convenience.

150–151 Give . . . forgotten: Macbeth asks for their pardon. He excuses his inattentiveness by saying that he was trying to remember something.

[*Aside to* BANQUO.] Think upon what hath chanced, and at more time,°

154 **at more time:** when we have more leisure time.

The interim having weighed it,° let us speak
Our free hearts° each to other.

155 **The interim . . . it:** having considered it in the meantime.

156 **Our free hearts:** our minds freely.

BANQUO. Very gladly.

MACBETH. Till then, enough. Come, friends.

[*They all exit together.*]

SCENE 4. The palace at Forres.

[*At* KING DUNCAN*'s palace at Forres, the king and his two sons,* MALCOLM *and* DONALBAIN*, enter to a fanfare of trumpets. They are accompanied by* LENNOX *and other attendants.*]

KING. Is execution done on Cawdor? Are not
Those in commission° yet returned?

2 **Those in commission:** those charged with carrying out the execution.

MALCOLM. My liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report
That very frankly he confessed his treasons,
Implored your Highness' pardon and set forth
A deep repentance: nothing in his life
Became him like the leaving it. He died
As one that had been studied° in his death,
To throw away the dearest thing he owed°
As 'twere a careless° trifle.

9 **studied:** rehearsed.

10 **owed:** owned.

11 **careless:** worthless.

KING. There's no art
To find the mind's construction in the face:°
He was a gentleman on whom I built
An absolute trust.

11–12 **There's . . . face:** There's no way to read a person's thoughts by looking at his or her face.

[MACBETH, BANQUO, ROSS, *and* ANGUS *enter. The* KING *addresses* MACBETH.]

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before,°
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine!° Only I have left to say,
More is thy due than more than all can pay.°

16 **before:** ahead.

18–20 **Would . . . mine:** I wish you deserved less, so that I could repay you amply.

21 **than more . . . pay:** than it would be possible to pay.

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MACBETH. The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties: and our duties
Are to your throne and state children and servants;
Which do but what they should, by doing every thing
Safe toward your love and honor.°

KING. Welcome hither.
I have begun to plant thee, and will labor
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so,° let me enfold° thee
And hold thee to my heart.

BANQUO. There if I grow,
The harvest is your own.

KING. My plenteous joys,
Wanton° in fullness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest,° know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland: which honor must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.° From hence to Inverness,°
And bind us further to you.°

MACBETH. The rest is labor, which is not used for you.°
I'll be myself the harbinger,° and make joyful
The hearing of my wife with your approach;
So, humbly take my leave.

KING. My worthy Cawdor!

MACBETH. [*Aside.*] The Prince of Cumberland! That is a step
On which I must fall down, or else o'erleap,
For in my way it lies.° Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand;° yet let that be
Which the eye fears, when it is done, to see.

[*MACBETH exits.*]

KING. True, worthy Banquo; he is full so valiant,°
And in his commendations° I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome.
It is a peerless kinsman.

[*They all exit to a flourish of trumpets.*]

23–27 Your . . . honor: Macbeth compares the relationship between kings and their subjects to that between parents and children or masters and servants. By doing everything possible to protect Duncan, his subjects are merely fulfilling their obligations.

30–31 That hast . . . so: who is no less worthy and whose deeds must be acknowledged.

31 enfold: embrace.

34 Wanton: unrestrained.

36 whose . . . nearest: who are by birth closest to the throne.

37–42 We . . . deservers: The King (using the royal "we") announces that his eldest son Malcolm will succeed him to the throne. He gives Malcolm a new title and says that other deserving subjects will also receive honors. In Scotland at this time, the crown was not hereditary.

42 Inverness: the location of Macbeth's castle.

43 bind us further to you: make me even more indebted to Macbeth for his hospitality.

44 The rest . . . you: Any leisure not devoted to you is labor.

45 harbinger: an officer who precedes royalty to arrange reception for a visit.

48–50 The . . . lies: Macbeth realizes that he will not become king by "chance" (see act 1, scene 3, line 144).

52 The eye . . . hand: Let my eyes be blind to my hand's deed.

54 he . . . valiant: Macbeth is as valiant as you say he is.

55 his commendations: commendations of him.

SCENE 5. The castle at Inverness.

[*In* MACBETH*'s castle at Inverness,* LADY MACBETH *appears alone, reading a letter from her husband.*]

LADY MACBETH. [*Reads.*] "They met me in the day of success; and I have learned by the perfect'st report° they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives° from the King, who all-hailed me 'Thane of Cawdor'; by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, King that shalt be!' This have I thought good to deliver° thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing,° by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."

Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature;
It is too full o' th' milk of human kindness°
To catch the nearest way.° Thou wouldst be great,
Art not without ambition, but without
The illness° should attend it. What thou wouldst highly,°
That wouldst thou holily;° wouldst not play false,
And yet wouldst wrongly win. Thou'dst have, great Glamis,
That which cries "Thus thou must do" if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.° Hie thee hither,
That I may pour my spirits in thine ear,
And chastise° with the valor of my tongue
All that impedes thee from the golden round°
Which fate and metaphysical° aid doth seem
To have thee crowned withal.

[*A* MESSENGER *enters.*]

What is your tidings?

MESSENGER. The King comes here tonight.

LADY MACBETH. Thou'rt mad to say it!
Is not thy master with him, who, were 't so,
Would have informed for preparation?°

2 **perfect'st report:** best intelligence.

6 **missives:** messengers.

10 **deliver:** communicate to.

11 **lose . . . rejoicing:** be deprived of your rightful joy.

16 **milk . . . kindness:** natural feelings of compassion or loyalty.

17 **catch . . . way:** take the quickest means to the throne (that is, killing Duncan).

19 **illness:** wickedness, ruthlessness. **wouldst highly:** would greatly like.

20 **wouldst thou holily:** you would like to have virtuously.

21–24 **Thou'dst . . . undone:** What you want requires you to do certain things, and you fear taking such action rather than wishing the action were not taken.

26 **chastise:** reprimand.

27 **golden round:** crown.

28 **metaphysical:** supernatural.

32 **informed for preparation:** sent word to prepare for the guest.

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Ellen Terry as Lady Macbeth, 1880s. John Singer Sargent. Oil on canvas, 221.0 x 114.3 cm. Tate Gallery, London.

Viewing the painting: What does this painting suggest about Lady Macbeth's desires?

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MESSENGER. So please you, it is true. Our thane is coming.
One of my fellows had the speed of him,°
Who, almost dead for breath, had scarcely more
Than would make up his message.

LADY MACBETH. Give him tending;
He brings great news. [*The* MESSENGER *exits.*]
The raven° himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal° thoughts, unsex me here,
And fill me, from the crown° to the toe, top-full
Of direst cruelty! Make thick my blood,
Stop up th' access and passage to remorse,°
That no compunctious visitings of nature°
Shake my fell purpose,° nor keep peace between
Th' effect and it!° Come to my woman's breasts,
And take my milk for gall,° you murd'ring ministers,°
Wherever in your sightless° substances
You wait on nature's mischief!° Come, thick night,
And pall thee in the dunnest smoke° of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry "Hold, hold!"

[*MACBETH enters.*]

Great Glamis! Worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present,° and I feel now
The future in the instant.°

MACBETH. My dearest love,
Duncan comes here tonight.

LADY MACBETH. And when goes hence?

MACBETH. Tomorrow, as he purposes.

LADY MACBETH. O, never
Shall sun that morrow see!
Your face, my Thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time;° bear welcome in your eye,
Your hand, your tongue: look like th' innocent flower,
But be the serpent under 't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;°

34 had . . . him: sped ahead of him.

37 raven: traditionally a bird of ill omen.

40 mortal: murderous.

41 crown: top of the head.

43 remorse: compassion.

44 compunctious . . . nature: natural feelings of pity.

45 fell purpose: cruel intentions.

45–46 nor . . . it: nor prevent my intentions from being carried out.

47 take . . . gall: exchange my milk for bile (traditionally associated with envy and hatred). **ministers:** agents.

48 sightless: invisible.

49 wait . . . mischief: serve evil.

50 pall . . . smoke: cover yourself in the darkest smoke.

56 this ignorant present: this present unaware of the future.

57 instant: present.

62–63 To beguile . . . time: To deceive the occasion, put on an appearance appropriate to the occasion.

67 dispatch: management.

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Which shall to all our nights and days to come
Give solely sovereign sway° and masterdom.

MACBETH. We will speak further.

LADY MACBETH. Only look up clear.°
To alter favor ever is to fear.°
Leave all the rest to me.

[*They exit.*]

69 **solely sovereign sway:** absolute power.

70 **look up clear:** appear undisturbed.

71 **To alter . . . fear:** Changing one's usual appearance always arouses suspicion.

SCENE 6. Outside the castle at Inverness.

[*Outside* MACBETH*'s castle oboes sound to announce the arrival of royalty.* KING DUNCAN *and his sons enter with a group of Scottish noblemen, including* BANQUO, LENNOX, MACDUFF, ROSS, *and* ANGUS. *It is nighttime, and they are attended by servants with torches.*]

KING. This castle hath a pleasant seat;° the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

BANQUO. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells wooingly here.° No jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle.°
Where they most breed and haunt, I have observed
The air is delicate.

[*LADY MACBETH enters to welcome her guests.*]

KING. See, see, our honored hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ield us for your pains
And thank us for your trouble.°

LADY MACBETH. All our service
In every point twice done, and then done double,
Were poor and single business° to contend
Against those honors deep and broad wherewith
Your Majesty loads our house: for those of old,
And the late dignities heaped up to them,
We rest your hermits.°

KING. Where's the Thane of Cawdor?
We coursed him at the heels,° and had a purpose
To be his purveyor:° but he rides well,

1 **seat:** location.

3–6 **This . . . here:** The house martin, a bird that often nests in churches, proves by building its nest here that the place is heavenly.

6–8 **No jutty . . . cradle:** There is no projecting part of a building, decorative band on a wall, supporting structure, or convenient corner where this bird has not made its suspended bed and nest for offspring.

11–14 **The . . . trouble:** The King says that he sometimes finds love inconvenient, but he still is grateful for it. He jokingly suggests that this will teach Lady Macbeth to be thankful for the trouble she is taking as his hostess.

16 **single business:** trivial service.

20 **We . . . hermits:** We will devote ourselves to praying for you.

21 **coursed . . . heels:** pursued him closely.

22 **purveyor:** an officer who travels ahead of a king or nobleman to make advance preparations.

And his great love, sharp as his spur, hath holp° him
To his home before us. Fair and noble hostess,
We are your guest tonight.

LADY MACBETH. Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your Highness' pleasure,
Still to return your own.°

KING. Give me your hand.
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess.

[*LADY MACBETH and the KING go into the castle.*]

23 **holp:** helped.

25–28 **Your . . . own:** Your servants forever hold their dependents, themselves, and their possessions in trust for you, and are always ready to open their accounts to you and return what is yours.

SCENE 7. The castle at Inverness.

[*In a torch-lit room in MACBETH's castle, music is heard. A steward, followed by other servants carrying dishes of food, crosses the stage. As they exit, MACBETH enters.*]

MACBETH. If it were done° when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch,
With his surcease success; that but this blow
Might be the be-all and the end-all—here,
But here, upon this bank and shoal of time,
We'd jump the life to come.° But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague th' inventor:° this even-handed justice
Commends° th' ingredients of our poisoned chalice°
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties° so meek, hath been
So clear° in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;°
And pity, like a naked newborn babe,
Striding the blast,° or heaven's cherubin° horsed
Upon the sightless couriers° of the air,
Shall blow the horrid deed in every eye,

1 **were done:** were over and done with.

2–7 **If . . . come:** Macbeth says that if he could achieve his goals merely by killing Duncan, without any consequences here on earth, he would risk whatever consequences awaited him in the next world.

8–10 **We still . . . inventor:** We are always punished in this life, in that our bloody deeds provide an example for others to act against us.

11 **Commends:** offers. **chalice:** cup.

17 **borne his faculties:** used his powers.

18 **clear:** blameless.

20 **taking-off:** murder.

22 **striding the blast:** bestriding the trumpet's blow. **cherubin:** angels.

23 **sightless couriers:** invisible messengers (the wind).

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That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other°—

25–28 **I . . . other:** Macbeth says that his only motivation is ambition, which he compares to a rider that makes a horse fall after leaping too high over an obstacle.

[*LADY MACBETH enters.*]

How now! What news?

LADY MACBETH. He has almost supped. Why have you left the chamber?

MACBETH. Hath he asked for me?

LADY MACBETH. Know you not he has?

MACBETH. We will proceed no further in this business:
He hath honored me of late, and I have bought°
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

32 **bought:** acquired.

LADY MACBETH. Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now, to look so green and pale°
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,°
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' th' adage?°

37 **green and pale:** sickly.

42 **ornament of life:** the crown.

44 **Like . . . adage:** Lady Macbeth refers to an old saying about a cat that wanted to eat fish but wouldn't get its paws wet to catch them.

MACBETH. Prithee, peace!
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH. What beast was 't then
That made you break° this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you.° I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out, had I so sworn as you
Have done to this.

48 **break:** reveal.

51–54 **Nor time . . . you:** You were willing when neither time nor place was suitable, and now that everything has fallen into place, the convenience has unnerved you.

MACBETH. If we should fail?

LADY MACBETH. We fail?
But screw your courage to the sticking-place,°
And we'll not fail. When Duncan is asleep—
Whereto the rather° shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail° so convince,°
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only:° when in swinish sleep
Their drenchèd natures lies as in a death,
What cannot you and I perform upon
Th' unguarded Duncan, what not put upon
His spongy° officers, who shall bear the guilt
Of our great quell?°

MACBETH. Bring forth men-children only;
For thy undaunted mettle° should compose
Nothing but males. Will it not be received,
When we have marked with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done 't?

LADY MACBETH. Who dares receive it other,°
As° we shall make our griefs and clamor roar
Upon his death?

MACBETH. I am settled,° and bend up
Each corporal agent° to this terrible feat.
Away, and mock the time° with fairest show:
False face must hide what the false heart doth know.

[*They exit.*]



60 **But . . . sticking-place:** only summon up all your courage. **sticking place:** a notch on a crossbow that holds the string when it has been tightened for firing.

62 **Whereto the rather:** to which all the sooner.

64 **wassail:** "carousing" or "spiced ale." **convince:** overcome.

65–67 **memory . . . only:** Memory, the guardian of the brain, shall become only a vapor, and the brain only the part of a still through which vapors pass.

71 **spongy:** soaked with alcohol.

72 **quell:** murder.

73 **undaunted mettle:** brave spirit.

77 **receive it other:** take it otherwise.

78 **As:** since.

79 **settled:** resolved.

79–80 **bend . . . agent:** exert every power in my body.

81 **mock the time:** deceive the present occasion.

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Responding to Literature

Personal Response

What is your first impression of Macbeth and Lady Macbeth?

Analyzing Act 1

Recall and Interpret

1. What predictions do the witches make about Macbeth's future? about Banquo's? How does Macbeth's reaction differ from Banquo's?
2. What **conflict** (see page R4) arises in Macbeth after the first prediction proves true? What does this inner conflict reveal about his character?
3. What personality trait of her husband's does Lady Macbeth fear? What does this fear tell you about Lady Macbeth's character?
4. Summarize the arguments Lady Macbeth uses to convince her husband to murder Duncan. Do these arguments appeal to Macbeth's reason, his emotions, or both? Explain your answer.

Evaluate and Connect

5. Look at the scenes in act 1 where the witches appear. Why do you think they are included? What might they **symbolize** (see page R16)?
6. In your opinion, who is more responsible for the plot against Duncan—Macbeth or Lady Macbeth? Support your opinion with evidence from the play.
7. How would you describe the relationship between Macbeth and Lady Macbeth? What advice might a marriage counselor give them?
8. What major actions take place offstage during act 1? If you were directing a movie version of *Macbeth* for today's audiences, would you show these actions? Explain why or why not.

Literary Criticism

Scholar Faith Nostbakken asks, "What are those three characters who begin [the] play? Fates? Old hags? Mad people? Evil tempters? Prophets? Macbeth's personal demons?" How would you answer her question? Write a letter to Nostbakken giving her your opinion of the three characters and of their function in the play. Be sure to provide evidence from the play to support your ideas.

Literary ELEMENTS

Atmosphere

Atmosphere is the general mood, or emotional quality, of a literary work. Authors create atmosphere primarily through details of setting. In the Elizabethan theater, setting and atmosphere were established mainly through dialogue. In scene 1 of *Macbeth,* for example, the witches reveal details of setting when they vow to meet "in thunder, lightning, or in rain" and command each other to "hover through the fog and filthy air." These lines are usually spoken with an air of mystery or foreboding.

1. Describe the atmosphere established by the witches in scene 1. How might the atmosphere affect the audience's perception of the actions that follow?
2. If you were producing scene 1 of *Macbeth* today, how would you establish the atmosphere? Consider lighting, music, and special effects.

• See **Literary Terms Handbook,** p. R2.

Extending Your Response

Writing About Literature

Analysis In a play, a character's comment that is heard by the audience but not by other characters on the stage is called an **aside.** Analyze Shakespeare's use of the aside in scene 3. In a few paragraphs, explain what Macbeth's asides reveal about him and how your impression of Macbeth would change if they were omitted.

Listening and Speaking

If It Were Done . . . With a partner, paraphrase the dialogue in scene 7 into modern English. Then choose roles and give a dramatic reading of your dialogue for the class. Use your facial expressions and tone of voice to convey the thoughts and emotions of each character.

Save your work for your portfolio.

ACT 2

SCENE 1. The castle at Inverness.

[*It is late at night as* BANQUO *and his son,* FLEANCE, *both guests of* MACBETH's, *enter the courtyard of the castle.* FLEANCE *carries a torch to light the way.*]

BANQUO. How goes the night, boy?

FLEANCE. The moon is down; I have not heard the clock.

BANQUO. And she goes down at twelve.

FLEANCE. I take't, 'tis later, sir.

BANQUO. Hold, take my sword. There's husbandry° in heaven.
Their candles° are all out. Take thee that° too.
A heavy summons° lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursèd thoughts that nature
Gives way to in respose!

[*MACBETH and a servant carrying a torch enter.*]

Give me my sword!
Who's there?

MACBETH. A friend.

BANQUO. What, sir, not yet at rest? The King's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices:°
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up°
In measureless content.

MACBETH. Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.°

BANQUO. All's well.
I dreamed last night of the three weird sisters:
To you they have showed some truth.

MACBETH. I think not of them.
Yet, when we can entreat an hour to serve,°
We would spend it in some words upon that business,
If you would grant the time.

BANQUO. At your kind'st leisure.

MACBETH. If you shall cleave to my consent, when 'tis,°
It shall make honor for you.

4 husbandry: thrift.

5 candles: stars. **that:** perhaps his shield, cloak, or dagger.

6 summons: weariness calling him to sleep.

14 largess . . . offices: gifts to your servants' quarters.

16 shut up: concluded (his remarks).

17–19 Being . . . wrought: Our lack of preparation hindered us from entertaining as lavishly as we would have liked.

22 entreat . . . serve: arrange a suitable hour.

25 cleave . . . 'tis: support my position when the time comes.

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BANQUO. So I lose none°
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,°
I shall be counseled.°

MACBETH. Good repose the while!

BANQUO. Thanks, sir. The like to you!

[*BANQUO and FLEANCE exit.*]

MACBETH. [*To the servant.*] Go bid thy mistress, when my drink° is ready,
She strike upon the bell. Get thee to bed.

[*The servant exits.* MACBETH, *alone, imagines that he sees a bloody dagger.*]

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling° as to sight, or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressèd° brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshal'st me° the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest.° I see thee still;
And on thy blade and dudgeon° gouts° of blood,
Which was not so before. There's no such thing.
It is the bloody business which informs°
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse°
The curtained° sleep; witchcraft celebrates
Pale Hecate's offerings;° and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost.° Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of° my whereabout,
And take the present horror from the time,
Which now suits with it.° Whiles I threat,° he lives:
Words to the heat of deeds too cold breath gives.°

[*A bell rings.*]

26 So . . . none: as long as I lose no honor.

28 My . . . clear: my heart free from guilt and my loyalty unstained.

29 I . . . counseled: I am ready to listen to you.

31 drink: posset (a hot, spiced bedtime drink).

36–37 sensible . . . feeling: capable of being perceived by touch.

39 heat-oppressèd: fevered.

42 marshal'st me: leads me.

44–45 Mine . . . rest: Either my eyes alone are deceived, or they correctly perceive what the other senses have missed.

46 dudgeon: handle. **gouts:** drops.

48 informs: takes shape.

50 abuse: deceive.

51 curtained: enclosed with bed curtains.

52 Hecate's offerings: rituals dedicated to Hecate, goddess of witchcraft (described as pale because she is associated with the moon).

52–56 withered . . . ghost: Murder, alerted by the wolf's howl of the night's progress, moves toward his victim as silently as a ghost. (Tarquin was a Roman tyrant infamous for his rape of Lucrece.)

58 prate of: chatter about.

58–60 Thy . . . it: Macbeth doesn't want his footsteps to interrupt the dead silence, which he finds appropriate for the crime he is about to commit.

60 threat: threaten.

61 Words . . . gives: Talking cools off one's urge to take action.

I go, and it is done: the bell invites me.°
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell.

[*MACBETH exits.*]

62 **the . . . me:** The bell is Lady Macbeth's signal for Macbeth to go to Duncan's room.

SCENE 2. The castle at Inverness.

[*Later the same night LADY MACBETH enters the empty courtyard of the castle.*]

LADY MACBETH. That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire. Hark! Peace!
It was the owl that shrieked,° the fatal bellman,°
Which gives the stern'st good night. He° is about it.
The doors are open, and the surfeited grooms°
Do mock their charge° with snores. I have drugged their possets,
That death and nature do contend about them,
Whether they live or die.°

3 **the owl that shrieked:** considered an omen of death. **bellman:** a watchman who rang a bell to sound the hours at night, announce a death, or signal that a prisoner would soon be executed.

4 **He:** Macbeth.

5 **grooms:** servants.

6 **mock their charge:** make a mockery of their duty.

6–8 **I . . . die:** Lady Macbeth says that she has so strongly drugged their bedtime drinks that they are in a deathlike sleep.

MACBETH. [*Calling from within.*] Who's there? What, ho?

LADY MACBETH. Alack, I am afraid they have awaked
And 'tis not done! Th' attempt and not the deed
Confounds° us. Hark! I laid their daggers ready;
He° could not miss 'em. Had he° not resembled
My father as he slept, I had done 't.°

11 **Confounds:** ruins.

12 **He:** Macbeth. **he:** Duncan.

13 **I had done 't:** I would have killed him.

[*MACBETH enters, his hands covered with blood.*]

My husband!

MACBETH. I have done the deed. Didst thou not hear a noise?

LADY MACBETH. I heard the owl scream and the crickets cry.° Did not you speak?

15 **crickets cry:** another omen of death.

MACBETH. When?

LADY MACBETH. Now.

MACBETH. As I descended?

LADY MACBETH. Ay.

MACBETH. Hark!
Who lies i' th' second chamber?

LADY MACBETH. Donalbain.

Vocabulary

surfeited (sur′ fit əd) *adj.* overfed

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Macbeth Murders Duncan. 1856. Robert Dudley. Colored etching. The Shakespeare Library, London.

Viewing the etching: In your opinion, how well did the artist depict Macbeth's emotion in this scene? Explain.

MACBETH. [*Looking at his hands.*] This is a sorry° sight.

LADY MACBETH. A foolish thought, to say a sorry sight.

MACBETH. There's one did laugh in 's sleep, and one cried "Murder!"
That they did wake each other. I stood and heard them.
But they did say their prayers, and addressed them
Again to sleep.°

LADY MACBETH. There are two° lodged together.

MACBETH. One cried "God bless us!" and "Amen" the other,
As° they had seen me with these hangman's hands:°
List'ning their fear, I could not say "Amen,"
When they did say "God bless us!"

LADY MACBETH. Consider it not so deeply.

20 sorry: miserable.

24–25 addressed . . . sleep: fell back asleep.

26 two: Malcolm and Donalbain, King Duncan's sons.

28 As: as if. **hangman's hands:** blood-stained hands. (After an execution, the executioner would cut the victim's body into pieces.)

MACBETH. But wherefore° could not I pronounce "Amen"?
I had most need of blessing, and "Amen"
Stuck in my throat.

31 **wherefore:** why.

LADY MACBETH. These deeds must not be thought
After these ways; so,° it will make us mad.

34 **so:** if we do so.

MACBETH. Methought I heard a voice cry "Sleep no more!
Macbeth does murder sleep"—the innocent sleep,
Sleep that knits up the raveled sleave° of care,
The death of each day's life, sore labor's bath,
Balm° of hurt minds, great nature's second course,°
Chief nourisher in life's feast—

37 **raveled sleave:** tangled threads.

39 **Balm:** healing ointment. **second course:** main (and most nourishing) course of a meal.

LADY MACBETH. What do you mean?

MACBETH. Still it cried "Sleep no more!" to all the house:
"Glamis hath murdered sleep, and therefore Cawdor
Shall sleep no more: Macbeth shall sleep no more."

LADY MACBETH. Who was it that thus cried? Why, worthy Thane,
You do unbend° your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness° from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.

45 **unbend:** relax, weaken.

47 **witness:** evidence.

MACBETH. I'll go no more.
I am afraid to think what I have done;
Look on 't again I dare not.

LADY MACBETH. Infirm of purpose!°
Give me the daggers. The sleeping and the dead
Are but as pictures.° 'Tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild° the faces of the grooms withal,
For it must seem their guilt.

52 **Infirm of purpose:** Feebly determined!

54 **but as pictures:** merely like pictures (because they do not move).

56 **gild:** smear, paint.

[*As* LADY MACBETH *exits, knocking is heard offstage.*]

MACBETH. Whence is that knocking?
How is 't with me, when every noise appalls me?
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,°
Making the green one red.

62 **The . . . incarnadine:** turn the vast seas blood-red.

[*LADY MACBETH returns.*]

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LADY MACBETH. My hands are of your color, but I shame
To wear a heart so white. [*Knocking within.*] I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended.° [*Knock.*] Hark! more knocking.
Get on your nightgown, lest occasion call us
And show us to be watchers.° Be not lost
So poorly in your thoughts.

MACBETH. To know my deed, 'twere best not know myself.° [*Knock.*]
Wake Duncan with thy knocking! I would thou couldst!

[*They exit.*]

68–69 Your . . . unattended: Your firmness of purpose has deserted you.

71 show . . . watchers: reveal that we have been awake all night.

73 To know . . . myself: If I am aware of my crime, it would be best for me to remain in this daze.



Conway Castle. John Varley (1778–1842). Watercolor, 27.7 x 42.1 cm. Agnew & Sons, London.

Viewing the painting: Does the scene depicted in the painting better reflect your image of King Duncan's palace at Forres or Macbeth's castle at Inverness? Give reasons for your answer.

SCENE 3. The castle at Inverness.

[*The setting is the same as above, except that now it is early morning and a drunken* PORTER, *or doorkeeper, enters and crosses the courtyard to open the castle gate.*]

PORTER. Here's a knocking indeed! If a man were porter of hell gate, he should have old° turning the key. [*Knocking is heard offstage.*] Knock, knock, knock! Who's there, i' th' name of Beelzebub?° Here's a farmer, that hanged himself on th' expectation of plenty.° Come in time! Have napkins enow° about you; here you'll sweat for 't. [*Knock.*] Knock, knock! Who's there, in th' other devil's name? Faith, here's an equivocator,° that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [*Knock.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither for stealing out of a French hose:° come in, tailor. Here you may roast your goose.° [*Knock.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to th' everlasting bonfire.° [*Knock.*] Anon, anon! [*The* PORTER *opens the gate.*] I pray you, remember the porter.°

[*MACDUFF and LENNOX enter through the gate.*]

MACDUFF. Was it so late, friend, ere you went to bed,
That you do lie so late?

PORTER. Faith, sir, we were carousing till the second cock:° and drink, sir, is a great provoker of three things.

MACDUFF. What three things does drink especially provoke?

PORTER. Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on and it takes him off; it persuades him and disheartens him, makes him stand to and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

MACDUFF. I believe drink gave thee the lie° last night.

PORTER. That it did, sir, i' the very throat° on me: but I requited° him for his lie, and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.°

1–16 Here's . . . further: As the Porter goes to open the castle gate, he imagines himself admitting lost souls through the gates of hell.

2 old: plenty of.

4 Beelzebub: a devil.

4–5 a farmer . . . plenty: a farmer who hoarded grain in anticipation of higher prices, then hanged himself when crops turned out to be plentiful.

6 napkins enow: handkerchiefs enough (to wipe up your sweat in hell).

8 equivocator: one who gives deceptive testimony by using words that have more than one meaning.

13 stealing . . . hose: stealing cloth from a supply provided for a customer's French breeches.

14 roast your goose: heat your pressing iron.

17–18 primrose . . . bonfire: flowery path to hell.

19 I . . . porter: The Porter asks for a tip.

22 second cock: three o'clock in the morning.

33 gave . . . lie: laid you out (as in wrestling).

34 i' the very throat: an expression used to call someone a liar.

35 requited: repaid.

37 cast him: "throw him off" or "vomit him up."

CONTENTS

MACDUFF. Is thy master stirring?

[*MACBETH enters in his dressing gown.*]

Our knocking has awaked him; here he comes.

LENNOX. Good morrow, noble sir.

MACBETH. Good morrow, both.

MACDUFF. Is the king stirring, worthy Thane?

MACBETH. Not yet.

MACDUFF. He did command me to call timely° on him:
I have almost slipped the hour.°

42 timely: early.

43 slipped the hour: let the hour slip by.

MACBETH. I'll bring you to him.

MACDUFF. I know this is a joyful trouble to you;
But yet 'tis one.

MACBETH. The labor we delight in physics pain.°
This is the door.

46 The . . . pain: The labor we enjoy cures any discomfort associated with it.

MACDUFF. I'll make so bold to call,
For 'tis my limited service.°

48 limited service: assigned duty.

[*MACDUFF goes to wake KING DUNCAN.*]

LENNOX. Goes the king hence today?

MACBETH. He does: he did
appoint so.°

49 appoint so: plan to do so.

LENNOX. The night has been unruly. Where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying with accents terrible
Of dire combustion° and confused events
New hatched to th' woeful time: the obscure bird°
Clamored the livelong night. Some say, the earth
Was feverous and did shake.°

54 combustion: confusion.

55 obscure bird: bird of darkness (the owl).

56–57 the earth . . . shake: Earthquakes were commonly associated with political unrest.

MACBETH. 'Twas a rough night.

LENNOX. My young remembrance cannot parallel
A fellow to it.

[*MACDUFF returns, appearing very shaken.*]

MACDUFF. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee.

MACBETH AND LENNOX. What's the matter?

MACDUFF. Confusion° now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple,° and stole thence
The life o' th' building.

62 Confusion: destruction.

64 The . . . temple: the King's body.

MACBETH. What is 't you say? The life?

LENNOX. Mean you his Majesty?

MACDUFF. Approach the chamber, and destroy your sight
With a new Gorgon:° do not bid me speak;
See, and then speak yourselves. Awake, awake!

[*MACBETH and LENNOX rush off. MACDUFF comes forward, still upset and shouting.*]

Ring the alarum bell. Murder and Treason!
Banquo and Donalbain! Malcolm! Awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! Up, up, and see
The great doom's image!° Malcolm! Banquo!
As from your graves rise up, and walk like sprites,°
To countenance° this horror. Ring the bell.

[*A bell begins to ring offstage as LADY MACBETH enters.*]

LADY MACBETH. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? Speak, speak!

MACDUFF. O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.

[*BANQUO enters.*]

O Banquo, Banquo!
Our royal master's murdered.

LADY MACBETH. Woe, alas!
What, in our house?

BANQUO. Too cruel anywhere.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

[*MACBETH and LENNOX return with ROSS.*]

MACBETH. Had I but° died an hour before this chance,°
I had lived a blessèd time; for from this instant
There's nothing serious in mortality:°
All is but toys.° Renown and grace is dead,°
The wine of life is drawn, and the mere lees°
Is left this vault° to brag of.

[*MALCOLM and DONALBAIN, still in their nightclothes, enter.*]

DONALBAIN. What is amiss?

68 Gorgon: a mythological monster whose gaze turned an onlooker to stone.

74 great doom's image: an image of doomsday.

75 sprites: ghosts.

76 countenance: look upon.

87 but: only. **chance:** event.

89 serious in mortality: important in life.

90 toys: trifles. **Renown . . . dead:** Fame and fortune are dead.

91 lees: dregs.

92 vault: "wine vault" or "the earth vaulted by heaven."

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MACBETH. You are, and do not know 't.
The spring, the head, the fountain of your blood
Is stopped; the very source of it is stopped.

MACDUFF. Your royal father's murdered.

MALCOLM. O, by whom?

LENNOX. Those of his chamber, as it seemed, had done 't:
Their hands and faces were all badged° with blood;
So were their daggers, which unwiped we found
Upon their pillows. They stared, and were distracted.°
No man's life was to be trusted with them.

MACBETH. O, yet I do repent me of my fury,
That I did kill them.

MACDUFF. Wherefore did you so?°

MACBETH. Who can be wise, amazed,° temp'rate and furious,
Loyal and neutral, in a moment? No man.
The expedition° of my violent love
Outrun the pauser,° reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gashed stabs looked like a breach in nature
For ruin's wasteful entrance:° there, the murderers,
Steeped in the colors of their trade, their daggers
Unmannerly breeched with gore.° Who could refrain,
That had a heart to love, and in that heart
Courage to make 's° love known?

LADY MACBETH. Help me hence, ho!

[*LADY MACBETH faints.*]

MACDUFF. Look to the lady.

MALCOLM. [*Aside to DONALBAIN.*] Why do we hold our tongues,
That most may claim this argument for ours?°

DONALBAIN. [*Aside to MALCOLM.*] What should be spoken here,
Where our fate, hid in an auger-hole,
May rush, and seize us?° Let's away:
Our tears are not yet brewed.

MALCOLM. [*Aside to DONALBAIN.*] Nor our strong sorrow
Upon the foot of motion.°

BANQUO. Look to the lady.

[*LADY MACBETH, faint, is carried out.*]

98 **badged:** marked.

100 **distracted:** insane.

103 **Wherefore . . . so:** Why did you do so?

104 **amazed:** bewildered.

106 **expedition:** haste.

107 **pauser:** delayer.

109–110 **And . . . entrance:** Macbeth compares Duncan's wounds to a gap in a defensive wall that allows destructive forces to enter.

112 **breeched with gore:** covered with blood.

114 **'s:** his.

116 **That . . . ours:** who are most concerned with this matter.

117–119 **What . . . us:** Donalbain advises against speaking up in the castle, where deadly fate may ambush them from any tiny hole.

120–121 **Nor . . . motion:** Nor has our great sorrow begun to express itself.

And when we have our naked frailties hid,°
That suffer in exposure, let us meet
And question° this most bloody piece of work,
To know it further. Fears and scruples shake us.
In the great hand of God I stand, and thence
Against the undivulged pretense I fight
Of treasonous malice.°

MACDUFF. And so do I.

ALL. So all.

MACBETH. Let's briefly put on manly readiness,°
And meet i' th' hall together.

ALL. Well contented.

[*Everyone exits except* MALCOLM *and* DONALBAIN.]

MALCOLM. What will you do? Let's not consort° with them.
To show an unfelt sorrow is an office°
Which the false man does easy. I'll to England.

DONALBAIN. To Ireland, I; our separated fortune
Shall keep us both the safer. Where we are
There's daggers in men's smiles; the near in blood,
The nearer bloody.°

MALCOLM. This murderous shaft that's shot
Hath not yet lighted,° and our safest way
Is to avoid the aim. Therefore to horse;
And let us not be dainty of leave-taking,
But shift away.° There's warrant in that theft
Which steals itself when there's no mercy left.°

[*They exit.*]

SCENE 4. The castle at Inverness.

[*The nobleman* ROSS *and an* OLD MAN *enter the courtyard.*]

OLD MAN. Threescore and ten° I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange, but this sore° night
Hath trifled former knowings.

ROSS. Ha, good father,
Thou seest the heavens, as troubled with man's act,
Threatens his bloody stage.° By th' clock 'tis day,
And yet dark night strangles the traveling lamp:°

122 when . . . hid: "when we have replaced our nightclothes with proper clothing" or "when we have covered our naked grief."

124 question: examine.

126–128 In the . . . malice: Placing myself in God's hands, I will fight against the undisclosed purpose of this treason.

129 put . . . readiness: prepare ourselves for taking action.

131 consort: associate.

132 office: task.

136–137 the near . . . bloody: The more closely one is related (to Duncan), the more likely one is to be murdered.

138 lighted: reached its target.

140–141 let . . . away: Let us not be polite about taking leave, but instead slip off unnoticed.

141–142 There's . . . left: stealing away is justified in these merciless times.

1 Threescore and ten: seventy years.

3 sore: dreadful.

6 his bloody stage: the earth.

7 traveling lamp: the sun.

Vocabulary

scruple (skro͞o′ pəl) *n.* a moral or ethical principle that restrains action

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Combat. Yvonne Delvo (b. 1910). Acrylic on canvas, 36 x 28 in. Private collection.

Viewing the painting: What elements in the painting capture the chaos of the night of Duncan's murder? Explain.

Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

OLD MAN. 'Tis unnatural,
Even like the deed that's done. On Tuesday last
A falcon, tow'ring in her pride of place,°
Was by a mousing owl hawked at° and killed.

ROSS. And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the minions of their race,°
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

12 tow'ring . . . place: circling at the height of its ascent.

13 Was by . . . at: was attacked by an owl, which normally preys on mice.

15 minions of their race: best of their breed.

Vocabulary

predominance (pri dom′ ə nəns) *n.* the state of being most important, common, or noticeable

OLD MAN. 'Tis said they eat° each other.

ROSS. They did so, to th' amazement of mine eyes,
That looked upon 't.

[*MACDUFF enters.*]

Here comes the good Macduff.
How goes the world, sir, now?

MACDUFF. Why, see you not?

ROSS. Is 't known who did this more than bloody deed?

MACDUFF. Those that Macbeth hath slain.

ROSS. Alas, the day!
What good could they pretend?°

MACDUFF. They were suborned:°
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

ROSS. 'Gainst nature still.°
Thriftless° ambition, that will ravin up°
Thine own life's means! Then 'tis most like
The sovereignty will fall upon Macbeth.

MACDUFF. He is already named, and gone to Scone
To be invested.°

ROSS. Where is Duncan's body?

MACDUFF. Carried to Colmekill,°
The sacred storehouse of his predecessors
And guardian of their bones.

ROSS. Will you to Scone?

MACDUFF. No, cousin, I'll to Fife.°

ROSS. Well, I will thither.

MACDUFF. Well, may you see things well done there. Adieu,
Lest our old robes sit easier than our new!°

ROSS. Farewell, father.

OLD MAN. God's benison° go with you, and with those
That would make good of bad, and friends of foes!

[*They exit.*]



18 **eat:** ate.

24 **What . . . pretend:** What did they intend to gain by it? **suborned:** secretly hired to commit evil.

27 **'Gainst nature still:** even more unnatural.

28 **Thriftless:** wasteful. **ravin up:** swallow greedily.

31–32 **already . . . invested:** already chosen and has gone to Scone, the traditional Scottish coronation site, to be crowned.

33 **Colmekill:** Iona, a small island off Scotland's coast where kings were buried.

36 **Fife:** Macduff is Thane of Fife.

38 **Lest . . . new:** in case the old rule suits us better than the new.

40 **benison:** blessing.

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Responding to Literature

Personal Response

What images did you find the most powerful in act 2? Why?

Analyzing Act 2

Recall and Interpret

1. In scene 1, what reason does Banquo give to explain why he has been unable to sleep? How do Banquo's thoughts and actions compare with Macbeth's?
2. After the murder, what does Macbeth imagine he hears someone saying about him? What do his imaginings suggest to you about his emotional state?
3. How does Lady Macbeth get blood on her hands? What does her reaction to the blood reveal about her character?
4. Why do Duncan's sons decide to leave Scotland after their father's murder? What **conflicts** might they cause for Macbeth in the future? (See **Literary Terms Handbook,** p. R4.)

Evaluate and Connect

5. Theme Connections Macbeth's motive for killing Duncan is "vaulting ambition." In your opinion, what can people do to keep their ambitions from getting out of hand? What could Macbeth have done?
6. Shakespeare often used **comic relief,** or humor meant to provide relief from emotional intensity (see page R3). How do you think the Porter's speech in scene 3 serves as comic relief?
7. In scene 3, lines 95–105, Macbeth explains why he killed Duncan's attendants. In your opinion, is Macbeth's explanation convincing? Why might modern-day detectives want to question Macbeth further?
8. In scene 4, Ross and the Old Man discuss many unnatural events that they believe occur as a result of the political turmoil. What superstitions or "urban legends" do people create today to explain modern events?

Literary ELEMENTS

Soliloquy

The **soliloquy** (sə lil′ ə kwē) is a dramatic device in which a character, alone on the stage, reveals his or her private thoughts and feelings as if thinking aloud. By "eavesdropping" on the character, the audience learns information that the character would not reveal to others in the play. For example, the soliloquy in act 1, scene 7, informs the audience that Macbeth is seriously contemplating murder but deeply fears being caught and punished.

1. What does the "dagger soliloquy" in scene 1 of act 2 reveal about Macbeth's state of mind?
2. Why might Shakespeare have chosen to have Macbeth reveal his feelings in a soliloquy rather than in a speech to another character?

- See **Literary Terms Handbook,** p. R14.

Extending Your Response

Performing

We Interrupt This Program Imagine that you are a television news reporter breaking the story of Duncan's murder to the people of Scotland. Which characters would you want to interview? With a small group of students, brainstorm questions to ask these characters. Then choose roles and perform the interviews for others in your class.

Personal Writing

Want vs. Need Can you think of something you want so much that you would do just about anything to get it? In your journal, describe what you desire and consider what it would take for you to gain it. Do you really need it? Explain why or why not.

Save your work for your portfolio.

ACT 3

SCENE 1. The palace at Forres.

[*BANQUO is alone in a room in the royal palace at Forres.*]

BANQUO. Thou° hast it now: King, Cawdor, Glamis, all,
As the weird women promised, and I fear
Thou play'dst most foully for 't. Yet it was said
It should not stand in thy posterity,°
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,°
May they not be my oracles as well
And set me up in hope? But hush, no more!

1 **Thou:** Macbeth.

4 **stand in thy posterity:** continue with your descendants.

8 **by . . . good:** judging by the truths regarding you that have been confirmed.

[*A trumpet sounds as* MACBETH, *the new king, and* LADY MACBETH *enter. They are accompanied by* LENNOX, ROSS, *other* LORDS, LADIES, *and* ATTENDANTS.]

MACBETH. Here's our chief guest.

LADY MACBETH. If he had been forgotten,°
It had been as° a gap in our great feast,
And all-thing° unbecoming.

11 **forgotten:** absent, neglected.

12 **It . . . as:** it would have been like.

13 **all-thing:** wholly.

MACBETH. Tonight we hold a solemn supper,° sir,
And I'll request your presence.

14 **solemn supper:** formal banquet.

BANQUO. Let your Highness
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.°

18 **knit:** bound.

MACBETH. Ride you this afternoon?

BANQUO. Ay, my good lord.

MACBETH. We should have else desired your good advice
(Which still hath been both grave and prosperous)°
In this day's council; but we'll take tomorrow.°
Is 't far you ride?

21 **still . . . prosperous:** always has been sober and profitable.

22 **but . . . tomorrow:** Macbeth (now using the royal "we") says that he can wait until tomorrow.

BANQUO. As far, my lord, as will fill up the time
'Twixt this and supper. Go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.°

25–27 **Go . . . twain:** Unless my horse runs faster than I expect, I must ride an hour or two after sunset.

MACBETH. Fail not our feast.

BANQUO. My lord, I will not.

MACBETH. We hear our bloody cousins° are bestowed
In England and in Ireland, not confessing

29 **cousins:** Malcolm and Donalbain.

CONTENTS

Their cruel parricide,° filling their hearers
With strange invention.° But of that tomorrow,
When therewithal we shall have cause of state
Craving us jointly.° Hie° you to horse. Adieu,
Till you return at night. Goes Fleance with you?

BANQUO. Ay, my good lord: our time does call upon 's.°

MACBETH. I wish your horses swift and sure of foot,
And so I do commend° you to their backs.
Farewell. [*BANQUO exits.*]
Let every man be master of his time
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till suppertime alone. While° then, God be with you!

[*Everyone exits except MACBETH and a SERVANT.*]

Sirrah,° a word with you: attend those men
Our pleasure?°

ATTENDANT. They are, my lord, without the palace gate.

MACBETH. Bring them before us.

[*The SERVANT exits, leaving MACBETH alone.*]

To be thus is nothing, but to be safely thus°—
Our fears in Banquo stick deep,
And in his royalty of nature° reigns that
Which would be feared. 'Tis much he dares;
And, to° that dauntless temper° of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear: and under him
My genius is rebuked,° as it is said
Mark Antony's was by Caesar. He chid° the sisters,
When first they put the name of King upon me,
And bade them speak to him; then prophetlike
They hailed him father to a line of kings.
Upon my head they placed a fruitless° crown
And put a barren scepter in my gripe,°
Thence to be wrenched with an unlineal hand,°
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed° my mind;
For them the gracious Duncan have I murdered;
Put rancors° in the vessel of my peace
Only for them, and mine eternal jewel°
Given to the common enemy of man,°

31 parricide: murder of a parent or close relative.

32 invention: lies.

33–34 therewithal . . . jointly: In addition to that, we will have matters of state requiring the attention of both of us.

34 Hie: hurry.

36 our . . . upon 's: We should depart soon.

38 commend: entrust.

43 While: until.

44 Sirrah: a term of address to a social inferior.

44–45 attend . . . pleasure: Are those men waiting to serve me?

48 To . . . thus: To be king is nothing unless one's rule is secure.

50 royalty of nature: regal nature.

52 to: in addition to. **dauntless temper:** fearless disposition.

56 genius is rebuked: inner spirit is repressed.

57 chid: scolded.

61 fruitless: barren, childless.

62 gripe: grip.

63 with an unlineal hand: by someone not related to me.

65 filed: defiled.

67 rancors: bitterness.

68 eternal jewel: soul.

69 common . . . man: devil.

To make them kings, the seeds of Banquo kings!
Rather than so, come, fate, into the list,°
And champion me to th' utterance!° Who's there?

[*The* SERVANT *returns with two* MURDERERS, *and* MACBETH *addresses the* SERVANT.]

Now go to the door, and stay there till we call.

[*The* SERVANT *exits*.]

Was it not yesterday we spoke together?

FIRST MURDERER. It was, so please your Highness.

MACBETH. Well then, now
Have you considered of my speeches? Know
That it was he° in the times past, which held you
So under fortune,° which you thought had been
Our innocent self: this I made good to you
In our last conference; passed in probation° with you,
How you were born in hand,° how crossed; the instruments,°
Who wrought with them, and all things else that might
To half a soul° and to a notion° crazed
Say "Thus did Banquo."

FIRST MURDERER. You made it known to us.

MACBETH. I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospeled,°
To pray for this good man and for his issue,°
Whose heavy hand hath bowed you to the grave
And beggared yours° for ever?

FIRST MURDERER. We are men, my liege.

MACBETH. Ay, in the catalogue ye go for° men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs,° water-rugs° and demi-wolves,° are clept°
All by the name of dogs: the valued file°
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed,° whereby he does receive
Particular addition, from the bill
That writes them all alike:° and so of men.
Now if you have a station in the file,°
Not i' th' worst rank of manhood, say 't,
And I will put that business in your bosoms

71 list: field of combat.

72 champion . . . utterance: fight me to the death.

77 he: Banquo.

78 under fortune: in poverty.

80 passed in probation: went through the proof.

81 born in hand: deceived. **instruments:** means.

83 half a soul: a half-wit. **notion:** mind.

88 gospeled: schooled in the Gospels (which urge us to love our enemies).

89 issue: children.

91 beggared yours: impoverished your descendants.

92 go for: are counted as.

94 Shoughs: shaggy-haired dogs. **water-rugs:** rough-haired water dogs. **demi-wolves:** crossbreeds between wolf and dog. **clept:** called.

95 valued file: list of traits.

99 closed: enclosed.

100–101 Particular . . . alike: a special designation that distinguishes him from the general category of dog.

102 station in the file: standing in the ranks.

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Macbeth instructing the murderers employed to kill Banquo. George Cattermole (1800–1868). Victoria & Albert Museum, London.

Viewing the painting: What details in the painting show Macbeth's continued moral decay? Explain.

Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.°

SECOND MURDERER. I am one, my liege,
Whom the vile blows and buffets of the world
Hath so incensed that I am reckless what
I do to spite the world.

FIRST MURDERER. And I another
So weary with disasters, tugged with fortune,
That I would set° my life on any chance,
To mend it or be rid on 't.°

MACBETH. Both of you
Know Banquo was your enemy.

BOTH MURDERERS. True, my lord.

106–108 Grapples . . . perfect: Macbeth says that their murder of Banquo will place them firmly in his affection. He is ill while Banquo lives but will be healthy again once he is dead.

113 set: risk.

114 on 't: of it.

MACBETH. So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near'st of life:° and though I could
With barefaced power sweep him from my sight
And bid my will avouch it,° yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall°
Who I myself struck down: and thence it is
That I to your assistance do make love,°
Masking the business from the common eye
For sundry weighty reasons.

SECOND MURDERER. We shall, my lord,
Perform what you command us.

FIRST MURDERER. Though our lives—

MACBETH. Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' th' time,
The moment on 't;° for 't must be done tonight,
And something° from the palace; always thought°
That I require a clearness:° and with him—
To leave no rubs° nor botches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me°
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:°
I'll come to you anon.

BOTH MURDERERS. We are resolved, my lord.

MACBETH. I'll call upon you straight.° [*The* MURDERERS *exit*.]
Abide within.
It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out tonight. [*MACBETH exits*.]

116–118 and . . . life: Macbeth compares Banquo to a fencer standing dangerously close to him. Banquo's very existence is like a sword thrust against Macbeth's heart.

120 bid . . . it: offer my desire for Banquo's death as justification for killing him.

122 but wail his fall: but instead cry over his death.

124 to your . . . love: court your assistance.

130–131 perfect . . . on 't: precise instructions regarding exactly when to act.

132 something: at some distance. **always thought:** it being understood at all times.

133 clearness: freedom from suspicion.

134 rubs: flaws.

136 Whose . . . me: whose death is no less important to me.

138 Resolve . . . apart: Make up your minds in private.

140 straight: immediately.

SCENE 2. The palace at Forres.

[*LADY MACBETH and a SERVANT enter another room in the palace*.]

LADY MACBETH. Is Banquo gone from court?

SERVANT. Ay, madam, but returns again tonight.

LADY MACBETH. Say to the King, I would attend his leisure
For a few words.

SERVANT. Madam, I will. [*The SERVANT exits to summon MACBETH*.]

CONTENTS

LADY MACBETH. Nought's had, all's spent,
Where our desire is got without content:°
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful° joy.

[*MACBETH enters.*]

How now, my lord! Why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard:° what's done is done.

MACBETH. We have scorched° the snake, not killed it:
She'll close° and be herself, whilst our poor malice°
Remains in danger of her former tooth.°
But let the frame of things disjoint, both the worlds suffer,°
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.° Duncan is in his grave;
After life's fitful fever he sleeps well.
Treason has done his worst: nor steel, nor poison,
Malice domestic,° foreign levy,° nothing,
Can touch him further.

LADY MACBETH. Come on.
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests tonight.

MACBETH. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:°
Unsafe the while, that we must lave
Our honors in these flattering streams°
And make our faces vizards° to our hearts,
Disguising what they are.

LADY MACBETH. You must leave this.

MACBETH. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

LADY MACBETH. But in them nature's copy's not eterne.°

MACBETH. There's comfort yet; they are assailable.
Then be thou jocund.° Ere the bat hath flown
His cloistered flight, ere to black Hecate's summons

4–5 Nought's . . . content: We possess nothing and have squandered everything when we are not satisfied after getting what we wished for.

7 doubtful: apprehensive, suspicious.

11–12 Things . . . regard: You shouldn't dwell upon matters beyond remedy.

13 scorched: wounded.

14 close: heal. **poor malice:** feeble power to harm.

15 in . . . tooth: in as much danger from her tooth as before she was wounded.

16 But . . . suffer: but let the universe fall apart, and let both heaven and earth perish.

22 ecstasy: frenzy.

25 Malice domestic: civil war. **foreign levy:** troops sent from abroad.

31 Present . . . tongue: Pay respect to him with both looks and speech.

32–33 Unsafe . . . streams: We are vulnerable at the moment, so we must wash our reputations in these streams of flattery.

34 vizards: masks.

38 in . . . eterne: They do not have eternal life.

40 jocund: merry.

The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal,° there shall be done
A deed of dreadful note.

LADY MACBETH. What's to be done?

MACBETH. Be innocent of the knowledge, dearest chuck,°
Till thou applaud the deed. Come, seeling° night,
Scarf up° the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond°
Which keeps me pale! Light thickens, and the crow
Makes wing to th' rooky° wood.
Good things of day begin to droop and drowse,
While night's black agents to their preys do rouse.
Thou marvel'st at my words: but hold thee still;
Things bad begun make strong themselves by ill:
So, prithee, go with me. [*They exit together.*]

40–43 **Ere . . . peal:** before sunset (when the bat begins its flight and the winged beetle's droning announces nightfall).

45 **chuck:** a term of endearment.

46 **seeling:** eye-closing.

47 **Scarf up:** blindfold.

49 **that great bond:** Banquo's and Fleance's lease on life.

51 **rooky:** black and full of rooks (birds similar to crows).

SCENE 3. Outside the palace at Forres.

[*Some distance from the palace, the two assassins wait to attack* BANQUO *and* FLEANCE. *They are joined by a mysterious* THIRD MURDERER.]

FIRST MURDERER. But who did bid thee join with us?

THIRD MURDERER. Macbeth.°

SECOND MURDERER. He needs not our mistrust; since he delivers°
Our offices° and what we have to do
To the direction just.°

FIRST MURDERER. Then stand with us.
The west yet glimmers with some streaks of day.
Now spurs the lated° traveler apace°
To gain the timely inn,° and near approaches
The subject of our watch.

THIRD MURDERER. Hark! I hear horses.

BANQUO. [*Calls from offstage.*] Give us a light there, ho!

SECOND MURDERER. Then 'tis he. The rest
That are within the note of expectation°
Already are i' th' court.

FIRST MURDERER. His horses go about.°

1 **Macbeth:** This third murderer is probably a spy sent by Macbeth to make sure the other murderers carry out his orders.

2 **delivers:** reports.

3 **offices:** duties.

4 **To . . . just:** in exact accordance with our instructions.

6 **lated:** belated. **apace:** at a swift pace.

7 **gain . . . inn:** reach a welcome inn.

10 **within . . . expectation:** included on the list of expected guests.

11 **go about:** take a roundabout route (rather than heading directly to the palace).

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THIRD MURDERER. Almost a mile: but he does usually—
So all men do—from hence to th' palace gate
Make it their walk.

[*BANQUO and FLEANCE, carrying a torch, enter on foot.*]

SECOND MURDERER. A light, a light!

THIRD MURDERER. 'Tis he.

FIRST MURDERER. Stand to 't.

BANQUO. It will be rain tonight.

FIRST MURDERER. Let it come down.

[*They attack BANQUO.*]

BANQUO. O, treachery! Fly, good Fleance, fly, fly, fly!

[*FLEANCE escapes.*]

Thou mayst revenge. O slave! [*BANQUO dies.*]

THIRD MURDERER. Who did strike out the light?

FIRST MURDERER. Was 't not the way?°

18 **Was . . . way:** Was it not the right course of action?

THIRD MURDERER. There's but one down; the son is fled.

SECOND MURDERER. We have lost best half of our affair.

FIRST MURDERER. Well, let's away and say how much is done.

[*The MURDERERS exit.*]

SCENE 4. The palace at Forres.

[*A banquet has been prepared in a hall of the royal palace. MACBETH and LADY MACBETH enter with ROSS, LENNOX, and other LORDS and their ATTENDANTS.*]

MACBETH. You know your own degrees; sit down:°
At first and last, the hearty welcome.

1 **You . . . down:** At state banquets, guests were seated according to their ranks **(degrees)**.

LORDS. Thanks to your Majesty.

MACBETH. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state,° but in best time
We will require° her welcome.

6 **keeps her state:** remains in the chair designated for the queen.
7 **require:** request.

LADY MACBETH. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

[*The first MURDERER enters and stands near the door.*]

MACBETH. See, they encounter thee with their hearts' thanks.
Both sides are even:° here I'll sit i' th' midst:
Be large in mirth; anon we'll drink a measure°
The table round. [*He goes to the MURDERER at the door.*]
There's blood upon thy face.

11 **Both sides are even:** There are equal numbers on both sides of the table.
12 **measure:** toast.

MURDERER. 'Tis Banquo's then.

MACBETH. 'Tis better thee without than he within.° Is he dispatched?

MURDERER. My lord, his throat is cut; that I did for him.

MACBETH. Thou art the best o' th' cutthroats.
Yet he's good that did the like for Fleance;
If thou didst it, thou art the nonpareil.°

MURDERER. Most royal sir, Fleance is 'scaped.

MACBETH. [*Aside.*] Then comes my fit° again: I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air:°
But now I am cabined, cribbed, confined, bound in
To saucy° doubts and fears. [*To the* MURDERER.]—But Banquo's safe?

MURDERER. Ay, my good lord: safe in a ditch he bides,°
With twenty trenchèd° gashes on his head,
The least a death to nature.°

MACBETH. Thanks for that.
[*Aside.*] There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for th' present. [*To the* MURDERER.]—Get thee gone. Tomorrow
We'll hear ourselves° again. [*The* MURDERER *exits.*]

LADY MACBETH. My royal lord,
You do not give the cheer.° The feast is sold
That is not often vouched, while 'tis a-making,
'Tis given with welcome.° To feed were best at home;
From thence,° the sauce to meat is ceremony;°
Meeting were bare without it.

[*The* GHOST OF BANQUO *enters and sits in* MACBETH*'s place.*]

MACBETH. Sweet remembrancer!
Now good digestion wait on° appetite,
And health on both!

LENNOX. May 't please your Highness sit.

MACBETH. Here had we now our country's honor roofed,°
Were the graced person of our Banquo present—
Who may I rather challenge for unkindness
Than pity for mischance!°

15 'Tis . . . within: It is better on your face than in his body.

20 nonpareil: one without equal.

22 fit: violent disorder.

24 As broad . . . air: as free and unrestrained as the surrounding air.

26 saucy: insolent.

27 bides: remains.

28 trenchèd: cut.

29 a death to nature: enough to kill a man.

33 hear ourselves: discuss the matter.

34 give the cheer: provide your guests with hospitality.

34–36 The feast . . . welcome: A feast where the guests are not made to feel welcome is no better than a meal sold at an inn.

37 From thence: away from home. **ceremony:** courtesy.

39 wait on: serve.

41 Here . . . roofed: we would now have all of Scotland's noblemen under one roof.

43–44 Who . . . mischance: Macbeth says that he hopes Banquo's absence is caused by discourtesy rather than an accident.

CONTENTS

ROSS. His absence, sir,
Lays blame upon his promise. Please 't your Highness
To grace us with your royal company?

[*MACBETH looks at his chair and sees the* GHOST.]

MACBETH. The table's full.

LENNOX. Here is a place reserved, sir.

MACBETH. Where?

LENNOX. [*Indicating the place where* MACBETH *sees the* GHOST.]
Here, my good lord. What is 't that moves your Highness?

MACBETH. Which of you have done this?°

LORDS. What, my good lord?

MACBETH. Thou canst not say I did it. Never shake
Thy gory locks at me.

ROSS. Gentlemen, rise, his Highness is not well.

LADY MACBETH. Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.
The fit is momentary; upon a thought°
He will again be well. If much you note him,
You shall offend him and extend his passion.°
Feed, and regard him not. [*To* MACBETH.]—Are you a man?

MACBETH. Ay, and a bold one, that dare look on that
Which might appall the devil.

LADY MACBETH. O proper stuff!°
This is the very painting of your fear.
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws° and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam.° Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH. Prithee, see there!
Behold! Look! Lo! [*To the* GHOST.] How say you?
Why, what care I? If thou canst nod, speak too.
If charnel houses° and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.° [*The* GHOST *vanishes*.]

LADY MACBETH. What, quite unmanned in folly?

MACBETH. If I stand here, I saw him.

50 done this: killed Banquo.

56 upon a thought: in a moment.

58 extend his passion: prolong his suffering.

61 proper stuff: nonsense.

64 flaws: emotional outbursts.

67 Authorized . . . grandam: passed down from her grandmother.

72 charnel houses: buildings where bones dug up from old graves were stored.

73–74 our . . . kites: our tombs will be the stomachs of birds of prey.

LADY MACBETH. Fie, for shame!

MACBETH. Blood hath been shed ere now, i' th' olden time,
Ere humane statute purged the gentle weal;°
Ay, and since too, murders have been performed
Too terrible for the ear. The times has been
That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,°
And push us from our stools. This is more strange
Than such a murder is.

LADY MACBETH. My worthy lord,
Your noble friends do lack you.

MACBETH. I do forget.
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all!
Then I'll sit down. Give me some wine, fill full.

[The GHOST reappears, but MACBETH does not notice him at once.]

I drink to th' general joy o' th' whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! To all and him we thirst,°
And all to all.

LORDS. Our duties, and the pledge.

MACBETH. [*To the GHOST.*] Avaunt!° and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation° in those eyes
Which thou dost glare with.

LADY MACBETH. Think of this, good peers,
But as a thing of custom;° 'tis no other.
Only it spoils the pleasure of the time.

MACBETH. What man dare, I dare.
Approach thou like the rugged Russian bear,
The armed rhinoceros, or th' Hyrcan° tiger;
Take any shape but that,° and my firm nerves
Shall never tremble. Or be alive again,
And dare me to the desert° with thy sword.
If trembling I inhabit then, protest me
The baby of a girl.° Hence, horrible shadow!
Unreal mock'ry, hence! [*The GHOST vanishes again.*]
Why, so: being gone,
I am a man again. Pray you, sit still.

77 **Ere . . . weal:** before human laws cleansed the community of violence.

82 **mortal . . . crowns:** deadly wounds on their heads.

92 **thirst:** wish to drink.

94 **Avaunt:** Begone!

96 **speculation:** vision.

98 **thing of custom:** a customary occurrence.

102 **Hyrcan:** from Hyrcania, an ancient province near the Caspian Sea.

103 **that:** Banquo's shape.

105 **the desert:** an uninhabited place.

106–107 **If . . . girl:** If I tremble, then call me a baby girl.

CONTENTS

LADY MACBETH. You have displaced the mirth, broke the good meeting,
With most admired disorder.°

MACBETH. Can such things be,
And overcome° us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,°
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.

ROSS. What sights, my lord?

LADY MACBETH. I pray you, speak not: he grows worse and worse;
Question enrages him: at once, good night.
Stand not upon the order of your going,°
But go at once.

LENNOX. Good night; and better health
Attend his Majesty!

LADY MACBETH. A kind good night to all!

[*Everyone exits except* MACBETH *and* LADY MACBETH.]

MACBETH. It will have blood, they say: blood will have blood.
Stones have been known to move and trees to speak;

111 admired disorder: amazing lack of self-control.

112 overcome: pass over.

113–114 You . . . owe: You make me feel like a stranger to my own nature.

120 Stand . . . going: Do not wait to leave in order of your rank.



The Banquet Scene from Macbeth, 1840s. Daniel Maclise. Oil on canvas. The Garrick Club, London.

Viewing the painting: How does the painting reflect the chaos caused by Macbeth's mad ramblings?

Augures and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood.° What is the night?

LADY MACBETH. Almost at odds with morning,° which is which.

MACBETH. How say'st thou, that Macduff denies his person
At our great bidding?

LADY MACBETH. Did you send to him, sir?

MACBETH. I hear it by the way, but I will send:
There's not a one of them but in his house
I keep a servant fee'd.° I will tomorrow,
And betimes° I will, to the weird sisters:
More shall they speak, for now I am bent° to know
By the worst means the worst. For mine own good
All causes shall give way.° I am in blood
Stepped in so far that, should I wade no more,
Returning were as tedious as go o'er.°
Strange things I have in head that will to hand,°
Which must be acted ere they may be scanned.°

LADY MACBETH. You lack the season of all natures,° sleep.

MACBETH. Come, we'll to sleep. My strange and self-abuse°
Is the initiate fear that wants hard use.°
We are yet but young in deed.

[*They exit.*]

125–127 Augures . . . blood: Macbeth says that the cries of magpies **(maggot-pies)** and birds of the crow family **(choughs)** have provided omens and revealed hidden relationships that exposed even the most concealed murderers.

128 Almost . . . morning: almost midnight.

133 fee'd: paid to inform me.

134 betimes: early.

135 bent: determined.

136–137 For mine . . . way: My own welfare takes precedence over all other interests.

139 go o'er: reaching the other shore.

140 will to hand: demand to be carried out.

141 scanned: examined.

142 season of all natures: preservative of all living things.

143 strange and self-abuse: remarkable self-delusion.

144 the initiate . . . use: the fear of a beginner who needs to be hardened by experience.

SCENE 5. A heath.

[*There is thunder and lightning on a heath as the* THREE WITCHES *enter and meet* HECATE*, the goddess of witchcraft.*]

FIRST WITCH. Why, how now, Hecate! you look angerly.

HECATE. Have I not reason, beldams° as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver° of all harms,
Was never called to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,

2 beldams: hags.

7 close contriver: secret plotter.

CONTENTS

And at the pit of Acheron°
Meet me i' th' morning: thither he
Will come to know his destiny.
Your vessels and your spells provide,
Your charms and everything beside.
I am for th' air; this night I'll spend
Unto a dismal° and a fatal end:
Great business must be wrought ere noon.
Upon the corner of the moon
There hangs a vap'rous drop profound;°
I'll catch it ere it come to ground:
And that distilled by magic sleights°
Shall raise such artificial sprites°
As by the strength of their illusion
Shall draw him on to his confusion.°
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear:
And you all know security°
Is mortals' chiefest enemy.

[*Music and a song are heard offstage. HECATE is called away.*]

Hark! I am called; my little spirit,° see,
Sits in a foggy cloud and stays for me.

[*HECATE exits.*]

FIRST WITCH. Come, let's make haste; she'll soon be back again.

[*The WITCHES exit quickly.*]

15 **Acheron:** a river in the underworld in Greek mythology.

21 **dismal:** disastrous.

24 **profound:** with important qualities.

26 **sleights:** devices.

27 **artificial sprites:** spirits created by magic arts.

29 **confusion:** ruin.

32 **security:** overconfidence.

34 **little spirit:** Hecate's helper.

SCENE 6. The palace at Forres.

[*LENNOX and another LORD enter a room in the palace.*]

LENNOX. My former speeches have but hit° your thoughts,
Which can interpret farther.° Only I say
Things have been strangely borne.° The gracious Duncan
Was pitied of Macbeth: marry,° he was dead.°
And the right-valiant Banquo walked too late;
Whom, you may say, if 't please you, Fleance killed,
For Fleance fled. Men must not walk too late.
Who cannot want the thought,° how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? Damnèd fact!°
How it did grieve Macbeth! Did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls° of sleep?
Was not that nobly done? Ay, and wisely too;

1 **but hit:** only agreed with.

2 **interpret further:** draw further conclusions.

3 **borne:** managed.

3–4 **The . . . dead:** Here, Lennox begins to mock Macbeth's explanations of the recent deaths.

4 **marry:** by the Virgin Mary (a mild oath similar to *indeed*).

8 **Who . . . thought:** who cannot help thinking.

10 **fact:** deed, crime.

13 **thralls:** slaves.

For 'twould have angered any heart alive
To hear the men deny 't. So that I say
He has borne all things well:° and I do think
That, had he Duncan's sons under his key—
As, an 't° please heaven, he shall not—they should find
What 'twere to kill a father. So should Fleance.
But, peace! for from broad words,° and 'cause he failed
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?

LORD. The son of Duncan,
From whom this tyrant holds the due of birth,°
Lives in the English court, and is received
Of the most pious Edward° with such grace
That the malevolence of fortune nothing
Takes from his high respect.° Thither Macduff
Is gone to pray the holy King, upon his aid
To wake Northumberland° and warlike Siward;°
That by the help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,°
Do faithful homage and receive free honors:°
All which we pine for now. And this report
Hath so exasperate the King° that he
Prepares for some attempt of war.

LENNOX. Sent he to Macduff?

LORD. He did: and with an absolute "Sir, not I,"
The cloudy messenger turns me his back,
And hums, as who should say "You'll rue the time
That clogs me with this answer."°

LENNOX. And that well might
Advise him to a caution, t' hold what distance
His wisdom can provide.° Some holy angel
Fly to the court of England and unfold°
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

LORD. I'll send my prayers with him.

[*They exit.*]



17 borne . . . well: managed everything cunningly.

19 an 't: if it.

21 from broad words: as a result of unrestrained speech.

25 holds . . . birth: withholds his birthright (the throne).

27 Edward: Edward the Confessor, King of England from 1042–1066.

28–29 That . . . respect: that Malcolm's misfortune has not diminished the great respect he is shown.

29–31 Thither . . . Siward: The Lord says that Macduff has gone to ask Edward to arouse Siward, Earl of **Northumberland** (a northern English county), to fight on Malcolm's behalf.

35 Free . . . knives: free our feasts and banquets from bloody knives.

36 free honors: the honors of free men (not enslaved to a tyrant).

38 exasperate the King: angered Macbeth.

40–43 with an . . . answer: When Macduff refused to obey the order to appear before Macbeth, the gloomy messenger turned and made a noise expressing his indignation and suggesting that Macduff will regret burdening him with such a response.

44–45 Advise . . . provide: warn him to be cautious and keep a safe distance from Macbeth.

46 unfold: reveal.

CONTENTS

Responding to Literature

Personal Response

Did any of the events in act 3 surprise you? Explain why or why not.

Analyzing Act 3

Recall and Interpret

1. Describe the murder plot Macbeth devises in scene 1. How is it different from his murder plot against Duncan? What do these differences suggest to you?
2. What intended victim of Macbeth's plot manages to escape? What **conflicts** might this character cause for Macbeth in the future?
3. Describe Macbeth's behavior during the feast in scene 4. How might his guests' opinion of him have been affected by this behavior?
4. What does Macbeth do when he learns of Macduff's mission to England? What importance might Macduff have in acts 4 and 5?

Evaluate and Connect

5. In scene 3, a mysterious third murderer joins Macbeth's two henchmen. Why might Shakespeare have chosen to hide the man's identity?
6. Many critics believe that another author wrote and added scene 5 after Shakespeare's death. In your opinion, does the scene enhance act 3? Explain why or why not.
7. What does Lennox's sarcastic **tone** in scene 6, lines 1–24, suggest about Macbeth's future as king? Does his tone seem realistic here? (See **Literary Terms Handbook,** p. R17.)
8. Would you say that Macbeth has a conscience? Explain why or why not, using details from the play to support your opinion.

Literary ELEMENTS

Foil

A **foil** is a minor character whose attitudes, beliefs, and behavior differ significantly from those of a main character. The foil serves two main purposes: (1) to highlight flaws in the main character's personality, and (2) to suggest what the main character might have been like if these flaws had not been present. Banquo, Macbeth's comrade in arms, serves as a foil to Macbeth in the first three acts.

1. In what significant ways is Banquo similar to Macbeth? In what significant ways is he different?
2. What flaws in Macbeth's character do these differences help reveal?

- See **Literary Terms Handbook,** p. R6.

Extending Your Response

Interdisciplinary Activity

Theater: Details, Details In scene 4, Banquo's ghost makes a dramatic appearance, yet the **stage directions** give little information about how he arrives or what he does while on stage. As the stage manager, write up detailed notes explaining how you would stage his frightening visit. Consider how he arrives on stage (through a trap door? behind a scrim?), where he stands and moves, what props he carries, and how he leaves the stage. If you wish, you may sketch a diagram of the stage in your notes, marking his places throughout the scene.

Personal Writing

A Word to the Wise Macbeth finds himself in deeper and deeper trouble as the play progresses. If you could talk to him as a trusted friend or confidant, what advice would you offer? Do you think he would take it? In your opinion, do most people heed their friends' advice? In two paragraphs, describe what you would say to Macbeth and explain why you think it is good advice. In a third paragraph, write your thoughts about giving and receiving advice.

Save your work for your portfolio.

ACT 4

SCENE 1. A deserted place.

[*It is thundering as the* THREE WITCHES *enter and stand around a large caldron, or pot, in their deserted meeting place.*]

FIRST WITCH. Thrice the brinded cat hath mewed.

SECOND WITCH. Thrice and once the hedge-pig whined.°

THIRD WITCH. Harpier° cries. 'Tis time, 'tis time.

FIRST WITCH. Round about the caldron go:
In the poisoned entrails throw.

[*The* WITCHES *circle the caldron, and as each mentions an item, she throws it into the pot.*]

Toad, that under cold stone
Days and nights has thirty-one
Swelt'red venom sleeping got,°
Boil thou first i' th' charmèd pot.

ALL. Double, double, toil and trouble;
Fire burn and caldron bubble.

SECOND WITCH. Fillet of a fenny snake,°
In the caldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork° and blindworm's° sting,
Lizard's leg and howlet's° wing,
For a charm of pow'rful trouble,
Like a hell-broth boil and bubble.

ALL. Double, double, toil and trouble;
Fire burn and caldron bubble.

THIRD WITCH. Scale of dragon, tooth of wolf,
Witch's mummy, maw and gulf°
Of the ravined° salt-sea shark,
Root of hemlock digged i' th' dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-delivered by a drab,°
Make the gruel thick and slab:°
Add thereto a tiger's chaudron,°
For th' ingredients of our caldron.

ALL. Double, double, toil and trouble;
Fire burn and caldron bubble.

1–2 Thrice . . . whined: The witches respond to the calls of their familiars, which include a striped **(brinded)** cat and a hedgehog **(hedge-pig).**

3 Harpier: one of the familiar spirits attending the witches. *Harpier* is derived from *harpy,* a birdlike monster of classical mythology.

6–8 that under . . . got: which has sweated venom for thirty-one days while sleeping under a cold stone.

12 Fillet . . . snake: a slice of a snake found in marshland.

16 Adder's fork: snake's forked tongue. **blindworm:** a limbless lizard once thought to be poisonous.

17 howlet: small owl.

23 maw and gulf: stomach and gullet.

24 ravined: glutted with prey.

31 Ditch-delivered by a drab: given birth to in a ditch by a prostitute.

32 slab: sticky.

33 chaudron: entrails.

CONTENTS

SECOND WITCH. Cool it with a baboon's blood,
Then the charm is firm and good.

[*HECATE, goddess of witches, enters and addresses the other THREE WITCHES.*]

HECATE. O, well done! I commend your pains;
And everyone shall share i' th' gains:
And now about the caldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song are heard offstage. HECATE exits.*]

SECOND WITCH. By the pricking of my thumbs,°
Something wicked this way comes:
Open, locks,
Whoever knocks!

[*MACBETH enters.*]

MACBETH. How now, you secret, black, and midnight hags!
What is 't you do?

ALL. A deed without a name.

MACBETH. I conjure you, by that which you profess,°
Howe'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty° waves
Confound° and swallow navigation up;
Though bladed corn° be lodged° and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope°
Their heads to their foundations; though the treasure
Of nature's germens° tumble all together,
Even till destruction sicken, answer me
To what I ask you.

FIRST WITCH. Speak.

SECOND WITCH. Demand.

THIRD WITCH. We'll answer.

FIRST WITCH. Say, if th' hadst rather hear it from our mouths,
Or from our masters?

MACBETH. Call 'em, let me see 'em.

FIRST WITCH. Pour in sow's blood, that hath eaten
Her nine farrow;° grease that's sweaten°
From the murderer's gibbet° throw
Into the flame.

44 By . . . thumbs: I can tell by the tingling in my thumbs.

50 by . . . profess: by the art you claim to have skill in.

53 yesty: foamy.

54 Confound: destroy.

55 bladed corn: unripe grain. **lodged:** beaten down by wind.

57 slope: bend.

59 nature's germens: the seeds of all life.

65 nine farrow: litter of nine piglets. **sweaten:** sweated.

66 gibbet: gallows.



Macbeth and the Witches, 1780. George Romney. Folger Shakespeare Library, Washington, DC.

Viewing the painting: How does the painting compare with your vision of the scene?

CONTENTS

ALL. Come, high or low,
Thyself and office° deftly show!

68 **office:** your function.

[*Thunder is heard as the* FIRST APPARITION, *the armored head of a warrior, appears.*]

MACBETH. Tell me, thou unknown power—

FIRST WITCH. He knows thy thought:
Hear his speech, but say thou nought.

FIRST APPARITION.° Macbeth! Macbeth! Macbeth! Beware Macduff!
Beware the Thane of Fife. Dismiss me: enough.

71 **First Apparition:** The first of three ghosts whose appearance foretells Macbeth's downfall, this helmeted head probably symbolizes his confrontation with Macduff.

[*The* FIRST APPARITION *disappears.*]

MACBETH. Whate'er thou art, for thy good caution thanks:
Thou has harped° my fear aright. But one word more—

74 **harped:** guessed.

FIRST WITCH. He will not be commanded. Here's another,
More potent than the first.

[*More thunder as the* SECOND APPARITION, *a Bloody Child, appears.*]

SECOND APPARITION.° Macbeth! Macbeth! Macbeth!

77 **Second Apparition:** This ghost probably represents Macduff at birth.

MACBETH. Had I three ears, I'd hear thee.

SECOND APPARITION. Be bloody, bold, and resolute! Laugh to scorn
The pow'r of man, for none of woman born
Shall harm Macbeth.

[*The* SECOND APPARITION *disappears.*]

MACBETH. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate.° Thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

84 **take . . . fate:** get a guarantee from fate (by killing Macduff).

[*Thunder sounds as the* THIRD APPARITION, *a Crowned Child with a tree in his hand, appears.*]

What is this,
That rises like the issue of a king,°
And wears upon his baby-brow the round
And top of sovereignty?°

87 **rises . . . king:** rises in the likeness of a king's child.
88–89 **round . . . sovereignty:** crown.

ALL. Listen, but speak not to 't.

THIRD APPARITION.° Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are:

90 **Third Apparition:** This ghost likely represents Malcolm, Duncan's son and designated heir to the throne.

Macbeth shall never vanquished be until
Great Birnam Wood to high Dunsinane Hill
Shall come against him.°

[*The* THIRD APPARITION *disappears.*]

MACBETH. That will never be.
Who can impress° the forest, bid the tree
Unfix his earth-bound root? Sweet bodements,° good!
Rebellious dead, rise never, till the Wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom.° Yet my heart
Throbs to know one thing. Tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

ALL. Seek to know no more.

MACBETH. I will be satisfied. Deny me this,
And an eternal curse fall on you! Let me know
Why sinks that caldron? And what noise is this?

[*Oboes are heard.*]

FIRST WITCH. Show!

SECOND WITCH. Show!

THIRD WITCH. Show!

ALL. Show his eyes, and grieve his heart;
Come like shadows, so depart!

[*A pantomime passes across the stage. In the show are the apparitions of eight kings, representing the eight Stuart kings of Scotland. The eighth king, representing James I of England, has a mirror in his hand.* BANQUO'S GHOST *appears at the end of the procession.*]

MACBETH. Thou art too like the spirit of Banquo. Down!
Thy crown does sear mine eyelids. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out to th' crack of doom?
Another yet! A seventh! I'll see no more.
And yet the eighth° appears, who bears a glass
Which shows me many more; and some I see
That twofold balls and treble scepters carry:

92–94 Macbeth . . . him: Macbeth shall never be conquered until the forest of Great Birnam marches to his castle on Dunsinane Hill.

95 impress: force into service.

96 bodements: prophecies.

99–100 live . . . custom: live out his natural life and die a normal death.

119–121 The **eighth** king is James VI of Scotland, who in 1603 also became James I of England. He holds a magic mirror that shows future generations of Scottish rulers, some of them bearing coronation symbols of the Scottish and British thrones (**twofold balls** and **treble scepters**). James was descended from Banquo.

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Horrible sight! Now I see 'tis true;
For the blood-boltered° Banquo smiles upon me,
And points at them for his.°

[*The* APPARITIONS *in the pantomime vanish.*]

What, is this so?

FIRST WITCH. Ay, sir, all this is so. But why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And show the best of our delights:
I'll charm the air to give a sound,
While you perform your antic round,°
That this great king may kindly say
Our duties did his welcome pay.

[*Music plays as the* WITCHES *dance and vanish.*]

MACBETH. Where are they? Gone? Let this pernicious hour
Stand aye accursed° in the calendar!
Come in, without there!°

[*LENNOX enters.*]

LENNOX. What's your Grace's will?

MACBETH. Saw you the weird sisters?

LENNOX. No, my lord.

MACBETH. Came they not by you?

LENNOX. No indeed, my lord.

MACBETH. Infected be the air whereon they ride,
And damned all those that trust them! I did hear
The galloping of horse. Who was 't came by?

LENNOX. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.

MACBETH. Fled to England?

LENNOX. Ay, my good lord.

MACBETH. [*Aside.*] Time, thou anticipat'st° my dread exploits.
The flighty purpose never is o'ertook
Unless the deed go with it.° From this moment
The very firstlings of my heart shall be
The firstlings of my hand.° And even now,
To crown my thoughts with acts, be it thought and done:°
The castle of Macduff I will surprise;°

123 blood-boltered: having hair matted with blood.

124 his: his descendants.

130 antic round: fantastic circle dance.

134 Stand aye accursed: remain forever cursed.

135 without there: you who stands outside.

144 anticipat'st: prevent by acting in advance.

145–146 The flighty . . . it: Our intentions are so fleeting that they escape unless accompanied by immediate action.

146–148 From . . . hand: From now on, the first impulses of my heart will be matched by the actions of my hand.

149 be it . . . done: Let it be done immediately.

150 surprise: capture.

Vocabulary

pernicious (pər nish′ əs) *adj.* destructive; deadly

Seize upon Fife; give to th' edge o' th' sword
His wife, his babes, and all unfortunate souls
That trace him in his line.° No boasting like a fool;
This deed I'll do before this purpose cool:
But no more sights!—Where are these gentlemen?
Come, bring me where they are.

[*MACBETH exits with LENNOX.*]

153 **trace . . . line:** follow in his lineage.

SCENE 2. MACDUFF's castle at Fife.

[*In Fife, on the southeast coast of Scotland, LADY MACDUFF, her son, and ROSS enter a room in MACDUFF's castle. LADY MACDUFF is upset and angry with her husband for leaving Scotland.*]

LADY MACDUFF. What had he done, to make him fly the land?°

ROSS. You must have patience, madam.

LADY MACDUFF. He had none:
His flight was madness. When our actions do not,
Our fears do make us traitors.°

ROSS. You know not
Whether it was his wisdom or his fear.

LADY MACDUFF. Wisdom! To leave his wife, to leave his babes,
His mansion and his titles,° in a place
From whence himself does fly? He loves us not;
He wants the natural touch:° for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

ROSS. My dearest coz,°
I pray you, school° yourself. But, for your husband,
He is noble, wise, judicious, and best knows
The fits o' th' season.° I dare not speak much further:
But cruel are the times, when we are traitors
And do not know ourselves;° when we hold rumor
From what we fear, yet know not what we fear,°
But float upon a wild and violent sea
Each way and move. I take my leave of you.
Shall not be long but I'll be here again.
Things at the worst will cease, or else climb upward

1 **fly the land:** flee the country.

3–4 **When . . . traitors:** Even when we are innocent of treason, our fears make us behave like traitors.

7 **titles:** possessions.

9 **wants . . . touch:** lacks natural feelings.

14 **coz:** cousin, kinswoman.

15 **school:** control.

17 **fits o' th' season:** violent disorders of the time.

18–19 **we are . . . ourselves:** We are considered traitors but do not know of any treason we have committed.

19–20 **when . . . fear:** when we believe rumors merely because we are afraid.

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To what they were before. [*He addresses* MACDUFF*'s son.*]
My pretty cousin,
Blessing upon you!

LADY MACDUFF. Fathered he is, and yet he's fatherless.

ROSS. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort.°
I take my leave at once.

[*ROSS exits.*]

LADY MACDUFF. Sirrah, your father's dead:
And what will you do now? How will you live?

SON. As birds do, mother.

LADY MACDUFF. What, with worms and flies?

SON. With what I get, I mean; and so do they.

LADY MACDUFF. Poor bird! thou'dst never fear the net nor lime,°
The pitfall° nor the gin.°

SON. Why should I, mother? Poor birds they are not set for.°
My father is not dead, for all your saying.

LADY MACDUFF. Yes, he is dead: how wilt thou do for a father?

SON. Nay, how will you do for a husband?

LADY MACDUFF. Why, I can buy me twenty at any market.

SON. Then you'll buy 'em to sell° again.

LADY MACDUFF. Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.°

SON. Was my father a traitor, mother?

LADY MACDUFF. Ay, that he was.

SON. What is a traitor?

LADY MACDUFF. Why, one that swears and lies.°

SON. And be all traitors that do so?

LADY MACDUFF. Every one that does so is a traitor, and must be hanged.

SON. And must they all be hanged that swear and lie?

LADY MACDUFF. Every one.

SON. Who must hang them?

LADY MACDUFF. Why, the honest men.

29 It . . . discomfort: I would disgrace myself and embarrass you by weeping.

33 lime: birdlime, a sticky substance smeared on branches to catch birds.

34 pitfall: trap. **gin:** snare.

35 Poor . . . for: People do not set traps for birds of little value.

40 sell: betray.

42 wit . . . thee: considerable understanding for a child.

46 swears and lies: takes an oath and breaks it.

SON. Then the liars and swearers are fools; for there are liars and swearers enow° to beat the honest men and hang up them.

LADY MACDUFF. Now, God help thee, poor monkey! But how wilt thou do for a father?

SON. If he were dead, you'd weep for him. If you would not,° it were a good sign that I should quickly have a new father.

LADY MACDUFF. Poor prattler, how thou talk'st!

[*A* MESSENGER *enters.*]

MESSENGER. Bless you, fair dame! I am not to you known,
Though in your state of honor I am perfect.°
I doubt° some danger does approach you nearly:°
If you will take a homely° man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person.° Heaven preserve you!
I dare abide° no longer.

[*The* MESSENGER *exits quickly.*]

LADY MACDUFF. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly. Why then, alas,
Do I put up that womanly defense,
To say I have done no harm?—What are these faces?

[*The* MURDERERS *hired by* MACBETH *enter.*]

MURDERER. Where is your husband?

LADY MACDUFF. I hope, in no place so unsanctified
Where such as thou mayst find him.

MURDERER. He's a traitor.

SON. Thou li'st, thou shag-eared° villain!

MURDERER. What, you egg!°

[*The* MURDERER *stabs the child.*]

Young fry of treachery!°

SON. He has killed me, mother:
Run away, I pray you!

[*The* BOY *dies as* LADY MACDUFF *runs off crying, "Murder!" The* MURDERERS *pursue her.*]

54 **enow:** enough.

58 **would not:** did not care to weep.

63 **in . . . perfect:** I am fully aware of your noble rank.
64 **doubt:** fear. **nearly:** closely.
65 **homely:** humble.

67–69 **To . . . person:** The messenger says that even frightening her like this is too savage. Any action taken against her would be fierce **(fell)** cruelty, and such cruelty is all too near.
70 **abide:** stay.

80 **shag-eared:** hairy-eared. **egg:** a term of reproach for an impertinent boy.

81 **Young . . . treachery:** traitor's offspring.

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SCENE 3. The palace of the King of England.

[*MACDUFF has come to England in an attempt to ally himself with MALCOLM, KING DUNCAN's older son and rightful heir to the Scottish crown. MACDUFF and MALCOLM enter and meet in front of the palace of Edward the Confessor, the devoutly religious king of England.*]

MALCOLM. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

MACDUFF. Let us rather
Hold fast the mortal sword,° and like good men
Bestride our down-fall'n birthdom.° Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yelled out
Like syllable of dolor.°

MALCOLM. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend,° I will.
What you have spoke, it may be so perchance.°
This tyrant, whose sole° name blisters our tongues,
Was once thought honest:° you have loved him well;
He hath not touched you yet. I am young; but something
You may deserve of him through me;° and wisdom°
To offer up a weak, poor, innocent lamb
T' appease an angry god.

MACDUFF. I am not treacherous.

MALCOLM. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge.° But I shall crave your pardon;
That which you are, my thoughts cannot transpose:°
Angels are bright still, though the brightest° fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.°

MACDUFF. I have lost my hopes.

MALCOLM. Perchance even there where I did find my doubts.°
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking?° I pray you,

3 **Hold . . . sword:** keep a firm grip on the deadly sword.

4 **Bestride . . . birthdom:** protectively stand over our ruined native land.

8 **Like . . . dolor:** a similar cry of sorrow.

10 **to friend:** to be favorable to me.

11 **may be so perchance:** may perhaps be true.

12 **sole:** mere.

13 **honest:** honorable.

14–15 **something . . . me:** You may be rewarded by betraying me to Macbeth.

15 **and wisdom:** it would be wise.

19–20 **A good . . . charge:** A good man may fall away from his virtuous nature when pressured by a royal command.

21 **transpose**: change.

22 **the brightest:** Lucifer, the angel cast down from heaven for rebelling against God.

23–24 **Though . . . so:** Even if everything evil put on the appearance of virtue, virtue would still appear like itself.

25 **doubts:** suspicions.

25–28 **Perchance . . . leave-taking:** Malcolm says that he became suspicious of Macduff because Macduff left his family behind in a vulnerable state **(rawness),** which might suggest that he really is allied with Macbeth.

Let not my jealousies be your dishonors,
But mine own safeties.° You may be rightly just°
Whatever I shall think.

MACDUFF. Bleed, bleed, poor country:
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee:° wear thou thy wrongs;°
The title is affeered.° Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp
And the rich East to boot.

MALCOLM. Be not offended:
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal°
There would be hands uplifted in my right;°
And here from gracious England° have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways° than ever,
By him that shall succeed.

MACDUFF. What° should he be?

MALCOLM. It is myself I mean, in whom I know
All the particulars of vice so grafted°
That, when they shall be opened,° black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.°

MACDUFF. Not in the legions
Of horrid hell can come a devil more damned
In evils to top Macbeth.

MALCOLM. I grant him bloody,
Luxurious,° avaricious, false, deceitful,
Sudden,° malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent° impediments would o'erbear,°

29–30 Let . . . safeties: Do not take my suspicions as attacks on your honor but rather as precautions for my safety.

30 rightly just: completely honorable.

32–33 lay . . . thee: You can establish yourself safely, for virtue is afraid to stop you.

33 wear . . . wrongs: Display your ill-gotten gains.

34 affeered: legally confirmed.

41 withal: in addition.

42 right: cause.

43 gracious England: the gracious King of England.

48 More . . . ways: shall suffer more and in more varied ways.

49 What: who.

51 grafted: implanted.

52 opened: exposed, in bloom.

55 confineless harms: boundless evils.

58 Luxurious: lecherous.

59 Sudden: violent.

64 continent: restraining. **would o'erbear:** would be overwhelmed.

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That did oppose my will. Better Macbeth
Than such an one to reign.

MACDUFF. Boundless intemperance°
In nature° is a tyranny; it hath been
Th' untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,°
And yet seem cold,° the time you may so hoodwink.°
We have willing dames enough. There cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

MALCOLM. With this there grows
In my most ill-composed affection° such
A stanchless avarice that, were I King,
I should cut off the nobles for their lands,
Desire his° jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

MACDUFF. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming° lust, and it hath been
The sword° of our slain kings. Yet do not fear.
Scotland hath foisons° to fill up your will
Of your mere own.° All these are portable,
With other graces weighed.°

MALCOLM. But I have none: the king-becoming graces,
As justice, verity, temp'rance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish° of them, but abound
In the division of each several crime,°
Acting it many ways. Nay, had I pow'r, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound°
All unity on earth.

MACDUFF. O Scotland, Scotland!

66 **Boundless intemperance:** unrestrained lust.

67 **nature:** human nature.

71 **Convey . . . plenty:** secretly indulge your pleasures in great abundance.

72 **cold:** lacking in sexual desire. **the time . . . hoodwink:** In this way you may blindfold the age.

77 **affection:** character.

80 **his:** one man's.

86 **summer-seeming:** youthful, transitory.

87 **sword:** cause of overthrow.

88 **foisons:** abundant supplies.

89 **Of . . . own:** merely from your royal property.

89–90 **All . . . weighed:** All of these flaws are bearable when balanced against other virtuous qualities.

95 **relish:** trace.

96 **division . . . crime:** different forms of each particular crime.

99 **confound:** destroy.

Vocabulary

avarice (av′ ər is) *n.* greed



Caregg Cennen Castle. John Samuel Raven (1829–1877). Oil on canvas, 42½ x 62¾ in. Private collection.

Viewing the painting: How would you describe the mood of this painting? How does it compare to the mood of this act?

MALCOLM. If such a one be fit to govern, speak:
I am as I have spoken.

MACDUFF. Fit to govern!
No, not to live. O nation miserable!
With an untitled° tyrant bloody-sceptered,
When shalt thou see thy wholesome days again,
Since that the truest issue° of thy throne
By his own interdiction° stands accursed,
And does blaspheme his breed?° Thy royal father
Was a most sainted king: the queen that bore thee,
Oft'ner upon her knees than on her feet,
Died every day she lived.° Fare thee well!
These evils thou repeat'st upon thyself

104 untitled: having no right to the throne.

106 issue: offspring.

107 interdiction: declaration against himself.

108 blaspheme . . . breed: slander his ancestry.

109–111 the queen . . . lived: Macduff says that Malcolm's mother lived every day as if preparing for heaven, spending more time on her knees in prayer than on her feet.

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Hath banished me from Scotland. O my breast,
Thy hope ends here!

MALCOLM. Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honor. Devilish Macbeth
By many of these trains° hath sought to win me
Into his power; and modest wisdom° plucks me
From over-credulous haste: but God above
Deal between thee and me! For even now
I put myself to thy direction, and
Unspeak mine own detraction;° here abjure
The taints and blames I laid upon myself,
For° strangers to my nature. I am yet
Unknown to woman, never was forsworn,°
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life. My first false speaking
Was this upon myself. What I am truly,
Is thine and my poor country's to command:
Whither indeed, before thy here-approach,°
Old Siward,° with ten thousand warlike men,
Already at a point,° was setting forth.
Now we'll together, and the chance of goodness
Be like our warranted quarrel!° Why are you silent?

MACDUFF. Such welcome and unwelcome things at once
'Tis hard to reconcile.

[*An* ENGLISH DOCTOR *enters*.]

MALCOLM. Well, more anon. Comes the King forth,
I pray you?

DOCTOR. Ay, sir. There are a crew of wretched souls
That stay his cure:° their malady convinces
The great assay of art;° but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.°

MALCOLM. I thank you, doctor.

[*The* DOCTOR *exits*.]

MACDUFF. What's the disease he means?

MALCOLM. 'Tis called the evil:°
A most miraculous work in this good King,

118 trains: lures, traps.

119 modest wisdom: prudence.

123 mine own detraction: my slander of myself.

125 For: as.

126 was forsworn: broke my oath.

133 here-approach: arrival.

134 Old Siward: the Earl of Northumberland (general of the English forces).

135 at a point: in readiness.

136–137 we'll . . . quarrel: We will go forth together, and may our chance of success be equal to the justness of our cause.

142 stay his cure: wait to be healed by him (Edward the Confessor was reputed to have special healing powers).

142–143 convinces . . . art: defeats the greatest efforts of medical science.

145 presently amend: recover immediately.

146 the evil: scrofula, a skin disease known as "the King's evil" because the King's touch would supposedly cure it.

Which often since my here-remain° in England
I have seen him do. How he solicits heaven,
Himself best knows: but strangely visited people,
All swoll'n and ulcerous, pitiful to the eye,
The mere° despair of surgery, he cures,
Hanging a golden stamp° about their necks,
Put on with holy prayers: and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction.° With this strange virtue°
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

148 **here-remain:** stay here.

152 **mere:** utter.

153 **stamp:** coin.

155–156 **To . . . benediction:** He will pass on the power of healing to his descendants.

156 **With . . . virtue:** in addition to this remarkable power.

[*ROSS enters.*]

MACDUFF. See, who comes here?

MALCOLM. My countryman; but yet I know him not.

MACDUFF. My ever gentle° cousin, welcome hither.

161 **gentle:** noble.

MALCOLM. I know him now: good God, betimes remove
The means that makes us strangers!

ROSS. Sir, amen.

MACDUFF. Stands Scotland where it did?

ROSS. Alas, poor country!
Almost afraid to know itself! It cannot
Be called our mother but our grave, where nothing
But who knows nothing is once seen to smile;°
Where sighs and groans, and shrieks that rend the air,
Are made, not marked; where violent sorrow seems
A modern ecstasy.° The dead man's knell
Is there scarce asked for who,° and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.

166–167 **where . . . smile:** where no one ever smiles except for those who are oblivious to everything.

170 **modern ecstasy:** common emotion.

170–171 **The dead . . . who:** People rarely ask for whom the funeral bells toll (because they ring so often).

MACDUFF. O, relation
Too nice,° and yet too true!

174 **nice:** exact, precisely detailed.

MALCOLM. What's the newest grief?

ROSS. That of an hour's age doth hiss the speaker;°
Each minute teems° a new one.

175 **That . . . speaker:** If one describes a tragedy that occurred an hour ago, listeners hiss because the news is so old.

176 **teems:** brings forth.

MACDUFF. How does my wife?

ROSS. Why, well.

MACDUFF. And all my children?

ROSS. Well too.

MACDUFF. The tyrant has not battered at their peace?

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ROSS. No; they were well at peace when I did leave 'em.

MACDUFF. Be not a niggard° of your speech: how goes 't?

ROSS. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumor
Of many worthy fellows that were out;°
Which was to my belief witnessed the rather,
For that I saw the tyrant's power afoot.°
Now is the time of help. Your eye° in Scotland
Would create soldiers, make our women fight,
To doff° their dire distresses.

MALCOLM. Be 't their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.

ROSS. Would I could answer
This comfort with the like! But I have words
That would be howled out in the desert air,
Where hearing should not latch° them.

MACDUFF. What concern they?
The general cause or is it a fee-grief°
Due to some single breast?

ROSS. No mind that's honest
But in it shares some woe, though the main part
Pertains to you alone.

MACDUFF. If it be mine,
Keep it not from me, quickly let me have it.

ROSS. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

MACDUFF. Humh! I guess at it.

ROSS. Your castle is surprised; your wife and babes
Savagely slaughtered. To relate the manner,
Were, on the quarry° of these murdered deer,
To add the death of you.

MALCOLM. Merciful heaven!
What, man! Ne'er pull your hat upon your brows;°
Give sorrow words. The grief that does not speak
Whispers the o'er-fraught heart,° and bids it break.

MACDUFF. My children too?

180 **niggard:** miser.

183 **out:** in open rebellion.

184–185 **Which . . . afoot:** which I am ready to believe because I saw Macbeth's forces on the march.

186 **Your eye:** the sight of you.

188 **doff:** put off.

195 **latch:** catch.

196 **fee-grief:** personal grief.

206 **quarry:** heap of game slain in a hunt.

208 **pull . . . brows:** a conventional gesture of grieving.

210 **Whispers . . . heart:** whispers to the overburdened heart.

ROSS. Wife, children, servants, all
That could be found.

MACDUFF. And I must be from thence!
My wife killed too?

ROSS. I have said.

MALCOLM. Be comforted.
Let's make us med'cines of our great revenge,
To cure this deadly grief.

MACDUFF. He° has no children. All my pretty ones?
Did you say all? O hell-kite!° All?
What, all my pretty chickens and their dam°
At one fell swoop?

MALCOLM. Dispute it° like a man.

MACDUFF. I shall do so;
But I must also feel it as a man.
I cannot but remember° such things were,
That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! Naught° that I am,
Not for their own demerits but for mine
Fell slaughter on their souls. Heaven rest them now!

MALCOLM. Be this the whetstone of your sword. Let grief
Convert to anger; blunt not the heart, enrage it.

MACDUFF. O, I could play the woman with mine eyes,
And braggart with my tongue! But, gentle heavens,
Cut short all intermission;° front to front°
Bring thou this fiend of Scotland and myself;
Within my sword's length set him. If he 'scape,
Heaven forgive him too!

MALCOLM. This time goes manly.
Come, go we to the King. Our power is ready;
Our lack is nothing but our leave.° Macbeth
Is ripe for shaking, and the pow'rs above
Put on their instruments.° Receive what cheer you may.
The night is long that never finds the day.

[*They all exit.*]



216 He: may refer to Malcolm (who does not understand the depth of Macduff's grief because he has no children) or to Macbeth (who could not have performed such a deed if he had children).

217 hell-kite: infernal bird of prey.

218 dam: mother.

220 Dispute it: resist your grief.

222 but remember: help but remember that.

225 Naught: wicked man.

232 intermission: delay. **front to front:** face to face.

237 Our lack . . . leave: All we have left to do is take leave of the king.

239 Put . . . instruments: arm themselves.

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Responding to Literature

Personal Response

Which scene in act 4 did you find the most memorable? Why?

Analyzing Act 4

Recall and Interpret

1. What information does Macbeth gather from the witches' apparitions? How does this information spur Macbeth to commit more murders?
2. Describe Lady Macduff and her son. How might their fate affect an audience's opinion of Macbeth?
3. Lady Macduff calls her husband a traitor and tells her son, ". . . your father's dead." What does she mean by these statements? Why might she have felt this way?
4. In scene 3, Malcolm tests Macduff's loyalty by pretending to be more evil than Macbeth. What does this test tell you about Macduff and Malcolm?

Evaluate and Connect

5. In your opinion, to what extent are the witches responsible for Macbeth's moral decay? How much of the responsibility falls on Macbeth himself? Explain.
6. Do you think the murder of Macduff's son should take place offstage? Explain why or why not.
7. As Malcolm points out, King Edward was believed to have "healing hands." Why might Shakespeare have focused upon Edward as a healer?
8. If the events in *Macbeth* were taking place today, would you want the president to send troops to Scotland to help Macduff and Malcolm? Explain why or why not.

Literary Criticism

Scholar Maynard Mack Jr. has pointed out that Malcolm's dismissal of Macduff's grief ("Dispute it like a man," in act 4, scene 3, line 220) recalls Lady Macbeth's dismissal of Macbeth's fears as unmanly (act 1, scene 7, lines 49–51). Write a paragraph contrasting Macbeth's response with Macduff's. What does the contrast suggest to you about Macbeth's character?

Save your work for your portfolio.

Literary ELEMENTS

Motif

A **motif** (mō tēf′) is a significant phrase, description, or image that is repeated throughout a literary work and is related to its **theme** (see page R16). *Macbeth* contains several motifs that relate to the theme of overreaching ambition. For example, Macbeth is often described as wearing borrowed clothing that does not fit him. Through this motif, Shakespeare emphasizes the point that the titles bestowed upon Macbeth do not "fit" him.

1. Skim acts 1 and 2 to find other repeated phrases, descriptions, and images. What motifs are introduced?
2. Choose one motif and trace its development through acts 3 and 4. How does the motif you chose relate to the theme of *Macbeth*?

•See **Literary Terms Handbook**, page R10.

Extending Your Response

Learning for Life

The Right Person for the Job Macbeth desperately wants to be king, but he proves himself to be unworthy of the position. In your opinion, which characters in the play (aside from Duncan) would actually be right for the job? Assess their qualifications by completing a chart like the one shown. Who is the most qualified person?

Character	Skills	Personality

Creative Writing

Dear Cousin . . . How might the common people of Scotland feel about the state of their country under Macbeth's rule? Write a letter that the "average Scot" might send to a relative who has moved away. In your letter, explain what is going on in Scotland and how the people "back home" feel about it.

ACT 5

SCENE 1. MACBETH's castle at Dunsinane.

[*It is late at night in* MACBETH's *castle at Dunsinane. A* GENTLEWOMAN *who serves* LADY MACBETH *enters with a* SCOTTISH PHYSICIAN.]

DOCTOR. I have two nights watched° with you, but can perceive no truth in your report. When was it she last walked?°

GENTLEWOMAN. Since his Majesty went into the field,° I have seen her rise from her bed, throw her nightgown upon her, unlock her closet,° take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

DOCTOR. A great perturbation in nature,° to receive at once the benefit of sleep and do the effects of watching!° In this slumb'ry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

GENTLEWOMAN. That, sir, which I will not report after her.

DOCTOR. You may to me, and 'tis most meet° you should.

GENTLEWOMAN. Neither to you nor anyone, having no witness to confirm my speech.

[*LADY MACBETH enters, carrying a candlestick.*]

Lo you, here she comes! This is her very guise,° and, upon my life, fast asleep! Observe her; stand close.°

DOCTOR. How came she by that light?

GENTLEWOMAN. Why, it stood by her. She has light by her continually. 'Tis her command.

[*LADY MACBETH moves across the stage, unaware that others are watching her.*]

DOCTOR. You see, her eyes are open.

GENTLEWOMAN. Ay, but their sense° are shut.

DOCTOR. What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

1 **watched:** stayed awake.

3 **walked:** sleepwalked.

4 **into the field:** joined the army on the battlefield.

6 **closet:** private cabinet.

9 **perturbation in nature:** disruption of natural functions.

10 **effects of watching:** actions one does while awake.

15 **meet:** proper.

18 **guise:** custom.

19 **close:** hidden.

24 **sense:** power of perception.

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Black Hand Jetty, 1994. Bernard Mindich. Composite photo.

Viewing the photograph: What might this photograph symbolize in this scene? Explain your answer.

LADY MACBETH. Yet here's a spot.

DOCTOR. Hark! she speaks. I will set down what comes from her, to satisfy° my remembrance the more strongly.

LADY MACBETH. [*She sets down the candlestick and rubs her hands as if she were washing them.*] Out, damned spot! Out, I say! One: two: why, then 'tis time to do 't.° Hell is murky. Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our pow'r to accompt?° Yet who would have thought the old man to have had so much blood in him?

DOCTOR. Do you mark that?

LADY MACBETH. The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that! You mar all with this starting.°

32 satisfy: support.

34 One . . . do 't: Lady Macbeth, counting out the chimes of a clock, imagines it is the night when Duncan was murdered.

36–37 call . . . accompt: force anyone as powerful as us to answer for our crimes.

42 starting: sudden fits.



Lady Macbeth Sleepwalking, 1784. Henry Fuseli. Oil on canvas, 87 x 63 in. Louvre Museum, Paris.

Viewing the painting: What does Lady Macbeth's expression tell you about her emotional state?

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DOCTOR. Go to,° go to! You have known what you should not.

GENTLEWOMAN. She has spoke what she should not, I am sure of that. Heaven knows what she has known.

LADY MACBETH. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

DOCTOR. What a sigh is there! The heart is sorely charged.°

GENTLEWOMAN. I would not have such a heart in my bosom for the dignity° of the whole body.

DOCTOR. Well, well, well—

GENTLEWOMAN. Pray God it be, sir.

DOCTOR. This disease is beyond my practice. Yet I have known those which have walked in their sleep who have died holily in their beds.

LADY MACBETH. Wash your hands; put on your nightgown; look not so pale! I tell you yet again, Banquo's buried. He cannot come out on 's° grave.

DOCTOR. Even so?

LADY MACBETH. To bed, to bed! There's knocking at the gate. Come, come, come, come, give me your hand! What's done cannot be undone. To bed, to bed, to bed!

[*LADY MACBETH exits.*]

DOCTOR. Will she go now to bed?

GENTLEWOMAN. Directly.

DOCTOR. Foul whisp'rings are abroad. Unnatural deeds
Do breed unnatural troubles. Infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine° than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,°
And still° keep eyes upon her. So good night.
My mind she has mated° and amazed my sight:
I think, but dare not speak.

GENTLEWOMAN. Good night, good doctor.

[*They exit.*]

43 **Go to:** an exclamation expressing disapproval (addressed to Lady Macbeth).

50 **charged:** burdened.

52 **dignity:** worth.

60 **on 's:** of his.

70 **divine:** priest.

72 **annoyance:** injury.

73 **still:** always.

74 **mated:** bewildered.

SCENE 2. In the countryside, near Dunsinane.

[*Soldiers enter with the Scottish noblemen* MENTEITH, CAITHNESS, ANGUS, *and* LENNOX. *The soldiers are carrying drums and flags. They are all on the way to join forces with an approaching English army to rebel against* MACBETH.]

MENTEITH. The English pow'r° is near, led on by Malcolm,
His uncle Siward and the good Macduff.
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.°

ANGUS. Near Birnam Wood
Shall we well° meet them; that way are they coming.

CAITHNESS. Who knows if Donalbain be with his brother?

LENNOX. For certain, sir, he is not. I have a file°
Of all the gentry: there is Siward's son,
And many unrough° youths that even now
Protest their first of manhood.°

MENTEITH. What does the tyrant?

CAITHNESS. Great Dunsinane he strongly fortifies.
Some say he's mad; others, that lesser hate him,
Do call it valiant fury: but, for certain,
He cannot buckle his distempered cause
Within the belt of rule.°

ANGUS. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach.°
Those he commands move only in command,
Nothing in love. Now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

MENTEITH. Who then shall blame
His pestered° senses to recoil and start,
When all that is within him does condemn
Itself for being there?

CAITHNESS. Well, march we on,
To give obedience where 'tis truly owed.
Meet we the med'cine of the sickly weal,°
And with him pour we, in our country's purge,
Each drop of us.°

1 pow'r: army.

3–5 their dear . . . man: Their grave cause would arouse a dead man to bloodshed and grim warfare.

6 well: no doubt.

8 file: list.

10 unrough: beardless.

11 Protest . . . manhood: proclaim the beginning of their manhood.

15–16 He . . . rule: Like a man who cannot buckle his belt because he is bloated with disease, Macbeth cannot impose order on his diseased cause.

18 minutely . . . faith-breach: Revolts occurring every minute upbraid his disloyalty.

23 pestered: troubled.

27 med'cine . . . weal: physician of our ailing commonwealth (Malcolm).

28–29 pour . . . us: Let us shed all our blood to restore Scotland's health.

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LENNOX. Or so much as it needs
To dew the sovereign flower and drown the weeds.°
Make we our march towards Birnam.

[*They march off.*]

SCENE 3. The castle at Dunsinane.

[*MACBETH, the DOCTOR, and attendants enter a room in Dunsinane Castle.*]

MACBETH. Bring me no more reports; let them fly all!°
Till Birnam Wood remove to Dunsinane
I cannot taint° with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences° have pronounced me thus:
"Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee." Then fly, false thanes,
And mingle with the English epicures.°
The mind I sway by° and the heart I bear
Shall never sag with doubt nor shake with fear.

[*A SERVANT enters.*]

The devil damn thee black, thou cream-faced loon!°
Where got'st thou that goose look?

SERVANT. There is ten thousand—

MACBETH. Geese, villain?

SERVANT. Soldiers, sir.

MACBETH. Go prick thy face and over-red thy fear,°
Thou lily-livered boy. What soldiers, patch?°
Death of thy soul! Those linen° cheeks of thine
Are counselors to fear.° What soldiers, whey-face?

SERVANT. The English force, so please you.

MACBETH. Take thy face hence.

[*The SERVANT exits.*]

Seyton!°—I am sick at heart,
When I behold—Seyton, I say!—This push°
Will cheer me ever, or disseat° me now.
I have lived long enough. My way of life
Is fall'n into the sear,° the yellow leaf,
And that which should accompany old age,
As° honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses not loud but deep, mouth-honor,° breath,
Which the poor heart would fain° deny, and dare not.

30 **To . . . weeds:** to water the royal flower (Malcolm) and drown the evil (Macbeth).

1 **let . . . all:** Let all of the thanes desert me.

3 **taint:** become infected.

5 **All mortal consequences:** everything that will happen to human beings.

8 **epicures:** gluttons (The Scots, who typically ate plain food, often disapproved of English eating habits.)

9 **I sway by:** that directs me.

11 **loon:** stupid fellow.

14 **over-red thy fear:** cover your white-faced fear with redness.

15 **patch:** fool.

16 **linen:** pale as linen.

17 **Are . . . fear:** advise others to be afraid.

19 **Seyton:** Macbeth's trusted officer.

20 **push:** effort.

21 **disseat:** dethrone.

23 **the sear:** a withered state.

25 **As:** such as.

27 **mouth-honor:** lip service.

28 **fain:** gladly.

Seyton!

[*SEYTON enters.*]

SEYTON. What's your gracious pleasure?

MACBETH. What news more?

SEYTON. All is confirmed, my lord, which was reported.

MACBETH. I'll fight, till from my bones my flesh be hacked.
Give me my armor.

SEYTON. 'Tis not needed yet.

MACBETH. I'll put it on.
Send out moe° horses, skirr° the country round.
Hang those that talk of fear. Give me mine armor.
How does your patient, doctor?

DOCTOR. Not so sick, my lord,
As she is troubled with thick-coming fancies
That keep her from her rest.

MACBETH. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out° the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?

DOCTOR. Therein the patient
Must minister to himself.

MACBETH. Throw physic° to the dogs, I'll none of it.
Come, put mine armor on. Give me my staff.
Seyton, send out—Doctor, the thanes fly from me—
Come, sir, dispatch.° If thou couldst, doctor, cast
The water of my land,° find her disease
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again—Pull 't off,° I say—
What rhubarb, senna,° or what purgative drug,
Would scour these English hence? Hear'st thou of them?

DOCTOR. Ay, my good lord; your royal preparation
Makes us hear something.

35 **moe:** more. **skirr:** scour.

42 **Raze out:** erase.

47 **physic:** medicine.

50 **dispatch:** be quick (addressed to an attendant).

50–51 **cast . . . land:** diagnose the ailment of my country.

54 **Pull 't off:** remove this piece of armor (which was put on incorrectly).

55 **senna:** a purgative drug.

Vocabulary

antidote (an′ ti dōt) *n.* a medicine used to counteract the effects of a poison; any counteracting remedy

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MACBETH. Bring it° after me.
I will not be afraid of death and bane°
Till Birnam Forest come to Dunsinane.

DOCTOR. [*Aside.*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here.

[*They exit.*]

SCENE 4. In the countryside, near Birnam Wood.

[*A group of soldiers and noblemen enter marching. Among them are a drummer, flagbearer,* MALCOLM, MACDUFF, MENTEITH, CAITHNESS, ANGUS, *and* SIWARD, *the general sent by the King of England, and his son,* YOUNG SIWARD.]

MALCOLM. Cousins, I hope the days are near at hand
That chambers will be safe.°

MENTEITH. We doubt it nothing.°

SIWARD. What wood is this before us?

MENTEITH. The Wood of Birnam.

MALCOLM. Let every soldier hew him down a bough
And bear 't before him. Thereby shall we shadow°
The numbers of our host,° and make discovery°
Err in report of us.

SOLDIERS. It shall be done.

SIWARD. We learn no other but° the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.°

MALCOLM. 'Tis his main hope,
For where there is advantage to be given
Both more and less° have given him the revolt,
And none serve with him but constrainèd things°
Whose hearts are absent too.

MACDUFF. Let our just censures
Attend the true event,° and put we on
Industrious soldiership.

SIWARD. The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.°
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate:°
Towards which advance the war.°

[*They march off.*]

58 it: the rest of his armor.

59 bane: destruction.

2 That . . . safe: when we may be safe in our bedchambers. **nothing:** not at all.

5 shadow: conceal.

6 host: army. **discovery:** Macbeth's scouts.

8 no other but: only that.

9–10 will . . . 't: will not try to prevent us from laying siege to it.

12 more and less: noblemen and commoners.

13 constrainèd things: people who have no choice.

14–15 Let . . . event: Let us reserve our judgment of this matter until the battle is over.

17–18 with due . . . owe: distinguish our claims from what we really own.

19–20 Thoughts . . . arbitrate: Speculation may express unsure hopes, but certain outcomes must be decided in battle.

21 war: army.

SCENE 5. The castle at Dunsinane.

[*Inside Dunsinane Castle,* MACBETH, SEYTON, *and other soldiers, including a drummer and flagbearer, prepare for battle.*]

MACBETH. Hang out our banners on the outward walls.
The cry is still "They come!" Our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague° eat them up.
Were they not forced with those that should be ours,°
We might have met them dareful,° beard to beard,
And beat them backward home.

[*A cry is heard within the castle.*]

What is that noise?

SEYTON. It is the cry of women, my good lord.

[SEYTON *exits.*]

MACBETH. I have almost forgot the taste of fears:
The time has been, my senses would have cooled
To hear a night-shriek, and my fell of hair°
Would at a dismal treatise° rouse and stir
As life were in 't. I have supped full with horrors.
Direness,° familiar to my slaughterous thoughts,
Cannot once start me.

[SEYTON *returns.*]

Wherefore was that cry?

SEYTON. The Queen, my lord, is dead.

MACBETH. She should have died hereafter;°
There would have been a time for such a word.°
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way° to dusty death. Out, out, brief candle!
Life's but a walking shadow,° a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

[A MESSENGER *enters.*]

Thou com'st to use thy tongue; thy story quickly!

MESSENGER. Gracious my lord,
I should report that which I say I saw,
But know not how to do 't.

4 ague: fever.

5 forced . . . ours: reinforced with deserters or rebels.

6 met them dareful: confronted them defiantly.

11 my . . . hair: the hair on my scalp.

12 dismal treatise: dreadful story.

14 Direness: horror.

17 She . . . hereafter: She should have died at a later time (not when I'm preoccupied with urgent matters).

18 word: message that the queen is dead.

22–23 lighted . . . way: illuminated the path that fools take.

24 shadow: insubstantial image, actor.

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MACBETH. Well, say, sir.

MESSENGER. As I did stand my watch upon the hill,
I looked toward Birnam, and anon, methought,
The wood began to move.

MACBETH. Liar and slave!

MESSENGER. Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming;
I say a moving grove.

MACBETH. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling° thee. If thy speech be sooth,°
I care not if thou dost for me as much.
I pull in resolution,° and begin
To doubt th' equivocation of the fiend
That lies like truth:° "Fear not, till Birnam Wood
Do come to Dunsinane!" And now a wood
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches° does appear,
There is nor flying hence nor° tarrying here.
I 'gin to be aweary of the sun,
And wish th' estate° o' th' world were now undone.
Ring the alarum bell! Blow wind, come wrack!°
At least we'll die with harness° on our back.

[*They all exit.*]

40 **cling:** wither. **sooth:** the truth.

42 **pull in resolution:** restrain my confidence.

43–44 **doubt . . . truth:** mistrust the deceptive language of the devil, who tells apparent truths in order to deceive.

47 **he avouches:** the Messenger assures is true.

48 **nor . . . nor:** neither . . . nor.

50 **estate:** established order.

51 **wrack:** ruin.

52 **harness:** armor.

SCENE 6. In the countryside, near the castle at Dunsinane.

[*MALCOLM, SIWARD, MACDUFF, and their soldiers, hidden by the tree boughs they are carrying, advance toward Dunsinane Castle.*]

MALCOLM. Now near enough. Your leavy° screens throw down,
And show like those you are. You, worthy uncle,°
Shall, with my cousin, your right noble son,
Lead our first battle.° Worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

SIWARD. Fare you well.
Do we but find the tyrant's power° tonight,
Let us be beaten, if we cannot fight.

MACDUFF. Make all our trumpets speak; give them all breath,
Those clamorous harbingers° of blood and death.

[*Blaring trumpets and the sound of battle are heard as they exit.*]

1 **leavy:** leafy.

2 **uncle:** Siward.

4 **battle:** battalion.

7 **power:** forces.

10 **harbingers:** forerunners announcing someone's approach.

SCENE 7. In the countryside, near the castle at Dunsinane.

[*On another part of the battlefield outside the castle,* MACBETH *enters.*]

MACBETH. They have tied me to a stake; I cannot fly,
But bearlike, I must fight the course.° What's he
That was not born of woman? Such a one
Am I to fear, or none.

[*YOUNG SIWARD enters and challenges* MACBETH.]

YOUNG SIWARD. What is thy name?

MACBETH. Thou'lt be afraid to hear it.

YOUNG SIWARD. No; though thou call'st thyself a hotter name
Than any is in hell.

MACBETH. My name's Macbeth.

YOUNG SIWARD. The devil himself could not pronounce a title
More hateful to mine ear.

MACBETH. No, nor more fearful.

YOUNG SIWARD. Thou liest, abhorrèd tyrant; with my sword
I'll prove the lie thou speak'st.

[*They fight, and YOUNG SIWARD is slain.*]

MACBETH. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandished by man that's of a woman born.

[*MACBETH exits as the sounds of battle mount.* MACDUFF *enters.*]

MACDUFF. That way the noise is. Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.°
I cannot strike at wretched kerns,° whose arms
Are hired to bear their staves.° Either thou, Macbeth,
Or else my sword, with an unbattered edge,
I sheathe again undeeded.° There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited.° Let me find him, Fortune!
And more I beg not.

[*More battle sounds are heard as* MACDUFF *exits.* MALCOLM *and* OLD SIWARD *enter.*]

SIWARD. This way, my lord. The castle's gently rend'red:°
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

2 bearlike . . . course: Like a bear tied to a stake, I must fight off this round of attack. (Macbeth's metaphor refers to bear-baiting, a popular entertainment in which bears were tied to stakes and surrounded by vicious dogs.)

16 still: always.

17 kerns: hired Irish soldiers.

18 bear their staves: carry their spears.

20 undeeded: unused.

21–22 By this . . . bruited: The noise seems to announce the presence of someone of the highest rank.

24 gently rend'red: surrendered without resistance.

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MALCOLM. We have met with foes
That strike beside us.°

29 **strike beside us:** fight on our side.

SIWARD. Enter, sir, the castle.

[*They exit as the sounds of battle continue.*]

SCENE 8. Near the castle at Dunsinane.

[*MACBETH enters in another part of the battlefield, still ready to fight to the end despite overwhelming opposition.*]

MACBETH. Why should I play the Roman fool, and die
On mine own sword?° Whiles I see lives,° the gashes
Do better upon them.

1–2 **play . . . sword:** commit suicide like a Roman was supposed to do when faced with defeat. **lives:** other living beings.

[*MACDUFF enters.*]

MACDUFF. Turn, hell-hound, turn!

MACBETH. Of all men else I have avoided thee.
But get thee back! My soul is too much charged°
With blood of thine already.

5 **charged:** burdened.

MACDUFF. I have no words:
My voice is in my sword, thou bloodier villain
Than terms can give thee out!°

8 **Than . . . out:** than words can describe.

[*They fight.*]

MACBETH. Thou losest labor:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed:°
Let fall thy blade on vulnerable crests;
I bear a charmèd life, which must not yield
To one of woman born.

9–10 **As easy . . . bleed:** You can as easily mark the invulnerable air with your sword as make me bleed.

MACDUFF. Despair° thy charm,
And let the angel° whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped.°

13 **Despair:** lose hope in.
14 **angel:** fallen angel, demon.
15–16 Macduff tells Macbeth that he was prematurely removed from his mother's womb (presumably because she died) and therefore is not "of woman born."

MACBETH. Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!°
And be these juggling fiends no more believed,
That palter° with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

18 **cowed . . . man:** intimidated my courage.
20 **palter:** use trickery.

MACDUFF. Then yield thee, coward,
And live to be the show and gaze o' th' time:°
We'll have thee, as our rarer monsters are,
Painted upon a pole,° and underwrit,
"Here may you see the tyrant."

24 **show . . . time:** spectacle of the age.
25–27 **We'll . . . pole:** Macduff says that Macbeth will be treated like a sideshow freak, with his picture displayed on a pole to attract spectators.

MACBETH. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited° with the rabble's curse.
Though Birnam Wood be come to Dunsinane,
And thou opposed,° being of no woman born,
Yet I will try the last.° Before my body
I throw my warlike shield. Lay on, Macduff;
And damned be him that first cries "Hold, enough!"

[*They exit, fighting. More trumpet blasts and battle cries are heard. They reenter fighting, and* MACBETH *is slain.* MACDUFF *removes* MACBETH*'s body. After he leaves,* MALCOLM, OLD SIWARD, ROSS, *various thanes and soldiers, including a drummer and flagbearer, enter.*]

MALCOLM. I would the friends we miss were safe arrived.

SIWARD. Some must go off;° and yet, by these I see,
So great a day as this is cheaply bought.

MALCOLM. Macduff is missing, and your noble son.

ROSS. Your son, my lord, has paid a soldier's debt:
He only lived but till he was a man;
The which no sooner had his prowess confirmed
In the unshrinking station where he fought,
But like a man he died.°

SIWARD. Then he is dead?

ROSS. Ay, and brought off the field. Your cause of sorrow
Must not be measured by his worth, for then
It hath no end.

SIWARD. Had he his hurts before?°

ROSS. Ay, on the front.

SIWARD. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knolled.

MALCOLM. He's worth more sorrow,
And that I'll spend for him.

SIWARD. He's worth no more:
They say he parted well and paid his score:
And so God be with him! Here comes newer comfort.

[MACDUFF *enters with* MACBETH*'s head.*]

29 baited: taunted.

31 opposed: opposing me.

32 try the last: try my fate to the end.

36 go off: die.

41–43 The which . . . died: He died just as he had confirmed his manhood through his steadfast fighting.

46 hurts before: wounds on the front of his body (received while facing the enemy).

CONTENTS

MACDUFF. Hail, King! for so thou art: behold, where stands
Th' usurper's cursèd head. The time is free.°
I see thee compassed with thy kingdom's pearl,°
That speak my salutation in their minds,
Whose voices I desire aloud with mine:
Hail, King of Scotland!

ALL. Hail, King of Scotland!

[*There is a trumpet flourish.*]

MALCOLM. We shall not spend a large expense of time
Before we reckon with your several loves,°
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honor named. What's more to do,
Which would be planted newly with the time°—
As calling home our exiled friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers°
Of this dead butcher and his fiendlike queen,
Who, as 'tis thought, by self and violent hands
Took off her life—this, and what needful else
That calls upon us, by the grace of Grace°
We will perform in measure, time, and place:°
So thanks to all at once and to each one,
Whom we invite to see us crowned at Scone.

[*They all exit to a flourish of trumpets.*]

55 The time is free: Our age is liberated from tyranny.

56 compassed . . . pearl: surrounded by the noblest in the kingdom.

61 reckon . . . loves: count up the acts of friendship that each of you has performed and reward your loyalty.

64–65 What's . . . time: what remains to be done at the beginning of this new era.

68 producing . . . ministers: bringing to justice the cruel agents.

72 Grace: God.

73 in . . . place: with restraint and in the appropriate time and place.

Vocabulary

usurper (ū surp′ ər) *n.* one who seizes the power, position, or rights of another by force

Responding to Literature

Personal Response

What went through your mind as you read the last act of *Macbeth*? Was the ending what you thought it would be? Explain why or why not.

Analyzing Act 5

Recall

1. Summarize Lady Macbeth's statements made while sleepwalking. What does she say that incriminates her and Macbeth in the murders?
2. What does Lady Macbeth do with her hands while sleepwalking?
3. How do Caithness and Angus describe Macbeth's state of mind?
4. How does Macbeth react when he is told that his wife is dead?
5. Describe how the apparitions' prophecies are fulfilled in act 5.

Interpret

6. What does the sleepwalking scene reveal about Lady Macbeth's state of mind? In your opinion, why does the gentlewoman-in-waiting refuse to disclose what she has overheard Lady Macbeth say?
7. What might Lady Macbeth's hand movements in scene 1 **symbolize** (see page R16)?
8. What does Macbeth say and do in act 5 that confirms the description of him given by Caithness and Angus in scene 2?
9. What **metaphors** (see page R9) does Shakespeare use to convey Macbeth's attitude toward life after Lady Macbeth's death? What do these metaphors reveal about Macbeth's state of mind?
10. What dramatic function do the apparitions' prophecies serve in act 4 and act 5? How would the acts change if the prophecies were omitted?

Evaluate and Connect

11. Theme Connections Read over the Reading Focus on page 305. How does the quote from the Talmud apply to Macbeth? Explain.
12. A protagonist should arouse some pity in the audience. Were you able to feel pity for Macbeth? Why or why not?
13. Do Macbeth and Lady Macbeth exchange personalities as the play progresses? Use evidence from the play to support your opinion.
14. Can you think of a political leader in recent history who was led by ambition to betray close friends, political opponents, or the people of his or her country? How does this person compare to Macbeth?
15. Poet and playwright Ben Jonson, a contemporary of Shakespeare's, once said that Shakespeare is "not of an age, but for all time." In your opinion, what does *Macbeth* have to offer today's audiences? Explain.

Literary ELEMENTS

Tragedy

A **tragedy** is a literary work in which the main character, or hero, suffers a downfall as a result of a character flaw, an error in judgment, or forces beyond human control, such as Fate. Traditionally, the **tragic hero** is a person of high rank who, out of **hubris** (an exaggerated sense of power and pride), violates a human, natural, or divine law. By breaking the law, the hero poses a threat to society and causes the suffering or death of family members, friends, and associates. In the last act of a traditional tragedy, these wrongs are set right when the tragic hero is punished or dies and order is restored.

1. In your opinion, what causes Macbeth's downfall—a tragic flaw, errors in judgment, forces beyond his control, or a combination of these factors? Support your opinion with evidence from the play.
2. Do you think Macbeth's death "set everything right"? Give reasons for your opinion.
3. Is Lady Macbeth also a tragic hero? Why or why not? Provide evidence from the play to support your response.

- See **Literary Terms Handbook**, p. R7.

CONTENTS

Literature and Writing

Writing About Literature

Character Sketch At various points in the play, Macbeth is called a "worthy gentleman," "valor's minion," "coward," and "fiend of Scotland." In the final analysis, how would you describe Macbeth? Choose three adjectives that sum up his character. In a few paragraphs, explain your choices, offering support from the play.

Creative Writing

Macbeth's Dying Words Many of Shakespeare's tragic heroes give grand dying speeches in which they say something notable about their life and death. Macbeth does not give such a speech. With a partner, write a dying speech for him. If you wish, you may try to imitate Shakespeare's style of **blank verse** (see page R2).

Extending Your Response

Literature Groups

Analyzing Themes The **theme** of a literary work is its main idea, usually a general statement about life. Long works, such as novels and plays, often have more than one theme. Uncover the themes in *Macbeth.* As a group, brainstorm a list of words that come to mind after reading the play and find connections between them. Turn these connections into statements about life, such as "Evil never goes unpunished." Share your themes with other groups.

Interdisciplinary Activity

History: Truth Is Stranger than Fiction Research the real-life characters of *Macbeth,* such as King Duncan, Banquo, and Macbeth. In an oral report based on your research, describe their personalities and values and the events that took place in their lives.

Internet Connection

Macbeth Online To learn more about Shakespeare and his plays, search the Internet using these keywords: "Shakespeare," "Globe Theater," "Elizabethan art and culture," and "Macbeth." Share your findings with the class.

Reading Further

If you liked *Macbeth,* you might enjoy these works:

Collection: *The Riverside Shakespeare*, edited by G. Blakemore Evans, includes *Othello* and *Richard III.*

Viewing: *Macbeth* (1948), with Orson Welles and Jeanette Nolan.

Much Ado About Nothing (1993), with Emma Thompson, Denzel Washington, and Keanu Reeves.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. To finish an analogy, determine the relationship between the first two words. Then apply that relationship to the second set of words.

Some analogies relate a person or object to its function. For example,

observer : watch :: assistant : help

PRACTICE Choose the pair of words that best completes each analogy.

1. usurper : take ::
   a. donor : give
   b. writer : speak
   c. listener : counsel
   d. volunteer : compensate
   e. buyer : amend

2. antidote : poison ::
   a. enemy : battle
   b. parent : child
   c. soap : dirt
   d. tree : leaves
   e. street : traffic

- For more about analogies, see **Communications Skills Handbook,** pp. R83–R84.

Before You Read

Sonnet LX

Meet Pablo Neruda



From an early age, Neftalí Ricardo Reyes Basoalto dreamed of becoming a poet. His practical-minded father strongly disapproved of his son's ambition, however, and he showed his displeasure by setting fire to the notebooks in which young Neftalí wrote his poems. To avoid his father's wrath, the aspiring poet wrote under various pseudonyms; when he was about sixteen, he chose the pen name Pablo Neruda (pä′ blō nā r oo̅′ dä), after Czech writer Jan Neruda. Just four years later, Pablo Neruda achieved success with *Twenty Love Poems and a Song of Despair,* which became a best-seller in his native Chile. At the remarkably young age of twenty, Neruda was heralded as one of Latin America's leading poets.

A few years later, the Chilean government awarded Neruda a post in its consular service, an honor Latin American governments traditionally bestow on their poets. Although Neruda's diplomatic career would take him to many different parts of the globe, he continued to devote himself passionately to poetry. "Concentrated in it (my poetry) was the essence of my own experience, of my senses, forever opened to the expanses of ardent love and the spacious world," he said. Political changes in Chile cost Neruda his position as consul and even forced him to live in exile for a time. *Canto general (General Song)*, an epic poem that has been called "an enormous hymn to Latin America," is often regarded as Neruda's finest work. In 1971, Neruda was awarded the Nobel Prize for Literature.

"I have collected the beauty that dazzled me."

"I continue to work with the materials I have, the materials I am made of."

—*Neruda*

Pablo Neruda was born in 1904 and died in 1973.

Reading Focus

Have you ever been in a situation in which you felt that others envied you and wished you ill?

Journal Describe such a situation in your journal. How did you cope with it?

Setting a Purpose Read the poem to discover how the ill will of others affects the speaker and his beloved.

Building Background

Neruda's Early Influences

Neruda was born in Parral, Chile, a rural community in the southern part of the country. Shortly after his birth, his mother died of tuberculosis; at the age of two, he moved farther south with his family to the town of Temuco, where his father married a woman who became a loving stepmother to Neruda. The astonishingly beautiful rain forests that surrounded Temuco left an indelible impression on Neruda's mind and spirit. "Nature there went to my head. . . . I was barely ten at the time, but already a poet," he said.

The Time and Place

"Sonnet LX" was first published in 1960, in a book entitled *One Hundred Love Sonnets,* which Neruda dedicated to his wife, Matilde Urrutia. The book is divided into four parts: *Morning, Afternoon, Evening,* and *Night.* "Sonnet LX" appears in the *Evening* section.

Sonnet LX

Pablo Neruda
Translated by Ben Belitt



Feeling the Soul Oppressed, 1984. Raquel Partnoy. Oil on canvas, 32 x 39 in., Private collection.

Sonnet LX

Whoever intends me harm, lets° your blood, too:
the poisonous blow directed against me,
falling across my labors like a net,
darkens your wincing flesh in its corrosion.

Under a flowering moon, beloved, may I never
see the odium° of others lining your forehead,
remote or forgotten rancors° ravage your sleep
with their useless crown of knives: I do not wish to see it.

Behind me as I move, the malevolent° pass,
a grimacing horror copies my face if I laugh,
I sing among mockers and backbiters, cursed by the covetous.

This is my life, my darling, the cloud life has gathered me under,
the vacuous° garment that limps at my heels as I go,
the scarecrow smiling his bloody smile among the crows.

---

1 Here, *lets* means "causes to flow."
6 *Odium* is hatred.
7 *Rancors* are ill wishes.
9 The *malevolent* refers to evil people or people of ill will.
13 *Vacuous* means "empty."

CONTENTS

Responding to Literature

Personal Response

Which lines from the poem did you find the most memorable? Why?

Analyzing Literature

Recall and Interpret

1. According to the speaker, how does harm directed at him affect his loved one? What does this reaction suggest about their relationship?
2. What wishes does the speaker express in the second stanza? What do these lines reveal about the speaker's attitude toward his beloved? Toward the "others"?
3. In the third stanza, how does the speaker describe the people who surround him? From this description, what can you infer about these people?
4. How does the speaker describe his life in the last stanza? Who are "the crows" to whom the speaker refers? How do they affect his life? Explain.

Evaluate and Connect

5. What might be the speaker's purpose in telling his loved one about his life? Support your opinion with evidence from the poem.
6. Evaluate how Neruda uses **metaphor** (see page R9) to help convey his intended meaning. Give specific examples from the poem.
7. Would you characterize "Sonnet LX" as a love poem? Explain why or why not.
8. Compare the situation you described in the Reading Focus on page 390 with the speaker's situation. How are they alike? different?

Literary Criticism

Stephen Tapscott, a translator of "Sonnet LX," points out that Neruda "uses the traditional sonnet form in widely different ways–from a virtual free-verse order within the skeleton of a sonnet to rarer, more conventionally strict forms." In what ways is "Sonnet LX" like a traditional sonnet? In what ways is it different? As a class, discuss your opinions and list your conclusions on the board.

Literary ELEMENTS

Imagery

Imagery refers to the "word pictures" writers create to help evoke an emotional response in their readers. In creating effective images, writers use **sensory details**–descriptions that appeal to the five senses. For example, the image of a "crown of knives" describes the negative effect that "remote or forgotten rancors" can create. This image appeals to the senses of sight and touch and also evokes a strong emotional response, as the reader imagines what it would be like to actually wear a crown of knives.

1. Find another image in the poem and explain what it describes. To what senses does it appeal?
2. What emotional response does this image evoke in you? Explain.

• See **Literary Terms Handbook,** p. R7.

Extending Your Response

Listening and Speaking

Oral Interpretation With a partner, discuss the **tone** of "Sonnet LX"; then practice reading the poem aloud, being careful to capture the tone and rhythm of the poem in your voice. When you are comfortable with your reading, share it with the class. Explain your interpretation of the tone and ask for feedback from the class about whether you convincingly captured the tone in your reading.

Writing About Literature

Analyzing Mood Write several paragraphs in which you analyze the poem's **mood**–the emotional quality, or atmosphere, of the work. Explain how Neruda creates this mood through his choice of details and the use of figurative language and imagery. Evaluate whether the poem's mood seems suited to its subject matter.

Save your work for your portfolio.

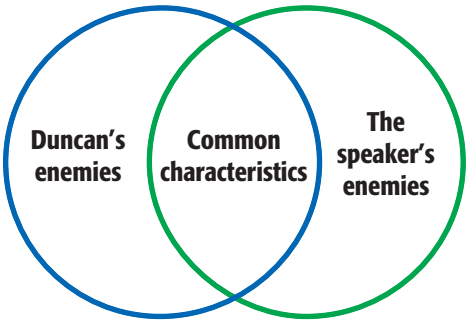
COMPARING selections

The Tragedy of Macbeth and Sonnet LX

COMPARE ENEMIES

In a small group, discuss and compare Duncan's enemies in *Macbeth* with those of the speaker of "Sonnet LX." Record your responses on a Venn diagram like the one shown, with any traits the enemies share noted in the intersecting section of the diagram.

1. Who are their enemies? What emotions and ambitions motivate those enemies?
2. Describe their relationship with their enemies. What are their attitudes toward them?
3. What actions do their enemies take against them? What consequences arise for Duncan and the poem's speaker from those actions?



COMPARE THEMES

With a partner, write a brief comparison of the **themes** of *Macbeth* and "Sonnet LX." (see **Literary Terms Handbook,** page R16) As you work together to prepare your comparison, consider these questions:

- What main idea is each author trying to convey? Can this idea be expressed as a general statement about life?
- How does the theme title, Ambition and Anguish, relate to the message of each work?

Once you are satisfied with the theme statements you have written, share them with the class. Be prepared to defend your ideas with specific evidence from the two works.

COMPARE CULTURES

Using Internet and library resources, research one facet of the diplomatic relationship that has existed between Chile and Great Britain over the last fifty years. For example, you might uncover Britain's official stance on the former Chilean president Salvador Allende Gossens and his regime, or on the military coup in Chile in 1973. Or you might research Chile's support of Britain during the Falklands War. Perhaps you could discover what issues the two countries agree or disagree upon today. Share your findings with the class in an oral report. Be sure to use reliable sources and to cite them properly in your report.



Reading & Thinking Skills

Comparing and Contrasting

Every time you comparison shop, you draw upon one of the most basic and useful critical thinking skills–**comparison** and **contrast.** By finding the similarities and differences between two items, you bring their most essential features to light. This skill is as useful when reading literature as it is in daily life. When you compare and contrast elements of a literary work, you clearly identify features of the work. For example, playwrights often create **irony** by having characters who are ignorant of the truth make comments that the audience recognizes as inaccurate. By comparing and contrasting the words of the characters with what you already know to be true, you can discover an essential feature of the play.

Consider the description of Macbeth's castle, offered by Duncan and Banquo at the beginning of act 1, scene 6. Unaware that Macbeth plans to murder him while he stays at the castle, Duncan says, "This castle hath a pleasant seat; the air / Nimbly and sweetly recommends itself / Unto our gentle senses." Banquo, also ignorant of the plot, replies, "This guest of summer, / The temple-haunting martlet, does approve / By his loved mansionry, that the heaven's breath / Smells wooingly here. . . ." By comparing their statements, you can confirm that the castle must seem a pleasant place, because both characters describe it as so. But if you contrast these innocent descriptions with the actions that Macbeth is planning to take, you realize that the castle is not a pleasant place for them at all. By comparing and contrasting, you have discovered a significant theme that runs throughout *Macbeth:* things are not always what they appear to be.

A chart like the one below, which analyzes act 1 of *Macbeth,* can help you organize your thoughts as you compare and contrast.

Appearance	Reality
The Thane of Cawdor appeared to be trustworthy.	The thane really was a traitor.
The witches' prophecies appear to be good news for Macbeth.	The prophecies really lead to Macbeth's moral decline.
Lady Macbeth says that she must prepare for the arrival of a guest as important as Duncan.	Lady Macbeth is really preparing for Duncan's murder.

This chart is especially useful when analyzing elements that contrast sharply. When analyzing elements that share similarities as well as differences, like two characters or two settings, a Venn diagram can help you organize your thoughts. Place similarities of the two elements in the overlapping region of the Venn diagram.

• For more about related comprehension skills, see **Reading Handbook,** pp. R86–R93.

ACTIVITY

With another student, make a chart like the one shown above and trace the development of the appearance versus reality theme in act 2 of *Macbeth.* When you have finished your chart, discuss your findings with the class.

Writing Workshop

Persuasive Writing: Essay

To become queen, Lady Macbeth had to persuade her husband to murder Duncan. To become king, Macbeth had to convince himself that he could commit the crime without getting punished for it. Macbeth and his wife had clear, albeit evil, goals—and they persuaded themselves to take action in order to achieve those goals. Although no one would, of course, approve of the goals these characters chose, their example does serve a point: when trying to persuade someone, it is important to have a clear-cut goal in mind.

What goals or ambitions do you have that might take some persuasion to attain? **In this workshop, you will write a persuasive essay to convince someone to support you in achieving a goal.**

- As you write your persuasive essay, refer to the **Writing Handbook,** pp. R62–R77.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- written an essay to persuade a target audience to help you achieve a goal
- provided a clear statement of your goal and the role you want your audience to play in helping you achieve that goal
- developed a logical argument and supported it with specific details
- cited possible objections to your argument and countered them
- presented an essay that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

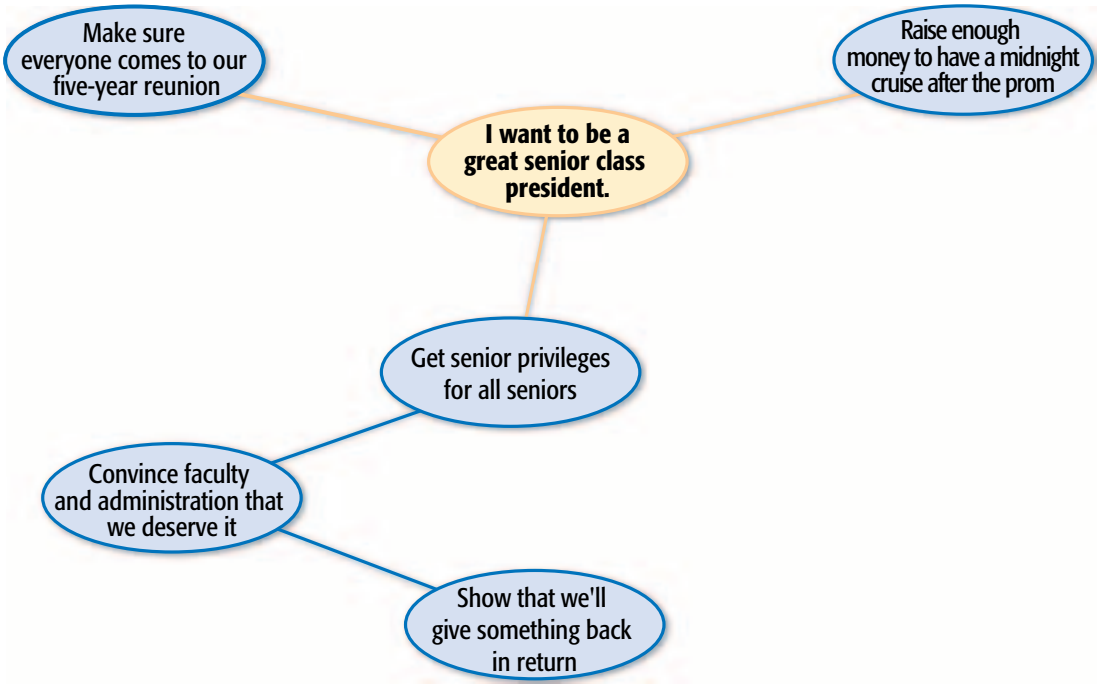
PREWRITING TIP

To identify a goal, review your journal entries and letters to friends and pay attention to statements you begin with "If only . . ." and "I wish . . ."

Explore ideas

What are your career or personal goals? You may already have such goals in mind. If not, a quick list can help you discover these objectives. The activities below can also bring to mind goals that you might need help in achieving. As you consider these goals, think about the ways a persuasive essay could help you gain the help you need.

- With a partner, brainstorm about future opportunities in which you will need to write an essay to convince others to help you. For example, you might list specific jobs, internships, colleges, scholarships, or travel opportunities.
- List achievements you have attained in student government, sports, or other extracurricular activities. Then note how you would like to build on those achievements and who could help you reach your new goals.
- As you read newspapers and magazines and watch television interviews and documentaries, pay attention to the activities or careers that you might enjoy.
- Identify activities that might be stepping-stones to your long-range objectives by creating a cluster diagram such as the one shown on the next page. Use a general long-term goal as your starting point. As you branch away from your general goal, keep coming up with related, more immediate goals that could help you reach your long-range objective.



Consider your purpose and audience

Your purpose is to convince your audience to help you achieve your goal. To do this well, it is helpful to identify your audience.

- Will you be trying to persuade parents, your school's faculty and administration, or other adults you know to help you attain a particular goal?
- Are you writing to ask a favor of someone with whom you are on more formal terms, such as a local artist or business owner?
- Will you be sending your essay to an admissions board, a committee of contest judges, or some other group?

Once you know your audience, keep it in mind throughout your writing process. Consider the reactions that this audience is likely to have. Think about the background information your readers might need and the reasons and supporting details they would most respect. Anticipate any objections they might raise.

Gather evidence and develop counterarguments

After you have identified your goal and your audience, start developing your argument by listing the main points or reasons you will use, gathering support for them, anticipating objections, and coming up with responses to counter these objections.

For this essay, most of your evidence will likely come from your own life experiences. However, think about what you've read or heard that supports your position, such as facts, statistics, quotes, and even other people's success stories that might help you engage and persuade your readers.

The graphic organizer below shows how one student began to develop her argument. To use a graphic organizer like this one, first come up with as many reasons and supporting details as you can, then cross out your weakest reasons and details. Next, identify the most effective order in which to present the remaining reasons and number them accordingly.

Summary of my goal and audience:
To persuade our school's faculty and administration to grant seniors privileges in return for additional responsibilities and services

Reason 1: Seniors believe there are certain privileges that should be granted to seniors as a reward for three years of hard work.

Supporting details:

- We are asking for small privileges, such as being able to sit outside for lunch.
- We would like to be recognized as seniors by having a seniors-only study hall.

Possible objections:

- Some faculty believe granting seniors privileges will create an unbalanced situation within the school.
- Some underclass students might feel resentful if seniors have extra privileges.

Counterargument:

- Seniors have worked hard for three years to get to their position.
- Younger students will eventually be seniors, so they'll have something to strive for.

Reason 2: In exchange for privileges, seniors will help the school by providing helpful services and will work to make the school a better place.

Complete Student Model on p. R97.

Plan your strategy

Here is one good way to organize a persuasive essay:

- Introduce the issue and state your position as well as the outcome you would like.
- Present your main points or reasons along with supporting evidence.
- Present possible opposing arguments and address them.
- Restate your position and ask readers for what you want.

DRAFTING

Write your draft

Refer to your plan as you draft to be sure you present your reasons in a strategic way. Remember, however, that it is OK to stray from your original plan if it is not working.

Draft conclusions

In the conclusion restate your position and ask for what you want. You might also remind your readers of a powerful piece of evidence, summarize your main points, or describe an appealing outcome. Try a couple of approaches and choose the more effective one.

DRAFTING TIP

Mention possible objections to your argument to show that you have examined the issue objectively. However, be sure to address each objection you raise.

STUDENT MODEL

FIRST CONCLUSION

Remember, we seniors have worked very hard over the past three years. Lane Tech and South High have both been granting their seniors special privileges for years. Please grant us the same and make our last year special.

SECOND CONCLUSION

Seniors would like to begin the transition to adulthood now by helping the school and receiving a token of appreciation in return—senior privileges. We hope we can work together to improve the environment of our school.

Complete Student Model on p. R97.

REVISING

Take another look

Put your draft aside for a few hours. When you go back to it, look for weak spots in your argument.

Talk it over

Read your essay to a classmate and ask your listener for feedback based on the **Rubric for Revising.** Consider making changes based on your listener's comments.

STUDENT MODEL

At recent class meetings, students have ~~expressed their anger and frustration at~~ discussed the lack of ~~even a few~~ special senior-only privileges at our high school. As a class, we realize that ~~our demands have~~ this request has among faculty, students, and administration produced tensions ~~in the school~~.

Complete Student Model on p. R97.

RUBRIC FOR REVISING

Your revised essay should have

- ☑ a clearly stated claim
- ☑ arguments and language that appeal to your specific audience
- ☑ a logical organization and helpful transitions
- ☑ a conclusion that urges your audience to help you reach your goal

Your revised essay should be free of

- ☑ emotionally-charged language that might offend your audience
- ☑ reasons and details that do not relate to your main point or goal
- ☑ errors in grammar, usage, and mechanics

EDITING/PROOFREADING



TECHNOLOGY TIP

When you just need a copy of your essay to proofread, print out a "draft" quality print–as opposed to "good" or "best." Doing this will save you time.

When you are satisfied with your essay, use the **Proofreading Checklist** on the inside back cover to help you mark errors in grammar, usage, mechanics, and spelling.

Grammar Hint

When there are three or more elements in a series, use a comma after each element, including the element that precedes the conjunction.

We aren't asking to leave school grounds, to leave school early, or to skip homeroom period.

- For more about using commas in a series, see **Language Handbook,** p. R31.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R97.

STUDENT MODEL

We might act as mentors for younger students who need help guidance or just friendship.

Complete Student Model on p. R97.

PUBLISHING/PRESENTING

PRESENTING TIP

If you read your essay to your audience, consider using visual aids such as charts, graphs, and photos to make your presentation more engaging.

How you present your final essay depends on your audience. If you are submitting your essay to a potential employer, school faculty and administrators, contest judges, or a college admissions board, you will want to print a clean and attractive copy that is stapled or bound and has your name on it. If you plan to share it with people you know, such as your classmates or parents, consider reading it aloud.

Remember to check it one last time for mistakes–even if you plan to just read it aloud. After all, mistakes can trip you up when you're reading aloud too.

Reflecting

Think back on your writing experience. What did you learn about writing a persuasive essay that you might apply to other types of writing? Write a letter to your teacher in which you answer this question. Then set goals for your next piece of writing. What might you do differently the next time you write?

Save your work for your portfolio

Theme 4

Inspirations

Have you ever had a moment of clarity that gave you the motivation to change your life? Inspiration reconnects us with our most meaningful experiences and widens our sense of the opportunities that life offers. The works in this theme both provoke and describe moments of inspiration—moments that grant us a special sensitivity to life's beauty. They challenge us to live life with energy, spirit, and purpose.



Beach in Winter, Dorset, England. Cherry Alexander.

THEME PROJECTS

Listening and Speaking

The poems in this theme express various attitudes toward love: some are inspirational, others realistic, others sarcastic. Which poems express your point of view? Which express points of view with which you disagree?

1. With a partner, choose a poem from this theme that expresses a point of view that you agree with and one with a view that is different from yours.
2. Work together to write a reply to each poem. Your reply could be a letter, a postcard, an e-mail, or a phone message. Tell the speaker why you agree or disagree with his or her views.
3. Read your replies to the class, explaining why you chose each poem.

Performing

Without using words, how quickly can you communicate the essence of a selection to an audience?

1. With a group, choose at least four selections that can be represented by short pantomimes. Remember that you don't need to pantomime all the actions in a selection. Instead, enact a single incident or scene that captures the feeling of the whole selection.
2. Practice the pantomimes. Each group member should act in some pantomimes and direct the actors in others.
3. Perform your pantomimes for the class, asking them to guess which selection you are representing.

Before You Read

from the *King James Bible*

Reading Focus

Recall a story you have heard about a famous historical figure.

Share Ideas Tell a partner what happened to this person in as much detail as possible. Try to make your story vivid, easy to follow, and interesting. Then listen as your partner summarizes a story he or she remembers and note the ways the teller achieves these qualities.

Setting a Purpose Read two selections from the King James Bible to learn more about the Bible's literary qualities.

Building Background

The Bible

Although most people think of the Bible as a single book, it is actually a collection of books. The word *Bible* comes from the Greek words *ta biblia,* meaning "the little books." As a matter of fact, there are at least two Bibles. The Hebrew Bible contains the scriptures Jewish religious authorities consider holy. The Christian Bible contains some of these same scriptures in the "Old Testament," as well as twenty-seven additional books called the "New Testament."

The selection you are about to read comes from Genesis, the first book of both Bibles. This book describes the creation of the universe, the earth, and the living things on the earth. The second selection is one of the 150 psalms contained in the Old Testament and the Hebrew Bible. Psalms are songs of praise, some of which were written by David, who was king of Israel around 1000 B.C.

Translations of the Christian Bible

Most of the Old Testament was first written in Hebrew, and most of the New Testament was written in Greek. Over the centuries religious scholars translated these texts into other languages, such as Aramaic and Latin. When English scholars began developing English-language Bibles in the 1500s, they based their translations on a Latin version completed in 405 by the Christian monk St. Jerome. This version had been the popular standard for more than a thousand years.

The King James Bible

When James I became king of England in 1603, at least seven English translations of the Bible were in use. Each had its own distinctive literary style and reflected its translator's own religious beliefs. In 1604 a conference of churchmen proposed that the English Bible be revised. King James agreed and gathered a group of forty-seven scholars to create a new English Bible. This group of revisers was divided into six companies, and each company was assigned a specific portion of the Bible to revise. Two companies worked at Oxford, two at Cambridge, and two at Westminster.

All the companies were instructed to correct the Bishops' Bible, which was used by the churches, by comparing it with the Hebrew and Greek texts. Elaborate rules were made to ensure that this new version would be free from biases and perceived errors. The outcome of the revisers' efforts, first printed in 1611, was the King James Bible. The King James Bible, considered a masterpiece of English literature, was the principal Bible used by English-speaking Protestants for the next 270 years. Not until the twentieth century did biblical scholars produce several widely accepted new translations.

Vocabulary Preview

abundantly (ə bun′ dənt lē) *adv.* plentifully; p. 404
replenish (ri plen′ ish) *v.* to refill or make complete again; to add a new supply to; p. 404
subtle (sut′ əl) *adj.* not obvious; crafty or sly; devious; p. 405
beguile (bi gīl′) *v.* to mislead by trickery; to deceive; p. 406
enmity (en′ mə tē) *n.* ill will; hostility; p. 406

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from Genesis

from the King James Bible



Elohim Creating Adam, 1805. William Blake. Watercolor on paper, 431 x 536 cm. Tate Gallery, London.

Chapter 1

In the beginning God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters. And God said, "Let there be light": and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, "Let there be a firmament[1] in the midst of the waters, and let it divide the waters from the waters." And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, "Let the waters under the heaven be gathered together unto one place, and let the dry land appear": and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, "Let the earth bring forth grass, the herb[2] yielding seed, and the fruit tree yielding fruit after his kind,[3] whose seed is in itself, upon the earth": and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day.

And God said, "Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: and let them be for lights in the firmament of the heaven to give light upon the earth": and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

And God said, "Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven." And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, "Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth." And the evening and the morning were the fifth day.

And God said, "Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind": and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

And God said, "Let us make man in our image, after our likeness: and let them have dominion[4] over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth." So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, "Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth."

And God said, "Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in which is the fruit of a tree yielding seed; to you it shall be for meat.[5] And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth,

1. The *firmament* is the atmosphere surrounding the earth.
2. Here, *herb* refers to vegetation.
3. *After his kind* means "like itself."
4. *Dominion* means "authority" or "power to rule."
5. *Meat* refers to food in general. What we call "meat," people in biblical times called "flesh."

Vocabulary

abundantly (ə bun′ dənt lē) *adv.* plentifully
replenish (ri plen′ ish) *v.* to refill or make complete again; to add a new supply to

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wherein there is life, I have given every green herb for meat": and it was so.

And God saw every thing that he had made, and behold, it was very good. And the evening and the morning were the sixth day.

Chapter 2

Thus the heavens and the earth were finished, and all the host[6] of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, and every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

And the Lord God planted a garden eastward in Eden; and there he put the man whom he had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil. . . .

And the Lord God took the man, and put him into the garden of Eden to dress it and to keep it. And the Lord God commanded the man, saying, "Of every tree of the garden thou mayest freely eat: but of the tree of knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die."

And the Lord God said, "It is not good that the man should be alone; I will make him a help meet for him."[7] And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof. And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found a help meet for him.

And the Lord God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; and the rib, which the Lord God had taken from man, made he a woman, and brought her unto the man.

And Adam said, "This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man."

Therefore shall a man leave his father and his mother, and shall cleave unto[8] his wife: and they shall be one flesh. And they were both naked, the man and his wife, and were not ashamed.

Chapter 3

Now the serpent was more subtle than any beast of the field which the Lord God had made. And he said unto the woman, "Yea, hath God said, 'Ye shall not eat of every tree of the garden'?"

And the woman said unto the serpent, "We may eat of the fruit of the trees of the garden: but of the fruit of the tree which is in the midst of the garden, God hath said, 'Ye shall not eat of it, neither shall ye touch it, lest ye die.'"

6. *Host* refers to the great number of living things on the earth.
7. *Help meet for him* means, in this case, "wife."
8. *Cleave unto* means "cling to" or "be faithful to."

Vocabulary

subtle (sut′ əl) *adj.* not obvious; crafty or sly; devious

And the serpent said unto the woman, "Ye shall not surely die: for God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil."

And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat. And the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.

And they heard the voice of the Lord God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden.

And the Lord God called unto Adam, and said unto him, "Where art thou?"

And he said, "I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself."

And he said, "Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?"

And the man said, "The woman whom thou gavest to be with me, she gave me of the tree, and I did eat."

And the Lord God said unto the woman, "What is this that thou hast done?"

And the woman said, "The serpent beguiled me, and I did eat."

And the Lord God said unto the serpent, "Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life: and I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel."

Unto the woman he said, "I will greatly multiply thy sorrow and thy conception;[9] in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee."

And unto Adam he said, "Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, 'Thou shalt not eat of it': cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life; thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field; in the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return."

And Adam called his wife's name Eve; because she was the mother of all living. Unto Adam also and to his wife did the Lord God make coats of skins, and clothed them.

And the Lord God said, "Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live forever": therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden cherubim,[10] and a flaming sword which turned every way, to keep the way of[11] the tree of life.

9. *Conception,* as used here, refers to childbirth.
10. *Cherubim* are a class of angels.
11. *Keep the way of* means "guard."

Vocabulary

beguile (bi gīl′) *v.* to mislead by trickery; to deceive
enmity (en′ mə tē) *n.* ill will; hostility

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Psalm 23

from the King James Bible

A section from *Queen Victoria, Christ and St. Peter.*
Stained glass window. St. Peter's Church, Fakenham, England.

The Lord is my shepherd; I shall not want.[1]

2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.

3 He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

6 Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever.

1. *Want* means "be in need of anything."

Responding to Literature

Personal Response

What images remain in your mind after reading these selections? Make a sketch of these images in your notebook.

Analyzing Literature

from Genesis

Recall and Interpret

1. In your own words, describe the things God creates each day. Why are man and woman created last?
2. For what reasons do Adam and Eve disobey God and eat from the tree of knowledge of good and evil? What causes Adam and Eve to be ashamed of their nakedness and afraid to meet God?
3. Why might the different punishments God imposes on Adam, Eve, and the serpent be fitting? What have Adam and Eve lost? Explain.

Evaluate and Connect

4. The last four paragraphs from chapter 2 are often read at wedding ceremonies. Why might they be suitable for a wedding?
5. This selection contains much **repetition** (see page R13). How does repetition enhance the meaning and beauty of the message?

Psalm 23

Recall and Interpret

6. The speaker compares the Lord to both a shepherd and a host. Why are these **metaphors** fitting? Think of another metaphor the speaker could use. Why is this metaphor appropriate?
7. What is "the valley of the shadow of death"? Why does the speaker "fear no evil"?
8. What does the speaker conclude in the last stanza? Explain what the speaker might mean by this.

Evaluate and Connect

9. Many people read Psalm 23 for comfort in times of distress. Why would Psalm 23 be likely to bring comfort during a difficult time? During what occasions might it be appropriate for someone to read this psalm?
10. Theme Connections How does this psalm illustrate the speaker's trust or devotion? What is the speaker's source of inspiration?

The Translator's Craft

The translators of the King James Bible strove to use language that would convey the truth of the original Scriptures and be understood by the humblest people. Therefore, they kept the new Bible's vocabulary simple by choosing words such as *favour* instead of *grace* and *health* rather than *salvation.* In their effort to make this version of the Scriptures accurate and accessible, they preserved commonly used forms of proper names. They also echoed the original Old Testament by imitating the rhythm and style of the Hebrew language in which it was written.

Think about the selections from the King James Bible you have read in light of the translators' goal that the text be easy for people to understand. Do you think the translation achieves that goal with readers today? Write a paragraph or two discussing the accessibility of the language for today's readers.

Literary ELEMENTS

Translation

Translation is the rendering of a work from one language into another. The act of translating is itself a literary undertaking. A single word in the original language may have many counterparts in another language, and the translator must choose the word that best conveys the meaning of the original text. On the other hand, certain words may have no counterpart in another language, so the translator must create phrases that come as close to the meaning as possible.

The Bible has been translated more times and into more languages than any other text in the history of literature. Compare the following three translations of a passage from Psalm 23.

- "You spread a table for me in full view of my enemies; / You anoint my head with oil; / my drink is abundant." (*Tanakh,* Jewish Publication Society)
- "Thou spreadest a table for me in the sight of my enemies; / thou hast richly bathed my head with oil, / and my cup runs over." (the New English Bible)
- "Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over." (King James Version)

1. Do you think the difference in wording reflects an important distinction in meaning? Explain.
2. What is the difference in meaning between the phrases "richly bathed my head with oil" and "anoint my head with oil"? Do you think the difference is significant? Why or why not?
3. Compare "my drink is abundant" with "my cup runneth over." What connotations does each phrase elicit?

• See **Literary Terms Handbook,** p. R17.

Literature and Writing

Writing About Literature

Analyzing Literary Elements Look for literary elements that make the Genesis excerpt vivid, easy to follow, and interesting. These elements might include the storytelling devices you used in the Reading Focus on page 402. In a few paragraphs, identify one element, give examples of it, and explain what it adds to the telling of the story.

Personal Writing

Paradise The Garden of Eden contained everything Adam and Eve could reasonably want. What would your Garden of Eden contain? Think about the people, places, and things that bring you happiness. Then, in your journal, write a description of your own personal paradise. Explain the significance of the objects and setting you describe.

Extending Your Response

Literature Groups

Once Upon a Time Divide your group into writers and artists. Together, create a picture book for young children to illustrate either Psalm 23 or the seven days of creation. Share your book with the class.

Interdisciplinary Activity

Music: Sing a Psalm Psalm 23 is a song of trust and faith in God. Find or create music that conveys the same feelings of trust and comfort. Play the music for the class while you read the psalm aloud.

Learning for Life

Psalm Signs With a classmate, research how one would relate Psalm 23 in sign language. Practice signing the psalm; then demonstrate it for your classmates, each partner taking alternate verses.

Reading Further

If you'd like to see more examples of the ways translations can differ, read Genesis and Psalm 23 in the New English Bible and other versions of the Bible.

Save your work for your portfolio.

Before You Read

Eve's Apology

Meet Aemilia Lanyer

In 1611, the same year that the King James Bible, three of Shakespeare's plays, and John Donne's *Anatomy of the World* were first published, forty-two-year-old Aemilia Lanyer (lən yēr′) published her landmark book of poetry *Salve Deus Rex Judaeorum*. This was one of the first books of poetry ever published by an Englishwoman and the first such book dedicated exclusively to women patrons. The book was remarkable for another reason as well. In it, according to scholar Susanne Woods, Lanyer is "attacking the vanity and blindness of men and justifying women's right to be free of masculine subjugation" at a time when few women dared to do so. Lanyer excused her boldness with the claim that her title, *Salve Deus Rex Judaeorum* (meaning "Hail, God, King of the Jews"), came to her in a dream. She said that this was "a significant token, that I was appointed to perform this work."

Ironically, Lanyer might have owed some credit for her accomplishments to her father, Baptist Bassano, a musician at the English royal court. Although her father died when she was only seven, he left her with money and connections to people at the royal court who exposed her to ideas and rhetorical techniques that developed her mind and her art. She knew Queen Elizabeth and Lord Hunsdon, the Lord Chamberlain, who was patron to Shakespeare's theater company, the Lord Chamberlain's Men. She also visited the estates of several noble women, to whom she expressed gratitude in her poetry.

"Then let us [women] have our Liberty again,
And challenge to your selves no Sovereignty;
You came not in the world without our pain,
Make that a bar against your cruelty;
Your fault being greater, why should you disdain
Our being your equals, free from tryanny?"

"Do not the thing that goes against thy heart."

—*Lanyer*

Aemilia Lanyer was born in 1569 and died in 1645.

Reading Focus

Often, people in the public eye, such as politicians and actors, fall out of favor with the public, perhaps because of something they did or said. What strategies do they use to regain favor with their audience?

List It! Make a list of their strategies on the chalkboard.

Setting a Purpose Read to enjoy a poetic defense of Eve's actions in the Garden of Eden.

Building Background

The Story of Adam and Eve

The book of Genesis tells how God created Adam, placed him in the Garden of Eden, and commanded him not to eat fruit from the tree of knowledge. God then created Eve to be Adam's companion. The two lived contentedly until Eve, tempted by a serpent, ate from the forbidden tree and gave the fruit to Adam, who ate as well. As punishment, God banished Adam and Eve from the Garden and caused their lives to be full of sorrow.

"Eve's Apology"

The word *apology* in the title of this poem does not mean that Eve is sorry for her actions or is accepting the blame for them. As it is used here, *apology* refers to a defense or justification of Eve's actions.

Eve's Apology

from Salve Deus Rex Judaeorum

Aemilia Lanyer

But surely Adam cannot be excused;
Her fault, though great, yet he was most to blame.
What weakness offered, strength might have refused;
Being lord of all, the greater was his shame;
Although the serpent's craft had her abused,
God's holy word ought all his actions frame;°
For he was lord and king of all the earth
Before poor Eve had either life or breath,

Who being framed° by God's eternal hand
The perfectest man that ever breathed on earth,
And from God's mouth received that strait° command,
The breach° whereof he knew was present death;
Yea, having power to rule both sea and land,
Yet with one apple won to lose that breath
Which God had breathèd in his beauteous face,
Bringing us all in danger and disgrace;

And then to lay the fault on patience's back,
That we (poor women) must endure it all;
We know right well he did discretion lack,
Being not persuaded thereunto at all.
If Eve did err, it was for knowledge sake;
The fruit being fair persuaded him to fall.
No subtle serpent's falsehood did betray him;
If he would eat it, who had power to stay° him?

Not Eve, whose fault was only too much love,
Which made her give this present to her dear,
That what she tasted he likewise might prove,°
Whereby his knowledge might become more clear;
He never sought her weakness to reprove°
With those sharp words which he of God did hear;
Yet men will boast of knowledge, which he took
From Eve's fair hand, as from a learnèd book.

6 *Frame* means "determine."
9 Here, *framed* means "formed."
11 *Strait* means "strict."
12 A *breach* is a violation.
24 *Stay* means "prevent."
27 *Prove* means "discover by experience."
29 *Reprove* means "condemn."



The Temptress, 1995. Christian Pierre. Acrylic on Masonite, 48 x 32 in. Private collection.

Viewing the painting: How might the speaker feel about the title of this painting? Why?

Responding to Literature

Personal Response

What is your opinion of Adam after reading this poem? Why?

Analyzing Literature

Recall and Interpret

1. In the first stanza, who does the speaker say is most to blame for Adam and Eve's sin? Why?
2. According to the second stanza, what did Adam know would result from disobeying God's command? What else results from his actions?
3. According to lines 17–18, whom does Adam blame? What do these lines suggest the speaker feels about how women are treated? Explain.
4. In the third stanza, what reasons does the speaker give for Eve's error and Adam's fall? What do these reasons imply about Eve and Adam?
5. In the fourth stanza, what reasons does the speaker give to argue that Eve's actions were more excusable than Adam's? How effectively do you think these reasons support the argument? Explain.

Evaluate and Connect

6. What is your reaction to the **simile** (see page R14) in lines 31–32 about the source of men's knowledge?
7. Do you think this apology would have been more or less effective if the speaker were Eve herself? Explain.
8. Based on this poem, which word do you think better characterizes Eve: *passionate* or *pious?* Why?
9. What might Lanyer think about the status of women in U.S. society today? Give reasons for your answer.
10. In your opinion, are two people who commit the same act always equally responsible for their actions? Explain.

Literary ELEMENTS

Argument

Argument is a type of persuasive writing in which logic or reason is used to try to influence the reader's ideas or actions. In an argument, a writer states an opinion and supports that opinion by using carefully presented facts and reasoning. Arguments may also make appeals to the reader's emotions. At the time of the English Renaissance, writers often presented arguments in the form of poems.

1. Restate the main points of the argument in "Eve's Apology." Do you think it is an effective argument? Why or why not?
2. List two or three passages in which the speaker appeals to the reader's emotions. Do these appeals enhance her argument? Give reasons for your answer.

- See **Literary Terms Handbook,** p. R2.

Extending Your Response

Creative Writing

Adam's Reply How do you think Adam might have responded to "Eve's Apology"? Write an argument from Adam's point of view in which you justify his actions in the Garden. For help in crafting your reply, look back at the persuasive strategies you listed during the Reading Focus on page 410 and refer to the poem to make sure you respond to each of its main points.

Interdisciplinary Activity

History: A Different Era Research the role of women in English society in the early seventeenth century, the time when Lanyer wrote "Eve's Apology." What were women's primary duties? How were women educated? Consider how attitudes of the time might have affected Lanyer's opinions and writing. Share your findings with the class in the form of an oral report.

Save your work for your portfolio.

Literature FOCUS

The Metaphysical Poets

The group of seventeenth-century writers known as the metaphysical poets drew on the rich legacy of their sixteenth-century predecessors—sometimes copying their style, sometimes refining it, and sometimes departing from it altogether. At the center of this group was John Donne, whose philosophical approach to everyday subjects, use of striking comparisons, and conversational style are hallmarks of metaphysical poetry.

Although metaphysical poetry shares some conventions with Elizabethan verse, it differs from that verse in many ways. The similarities and differences between the two may be summarized as follows:

- **Use of argument** Like much sixteenth-century poetry, metaphysical poetry often takes the form of an argument, but the argument appeals to the intellect as well as the emotions, and the subject matter is usually serious and complex. In addition to writing about love and the physical attraction between men and women, metaphysical poets wrote about death, the individual's relationship with God, and the spiritual bond between husband and wife.
- **Use of comparison** Sixteenth-century poets were fond of conceits, or witty comparisons, which they considered to be necessary "ornaments" of poetry. Often these conceits compared the beauty of a woman to the beauty of a natural object, such as a star. The metaphysical poets took conceits one step further, creating arresting comparisons between very dissimilar things. For example, in "A Valediction: Of Weeping," Donne compares the tears on a man's face to newly minted coins. Donne's comparison is typical of the metaphysical conceit in that (1) it is based on similarities between two very different things, (2) it takes thought and imagination to unravel, and (3) it is an integral part of the argument that the poem attempts to prove.
- **Use of language** Sixteenth-century poets usually wrote in a "high style," using melodious words, elegant phrasing, and poetic inversions of typical speech patterns. In contrast, the metaphysical poets often wrote in a "plain style" that more closely resembles speech. In fact, critics of the time expressed disapproval of the roughness and unconventional mixture of various styles characteristic of metaphysical poetry. Compare the opening line of "Sonnet 31" by Elizabethan poet Sir Philip Sidney with that of Donne's "The Canonization":

"With how sad steps, O Moon, thou clim'st the skies!"

—*Sidney*

"For God's sake hold your tongue, and let me love."

—*Donne*



Leaf/Butterfly Superimposed. Tom Collicott.

The influence of metaphysical poetry extends to the works of many twentieth-century poets, including W. H. Auden and T. S. Eliot, who praised the metaphysicals for their ability to appeal to the mind as well as to the heart.

ACTIVITY

Freewrite Take five minutes to write several phrases or sentences about a subject that is important to you. Then read over what you have written. Was your approach based mostly on emotion or intellect?

Before You Read

Donne's Poetry and Short Prose

Meet John Donne



The young John Donne was "a great visitor of Ladies, a great frequenter of Plays, [and] a great writer of conceited Verses," according to his contemporary, Richard Baker. Yet the older Donne was a preacher who became famous for his dramatic and impassioned sermons. What brought about this change? In Donne's case, it was by being "undone."

Donne was born into an affluent Roman Catholic family in 1572, a time when anti-Catholic sentiment ran high in England. After attending Oxford and Cambridge universities, he studied law in London. Perhaps to prove his patriotism and pave the way for a government career, Donne then joined the Earl of Essex on two daring military expeditions against Spain. On his return to England in 1597, he launched a government career by securing the position of secretary to government minister Sir Thomas Egerton. By this time, Donne had abandoned Catholicism and joined the Church of England, possibly as a way of advancing his career.

As Egerton's secretary, Donne met many important people with whom he made himself quite popular. His career flourished until 1601, when he eloped with Egerton's seventeen-year-old niece, Anne More. Anne's father, furious, responded by having Donne fired from his post and thrown briefly into jail. Donne lost all hope of a government career, Anne lost her dowry, and, suddenly without funds, the couple was forced to move to a cottage and live on the charity of Anne's cousin.

Donne and his wife were very much in love, but Donne was depressed and frustrated—as is plain from a message he etched on the cottage window:

John Donne
Anne Donne
Undone

Over the next fourteen years, Donne supported his growing family with odd jobs, writing, and the charity of friends. His friends, moved by the power of his religious poems, urged him to enter the Anglican ministry. At forty-three he did just that, and he soon became chaplain to King James I.

Two years later, Donne's wife died. Grief-stricken, he poured himself into preaching with passionate intensity. The force and eloquence of his sermons helped lead to his appointment, at age forty-nine, to the deanship of the prestigious St. Paul's Cathedral in London. Donne preached to huge crowds in the outdoor space before the cathedral. He also preached at the royal court, where he became a favorite of Kings James I and Charles I. By the time Donne died, he was considered the greatest preacher in England.

"I am two fools, I know,
For loving, and for saying so."

—Donne

"Dr. Donne's verses are like the peace of God; they pass all understanding."

—King James I

John Donne was born in 1572 and died in 1631.

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Reading Focus

Think about a time when you had to say good-bye to someone who was very important to you. What did you say, write, or do? Did you try to make the parting with this person easier somehow?

Journal Briefly describe how you said good-bye. Include the emotions you were feeling at the time.

Setting a Purpose Read three poems and a short sermon by John Donne to learn how he dealt with various sorts of partings.

Building Background

Real-life Inspiration

- Most scholars agree that Donne wrote two of his best-known poems just before leaving on a diplomatic mission to France. While Donne planned his trip, his wife, Anne, had a premonition that something bad would happen while he was away and urged him to stay at home. At first, Donne heeded her warnings; but his friends eventually convinced him to continue with his plans. Still, sensitive to her feelings, Donne wrote "Song" and "A Valediction: Forbidding Mourning" to comfort her. A **valediction** is a farewell statement.
- "Death Be Not Proud" was written soon after Anne's death. It is one of nineteen *Holy Sonnets* presenting Donne's thoughts on immortality and religious faith.
- At the age of fifty-one, while dean of St. Paul's Cathedral, Donne became seriously ill. After his recovery, he wrote a series of prose meditations–short sermons expressing his private reflections on this experience–including "Meditation 17."

Imagery Inspiration

- The imagery in lines 5–16 of "A Valediction: Forbidding Mourning" is drawn from a view of the universe that many people held during the seventeenth century. In this view, Earth was the center of the universe, and the other heavenly bodies were located on spheres around Earth. God and angels controlled the entire system. Life on Earth was "sublunary," or below the sphere of the Moon, and considered inferior because it was subject to change. Only in heavenly spheres beyond the Moon could one find a perfect existence.
- The central imagery in "Meditation 17" refers to the ancient European custom of ringing the bells of the village church to signal that someone was about to die. When villagers heard these death knells, they would know to pray for the salvation of the dying person's soul.



Engraving showing the spheres of the universe, 1559.

Vocabulary Preview

universal (ū′ nə vur′ səl) *adj.* including, involving, or shared by all; p. 422

congregation (kong′ grə gā′ shən) *n.* a group of people who gather for religious worship; p. 422

covetousness (kuv′ it əs nəs) *n.* great desire for something belonging to another; p. 423

contemplation (kon′ təm plā′ shən) *n.* careful thought or consideration; meditation; p. 423

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Song

John Donne

Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show
A fitter love for me,
But since that I
Must die at last, 'tis best,
To use° myself in jest
Thus by feigned° deaths to die.

Yesternight the sun went hence,
And yet is here today,
He hath no desire nor sense,
Nor half so short a way:
Then fear not me,
But believe that I shall make
Speedier journeys, since I take
More wings and spurs than he.

O how feeble is man's power,
That if good fortune fall,
Cannot add another hour,
Nor a lost hour recall!
But come bad chance,
And we join to it our strength,
And we teach it art and length,
Itself o'er us to advance.

When thou sigh'st, thou sigh'st not wind,
But sigh'st my soul away,
When thou weep'st, unkindly kind,
My life's blood doth decay.
It cannot be
That thou lov'st me as thou say'st,
If in thine my life thou waste,
That art the best of me.

Let not thy divining heart
Forethink me any ill,
Destiny may take thy part,
And may thy fears fulfill,
But think that we
Are but turned aside to sleep;
They who one another keep
Alive, ne'er parted be.

7 Here, *use* means "condition" or "prepare."
8 *Feigned* means "imagined" or "pretended" in this context.

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Hettie, 1995. Liz Hampton. Sepia Iris print on Arches paper, 18 x 12 in. Leonora Vega Gallery, New York.

Viewing the art: How does the mood of this work reflect the mood of the poem?

A Valediction: Forbidding Mourning

John Donne



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

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

Moving of the earth° brings harms and fears,
Men reckon what it did and meant;

5 *Melt* means "part."
7 *Profanation* means "desecration, debasement, or sacrilege."
8 *Laity* are usually people who are not members of the clergy, but, here, may be intended to mean "outsiders" or anyone besides the speaker and the speaker's beloved.
9 *Moving of the earth* is a reference to earthquakes.

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But trepidation of the spheres,°
Though greater far, is innocent.°

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

But we, by a love so much refined
That ourselves know not what it is,
Inter-assurèd° of the mind;
Care less, eyes, lips, and hands to miss.

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

If they be two, they are two so
As stiff twin compasses° are two:
Thy soul, the fixed foot, makes no show
To move, but doth if the other do.

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

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

---

11 *Trepidation of the spheres* refers to a shuddering motion attributed to the eighth sphere in Ptolemy's model of the universe.
12 Here, *innocent* means "harmless."
14 Here, *soul* refers to "essence"; *sense* means "physical perceptions."
16 *Elemented* means "composed."
19 *Inter-assurèd* means "mutually assured."
23 A *breach* is a break.
24 *Like . . . beat* refers to gold leaf, which is made by beating gold into tissue-thin pieces. Baser metals would break up under the beating.
26 *Twin compasses* are the two legs of a geometrical compass.
34 *Obliquely* means "off course."
35 *Firmness* implies "faithfulness," or "perfection." The *circle,* which has neither a beginning nor an end, is a symbol of perfection.



Death
Be Not Proud

John Donne

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures° be,
Much pleasure, then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.°
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy° or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?°
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.

5 *Pictures,* or images, of rest and sleep are similar to images of death.
8 *Soul's delivery* likely means "soul's salvation."
11 *Poppy* is a source of opium, which is a narcotic drug that can produce sleep.
12 *Why swell'st thou then?* can be restated as "Why do you swell with pride?"

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Responding to Literature

Personal Response

What ideas from these poems did you find most powerful or surprising?

Analyzing Literature

Song

Recall and Interpret

1. How does the speaker try to reassure his beloved in the first stanza? What does the speaker mean by "[t]hus by feigned deaths to die"?
2. In what ways is the speaker similar to and different from the sun? Why might the speaker have made this comparison?
3. Summarize what the speaker wants his beloved to do while he is away.

Evaluate and Connect

4. What is the speaker saying about the power people have over good and bad luck? Do you agree with his views on this subject? Explain.
5. How might temporary separations have been more difficult at the time Donne wrote than they are today?

A Valediction: Forbidding Mourning

Recall and Interpret

6. In the first two stanzas, to what does the speaker compare his separation from his lover? What do the words "profanation" and "laity" imply about his feelings?
7. What difference does the speaker see between "our love" and that of "dull sublunary lovers"? Cite specific lines that support your answer.
8. In what ways are the lovers like "stiff twin compasses"? What does this comparison add to the speaker's argument?

Evaluate and Connect

9. Explain the **simile** (see page R14) in lines 21–24. In your opinion, is it effective? Why or why not?
10. What value do you think the speaker puts on passion? Why?

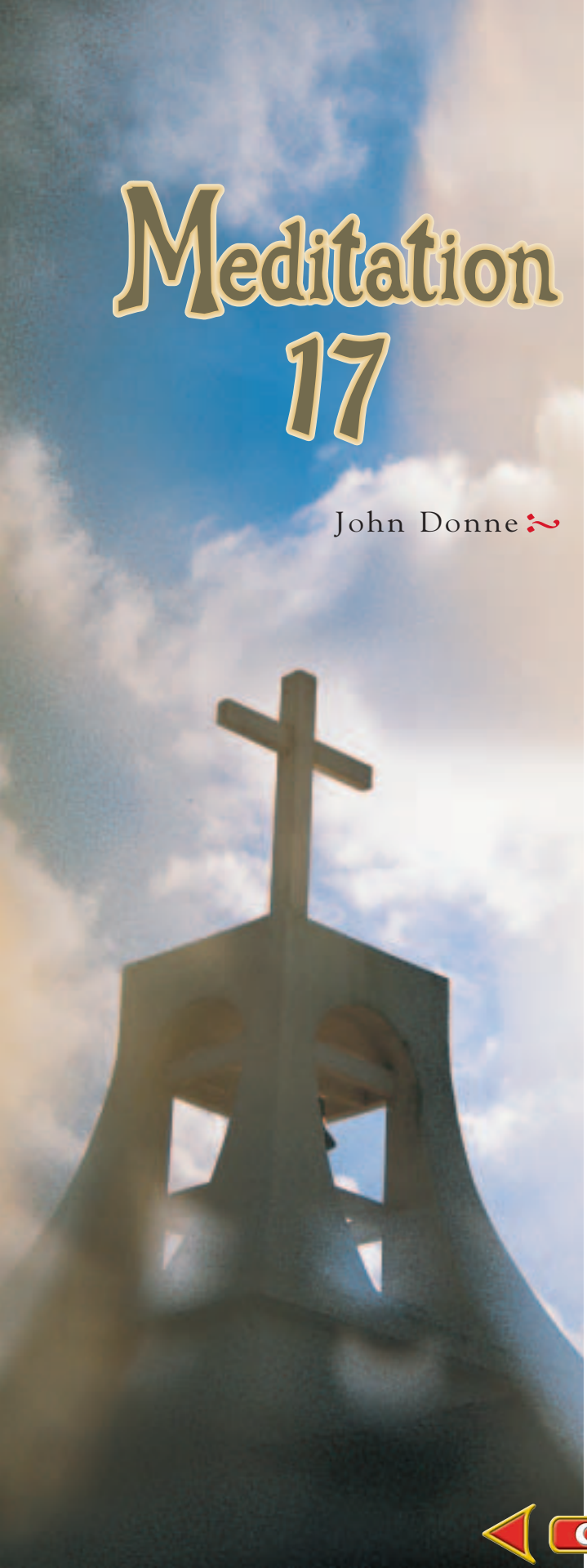
Death Be Not Proud

Recall and Interpret

11. What does the speaker tell Death in the first four lines? To what does the speaker compare Death in line 5? What can you infer about the speaker's attitude toward Death, based on the first eight lines?
12. How is Death "slave to fate, chance, kings, and desperate men"?
13. In your own words, explain the conclusion the speaker reaches in the last two lines.

Evaluate and Connect

14. To **personify** something is to give it human characteristics. Why might Donne have **personified** death in this poem?
15. How would you describe the **tone** of this poem? (See **Literary Terms Handbook,** page R17.) Give reasons for your answer.



Meditation 17

John Donne

Nunc lento sonitu dicunt, Morieris.
Now this bell, tolling softly for another, says to me, Thou must die.

Perchance he for whom this bell tolls may be so ill as that he knows not it tolls for him; and perchance I may think myself so much better than I am, as that they who are about me and see my state may have caused it to toll for me, and I know not that.

The church is catholic,[1] universal, so are all her actions; all that she does belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that head[2] which is my head too, and ingrafted into that body[3] whereof I am a member. And when she buries a man, that action concerns me: all mankind is of one author and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated. God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves[4] again for that library where every book shall lie open to one another.

As therefore the bell that rings to a sermon calls not upon the preacher only, but upon the congregation to come, so this bell calls us all; but how much more me, who am brought so

1. When Donne says the church is *catholic,* he means that it embraces all humankind.
2. *Head* stands for Christ, the head of the church.
3. *Body* stands for the church.
4. *Leaves,* in this context, are pages.

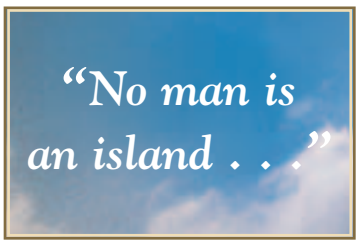
Vocabulary

universal (ū′ nə vur′ səl) *adj.* including, involving, or shared by all
congregation (kong′ grə gā′ shən) *n.* a group of people who gather for religious worship

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near the door by this sickness. There was a contention as far as a suit[5] (in which piety[6] and dignity, religion and estimation,[7] were mingled) which of the religious orders should ring to prayers first in the morning; and it was determined that they should ring first that rose earliest. If we understand aright the dignity of this bell that tolls for our evening prayer, we would be glad to make it ours by rising early, in that application, that it might be ours as well as his whose indeed it is.

The bell doth toll for him that thinks it doth; and though it intermit[8] again, yet from that minute that that occasion wrought upon him, he is united to God.



Who casts not up his eye to the sun when it rises? but who takes off his eye from a comet when that breaks out? Who bends not his ear to any bell which upon any occasion rings? but who can remove it from that bell which is passing a piece of himself out of this world?

No man is an island, entire of itself; every man is a piece of the continent, a part of the main.[9] If a clod be washed away by the sea, Europe is the less, as well as if a promontory[10] were, as well as if a manor of thy friend's or of thine own were. Any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee.

Neither can we call this a begging of misery or a borrowing of misery, as though we were not miserable enough of ourselves but must fetch in more from the next house, in taking upon us the misery of our neighbors. Truly it were an excusable covetousness if we did; for affliction[11] is a treasure, and scarce any man hath enough of it. No man hath affliction enough that is not matured and ripened by it, and made fit for God by that affliction. If a man carry treasure in bullion,[12] or in a wedge of gold, and have none coined into current moneys, his treasure will not defray him[13] as he travels. Tribulation[14] is treasure in the nature of it, but it is not current money in the use of it, except we get nearer and nearer our home, heaven, by it. Another man may be sick too, and sick to death, and this affliction may lie in his bowels as gold in a mine and be of no use to him; but this bell that tells me of his affliction digs out and applies that gold to me, if by this consideration of another's danger I take mine own into contemplation and so secure myself by making my recourse[15] to my God, who is our only security.

5. A *contention as far as a suit* is a dispute or controversy that resulted in a lawsuit.
6. *Piety* means "religious devotion."
7. *Estimation* refers to self-esteem here.
8. *Intermit* means "pause."
9. *Main* is a shortening of *mainland.*
10. A *promontory* is a ridge of land extending out into a body of water.
11. *Affliction* means "pain; misery; or suffering."
12. *Bullion* is precious metal in the form of bars or ingots.
13. *Defray him* means "pay his costs."
14. *Tribulation* is misery or suffering.
15. *Recourse* is an appeal for help or protection.

Vocabulary

covetousness (kuv′ it əs nəs) *n.* great desire for something belonging to another
contemplation (kon′ təm plā′ shən) *n.* careful thought or consideration; meditation

Responding to Literature

Personal Response

Which passages triggered the strongest reactions in you as you read this sermon? Why?

Analyzing Literature

Recall

1. Paraphrase Donne's words in the first paragraph.
2. What are some points of comparison Donne makes between humankind and "one volume" by "one author"?
3. According to Donne, in what ways is man like a "piece of the continent"?
4. What act would be "an excusable covetousness"? Why?
5. In the last paragraph, what does Donne think he will gain from "consideration of another's danger"?

Interpret

6. In your opinion, what is Donne's message in the first paragraph?
7. What might Donne mean by saying that when a man dies he is "translated into a better language"?
8. What do you think is the main point Donne makes in the sixth paragraph? State this point in your own words.
9. Explain in your own words why Donne says "affliction is a treasure."
10. What do you think Donne would have liked his parishioners to do when they heard a bell toll? Support your answer with details from the selection.

Evaluate and Connect

11. What is the **theme** of this meditation? (See pages R16–17.) Do you think Donne relayed his message effectively? Give reasons for your answer.
12. In what ways might the statement "No man is an island" apply to your class, your family, or your group of friends?
13. Do you agree with Donne's assertion that "affliction is a treasure"? Why or why not?
14. If you could read this sermon to any group of people in society today, to whom would you read it? Why?
15. Share a difficulty or tragedy you have observed or heard about that affected how you viewed yourself or your life. Describe its impact.

Literary Criticism

Scholar James Dorrill asserts that the tolling of the bell "signalled for Donne a moral lesson which . . . touched every member of the human community." What do you think that moral lesson is? Write it in your own words.

Literary ELEMENTS

Metaphysical Conceit

A **conceit** (from the Italian *concetto,* meaning "concept") is an elaborate metaphor or simile that makes a comparison between two significantly different things. A **metaphysical conceit** is an intellectual comparison–rather than one based on nature–that can develop a wide range of ideas and capture a broad range of emotions. For example, the extended comparison of two lovers' souls to "twin compasses" in lines 25–36 of "A Valediction: Forbidding Mourning" is a metaphysical conceit that makes several comparisons of the two lovers' souls to the joined parts of a compass.

- The center point ("fixed foot") does not move from the center of the circle, but it pivots in response to any movement of the other foot (lines 27-28).
- When the movable foot travels farther away to trace a larger circle, the fixed foot leans toward it (lines 29-32).
- Finally, the fixed foot remains at a set distance from the movable foot, thus controlling it and making it draw a circle ("end where I begun") instead of an irregular, imperfect figure (lines 33-36).

These specific comparisons reinforce the idea that the lovers' souls are joined like a single mechanism even though the lovers are apart.

1. What conceit does Donne develop most fully in the second paragraph of "Meditation 17"? How does this conceit help explain Donne's ideas about death and faith?
2. Summarize the main points of the conceit Donne develops in the last paragraph of "Meditation 17."

• See **Literary Terms Handbook,** p. R9.

Literature and Writing

Writing About Literature

Summarizing Ideas Based on the four selections you have just read, what do you think are Donne's views on love, death, and faith? Write a brief summary of what you believe are Donne's views on one of these topics. Use details from the selections to support your conclusions.

Creative Writing

Parting Is Such Sweet Sorrow Write a **valediction,** or farewell statement, to a friend. To get started, look at your response to the Reading Focus on page 415. Your valediction may take the form of poetry or prose, and it may be formal or informal.

Extending Your Response

Literature Groups

Conceited? Samuel Johnson, a famous eighteenth-century writer, described **metaphysical conceits** as unlike images "yoked by violence together." Do you agree that such comparisons are difficult and far-fetched, or do you see them as interesting and illuminating? As a group, evaluate the effectiveness of the conceits you have read in these selections. Then share your conclusions.

Interdisciplinary Activity

Astronomy: "Sublunary" or "Solar System"? Find out more about Ptolemy's model of the universe, the model that Donne believed to be true. What do we know today about our universe that contradicts Ptolemy's model? Diagram Ptolemy's model for your classmates and explain how modern science refutes his theories.

Learning for Life

In Sympathy Sooner or later, every person must face the death of a loved one. John Donne wrote "Death, Be Not Proud" after the death of his wife, perhaps to help himself deal with his grief. What are some ways people can work through their complicated emotions upon a loved one's death? Share your thoughts with a partner.

Reading Further

To learn more about Donne, look for these books:

Collection: *The Complete Poetry and Selected Prose of John Donne,* edited by Charles M. Coffin, is a widely used anthology.

Biography: *John Donne: A Life,* by R. C. Bald, is considered the most complete account of Donne's life.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. Some analogies are based on *part-to-whole* relationships, as in this example:

goose : flock :: ship : fleet

A *goose* is part of a *flock;* a *ship* is part of a *fleet.*

To finish an analogy, determine the relationship between the ideas represented by the first pair of words. Then apply that relationship to the second pair.

- For more about analogies, see **Communications Skills Handbook,** p. R83.

PRACTICE Correctly complete each analogy.

1. worshipper : congregation :: student :
   a. chorus b. audience c. class
2. contemplation : thoughts :: behavior :
   a. actions b. answers c. ideas
3. individual : one :: universal :
   a. some b. all c. none
4. covetousness : greed :: rivalry :
   a. pride b. competition c. hate

Before You Read

The Long Exile

Meet Leo Tolstoy



Leo Tolstoy spent a privileged childhood on a large Russian country estate. The experiences he gained in the country left a permanent impression on Tolstoy. In fact, his love of rural life and simplicity, as opposed to urban life and sophistication, appears throughout much of his writing.

Tolstoy spent his early years in search of happiness. In 1852 he joined the army and began writing the fiction that launched his literary career. Publication of *War and Peace*, a historical epic that vividly depicts nineteenth-century Russian society during the Napoleonic Wars against France, brought Tolstoy fame as his country's leading novelist. His second major novel, *Anna Karenina*, explores what happens when a woman's passion causes her to break with her society's moral codes. Even after becoming a successful author, however, Tolstoy was still dissatisfied.

By his own accounts, Tolstoy did enjoy about fifteen years of happiness with his wife, Sonya, whom he married when he was thirty-four. However, when Tolstoy reached age fifty, he began to question everything in his life.

Exhausted by his work and in despair over several personal losses, Tolstoy was overwhelmed by grief, moral dilemmas, and spiritual questions. He began to search for answers, eventually developing his own moral and spiritual rules for living.

For the remaining years of his life, Tolstoy strove to lead an uncomplicated, moral existence. In his work Tolstoy changed his direction as well, focusing his literary efforts on writing simple, moralistic tales such as "The Long Exile."

"There are two desires the fulfillment of which can give real happiness to man: to be useful, and to have a quiet conscience."

—*Tolstoy*

Leo Tolstoy was born in 1828 and died in 1910.

Reading Further

You might enjoy the following short works by Tolstoy.

Great Short Works of Leo Tolstoy includes eight masterful short novels.

The Death of Ivan Ilyich explores a man's search for the meaning in his life.

Reading Focus

How might you respond to being falsely accused of something?

Discuss With a partner, brainstorm ways of dealing with being falsely accused. Share your best strategy with the class.

Setting a Purpose Read about one man's response to a terrible injustice.

Building Background

Did You Know?

Since the 1600s, the Russians have sent prisoners to Siberia, a sparsely populated region whose harsh climate provides a natural barrier to escape.

Vocabulary Preview

turbulent (tur′ bya lənt) *adj.* agitated; unruly; p. 427

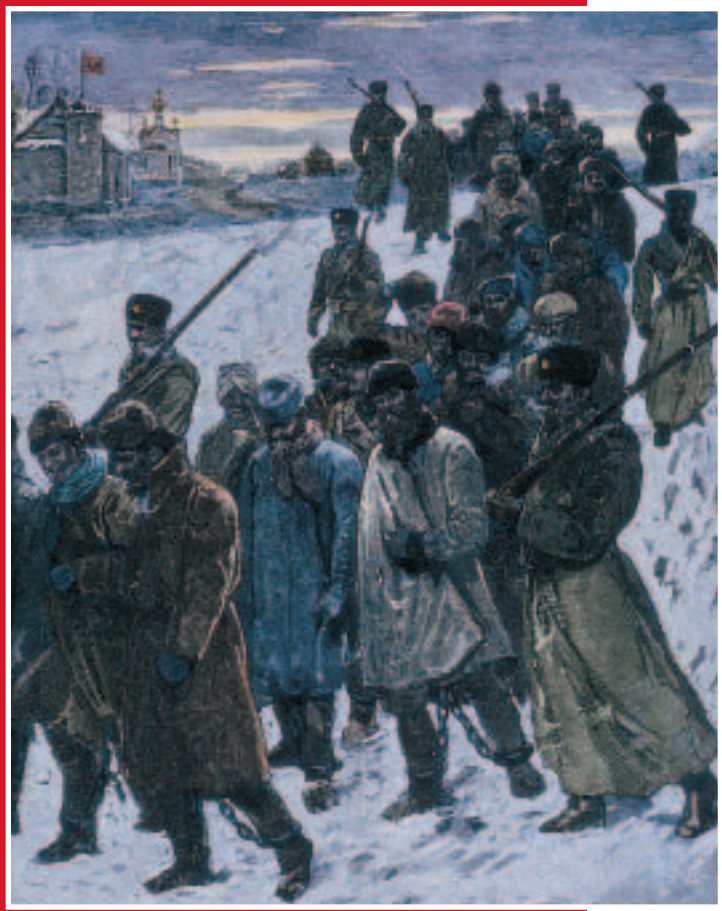
articulate (ar tik′ yə lāt′) *v.* to pronounce distinct syllables and words; to express effectively; p. 428

confiscate (kon′ fis kāt′) *v.* to seize by authority; p. 429

gait (gāt) *n.* a manner of moving on foot; p. 430

submissiveness (səb mis′ iv nes) *n.* willingness to yield to authority; obedience; p. 430

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Siberia: Convicts returning at night from the mines, c. 1880s. Hy Sandham. Hand-colored engraving. Originally published in *Century Magazine*.

The Long Exile

Leo Tolstoy
Translated by Nathan Haskell Dole

"God sees the truth, but bides his time."

Once upon a time there lived in the city of Vladimir[1] a young tradesman named Aksenof. He had two shops and a house.

Aksenof had a ruddy complexion and curly hair; he was a very jolly fellow and a good singer. When he was young he used to drink too much, and when he was tipsy he was turbulent; but after his marriage he ceased drinking, and only occasionally had a spree.

1. *Vladimir* (vlə dē′ mir′) is a Russian city east of Moscow.

Vocabulary
turbulent (tur′ byə lənt) *adj.* agitated; unruly

One summer Aksenof was going to Nizhni[2] to the great Fair. As he was about to bid his family good-bye, his wife said to him:

"Ivan Dmitrivitch, do not start today; I dreamed that some misfortune befell you."

Aksenof laughed at her, and said, "Are you still afraid that I shall go on a spree at the Fair?"

His wife said, "I myself know not what I am afraid of, but I had such a bad dream; you seemed to be coming home from town, and you took off your hat, and I looked, and your head was all gray."

Aksenof laughed. "That means good luck. See, I am going now. I will bring you some rich remembrances."

And he bade his family farewell and set off.

When he had gone half his journey, he fell in with a tradesman who was an acquaintance of his, and the two stopped at the same tavern for the night. They took tea together, and went to sleep in two adjoining rooms.

Aksenof did not care to sleep long; he awoke in the middle of the night, and in order that he might get a good start while it was cool, he aroused his driver and bade him harness up, went down into the smoky hut, settled his account with the landlord, and started on his way.



Did You Know?
To make tea, Russians often use a *samovar* (sam′ ə vär′), a metal urn with a spigot and an internal heating tube.

After he had driven forty versts,[3] he again stopped to get something to eat; he rested in the vestibule of the inn, and when it was noon, he went to the doorstep and ordered the samovar got ready; then he took out his guitar and began to play.

Suddenly a troika[4] with a bell dashed up to the inn, and from the equipage[5] leaped an official with two soldiers; he came directly up to Aksenof, and asked, "Who are you? Where did you come from?"

Aksenof answered without hesitation and asked him if he would not have a glass of tea with him.

But the official kept on with his questions: "Where did you spend last night? Were you alone or with a merchant? Have you seen the merchant this morning? Why did you leave so early this morning?"

Aksenof wondered why he was questioned so closely; but he told everything just as it was, and asked, "Why do you put so many questions to me? I am not a thief or a murderer. I am on my own business; there is nothing to question me about."

Then the official called up the soldiers, and said, "I am the police inspector, and I have made these inquiries of you because the merchant with whom you spent last night has been stabbed. Show me your things, and you men search him."

They went into the tavern, brought in the trunk and bag, and began to open and search them. Suddenly the police inspector pulled out from the bag a knife, and demanded, "Whose knife is this?"

Aksenof looked, and saw a knife covered with blood taken from his bag, and he was frightened.

"And whose blood is that on the knife?"

Aksenof tried to answer, but he could not articulate his words:

2. *Nizhni* Novgorod (nizh′ nē nôv′ gə rət) is a city in western Russia famous for its trade fairs.
3. *Versts* are Russian units of linear measure. One verst equals about two-thirds of a mile.
4. A *troika* (troi′ kə) is a Russian carriage drawn by three horses lined up side-by-side.
5. *Equipage* (ek′ wə pij) means "horse-drawn carriage."

Vocabulary
articulate (ar tik′ yə lāt′) *v.* to pronounce distinct syllables and words; to express effectively

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"I—I—don't—know—I—That knife—it is—not mine—"

Then the police inspector said, "This morning the merchant was found stabbed to death in his bed. No one except you could have done it. The tavern was locked on the inside, and there was no one in the tavern except yourself. And here is the bloody knife in your bag, and your guilt is evident in your face. Tell me how you killed him and how much money you took from him."

Aksenof swore that he had not done it, that he had not seen the merchant after he had drunk tea with him, that the only money that he had with him—eight thousand rubles—was his own, and that the knife was not his.

But his voice trembled, his face was pale, and he was all quivering with fright, like a guilty person.

The police inspector called the soldiers, commanded them to bind Aksenof, and take him to the wagon.

When they took him to the wagon with his feet tied, Aksenof crossed himself and burst into tears.

They confiscated Aksenof's things and his money, and took him to the next city, and threw him into prison.

They sent to Vladimir to make inquiries about Aksenof's character, and all the merchants and citizens of Vladimir declared that Aksenof, when he was young, used to drink and was wild, but that now he was a worthy man. Then he was brought up for judgment. He was sentenced for having killed the merchant and for having robbed him of twenty thousand rubles.

Aksenof's wife was dumfounded by the event and did not know what to think. Her children were still small, and there was one at the breast. She took them all with her and journeyed to the city where her husband was imprisoned.

At first they would not grant her admittance, but afterward she got permission from the nachalniks[6] and was taken to her husband.

When she saw him in his prison garb, in chains, together with murderers, she fell to the floor, and it was a long time before she recovered from her swoon. Then she placed her children around her, sat down amid them, and began to tell him about their domestic affairs and to ask him about everything that had happened to him.

He told her the whole story.

She asked, "What is to be done now?"

He said, "We must petition the Tsar. It is impossible that an innocent man should be condemned."

The wife said she had already sent in a petition to the Tsar, but that the petition had not been granted. Aksenof said nothing, but was evidently very much downcast.

Then his wife said, "You see the dream I had, when I dreamed that you had become grayheaded, meant something, after all. Already your hair has begun to turn gray with trouble. You ought to have stayed at home that time."

And she began to tear her hair, and she said, "Vanya, my dearest husband, tell your wife the truth: Did you commit that crime?"

Aksenof said, "So you, too, have no faith in me!" And he wrung his hands and wept.

Then a soldier came and said that it was time for the wife and children to go. And Aksenof for the last time bade his family farewell.

When his wife was gone, Aksenof began to think over all that they had said. When he remembered that his wife had also distrusted him, and had asked him if he had murdered the merchant, he said to himself, "It is evident that no one but God can know the truth of

6. *Nachalniks* (nə chäl′ nēks) means "chiefs."

Vocabulary

confiscate (kon′ fis kāt′) *v.* to seize by authority

the matter, and He is the only one to ask for mercy, and He is the only one from whom to expect it."

And from that time Aksenof ceased to send in petitions, ceased to hope, and only prayed to God. Aksenof was sentenced to be knouted,[7] and then to exile with hard labor. And so it was done.

He was flogged with the knout, and then, when the wounds from the knout were healed, he was sent with other exiles to Siberia.

Aksenof lived twenty-six years in the mines. The hair on his head had become white as snow, and his beard had grown long, thin, and gray. All his gaiety had vanished. He was bent, his gait was slow, he spoke little, he never laughed, and he spent much of his time in prayer.

Aksenof had learned while in prison to make boots, and with the money that he earned he bought the "Book of Martyrs,"[8] and used to read it when it was light enough in prison, and on holidays he would go to the prison church, read the Gospels,[9] and sing in the choir, for his voice was still strong and good.

The authorities liked Aksenof for his submissiveness, and his prison associates respected him and called him "Grandfather" and the "man of God." Whenever they had petitions to be presented, Aksenof was always chosen to carry them to the authorities; and when quarrels arose among the prisoners, they always came to Aksenof as umpire.

Aksenof never received any letters from home, and he knew not whether his wife and children were alive.

One time some new convicts came to the prison. In the evening all the old convicts gathered around the newcomers, and began to ply them with questions as to the cities or villages from which this one or that one had come, and what their crimes were.

At this time Aksenof also was sitting on his bunk, near the strangers, and, with bowed head, was listening to what was said.

One of the new convicts was a tall, healthy-looking old man of sixty years, with a close-cropped gray beard. He was telling why he had been arrested. He said:

"And so, brothers, I was sent here for nothing. I unharnessed a horse from a postboy's sledge, and they caught me with it and insisted that I was stealing it. But I said, 'I only wanted to go a little faster, so I whipped up the horse. And besides, the driver was a friend of mine. It's all right,' I said. 'No,' they said; 'you were stealing it.' But they did not know what and where I had stolen. I have done things which long ago would have sent me here, but I was not found out; and now they have sent me here without any justice in it. But what's the use of grumbling? I have been in Siberia before. They did not keep me here very long, though. . . ."



Did You Know?
A *sledge* is a sled or sleigh.

"Where did you come from?" asked one of the convicts.

"Well, we came from the city of Vladimir; we are citizens of that place. My name is Makar, and my father's name was Semyon."

7. *Knouted* means "whipped."
8. The "*Book of Martyrs*" by John Foxe (1516–1587) detailed the martyrdom (death of one who will not deny his or her beliefs) of English Protestants from the fourteenth to the sixteenth centuries.
9. The *Gospels* are the first four books of the New Testament. They describe the life and death of Jesus Christ according to Matthew, Mark, Luke, and John.

Vocabulary

gait (gāt) *n.* a manner of moving on foot
submissiveness (səb mis′ iv nes) *n.* willingness to yield to authority; obedience

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Aksenof raised his head and asked:

"Tell me, Semyonitch, have you ever heard of the Aksenofs, merchants in Vladimir city? Are they alive?"

"Indeed, I have heard of them! They are rich merchants, though their father is in Siberia. It seems he was just like any of the rest of us sinners. And now tell me, Grandfather, what were you sent here for?"

Aksenof did not like to speak of his misfortune; he sighed, and said:

"Twenty-six years ago I was condemned to hard labor on account of my sins."

Makar Semyonof said:

"But what was your crime?"

Aksenof replied: "So I must have deserved this."

But he would not give any further particulars; the other convicts, however, related why Aksenof had been sent to Siberia. They told how on the road someone had killed a merchant, and put the knife into Aksenof's luggage, and how he had been unjustly punished for this.

When Makar heard this, he glanced at Aksenof, slapped himself on the knees, and said:

"Well, now, this is wonderful! This is really wonderful! You have been growing old, Grandfather!"

They began to ask him what he thought was wonderful, and where he had seen Aksenof. But Makar did not answer; he only repeated:

"A miracle, boys! How wonderful that we should meet again here!"

And when he said these words, it came over Aksenof that perhaps this man might know who had killed the merchant. And he said:

"Did you ever hear of that crime, Semyonitch, or did you ever see me before?"

"Of course I heard of it! The country was full of it. But it happened a long time ago. And I have forgotten what I heard," said Makar.

"Perhaps you heard who killed the merchant?" asked Aksenof.

Makar laughed, and said:

"Why, of course the man who had the knife in his bag killed him. It would have been impossible for anyone to put the knife in your things and not have been caught doing it. For how could the knife have been in your bag? Was it not standing close by your head? And you would have heard it, wouldn't you?"

As soon as Aksenof heard these words, he felt convinced that this was the very man who had killed the tradesman.

He stood up and walked away. All that night he was unable to sleep. Deep melancholy came upon him, and he began to call back the past in his imagination.

He imagined his wife as she had been when for the last time she had accompanied him to the Fair. She seemed to stand before him exactly as if she were alive, and he saw her face and her eyes, and he seemed to hear her words and her laugh.

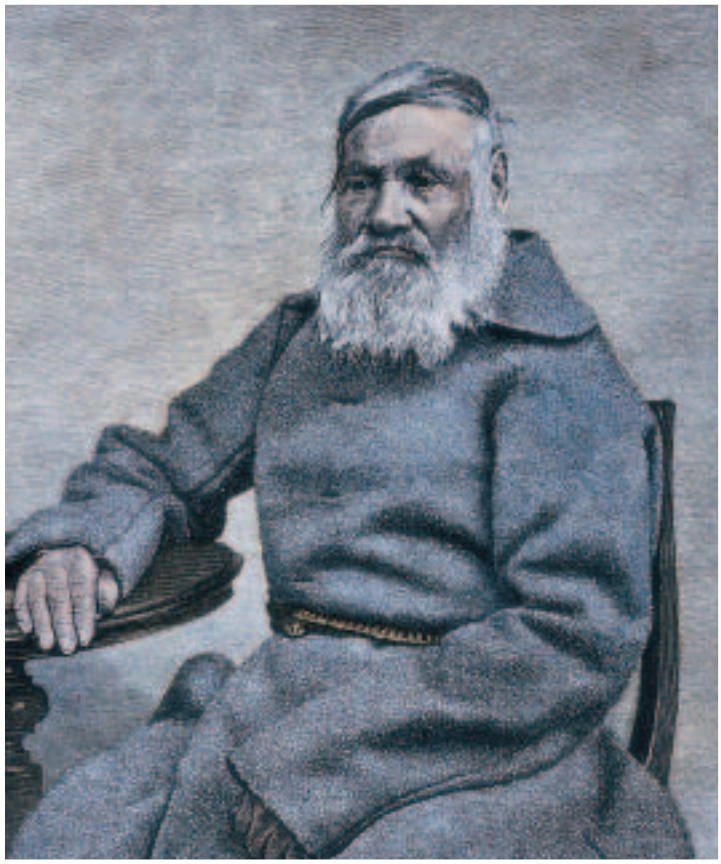
Then his imagination brought up his children before him; one a boy in a little fur coat, and the other on his mother's breast.

And he imagined himself as he was at that time, young and happy. He remembered how he had sat on the steps of the tavern when they arrested him, and how his soul was full of joy at that time.

And he remembered the place of execution where they had flogged him, and the executioner, and the people standing around, and the chains and the convicts, and all his twenty-six years of prison life, and he remembered his old age. And such melancholy came upon Aksenof that he was tempted to put an end to himself.

"And all on account of this criminal!" said Aksenof to himself.

And then he began to feel such anger against Makar Semyonof that he almost lost himself, and was crazy with desire to pay off the load of vengeance. He repeated prayers all night, but



Hard-labor convict sent to Siberia at age 65, c. 1880s. Artist unknown. Hand-colored engraving. Originally published in *Century Magazine.*

Viewing the art: How does the man in this engraving compare with your mental image of Aksenof?

could not recover his calm. When day came, he walked by Makar and did not look at him.

Thus passed two weeks. At night Aksenof was not able to sleep, and such melancholy had come over him that he did not know what to do.

One time during the night, as he happened to be passing through the prison, he saw that the soil was disturbed under one of the bunks. He stopped to examine it. Suddenly Makar crept from under the bunk and looked at Aksenof with a startled face.

Aksenof was about to pass on so as not to see him, but Makar seized his arm, and told him how he had been digging a passage under the wall, and how every day he carried the dirt out in his bootlegs and emptied it in the street when they went out to work. He said:

"If you only keep quiet, old man, I will get you out too. But if you tell on me, they will flog me; but afterward I will make it hot for you. I will kill you."

When Aksenof saw the man who had injured him, he trembled all over with rage, twitched away his arm, and said, "I have no reason to make my escape, and to kill me would do no harm; you killed me long ago. But as to telling on you or not, I shall do as God sees fit to have me."

On the next day, when they took the convicts out to work, the soldiers discovered where Makar had been digging in the ground; they began to make a search and found the hole. The chief came into the prison and asked everyone, "Who was digging that hole?"

All denied it. Those who knew did not name Makar, because they were aware that he would be flogged half to death for such an attempt.

Then the chief came to Aksenof. He knew that Aksenof was a truthful man, and he said: "Old man, you are truthful; tell me before God who did this."

Makar was standing near, in great excitement, and he looked at the nachalnik, but he dared not look at Aksenof.

Aksenof's hands and lips trembled, and it was some time before he could speak a word. He said to himself, "If I shield him—but why should I forgive him when he has been my ruin? Let him suffer for my sufferings! But shall I tell on him? They will surely flog him. But what difference does it make what I think of him? Will it be any the easier for me?"

Once more the chief demanded:

"Well, old man, tell the truth! Who dug the hole?"

Aksenof glanced at Makar and then said:

"I cannot tell, your Honor. God does not bid me tell. I will not tell. Do with me as you please; I am in your power."

In spite of all the chief's efforts, Aksenof would say nothing more. And so they failed to find out who dug the hole.

On the next night as Aksenof was lying on his bunk and almost asleep, he heard someone come along and sit down at his feet.

He peered through the darkness and saw that it was Makar.

Aksenof asked:

"What do you wish of me? What are you doing here?"

Makar remained silent. Aksenof arose and said:

"What do you want? Go away, or else I will call the guard."

Makar went up close to Aksenof and said in a whisper:

"Ivan Dmitrivitch, forgive me!"

Aksenof said: "What have I to forgive you?"

"I killed the merchant and put the knife in your bag. And I was going to kill you too, but there was a noise in the yard; I thrust the knife in your bag and slipped out of the window."

Aksenof said nothing, and he did not know what to say. Makar got down from the bunk, knelt on the ground, and said:

"Ivan Dmitrivitch, forgive me, forgive me for God's sake. I will confess that I killed the merchant—they will pardon you. You will be able to go home."

Aksenof said:

"It is easy for you to say that, but how could I endure it? Where should I go now? My wife is dead! My children have forgotten me. I have nowhere to go."

Makar did not rise; he beat his head on the ground and said:

"Ivan Dmitrivitch, forgive me! When they flogged me with the knout, it was easier to bear than it is now to look at you. And you had pity on me after all this—you did not tell on me. Forgive me, for Christ's sake! Forgive me, though I am a cursed villain!"

And the man began to sob.

When Aksenof heard Makar Semyonof sobbing, he himself burst into tears and said:

"God will forgive you; maybe I am a hundred times worse than you are!"

And suddenly he felt a wonderful peace in his soul. And he ceased to mourn for his home and had no desire to leave the prison but only thought of his last hour.

Makar would not listen to Aksenof and confessed his crime.

When they came to let Aksenof go home, he was dead.

Responding to Literature

Personal Response

What went through your mind at the end of the story? Describe your reactions in your journal.

Analyzing Literature

Recall and Interpret

1. What evidence leads the official to arrest Aksenof? Why might Aksenof's reaction to the charge have made him seem to be guilty?
2. After Aksenof's wife visits him, what does he decide? Why? In what ways does he change as a result of this decision?
3. What does Aksenof suspect about Makar? What causes him to think this?
4. Summarize the interaction between Aksenof and Makar at the end of the story. How does Aksenof feel at the end of this conversation? Why might he feel this way?

Evaluate and Connect

5. In your opinion, is Aksenof a realistic character? Why or why not?
6. When authors use clues to prepare readers for events that will happen later in a story, they are **foreshadowing.** Identify and explain one instance of foreshadowing in this story.
7. Look over your answers to the Reading Focus on page 426. Then describe how you might react if you were in Aksenof's place—accused and punished for a crime that you did not commit.
8. What is one lesson you might take from this tale? Support your answer with details from the story.

Literary Criticism

Tolstoy, in his book *What is Art?,* asserts that literature should teach moral lessons and should be written clearly and simply in order to reach a large audience. Write a critical review of "The Long Exile," exploring whether the story lives up to Tolstoy's own standards. Use specific examples from the story to support your opinions.

Literary ELEMENTS

Dynamic and Static Characters

A **dynamic character,** like Aksenof in "The Long Exile," grows or changes significantly during the course of a story. This character is influenced by his experiences and by the characters around him. In contrast, a **static character,** like Aksenof's wife, changes very little or not at all throughout a story. Things happen *to* her, yet nothing changes *within.*

1. In what ways is Aksenof affected by his experiences? How do other characters change him?
2. Would you describe Makar as a static or dynamic character? Use details from the selection to support your answer.

- See **Literary Terms Handbook,** p. R3.

Extending Your Response

Creative Writing

Dear Diary Choose a day during Aksenof's exile that would likely have been significant to him. For example, you might pick the day he arrived in Siberia, the day he bought the "Book of Martyrs," or one of the days on which he learned something important about Makar. Then, from Aksenof's point of view, write a diary entry about the events of the day as you imagine them.

Learning for Life

Attract Attention What if this story occurred in the present? Choose a technique to draw public attention to Aksenof's plight. You might write a letter to authorities explaining the situation and asking for Aksenof's pardon. Or you might prepare a news conference in which you alert the media to Aksenof's situation. Present your work to the class.

Save your work for your portfolio.

COMPARING selections

Meditation 17 and The Long Exile

COMPARE PRESENTATIONS

Both selections convey the idea that suffering can be of value to an individual. Discuss your responses to the following questions with a partner.

1. How does Donne present this idea? How does Tolstoy?
2. In your opinion, which presentation is more effective? Why? For help making this evaluation, try completing the chart below.

	"Meditation 17"	"The Long Exile"	Why?
Which was more engaging?			
Which moved or inspired me more?			
Which taught me more?			

COMPARE CHARACTERS

Both selections present a man whose faith in God helps him through a difficult time. What ideas do these characters share? In what ways are their faiths different? Write a dialogue between Donne and Aksenof in which each presents his thoughts on the power of faith. While you write your dialogue, you might want to think about Donne's position as Dean of St. Paul's Cathedral and Askenof's experience as a prisoner.

COMPARE CUSTOMS

Every culture has produced literature about life's difficulties. This "wisdom literature" takes many forms: folktales, parables, meditations, essays, or even philosophical dialogues.

- Choose a culture that interests you and use the Internet and library resources to find literature of that culture that addresses suffering–why it exists, how to regard it, and/or how best to respond to it. Using the keywords *folklore wisdom* may help your search.
- Read aloud or summarize the literature that you found to your classmates and tell how the ideas in that literature compare with the ideas found in "Meditation 17" and "The Long Exile."

Vo·cab·u·lar·y Skills

Understanding Analogies

When John Donne compared the bond between human beings to the relationship between an island and the mainland, he created one of the most famous **analogies** in all of literature. Finding similarities between things is such a common thinking skill that it is often included on standardized tests. To complete analogy items, you must select from a list the pair of words that represents the same relationship as the first pair given.

Strategy 1 A good strategy for completing analogy items is to make up a sentence using the first pair of words that establishes a clear relationship between the ideas they represent. For example, read the item below:

stanza : poem ::

a. flag : anthem
b. story : building
c. mural : painting
d. program : recital
e. oven : kitchen

To determine the relationship represented by the first pair of words, you might use them in a sentence like this one: "Stanzas are the parts that make up a poem." As you read through the list of pairs, you will see that only one of them, pair b, could also work in the sentence you created: "Stories are the parts that make up a building."

Strategy 2 To eliminate choices from the list of paired words, pinpoint the relationship in each pair as precisely as possible. Remember that a word can refer to more than one object or idea. For example, in the following item you might wonder whether to choose answer choice a or answer choice c:

clasp : bracelet ::

a. hook : coat
b. diamond : ring
c. buckle : belt
d. wrist : watch
e. cuff : trousers

If you look carefully at the relationship between a hook and a coat, you can see that answer choice c is the better answer. While a clasp can only be a fastener, a hook can be a fastener or a hanger.

• For more about analogies, see **Communications Skills Handbook,** p. R83.

EXERCISE

Use the strategies above to complete the following analogies.

1. **brake : automobile ::**

a. reins : horse
b. ship : fleet
c. pad : helicopter
d. helmet : motorcycle
e. boot : saddle

2. **racquet : tennis ::**

a. springboard : diver
b. horse : polo
c. glove : boxing
d. club : golf
e. gun : hunting

Before You Read

Jonson's Poetry

Meet Ben Jonson



Picture a fiery-tempered man with a "mountain belly," a "rocky face," and a thumb that had been branded to show he'd once killed a man. Seat him in a tavern called the Mermaid, discussing the art of poetry with a group of young writers who so idolized him they called themselves the "Sons of Ben." Add to this the fact that, in the prime of his career, this man was more respected for his work than his contemporary William Shakespeare, and you might just begin to appreciate the literary giant that was Ben Jonson.

Jonson was mostly a self-taught scholar. Unable to afford a university education, he went directly from the Westminster School of London to apprenticing as a bricklayer, and from that into service in the army. It wasn't until his early twenties that he joined a theater company and began acting and writing.

Jonson's first major literary success was a play entitled *Every Man in His Humor.* It was produced when he was only twenty-six and featured Shakespeare in a leading role. Both critics and audiences loved it.

Almost overnight, however, Jonson nearly lost everything. He killed a fellow actor in a duel and wound up sentenced to death. He only managed to escape the gallows through "benefit of clergy"—that is, by proving that he could read Latin, and was thus entitled to a trial in the more lenient church court. This court overturned the civil court's death sentence, but Jonson was branded on the thumb as a convicted felon.

Throughout his lifetime Jonson's passionate, out-spoken nature got him into trouble with the law, his critics, and many of his colleagues and friends. However, his literary career flourished. By 1616 his plays and other works were so popular that King James I gave the forty-four-year-old Jonson a lifetime pension—making him England's first poet laureate.

Yet this would turn out to be one of the last great career successes Jonson would know. After taking a year away from London's literary scene shortly thereafter, he found himself unable to reclaim his former prominence in the literary community. Apparently, what Jonson liked to write had gone out of style. He continued to produce a great many works, but only the "Sons of Ben" appreciated them. He died at the age of sixty-four, after spending nearly twenty years trying to regain his former stature as a writer.

"Talking and eloquence are not the same: to speak, and to speak well, are two things. A fool may talk, but a wise man speaks."

"In all speech, words and sense are as the body and the soul. The sense is as the life and soul of language, without which all words are dead."

—*Jonson*

Ben Jonson was born in 1572 and died in 1637.

Reading Further

You might enjoy the following works by Ben Jonson:

Poetry Collection: *The Complete Poetry of Ben Jonson,* edited by William B. Hunter Jr., contains all his surviving poetry in its earliest editions.

Drama: *The Alchemist and Other Plays,* edited by Gordon Campbell, contains Jonson's four best-known plays, including the comedy *Volpone.*

Reading Focus

In response to the death of a dear friend, Alfred, Lord Tennyson wrote the following lines in his poem *In Memoriam:* "'Tis better to have loved and lost / Than never to have loved at all."

Journal In your journal, write your thoughts about this quotation. Do you agree with the sentiments it expresses? How might this quotation comfort a person who is grieving a loss?

Setting a Purpose Read to discover the emotions of a bereaved father and those of an ardent lover.

Building Background

Jonson's Elegies

When critic Albert C. Baugh said of Jonson, "No one in his age could more tenderly express true sorrow," he was no doubt writing of Jonson's **epitaphs,** or tombstone inscriptions to commemorate the dead, and his **elegies,** or poems expressing lament or mourning. (See **Literary Terms Handbook,** page R5.)

Two of Jonson's finest elegies were those he wrote for his own children. Jonson expresses his grief over his infant daughter Mary's death in his poem "On My First Daughter." In his elegy "On My First Son," he mourns the passing of his son, Benjamin, who died of the plague in 1603 on his seventh birthday. For many reasons, parents who lived during the English Renaissance often outlived their children, so Jonson's poems were sure to have touched the hearts of many of his readers.

Jonson's Songs

Jonson would often take inspiration for his songs from his reading of classical texts. To create his "Song: To Celia," for example, Jonson actually reworked prose passages from the letters, or *Epistles,* of Philostratus, a third-century Greek philosopher.

"Song: To Celia" first appeared in Jonson's collection *The Forrest* (1616) and the same year in his *Works.* It was more than a century later, however, that British composer Thomas Arne (1710–1778) set Jonson's lyrics to the music that made it a classic, publishing it under the title "Drink to Me Only with Thine Eyes." Today Arne's captivating melody continues to be printed in songbooks and recorded by singers and musicians.



Literary Criticism

Critic Louis Untermeyer observes that Jonson's poetry conveys "his solid but always sensitive response, his alternation of cautious wit and unreserved tenderness." As you read these two poems, think about whether they fit Untermeyer's description.

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On My First Son

Ben Jonson

Farewell, thou child of my right hand,° and joy;
My sin was too much hope of thee, loved boy.
Seven years thou wert lent to me, and I thee pay,°
Exacted by thy fate, on the just day.°
O, could I lose all father now!° For why
Will man lament the state he should envy?
To have so soon 'scaped world's and flesh's rage,
And, if no other misery, yet age?
Rest in soft peace, and, asked, say here doth lie
Ben Jonson his° best piece of poetry;
For whose sake, henceforth, all his vows be such,
As what he loves may never like too much.

1 child of my right hand: the literal translation of the Hebrew name Benjamin, which was the name of Jonson's son.

3 I thee pay: pay thee back.

4 the just day: Here, *just* may mean "exact," or it could mean "complete in amount." In Jonson's day, loans were often made for a period of seven years, and Jonson's son had completed exactly seven years of life on the day he died.

5 lose all father now: give up all thoughts of being a father.

10 Ben Jonson his: Ben Jonson's.

Song: To Celia

Ben Jonson

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar° sup,
I would not change° for thine.
I sent thee late° a rosy wreath,
Not so much honoring thee,
As giving it a hope that there
It could not withered be.
But thou thereon did'st only breathe,
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself, but thee.



7 Jove's nectar: ambrosia, the drink of the gods, which supposedly kept them immortal.

8 change: exchange.

9 late: recently.

Responding to Literature

Personal Response

Which poem appeals to you more? Why? Discuss your reactions with a classmate.

Analyzing Literature

On My First Son

Recall and Interpret

1. What does Jonson say was his sin and the price he pays for it? Given these statements, how do you think Jonson is handling his son's death?
2. What reasons does Jonson give to envy his son's state? Why might he still lament this state despite all these reasons?
3. What will Jonson do henceforth for his son's sake? Why?

Evaluate and Connect

4. Reread your response to the Reading Focus on page 438. In your opinion, how would Jonson have responded to Tennyson's statement?
5. Theme Connections Jonson calls his son his "best piece of poetry." What does this **epitaph** (see page R5) tell you about his feelings for the boy?

Song: To Celia

Recall and Interpret

6. What would the speaker sacrifice for a kiss? How valuable is Celia's kiss? Explain.
7. What reason does the speaker give for sending the wreath? What is he implying?
8. Describe the speaker's feelings for Celia. Do you think Celia returns his feelings? Why or why not?

Evaluate and Connect

9. If you were Celia, would you trust that the speaker's love would last? Why or why not?
10. Why might this song have remained popular for so many years?

Literary ELEMENTS

Elegy

In his poem "On My First Son," Ben Jonson grieves the death of his boy, Benjamin. This type of poem is called an **elegy.** The elegy has a long tradition dating from Latin and Greek literature. In ancient times "elegy" referred not to the content of a poem but to its **meter,** or pattern of stressed and unstressed syllables. In England before the eighteenth century, an elegy could refer to a love poem as well as to any poem of solemn meditation. Today, however, an elegy is known as a serious and formal poem of lament, or sorrow. Most elegies mourn a death or other great loss, but some contemplate common truths or life's tragedies.

1. List some of the words and phrases from "On My First Son" that express the qualities of an elegy.
2. How would you describe the **tone** of the poem? What elements create the tone?

- See **Literary Terms Handbook,** p. R5.

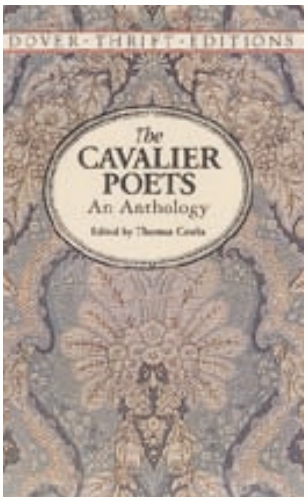
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Literature FOCUS

The Cavalier Poets

Political Beginnings

Like his predecessors James and Elizabeth, King Charles I surrounded himself with well-educated, versatile young men who, in addition to being government employees, were witty writers and conversationalists. These men were known as the Cavalier poets, and Robert Herrick, Sir John Suckling, and Richard Lovelace were among the most brilliant.



The word *Cavalier* was first used as a political term before it came to describe these poets. Conflict between the court and Parliament marked Charles's troubled reign, and those who supported the monarchy during the English Civil Wars were called Cavaliers or Royalists. Their opponents, who supported the Puritan-dominated Parliament, were called Roundheads (because of their closely cropped hair).

Features of Cavalier Poetry

As writers affiliated with the court, the Cavalier poets generally intended to entertain their audience rather than instruct it. Influenced by the work of John Donne and Ben Jonson, the Cavaliers cultivated a conversational style based on natural speech patterns. Some of them shared Donne's fondness for elaborate conceits and a meditative tone, and most shared Jonson's admiration for the poetry of the ancient Greeks and Romans. The Cavaliers' use of regular rhythmic patterns, carefully structured stanzas, and simple but eloquent language reflects this classical influence.

The classical influence can also be seen in the Cavaliers' choice of subject. Love was a popular theme, and some Cavaliers wrote about idealized love and addressed their poems to imaginary women with such classical names as Julia, Althea, and Lucasta. Elegant but direct lyrics about love and loyalty were characteristic of the Cavaliers' style. They were also capable, however, of writing sarcastic commentaries on the pursuit of coy beauties.

Political Endings

As King Charles's fortunes changed, so did those of the Cavalier poets. In 1649, after civil wars between Royalists and Parliamentarians had thrown the country into chaos, a Parliamentary court sentenced Charles to death. When Puritan leader Oliver Cromwell became the head of the newly formed Commonwealth, the Cavalier poets fell into disgrace. Some fled London; others were arrested and imprisoned. Only Herrick lived to see the restoration of the monarchy, which took place in 1660 with the crowning of Charles II, son of the executed King Charles I.

ACTIVITY

Choose a famous Cavalier poet, such as Suckling or Lovelace, and take notes on how he treats the subject of love. Then, with your notes in hand, listen for an hour to popular music on the radio. Keep track of which songs, if any, reflect the attitudes of your poet.

MEDIA connection

Screenplay

"Go for it!" "Make it happen!" These are two ways we tell people to "seize the day!" In this scene from *Dead Poets Society*, English teacher Mr. Keating urges his students to make the most of their time.

Dead Poets Society

by Tom Schulman

KEATING

Mister . . . *(Keating looks at his roll)* Pitts. An unfortunate name. Stand up, Mister Pitts.

Pitts stands.

KEATING (cont'd.)

Open your text, Pitts, to page forty and read for us the first stanza of the poem.

Pitts looks through his book. He finds the poem.

PITTS

"To the Virgins to Make Much of Time"?

KEATING

That's the one.

Giggles in the class. Pitts reads.

PITTS

"Gather ye rosebuds while ye may
Old time is still a flying
And this same flower that smiles today
Tomorrow will be dying."

KEATING

"Gather ye rosebuds while ye may." The Latin term for that sentiment is "Carpe Diem." Anyone know what that means?

MEEKS

Carpe Diem . . . seize the day.

KEATING

Very good, Mr. . . . ?

MEEKS

Meeks.

KEATING

Seize the day . . . while you're young, see that you make use of your time. Why does the poet write these lines?

A STUDENT

Because he's in a hurry?

KEATING

Because we're food for worms, lads! Because we're only going to experience a limited number of springs, summers, and falls. One day, hard as it is to believe, each and every one of us is going to stop breathing, turn cold, and die! Stand up and peruse the faces of the boys who attended this school sixty or seventy years ago. Don't be timid, go look at them.

The boys get up. Todd, Neil, Knox, Meeks, etc. go over to the class pictures that line the honor room walls. Angles on various pictures on the walls. Faces of young men stare at us from out of the past.

KEATING

They're not that different from any of you, are they? There's hope in their eyes, just like in yours. They believe themselves destined for wonderful things, just like many of you. Well, where are those smiles now, boys? What of that hope?

The boys are staring at the pictures, sobered by what Keating is saying.

Analyzing Media

1. Why does Mr. Keating ask the students to look at pictures of past classes?
2. How can you make the most of your time?

Before You Read

To the Virgins, to Make Much of Time

Meet Robert Herrick



As a young man, Robert Herrick loved the excitement of London and the camaraderie of discussing literature with Ben Jonson and other writers. Literary discussions could not support him, however, so Herrick (an Anglican priest) agreed to take a position as a vicar in a quiet country parish in Devonshire, far from London. Feeling miserably exiled, Herrick did the thing most poets would do—he wrote poetry.

He wrote poems to his pet pig, his cat, his spaniel Tracy, his maid Prudence, his neighbors, and to various imaginary mistresses with exotic names such as Anthea and Electra. In fact, by the time he returned to London at the age of fifty-seven, Herrick had produced over 1,200 poems and hoped to establish a reputation for himself in London's literary circles. He published his poems in a massive single volume with two titles: the religious poems he called *Noble Numbers;* the poems of a more worldly nature he entitled *Hesperides*, referring to the mythical nymphs who guarded an apple tree that bore golden fruit.

Unfortunately for Herrick, however, the literary critics of his day did not see the fruits of his labors as golden. Twenty years after *Hesperides* was published, its first edition had still not sold out. What's more, there was no way to step back into the life he'd loved; Ben Jonson had died and his former writing colleagues had dispersed. So, when given the chance to regain his post at Devonshire at the age of seventy-one, Herrick took it, remaining there until his death.

"What is a kiss? Why this, as some approve:
The sure, sweet cement, glue, and lime of love."

"For well thou know'st 'tis not th' extent
Of land makes life, but sweet content."

—*Herrick*

Robert Herrick was born in 1591 and died in 1674.

Reading Further

To learn more about Herrick and his poetry, read the following works:

Poetry Collection: *Poems of Robert Herrick,* selected by Winfield Townley Scott, contains Herrick's religious and secular poetry.

Biography: *Robert Herrick 1591–1674,* by George Walton Scott, is a critical biography.

Reading Focus

Do you feel your high school years have flown by? Are there any activities you've missed out on?

Discuss Discuss why you missed opportunities and how you might still experience them.

Setting a Purpose Read to learn about taking advantage of opportunities while one can.

Building Background

Patronage

Most seventeenth-century poets who were not independently wealthy had to rely upon gifts from patrons in order to earn a living, which usually meant that the poets had to tailor their work to appeal to the tastes and interests of their patrons. Herrick's work as a vicar freed him from this constraint, however, so he could indulge his own whims for poetic self-expression. At the time, only a small group of poets, most of them country doctors and rural parsons, enjoyed this sort of freedom.

To the Virgins, to Make Much of Time

Robert Herrick



Through the White Flowers, 1891. Kate Greenaway. Watercolor, 35.6 x 53.3 cm. Chris Beetles Ltd., London.

Gather ye rosebuds, while ye may,
Old time is still a-flying:
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

The age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And, while ye may, go marry:
For having lost but once your prime
You may forever tarry.°

16 *Tarry* means "linger" or "wait."

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Responding to Literature

Personal Response

With a partner, discuss your response to the speaker's suggestions.

Analyzing Literature

Recall and Interpret

1. What warning does the speaker impart in lines 3–4? In your opinion, what message is the speaker trying to convey in the first stanza?
2. In this poem, what might rosebuds **symbolize** (see page R16)?
3. In the second stanza, what **metaphor** (see page R9) does the speaker use to describe the sun? How does the path of the sun reinforce the speaker's message?
4. Summarize the speaker's views on youth and age expressed in the third stanza.
5. What conclusion does the speaker reach in the last stanza? How could you restate the last two lines?

Evaluate and Connect

6. Do you agree with the speaker's ideas about youth and age? Might your parents or grandparents agree? Why or why not?
7. Find an instance of **personification** in this poem (see pages R11–12). Why might Herrick have chosen to personify this? Explain.
8. What, do you think, is the speaker's philosophy on life? Do you think this is a useful philosophy to adopt? Explain.
9. What is your opinion of the use of **rhyme** and **rhyme** in this poem? Does it support or detract from the message of the poem?
10. Robert Herrick never married. How does this information affect your reading of the poem?

Literary Criticism

Scholar Roger B. Rollin points out that in the third stanza the speaker presents two arguments in support of the *carpe diem* theme. State the arguments in your own words; then explain whether you think the arguments are persuasive.

Literary ELEMENTS

Carpe Diem

Carpe diem (kär′ pā dē′ əm) is a Latin phrase meaning "seize the day"; in other words, "make the most of each moment." The ancient Roman poet Horace first made this phrase famous in one of his odes, but the idea has been a **motif,** or recurring element in literature, throughout the ages. Sixteenth- and seventeenth-century lyric poets particularly enjoyed writing *carpe diem* poems. In such poems the speaker emphasizes the shortness of life–usually to persuade a young woman to yield to love while she still has her youth and beauty.

1. Identify the images that help to convey the *carpe diem* motif.
2. What warnings does Herrick give to underscore the notion that one should "seize the day"?

• See **Literary Terms Handbook,** p. R3.

Extending Your Response

Learning for Life

Join Now! With a group, create a public service announcement to convince people to volunteer for charity work or local politics. Your message: people should not wait to volunteer their time–they should begin now! Incorporate Herrick's poem into your announcement as a way to underscore your message. Perform or tape and play your announcement for the class.

Creative Writing

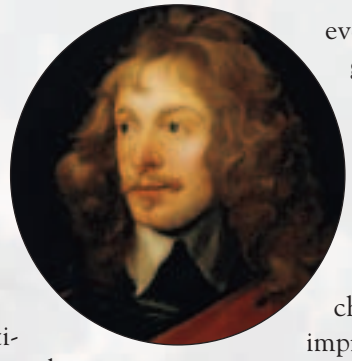
Freshmen, Seize the Day! Look back at the Reading Focus on page 443. Then write a *carpe diem* poem entitled "To the Incoming Freshman, to Make Much of Your Time in High School" in which you urge them to seize opportunities while they can. Make your poem at least eight lines long and use Herrick's rhyme scheme.

Save your work for your portfolio.

Before You Read

Suckling's Poetry

Meet Sir John Suckling



Imagine inheriting an immense fortune at the age of eighteen. What kind of life would you lead? When John Suckling came into his inheritance, he promptly left college to live as a gambler, big spender, and playboy, taking a "grand tour" of continental Europe and seeking glory as a gentleman soldier there.

On returning to England, Suckling became "famous at court for his accomplishments and ready, sparkling wit," according to his friend Sir William Davenant. In fact, he became so well liked that King Charles I knighted him when he was merely twenty-one. Suckling used his "sparkling wit" to write popular dramas (including the tragedy *Aglaura* and the lively comedy *The Goblins*), long ballads (including his masterpiece "A Ballad Upon a Wedding"), and prose works, but he is best known today for his short, sprightly songs and verses.

In 1639 Suckling led a troop in the king's thwarted expedition against Scotland. Suckling outfitted his soldiers and provided them with horses at his own expense. As it turned out, however, the troop's poor performance and gaudy costumes became the subject of much ridicule.

Two years later, Suckling made a mistake that neither his wit nor his money could correct. He joined a conspiracy to rescue the Earl of Strafford, one of the king's chief deputies, whom Parliament had imprisoned in the Tower of London. The rescue mission failed, and Suckling fled to Paris. There, at the age of thirty-three, he died—some say by murder, others say by suicide.

"I prithee send me back my heart,
Since I cannot have thine;
For if from yours you will not part,
Why then shouldst thou have mine?"

"Spare diet is the cause love lasts,
For surfeits sooner kill than fasts."

—*Suckling*

"[Suckling was] famous at court for his accomplishments and ready, sparkling wit."

—*Sir William Davenant*

Sir John Suckling was born in 1609 and died in 1642.

Reading Focus

What types of remarks do you consider witty? Puns? Jokes? Sarcasm? Exaggerations?

List It! With your class, list various types of wit you enjoy and give examples of each.

Setting a Purpose Read to explore the use of wit in the following poems.

Building Background

Marriage Customs

During the seventeenth century, most marriages were based on financial considerations and were arranged by the parents of the prospective bride and groom—often when the children were quite young. A family's wealth and status might depend upon the daughter's making an advantageous marriage. Consequently, many young women were already engaged by the time they were old enough to inspire declarations of love. In order to retain their value as marital partners, these women may have felt it necessary to publicly ignore lovesick suitors' pleas for attention.

The Constant Lover

Sir John Suckling

Out upon it!° I have loved
Three whole days together;
And am like to love three more,
If it prove fair weather.

Time shall molt away° his wings,
Ere° he shall discover
In the whole wide world again
Such a constant lover.

But the spite on 't is, no praise
Is due at all to me:
Love with me had made no stays,
Had it any been but she.

Had it any been but she,
And that very face,
There had been at least ere this
A dozen dozen in her place.



The Narrator, late 19th century. Willem Geets. Oil on canvas. Galerie Berko, Brussels, Belgium.

1 *Out upon it!* is a Renaissance slang expression of impatience and displeasure with oneself.
5 *Molt away* means "shed."
6 *Ere* means "before."



Portrait of Francis Russell, the Marquess of Tavistock, 1767. Sir Joshua Reynolds. Oil on canvas. Peter Willi.

Why So Pale and Wan, Fond Lover?

Sir John Suckling

Why so pale and wan,° fond° lover?
Prithee,° why so pale?
Will, when looking well can't move her,
Looking ill prevail?°
Prithee, why so pale?

Why so dull and mute, young sinner?
Prithee, why so mute?
Will, when speaking well can't win her,
Saying nothing do 't?
Prithee, why so mute?

Quit, quit, for shame, this will not move:
This cannot take her.
If of herself she will not love,
Nothing can make her:
The devil take her!

1 *Wan* means "sickly" or "pale"; *fond,* in Suckling's time, meant "foolish."
2 At the time Suckling wrote this poem, *prithee* meant "please."
4 *Prevail* means "succeed."

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Responding to Literature

Personal Response

Did you enjoy Suckling's wit? Why or why not?

Analyzing Literature

The Constant Lover

Recall and Interpret

1. How long has the speaker been in love thus far? How much longer will he be in love "if it prove fair weather"? What do these statements suggest about the speaker's love?
2. Irony is the contrast between appearance and reality. What is ironic about the speaker's claim in the second stanza?
3. According to the speaker, who deserves the praise for his fidelity? Why? What does this tell you about him?

Evaluate and Connect

4. Describe the **tone** of "The Constant Lover." (See page R17.) Do you find this tone appropriate? Explain.
5. How would you advise a friend who was being pursued by someone with an attitude like the speaker's? Give reasons for your answer.

Why So Pale and Wan, Fond Lover?

Recall and Interpret

6. Paraphrase the speaker's questions in lines 3–4 and lines 8–9. What point might the speaker be trying to make by asking these questions?
7. What advice does the speaker give the lover? What does this advice suggest about the speaker's attitude toward love?
8. Why might the speaker in this poem feel that the pale lover is "fond," or foolish?

Evaluate and Connect

9. How might the speaker describe "passion"? How might the person to whom he is speaking describe "passion"? Give reasons for your answer.
10. Refer to the list you created for the Reading Focus on page 446. What types of wit does Suckling use?

Extending Your Response

Literature Groups

The Basis of Marriage During the seventeenth century, marriages were commonly arranged by parents and were based on the wealth and status of a prospective partner's family rather than on personal preferences or feelings of love. Discuss how the speaker in each poem might feel about arranged marriages. Use lines from the poems to support your opinion. Share your conclusions with the class.

Personal Writing

Who's the Fondest of Them All? Write an account of an incident in which someone did something incredibly romantic—or foolish—to win someone's love. In retrospect, do you think it was worthwhile or embarrassing to try to win love in this way? Read your account to the class. Then vote for the "most romantic" and "most foolish."

Save your work for your portfolio.

Before You Read

Lovelace's Poetry

Meet Richard Lovelace



Richard Lovelace (luv′ ləs) seemed destined to lead a charmed life. As a handsome, wealthy young aristocrat studying at Oxford University, he caught the notice of King Charles I and Queen Henrietta Maria. He so impressed them that they arranged for him to receive an honorary degree and join their court. There, his literary talent, love of the fine arts, and superb horsemanship made him a favorite. Unfortunately, his affiliation with the king also led to his downfall.

In 1642, at the age of twenty-four, Lovelace led a march petitioning Parliament to grant the king broader powers. Parliamentary leaders responded by briefly imprisoning Lovelace in the Gatehouse in London. When Charles was later arrested in 1648, Lovelace was rearrested—this time to prevent him from leading a revolt to rescue the king.

After Charles was beheaded in 1649, Lovelace was released from prison, but by then he had exhausted his fortune. He spent his last years in poverty and died of tuberculosis at age thirty-nine.

"[Lovelace was] the most amiable and beautiful person that ever eye beheld, a person also of innate modesty, virtue and courtly deportment, which made him . . . much adored and admired by the female sex."

—Anthony Wood

"Carefree to the point of carelessness, [Lovelace's] stanzas are so forthright that we feel drawn to the person behind the poetry."

—Louis Untermeyer

Richard Lovelace was born in 1618 and died in 1657.

Reading Focus

Why might people choose to leave their loved ones to serve in a war?

Discuss As a class, discuss reasons why people might leave home to serve their country. How might these reasons help sustain them while they are away?

Setting a Purpose Read two poems by Richard Lovelace to learn about his views on freedom and honor.

Building Background

The Time and Place

Lovelace probably wrote his famous poem "To Althea, from Prison" in 1642 while imprisoned for supporting King Charles I in his conflict with Parliament. This poem, as well as "To Lucasta, Going to the Wars," appears in *Lucasta,* the first of two volumes of poetry that make up the bulk of Lovelace's literary legacy. Amazingly, this volume was almost not published. Parliamentary leaders of the time held up its publication in an effort to silence Lovelace, whom they considered to be a political enemy.



To Lucasta, Going to the Wars

Richard Lovelace

Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy° is such
As you too shall adore;
I could not love thee, dear, so much,
Loved I not honor more.

9 *Inconstancy* means "fickleness" or "unfaithfulness."



Before the Battle of Edgehill, English Civil War. Seymour Lucas. Hand-colored engraving.

Viewing the engraving: How would you describe the emotions of the soldier in the engraving? How do they compare with those of the speaker?

To Althea, from Prison

Richard Lovelace

When Love with unconfinèd wings
  Hovers within my gates;
And my divine Althea brings
  To whisper at the grates:
When I lie tangled in her hair,
  And fettered° to her eye;
The gods that wanton° in the air,
  Know no such liberty.

When flowing cups run swiftly round
  With no allaying Thames,°
Our careless heads with roses bound,
  Our hearts with loyal flames;
When thirsty grief in wine we steep,
  When healths° and drafts° go free,
Fishes that tipple° in the deep,
  Know no such liberty.

When (like committed linnets°) I
  With shriller throat shall sing
The sweetness, mercy, majesty,
  And glories of my king;
When I shall voice aloud, how good
  He is, how great should be;
Enlargèd° winds that curl the flood,°
  Know no such liberty.

Stone walls do not a prison make,
  Nor iron bars a cage;
Minds innocent and quiet take
  That for a hermitage;°
If I have freedom in my love,
  And in my soul am free;
Angels alone that soar above,
  Enjoy such liberty.

6 *Fettered* means "bound."
7 *Wanton* means "play."
9–10 Cups that *run swiftly round, / with no allaying Thames* are goblets of wine that have not been diluted with water from the Thames (temz), the river that supplied London with drinking water.
14 *Healths* are toasts; *drafts* are drinks.
15 Here, *tipple* means "drink."

17 *Committed linnets* are caged birds.
23 In this context, *enlargèd* means "released"; *flood* refers to the sea.
28 A *hermitage* is a private retreat or dwelling place.

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Responding to Literature

Personal Response

Which lines from the poems did you find the most memorable? Why? Jot your thoughts down in your journal and then discuss them with your classmates.

Analyzing Literature

To Lucasta, Going to the Wars

Recall and Interpret

1. Who is the "new mistress" the speaker is chasing? Why might the poet have chosen to compare this new love to his love for Lucasta?
2. What three things does the speaker "with a stronger faith embrace"? What does his loyalty to these things suggest about his values?
3. What is the inconstancy to which the speaker refers in line 9? What reason does he give Lucasta to adore "this inconstancy"?

Evaluate and Connect

4. Refer to your list from the Reading Focus on page 450. How do your reasons for going to war compare with those given in the poem?

To Althea, from Prison

Recall and Interpret

5. Each of the first three stanzas begins with a description of an occasion associated with freedom. What are these occasions? Why do some think these occasions might make the speaker feel free?
6. In what way are the **images** at the end of each stanza similar? (See **Literary Terms Handbook,** page R8.)
7. Sum up the speaker's attitude about imprisonment. What are the only freedoms the speaker claims to need?

Evaluate and Connect

8. What freedoms do you value most? Could being imprisoned deprive you of any of these freedoms? Explain your answer.

Literary ELEMENTS

Paradox

A **paradox** is a statement that appears to be contradictory but is actually true, either in fact or in a figurative sense. For example, Lovelace's statement "Stone walls do not a prison make" is a paradox because freedom and imprisonment can be states of mind as well as physical states. Paradoxes like this make readers question common assumptions and see the world in a new light.

1. Explain the paradoxes in the poem "To Lucasta, Going to the Wars."
2. What common assumptions do these paradoxes question? Do you agree with the speaker's point of view? Explain your answers.

- See **Literary Terms Handbook,** p. R11.

MEDIA connection

Newspaper Article

Soldiers have always found it difficult to leave family and friends. Saying good-bye can be heart wrenching, and yet these soldiers feel honored to do their duty, and their families take pride in them.

Task Force Leaves for Bosnia

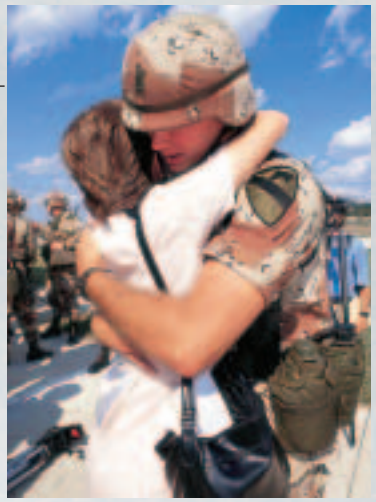
by Alberto Betancourt—*Fort Riley Post*, March 21, 1997

Fort Riley, Kan.—Emotions stirred with patriotism filled hangar 817 as families and friends bid farewell to approximately 600 soldiers from Task Force 1st Battalion, 41st Infantry. The soldiers deployed to Bosnia in support of Operation Joint Guard March 12 and Tuesday.

"I feel trained well enough to deal with anything that's going to happen," said Pvt. 2 Jason Hardesty, Company A, 1st Battalion, 13th Armor. "I feel proud right now. I'm ready to go."

Spec. Kenneth Bladesdale, also from Co. A, 1st Bn., 13th Armor, stood with his sister, Lynn, enjoying the donated pizza. "I volunteered for this deployment," he said. "I'm very proud to represent my country during this mission." The Orlando, Fla., native said he was happy his sister came to wish him goodbye and his parents shouldn't worry. "I love you both," he told his sister to tell his parents. "I'll see you when I get back." Throughout the hangar, soldiers, friends and families relished their moments together before the task force officially formed.

1st Lt. Mark Siekman, Co. D, 1st Bn., 41st Inf., stayed close with his wife, Christie, and a 7-month-old son, Tyler. "I'm really proud of him," said Christie. "This is what he's worked so long for." The Siekmans' plan for communication during the deployment was lots of letters, phone calls and e-mail. "I'm already planning his first goodie bag," she said. "I'm going to surprise him." This was their first deployment since they got married one and a half years ago, said Siekman. "I'm human—I'm leaving my wife and my child, and that's kind of rough," said Siekman. "But I know she's going to be taken care of back here on Fort Riley. They have a great Army Family Support Team. I'm not worried," he said. Other families huddled together in the bleachers cherishing the final moments before the deployment.



Darkness fell upon the hangar. Only the huge American flag draped on the wall had a spot light on it. There was silence. "Task Force 1-41—fall in!" broke the silence. One by one, the soldiers quietly left their families and friends, keeping their heads high and eyes forward. Moments later, the proud task force marched away, taking their first step in completing their mission in Bosnia.

Analyzing Media

1. What are some of the family ties holding the soldiers back? Why are the soldiers proud to serve?
2. What are your thoughts about the soldiers leaving their families to serve their country?

Before You Read

To His Coy Mistress

Meet Andrew Marvell



Andrew Marvell is remembered as a brilliant writer of lyric poetry and satiric verse and prose. He also proved brilliant at advancing himself professionally at a time when other Cavalier poets were losing their careers—or even their lives—for having the wrong political ties or for holding unpopular opinions.

Marvell began making favorable connections at age twenty-nine when he became tutor to the daughter of Sir Thomas Fairfax, Lord-General of Oliver Cromwell's Parliamentary army. By age thirty-four, Marvell was tutoring William Dutton, a boy for whom Cromwell himself was guardian. Four years later, he advanced his career further by becoming assistant to the Latin secretary for the Puritan Commonwealth, who was the famous poet and essayist John Milton.

After Cromwell's death, Marvell once again landed on top. Not only did he escape imprisonment for his support of the Puritan cause, he actually won a seat in Parliament. What's more, he managed to retain that position for the remaining twenty years of his life despite writing many scathing satires of parliamentary leaders, daring parodies of the king's speeches, and strongly opinionated political pamphlets and religious tracts. Marvell was truly a master of his destiny.

"He was a great master of the Latin tongue; an excellent poet in Latin or English."

—John Aubrey

Andrew Marvell was born in 1621 and died in 1678.

Reading Further

If you enjoy "To His Coy Mistress," you might also like these works:

Poetry Collection: *Andrew Marvell: The Complete Poems,* edited by Elizabeth Story Donno, contains all of Marvell's poetry.

Biography: *Andrew Marvell: Poet, Puritan, Patriot,* by Pierre Legouis, is an excellent biography.

Reading Focus

Think of a time when you were impatient with someone for taking too long to make up his or her mind. What did you say?

LIst It! In a small group, list as many phrases as you can think of that people use to say "Hurry up!"

Setting a Purpose Read to discover the speaker's persuasive techniques.

Building Background

Intrigue and Innuendo

- "To His Coy Mistress" first appeared in print after Marvell's death, in a volume entitled *Miscellaneous Poems.* Mary Palmer, Marvell's housekeeper, arranged for the book's publication and referred to Marvell as her husband in its preface. Palmer claimed to be his wife by virtue of a secret marriage. Her claim was hotly disputed, however, giving rise to a lengthy lawsuit. Many people believe that she had the book published simply to give the appearance of being a devoted wife.
- During the Renaissance, people used the term *mistress* to address a woman the way we use *Miss* and *Ma'am* as polite forms of address today. *Mistress* was also sometimes used to mean "sweetheart."

To His Coy Mistress

Andrew Marvell



The Admirer, 1841. Edward Henry Corbould. Oil on canvas, 20 x 24 in. Fleur-de-Lys Gallery, London.

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

Thy beauty shall no more be found,
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honor turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.
Now, therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped° power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough° the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

2 *Coyness* may be modesty or flirtatious, playful evasiveness.
5 The *Ganges* is a great river in northern India.
7 The *Humber* is a muddy river in Marvell's hometown of Hull. Here, *complain* means to write love complaints, or songs lamenting the cruelty of love.
8 By *flood*, the speaker means the flooding of the world associated with Noah in the biblical book of Genesis.
10 In Marvell's time, Christians believed that Jews would convert to Christianity just before the world's end.
11 *Vegetable love* is love that grows slowly and passively, like a plant.
19 Here, *state* means "dignity."
40 *Slow-chapped* means "slow-jawed," suggesting the image of time slowly chewing.
44 *Thorough* means "through."

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Responding to Literature

Personal Response

What might you like to ask or say to the speaker? Write your comments and questions in your journal.

Analyzing Literature

Recall and Interpret

1. According to the speaker, what is his sweetheart's crime? Why do you think he regards this as a crime?
2. What are some of the things the speaker claims he would do if he had unlimited time? How do these claims help the speaker's argument?
3. What image of time does the speaker present in lines 21–22? What do you think he means to suggest with this image?
4. Summarize the recommendations the speaker makes in the last stanza. How will he and his beloved make the sun "run"?

Evaluate and Connect

5. Summarize the three main parts of the speaker's **argument.** (See page R2.) In your opinion, is this a convincing argument? Why or why not?
6. Evaluate Marvell's use of **similes** and **metaphors**. How do they enhance the speaker's message? (See pages R14 and R9.)
7. What would you advise the coy mistress to do? Why?
8. Read over the list you made for the Reading Focus on page 455. How do your persuasive phrases compare with the speaker's? Would you use any of the speaker's tactics to persuade someone?

Literary Criticism

Modern poet and critic T. S. Eliot called the wit in "To His Coy Mistress" "decoration of a serious idea." What idea in the poem might be considered serious? Do you agree that the wit is "decoration," or is it something more? Discuss your opinions with your classmates.

Literary ELEMENTS

Hyperbole

A **hyperbole** is a bold overstatement or exaggeration made to emphasize a point or create humor. The speaker uses the hyperbole "An hundred years should go to praise / Thine eyes" to emphasize his appreciation for his beloved's beauty. However, this hyperbole also adds humor because the amount of time the speaker offers to spend admiring his love is so unreasonably long as to be ridiculous.

1. Identify two other hyperboles in the poem and explain what they emphasize or how they add humor.
2. Imagine how the woman addressed in the poem might respond to the speaker's sentiments. Then write two or three sentences from the mistress's point of view using hyperbole to convince the speaker that you are not interested in him.

• See **Literary Terms Handbook,** p. R8.

Extending Your Response

Writing About Literature

Carpe Diem! "To His Coy Mistress" is famous for its use of the ***carpe diem*** (kär′ pe dē′ əm′) **motif.** As you recall, *carpe diem* means "seize the day" or "make the most of each moment." The speaker makes many references to the passing of time and urges his mistress to seize the day. Identify three images that further the speaker's message and explain how they support the ***carpe diem*** motif.

Literature Groups

The Real Argument In your opinion, is "To His Coy Mistress" mostly about love, or about time? Divide into two groups, each taking a side. Find lines and phrases from the poem that support your position. Then present your ideas to the other group and listen to their argument. Together, reach a consensus about the main message of the poem. Share your decision and reasons with the rest of the class.

Save your work for your portfolio.

Literature FOCUS

The Puritans

Puritan Goals The Puritan movement of the late sixteenth and early seventeenth centuries had a profound effect on English life. The movement was primarily a religious one, but, because of the close ties in England between religion and government, it affected politics and society as well.

The Puritans' immediate goal was to reform, or "purify," the Church of England by eliminating certain Roman Catholic traditions. As Protestants, the Puritans rejected the belief that divine authority is channeled through one particular person, such as a pope. Instead, they believed individuals had the power to receive spiritual enlightenment directly from the teachings of the Bible. They also objected to the "top-to-bottom" structure of the national church, in which the king or queen appointed bishops who, in turn, selected local ministers. Many Puritans wanted a "bottom-to-top" structure, in which congregations chose their own ministers. Puritans spread their vision through their writings—political pamphlets, books of religious instruction, and stirring sermons, which were published and widely read.

Conflict with the Monarchy Queen Elizabeth I and her successor, King James I, generally tolerated the Puritans. But James's son and successor, Charles I, angered Puritans and moderate Protestants alike by supporting plans to restore some Roman Catholic traditions and strengthen the power of the bishops. Thus, conflict arose between the King and the Puritan and moderate Protestant factions. In response, some Puritans left England for America. Those who stayed steadily gained power in Parliament. Political tension soon erupted into civil wars, and in 1649 the king was found guilty of treason and beheaded. A new government, the Commonwealth, headed by the Puritan Oliver Cromwell, took over.

Puritan Influence Once in power, the Puritans tried to make English society conform to their strict beliefs. They forbade the celebration of Christmas and Easter and prohibited activities such as playing chess and dancing. All public theaters were closed, and writers risked being censored unless their work supported the Puritan way of life. Despite these restrictions, the Puritan era did produce enduring literature. John Bunyan's *Pilgrim's Progress*, a religious allegory of the good man's pilgrimage through life, was one of the most influential books of its time. John Milton, best known today as the author of *Paradise Lost*, a masterpiece of epic poetry, wrote fiery pamphlets in support of the Puritan cause as well as pamphlets supporting religious and civil liberties.



Christian Reading from his Book, c. 1824. William Blake. Pencil, india ink, and watercolor on unwatermarked white paper, 24.8 x 17.3 cm. © The Frick Collection, New York.

The unpopular Commonwealth ended in 1660, when the monarchy was restored, but the Puritans left their mark. Their religious and political beliefs influenced attitudes in both England and America for centuries to come.

ACTIVITY

Research some of the writers active during this period. How does their work reflect Puritan ideals and sentiments? Share your findings with the class.

Before You Read

Milton's Poetry

Meet John Milton



John Milton recognized his potential as a writer at an early age. In fact, he had so much confidence in his literary talents that by the age of twenty-one he had declared it his intention to become a "great poet."

Others recognized Milton's talent as well, beginning while he was still a student at Christ's College in Cambridge. After graduating, Milton spent six years at his father's country house, reading extensively and writing several highly regarded works, including *Lycidas*, a poem about the death of a classmate, which is considered one of the finest elegies in the English language.

When he was about thirty, Milton left his father's estate and traveled to Italy to meet the artists, scholars, philosophers, and scientists whose works he had been studying. They, too, hailed him as a brilliant young poet, further fueling his ambitions.

However, political conflicts at home caused him to cut short his trip and interrupt his career as a poet. He returned to England and, swept up in the religious and political turmoil of the time, gave up all his other pursuits to write pamphlets in defense of religious and civil freedoms. He had planned to write an epic poem, but the epic would have to wait.

For the next twenty years Milton neglected his poetry. During the Civil Wars, he wrote pamphlets on behalf of Parliament. After the wars, he served as Latin Secretary to the State Council for the Puritan Commonwealth. During this time, Milton also suffered several tragedies, including the deaths of his first and second wives, the deaths of all but three of his children, and, at the age of forty-four, the loss of his eyesight.

Not until 1660 was Milton free to devote himself to writing the epic poem he had planned so many years earlier. Unfortunately, the events leading to his "free time" were less than ideal. When the Puritan government was dissolved and King Charles II ascended the throne, Milton was arrested as a traitor. Influential friends managed to save him from probable hanging, but he was forced to retire and pay heavy fines that left him nearly penniless.

Blind, poverty-stricken, and bitterly disappointed by the collapse of the Commonwealth, Milton returned to his first love, poetry. In the years before his death, he dictated to his daughters *Paradise Lost*, his great epic masterpiece about Adam and Eve's fall from grace. He later dictated to them *Paradise Regained*, a shorter epic that tells of Christ's temptation in the wilderness. During this time, Milton also published *Samson Agonistes*, a powerful poetic tragedy that dramatizes the story of Samson from the Hebrew Bible.

"I might perhaps leave something so written to after-times, as they should not willingly let it die."

"What in me is dark
Illumine, what is low raise and support;
That to the height of this great argument
I may assert eternal Providence,
And justify the ways of God to men."

—*Milton*

"Milton's the prince of poets so we say;
A little heavy, but no less divine."

—*George Gordon, Lord Byron*

John Milton was born in 1608 and died in 1674.

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Reading Focus

Look ahead and think about what you would like to accomplish by the time you are in your mid-twenties.

Quickwrite Spend ten minutes writing in your journal about your goals and the actions you plan to take to accomplish them.

Setting a Purpose Read to learn Milton's thoughts on reaching different stages in his life and to enjoy some of his greatest poetry.

Building Background

Milton's Sonnets

Milton wrote twenty-four **sonnets** between 1630 and 1658. The two that follow are both autobiographical. In "How Soon Hath Time," he expresses his thoughts and feelings on his twenty-third birthday. In "When I Consider How My Light Is Spent," which he composed twenty years later, he writes about the issues that concerned him after having just gone blind.

Milton's Epic

An **epic** is a long narrative poem that recounts, in a serious tone and stately language, heroic exploits and dramatic events. Milton was blind and almost fifty-three years old when he first began composing his 10,565-line epic poem *Paradise Lost.* However, he had spent his entire adult life planning to write something of this magnitude. In fact, he had jotted down notes for some ninety possible epic poems, including one about King Arthur that he hoped would glorify England, just as Virgil had glorified Rome in the *Aeneid.* He changed his mind, however, and chose to write about the story of Adam and Eve as told in Genesis, the first book of the Bible.

In this story, Satan, disguised as a snake, tempts Adam and Eve to commit the "original sin." By eating the forbidden fruit from the tree of knowledge, Adam and Eve disobey God, fall from God's grace, and are banished from the Garden of Eden. This story, known as the Fall, permitted Milton to construct vivid heroes and villains and to glorify not just a nation, but God.



Milton dictating to his daughters.

As background to the story of the Fall, Milton describes Hell at the time Satan and the other rebellious angels were first driven from Heaven. They find themselves in a place of darkness and never-ending fire. Satan vows to continue the war against God, to seek ways to do evil to spite Him, and to rule over Hell.

Blank Verse

Milton wrote *Paradise Lost* in **blank verse,** or unrhymed **iambic pentameter,** which was rarely used at the time except in dramatic works. He defended this choice by explaining that rhyme is not necessary in good verse–especially in longer works–but rather is "the invention of a barbarous age, to set off wretched matter and lame meter." He further declared that rhyme often hindered the poet by forcing him to express ideas in ways other ("and for the most part worse") than he would have chosen.

Vocabulary Preview

transgress (trans gres′, tranz-) *v.* to break or violate a law; to go beyond a limit; p. 465
deluge (del′ ūj) *n.* anything that overwhelms as if by a flood; p. 466
discern (di surn′, -zurn′) *v.* to perceive; to detect; p. 466
myriad (mir′ ē əd) *n.* a great or countless number; p. 468
subterranean (sub′ tə rā′ nē ən) *adj.* existing or operating below the surface of the earth; underground; p. 472

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How Soon Hath Time

John Milton

How soon hath Time, the subtle thief of youth,
Stolen on his wing my three and twentieth year!
My hasting days fly on with full career,°
But my late spring no bud or blossom showeth.
Perhaps my semblance° might deceive° the truth,
That I to manhood am arrived so near,
And inward ripeness doth much less appear,
That some more timely-happy spirits endueth.°
Yet be it less or more, or soon or slow,
It shall be still° in strictest measure even°
To that same lot,° however mean° or high,
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great Taskmaster's eye.

3 **career:** speed.

5 **semblance:** outward appearance. **deceive:** prove false.

8 **endueth:** endow.

10 **still:** always. **even:** equal or adequate.

11 **lot:** fate. **mean:** in this context, signifies "low in status or quality."

When I Consider How My Light Is Spent

John Milton

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

3 **talent:** Here, Milton alludes to the biblical parable of the talents, in which a servant is scolded for hiding his master's *talent,* or money, in the earth instead of putting it to good use while the master was away (Matthew 25:14–30).

8 **fondly:** foolishly.

Responding to Literature

Personal Response

Which lines from the poems are the most meaningful to you? Why? Jot your thoughts down in your journal and then discuss them with a partner.

Analyzing Literature

How Soon Hath Time

Recall and Interpret

1. How does Milton personify time in line 1? What does the **personification** suggest about Milton's attitude toward the passing of time? (See page R11.)
2. To what season does Milton compare his twenty-third year? What might the lack of "buds" or "blossoms" **symbolize?** (See page R16.)
3. In your opinion, what appears to be the speaker's main concern? Based on lines 9–14, how would you say he answers this concern?

Evaluate and Connect

4. When you are disappointed in yourself, what consoles you?
5. Look back at the responses you gave to the Reading Focus on page 461. How might you feel if you reach the age of twenty-three without fulfilling your hopes?

When I Consider How My Light Is Spent

Recall and Interpret

6. What is the speaker actually thinking about in lines 1–2? According to the speaker, how does this affect his plans for serving God?
7. What does the speaker ask in line 7? What might he mean by this?
8. Summarize the reply that Patience gives to the speaker in lines 9–14. How might this reply comfort the speaker?

Evaluate and Connect

9. Theme Connections What is the main aspect of faith that Milton is struggling with in this poem? Support your answer with evidence from the poem.
10. What are some of the criteria, or standards, by which Milton seems to measure the value of his life? What criteria might you use to assess your life? Explain.

Extending Your Response

Personal Writing

How Will I Get There from Here? How will you ensure that you achieve your goals as time flies by? Think about your responses to the Reading Focus on page 461. Then write a memo to your future self in which you describe the goals you hope to accomplish by midlife. Include in your memo a basic plan of action for achieving at least one of these goals.

Learning for Life

Leveling the Playing Field In a group, investigate ways to make your school more accessible for people living with disabilities. Consider such tools as braille signs for the visually impaired or closed captioning for the hearing impaired. You may want to do research on the Americans with Disabilities Act to learn more about this subject. Report back to the class.

Save your work for your portfolio.

from Paradise Lost

John Milton



Judgement of Adam and Eve, 1807. William Blake. Pen and watercolor on paper, 25 x 20.2 cm. The Huntington Library, Art Collections and Botanical Gardens, San Marino, CA.

from Book I

Of man's first disobedience and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world and all our woe,
With loss of Eden, till one greater Man°
Restore us and regain the blissful seat,
Sing, Heavenly Muse,° that on the secret top
Of Oreb or of Sinai° didst inspire
That shepherd° who first taught the chosen seed°
In the beginning how the Heavens and Earth
Rose out of Chaos;° or if Sion hill°
Delight thee more and Siloa's brook° that flowed
Fast° by the oracle of God, I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above the Aonian mount° while it pursues
Things unattempted yet in prose or rhyme.
And chiefly thou, O Spirit, that dost prefer
Before all temples the upright heart and pure,
Instruct me, for thou knowest; thou from the first
Wast present and with mighty wings outspread
Dovelike sat'st brooding on the vast abyss
And mad'st it pregnant: what in me is dark
Illumine; what is low raise and support;
That, to the height of this great argument,
I may assert° Eternal Providence
And justify the ways of God to men.
Say first, for Heaven hides nothing from thy view,
Nor the deep tract of Hell, say first what cause
Moved our grand° parents in that happy state,
Favored of Heaven so highly, to fall off
From their Creator and transgress his will
For one restraint,° lords of the world besides.
Who first seduced them to that foul revolt?
The infernal Serpent; he it was whose guile,°
Stirred up with envy and revenge, deceived
The mother of mankind what time° his pride
Had cast him out from Heaven with all his host

4 greater Man: Christ.

6 Heavenly Muse: In Greek mythology, the Muses were nine goddesses who presided over the arts and sciences and were believed to be sources of inspiration. Milton calls on the Holy Spirit to help him compose his epic.

7 Oreb (ôr′ ĕb) **. . . Sinai** (sī′ nī)**:** two names for the peak in Egypt where Moses was said to have received the word of God.

8 shepherd: Moses. **the chosen seed:** the Jewish people.

10 Chaos: infinite space; formless matter. **Sion hill:** hill in Jerusalem on which the palace of David and the Temple were built, usually spelled *Zion* today.

11 Siloa's brook: a stream near Jerusalem.

12 Fast: near.

15 Aonian mount: Mount Helicon, home of the Muses.

25 assert: defend.

29 grand: first (Adam and Eve).

32 one restraint: that they should not eat the fruit of the tree of knowledge of good and evil.

34 guile: deceit.

36 what time: when.

Vocabulary

transgress (trans gres′, tranz-) *v.* to break or violate a law; to go beyond a limit

CONTENTS

Of rebel angels, by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equaled the Most High,
If he opposed, and with ambitious aim
Against the throne and monarchy of God,
Raised impious war in Heaven and battle proud
With vain attempt. Him the Almighty Power
Hurled headlong flaming from the ethereal° sky,
With hideous ruin and combustion, down
To bottomless perdition,° there to dwell
In adamantine° chains and penal fire,
Who durst defy the Omnipotent to arms.
Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished, rolling in the fiery gulf,
Confounded,° though immortal. But his doom
Reserved him to more wrath, for now the thought
Both of lost happiness and lasting pain
Torments him. Round he throws his baleful° eyes
That witnessed huge affliction and dismay
Mixed with obdurate° pride and steadfast hate.
At once, as far as angels' ken,° he views
The dismal situation waste and wild:
A dungeon horrible, on all sides round
As one great furnace flamed; yet from those flames
No light, but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges and a fiery deluge, fed
With ever-burning sulfur unconsumed.
Such place Eternal Justice had prepared
For those rebellious, here their prison ordained
In utter darkness, and their portion set
As far removed from God and light of Heaven
As from the center thrice to the utmost pole.°
O how unlike the place from whence they fell!
There the companions of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,
He soon discerns, and weltering° by his side,

45 **ethereal:** heavenly, celestial.

47 **perdition:** damnation.

48 **adamantine:** unyielding.

53 **Confounded:** damned.

56 **baleful:** evil.

58 **obdurate:** stubborn or unyielding.

59 **ken:** sight.

74 **center . . . pole:** three times the distance from the earth's center to the outermost point of the universe.

78 **weltering:** tossing, writhing.

Vocabulary

deluge (del′ ūj) *n.* anything that overwhelms as if by a flood
discern (di surn′, -zurn′) *v.* to perceive; to detect

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Satan in his Original glory, 1805. William Blake. Watercolor on paper, 42.9 x 33.9 cm. Tate Gallery, London.

Viewing the painting: Does this painting help you understand what Satan lost when he was thrown out of heaven? Explain why or why not.

One next himself in power and next in crime,
Long after known in Palestine, and named
Beelzebub.° To whom the archenemy,
And thence in Heaven called Satan, with bold words
Breaking the horrid silence, thus began:
"If thou beest he—but O, how fallen! how changed
From him who in the happy realms of light,
Clothed with transcendent brightness, didst outshine
Myriads, though bright—if he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprise,
Joined with me once, now misery hath joined
In equal ruin: into what pit thou seest
From what height fallen! so much the stronger proved
He with his thunder; and till then who knew
The force of those dire arms? Yet not for those,
Nor what the potent Victor in his rage
Can else inflict, do I repent or change,
Though changed in outward luster, that fixed mind
And high disdain from sense of injured merit,
That with the Mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of spirits armed
That durst dislike his reign and, me preferring,
His utmost power with adverse power opposed
In dubious battle on the plains of Heaven,
And shook his throne. What though the field be lost?
All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?
That glory never shall his wrath or might
Extort from me. To bow and sue for grace
With suppliant knee and deify his power,
Who from the terror of this arm so late
Doubted° his empire, that were low indeed;
That were an ignominy° and shame beneath
This downfall; since by fate the strength of gods
And this empyreal° substance cannot fail;
Since, through experience of this great event,
In arms not worse, in foresight much advanced,
We may with more successful hope resolve

81 Beelzebub: Though the name is often used to mean Satan himself, Milton uses it for another fallen angel, Satan's second in command.

114 Doubted: feared for.

115 ignominy: disgrace or dishonor.

117 empyreal: heavenly; therefore, nonmaterial and indestructible.

Vocabulary

myriad (mir′ē əd) *n.* a great or countless number

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To wage by force or guile eternal war,
Irreconcilable to our grand Foe,
Who now triumphs, and in the excess of joy
Sole reigning holds the tyranny of Heaven."
So spake the apostate° Angel, though in pain,
Vaunting° aloud, but racked with deep despair;
And him thus answered soon his bold compeer:°
"O Prince, O Chief of many thronèd Powers,
That led the embattled Seraphim° to war
Under thy conduct and, in dreadful deeds
Fearless, endangered Heaven's perpetual King
And put to proof his high supremacy,
Whether upheld by strength or chance or fate,
Too well I see and rue the dire event,
That with sad overthrow and foul defeat
Hath lost us Heaven, and all this mighty host
In horrible destruction laid thus low,
As far as gods and heavenly essences
Can perish: for the mind and spirit remains
Invincible, and vigor° soon returns,
Though all our glory extinct, and happy state
Here swallowed up in endless misery.
But what if he our Conqueror (whom I now
Of force believe almighty, since no less
Than such could have o'erpowered such force as ours)
Have left us this our spirit and strength entire,
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire
Or do him mightier service as his thralls°
By right of war, whate'er his business be,
Here in the heart of Hell to work in fire
Or do his errands in the gloomy deep?
What can it then avail, though yet we feel
Strength undiminished, or eternal being
To undergo eternal punishment?"
Whereto with speedy words the Archfiend replied:
"Fallen Cherub,° to be weak is miserable,
Doing or suffering; but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labor must be to pervert that end

125 apostate: renegade.
126 Vaunting: boasting.
127 compeer: companion; peer.
129 Seraphim: the highest-ranking angels.
140 vigor: strength, power.
149 thralls: slaves.
157 Cherub: angel.

And out of good still° to find means of evil,
Which ofttimes may succeed so as perhaps
Shall grieve him, if I fail not,° and disturb
His inmost counsels from their destined aim.
But see! The angry Victor hath recalled
His ministers of vengeance and pursuit
Back to the gates of Heaven: the sulfurous hail
Shot after us in storm, o'erblown hath laid
The fiery surge that from the precipice
Of Heaven received us falling; and the thunder,
Winged with red lightning and impetuous rage,
Perhaps hath spent his shafts and ceases now
To bellow through the vast and boundless deep.
Let us not slip° the occasion, whether scorn
Or satiate° fury yield it from our Foe.
Seest thou yon dreary plain, forlorn and wild,
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves,
There rest, if any rest can harbor there,
And reassembling our afflicted powers,°
Consult how we may henceforth most offend
Our Enemy, our own loss how repair,
How overcome this dire calamity,
What reinforcement we may gain from hope,
If not what resolution from despair."

Thus Satan, talking to his nearest mate,
With head uplift above the wave and eyes
That sparkling blazed, his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood,° in bulk as huge
As whom the fables name of monstrous size,
Titanian, or Earthborn, that warred on Jove,
Briareos or Typhon, whom the den
By ancient Tarsus° held, or that sea beast
Leviathan,° which God of all his works
Created hugest that swim the ocean stream:
Him, haply slumbering on the Norway foam,
The pilot of some small night-foundered skiff,°
Deeming some island, oft, as seamen tell,
With fixèd anchor in his scaly rind,
Moors by his side under the lee while night
Invests the sea and wishèd morn delays.
So stretched out huge in length the Archfiend lay,

165 still: always.

167 if I fail not: if I am not mistaken.

178 slip: lose.

179 satiate: satisfied.

186 afflicted powers: stricken forces; overthrown armies.

196 rood: unit of measure equaling about a quarter of an acre.

197–200 fables . . . Tarsus: In Greek mythology, Zeus (the Roman Jove), successfully battled the Titans with the help of the earthborn giant Briareos; Typhon of Tarsus was a monstrous serpent who attacked Zeus.

201 Leviathan: a biblical sea monster.

204 skiff: boat.

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Chained on the burning lake, nor ever thence
Had risen or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation while he sought
Evil to others, and enraged might see
How all his malice served but to bring forth
Infinite goodness, grace, and mercy, shown
On man by him seduced, but on himself
Treble confusion, wrath, and vengeance poured.
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames,
Driven backward, slope their pointing spires and, rolled
In billows, leave in the midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent° on the dusky air

226 incumbent: lying or resting.



The Fallen Angels Entering Pandemonium, 1851. John Martin. Oil on canvas, 622 x 765 mm. Tate Gallery, London.

Viewing the painting: How does this painting capture the atmosphere of Hell as described by Milton?

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That felt unusual weight, till on dry land
He lights—if it were land that ever burned
With solid, as the lake with liquid, fire,
And such appeared in hue as when the force
Of subterranean wind transports a hill
Torn from Pelorus,° or the shattered side
Of thundering Etna, whose combustible°
And fueled entrails, thence conceiving fire
Sublimed° with mineral fury, aid the winds
And leave a singèd bottom all involved°
With stench and smoke. Such resting found the sole
Of unblest feet. Him followed his next mate,
Both glorying to have scaped the Stygian° flood
As gods and by their own recovered strength,
Not by the sufferance of supernal° power.
"Is this the region, this the soil, the clime,"
Said then the lost Archangel, "this the seat
That we must change for Heaven, this mournful gloom
For that celestial light? Be it so, since he
Who now is sovereign can dispose and bid
What shall be right: farthest from him is best;
Whom reason hath equaled, force hath made supreme
Above his equals. Farewell, happy fields,
Where joy forever dwells! Hail, horrors! Hail,
Infernal world! and thou, profoundest Hell,
Receive thy new possessor—one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.
What matter where, if I be still the same,
And what I should be, all but less than He
Whom thunder hath made greater? Here at least
We shall be free; the Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition, though in Hell:
Better to reign in Hell than serve in Heaven."

232 Pelorus: a cape in Sicily.

233 combustible: capable of igniting and burning.

235 Sublimed: vaporized.

236 involved: enveloped.

239 Stygian: hellish. *Stygian* is the adjective form of *Styx,* the name of the river that, in Greek mythology, flows through the Underworld.

241 supernal: heavenly.

Vocabulary

subterranean (sub′ tə rā′ nē ən) *adj.* existing or operating below the surface of the earth; underground

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Responding to Literature

Personal Response

What is your reaction to Milton's description of Hell?

Analyzing Literature

Recall

1. According to the introduction (lines 1–26), what is the purpose of the poem?
2. Why have Satan and his followers been cast out of heaven?
3. What is Satan's reaction to punishment, as shown in lines 84–124? What course of action does Satan suggest he and Beelzebub take?
4. In your own words, summarize Beelzebub's response to Satan's proposed course of action (lines 128–155).
5. What reason does Satan give for choosing to "reign in Hell" rather than "serve in Heaven"?

Interpret

6. Why might Milton have chosen to include a direct statement of purpose at the beginning of the poem?
7. How does the fall of Adam and Eve parallel the fall of Satan and his followers? How does it differ?
8. Is Satan a **static** or **dynamic character?** (See page R3.) Support your answer with evidence from the poem.
9. Compare and contrast the characters of Beelzebub and Satan. Cite specific descriptions or incidents that show their similarities or differences.
10. Do you think Satan really believes that it does not matter where he reigns, or is he merely trying to "save face"? Support your answer.

Evaluate and Connect

11. What function does Beelzebub serve in the poem? How would the poem change if he were omitted?
12. Consider the techniques Milton uses to develop the characters of Satan and Beelzebub. Are their characters revealed primarily through their words, their actions, or descriptions of them?
13. According to Milton, what is Satan's role in the fall of Adam and Eve? Does this view of Satan's role change your impression of the story of Adam and Eve? Explain.
14. In line 54, Milton switches from the past tense to the present. Why might he have chosen to describe Satan in the present tense? What effect does this tense have on your response to the description?
15. Satan suffers a fall from grace through his own actions. What is his "fatal flaw"? How does Satan compare with other evil characters you've encountered in books or movies?

Literary ELEMENTS

Allusion

An **allusion** is a reference to a well-known person, place, event, written work, or work of art. Discovering the meaning of an allusion can often be essential to understanding a piece of literature. For example, an author often makes an allusion in order to point out a similarity between his or her work and the work of another author, as in line 6 of *Paradise Lost.* Here, Milton makes an allusion when he calls on the "Heavenly Muse" for inspiration. Ancient Greek poetry often began with a prayer to the Muses. To readers of Milton's time, most of whom were familiar with classical poetry, the allusion places *Paradise Lost* in the classical tradition of calling upon a higher power for guidance while writing.

1. In line 233, Milton makes an allusion to Mount Etna. Use a dictionary or an encyclopedia to find out why this mountain is famous. Then explain the similarity between Mount Etna and Milton's version of Hell.
2. How do the numerous references to Greek mythology enrich the meaning of *Paradise Lost*? Give specific examples from the text to support your opinion.

- See **Literary Terms Handbook,** p. R1.

Literature and Writing

Writing About Literature

Analysis In *Paradise Lost,* Milton frequently refers to lightness and darkness in his descriptions of Heaven and Hell. In several paragraphs, quote some of these references and write your thoughts about what light and darkness seem to symbolize in this poem.

Personal Writing

In Your Mind "The mind is its own place, and in itself / Can make a Heaven of Hell, a Hell of Heaven." Describe a time when you made a "Heaven of Hell" by maintaining a positive outlook–or a time when your fears got the best of you and you made a "Hell of Heaven."

Extending Your Response

Literature Groups

Making Sense of Imagery *Paradise Lost* contains many vivid **images**–details that appeal to one or more of the five senses. With a small group of students, skim lines 170–235 to find images that appeal to each sense. Discuss how these images affect you as readers and share your impressions with the class.

Internet Connection

Milton in Cyberspace Locate Web sites for both Milton and *Paradise Lost* to see what new information about Milton you can collect. If you wish, post a letter on a bulletin board asking for information about some aspect of Milton's life or poetry. Share your information or the responses you get with the rest of the class.

Interdisciplinary Activity

Anthropology/Sociology: The Symbolic Serpent

In Christian tradition, the snake has long been a symbol of evil. How do other traditions or cultures view snakes? Use the library or Internet resources to investigate what this reptile symbolizes to various cultures, ancient or modern, and then report your findings to the rest of the class. Photocopy or print out any artwork that will help you explain the snake's symbolic significance. Use the artwork as a visual aid during your report.

Reading Further

If you enjoyed Milton's poems and *Paradise Lost,* you might enjoy the following books:

Collections: *John Milton: Paradise Lost, Paradise Regained, and Samson Agonistes,* introduced by Richard Eberhart, contains Milton's epic poems and his play.

John Milton: The Complete English Poems, edited by Gordon Campbell, includes Milton's shorter poems.

Biography: *John Milton, Gentleman,* by James Holly Hanford, is an excellent study of Milton.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • The Prefixes *sub-, super-,* and *trans-*

Three common Latin prefixes are *sub-, super-,* and *trans-*. When one of these prefixes is attached to a root or a base word, the prefix indicates a physical or psychological location.

prefix	meaning	word	meaning
sub-	under	subterranean	underground
super-	above	superscript	written above
trans-	across	transgress	to cross a limit

PRACTICE Look up the definition for each of these words and explain how the prefix affects the meaning:

1. sublunary
2. transport
3. supernatural
4. subconscious
5. superstructure
6. transcendent



Writing Skills

Word Choice

What is wrong with the following sentence?

The farmers had problems because of the weather.

Although the structure of the sentence is fine, the meaning is unclear because of vague **diction,** or word choice. The imprecise wording of the sentence leaves the reader to wonder what kinds of problems the farmers had and what the weather conditions were. Notice how much clearer the sentence is when precise language is used:

The farmers lost crops because of the drought.

Whenever you write, take the time to choose words that express exactly what you mean. Many words have only subtle differences in meaning. By choosing precise words you can paint clear pictures in your readers' minds or convey particular attitudes. The clearer your diction, the more likely your readers will understand your intended message. For example, in his poem "How Soon Hath Time," Milton calls time a "subtle thief." Notice how his message would change if he had merely used the word "robber" instead.

If you find yourself wondering how to word an idea, follow these guidelines:

- To help your readers better picture your ideas, use words with specific and descriptive meanings. The noun *poplar* is clearer than *tree,* the verb *strolled* is clearer than *walked,* and the adjective *pocket-sized* is clearer than *small.*
- Be precise. Make sure that a word's **denotation,** or literal definition, expresses the meaning you have in mind. Be especially careful to differentiate between words whose meanings are often confused, such as *imply* and *infer, disinterested* and *uninterested,* and *respectfully* and *respectively.*
- Be sensitive to a word's **connotations**–the positive or negative associations that it can evoke. Make sure that the connotations of the words you choose support the meaning and tone you intend. For example, if you want to compliment a friend on her ability to save money, you'd be wise to call her *thrifty* rather than *cheap.*

EXERCISES

1. Use the guidelines above to revise each of the following sentences:
   a. The weather was really nice.
   b. The ballerina was skinny and graceful.
   c. The union demanded that an uninterested third party be brought in to mediate the negotiations.
2. Select a piece of writing from your portfolio. With a partner, review and revise the diction so that it is clear and precise.
3. Find an example of a particularly vivid description in the selection from *Paradise Lost* and point out specific examples of precise diction.

Before You Read

from *The Pilgrim's Progress*

Meet John Bunyan



Few English authors had more humble beginnings than John Bunyan. The son of a tinker—a mender of pots and pans—Bunyan grew up in poverty. He received only a basic education, leaving school at an early age to learn his father's trade and to contribute to the family income. Yet Bunyan went on to write more than fifteen books, among them the most widely read prose work of the seventeenth century, *The Pilgrim's Progress*. This achievement was one of many in a remarkable life.

As a teenager, Bunyan served in the Puritan-dominated Parliamentary army, fighting against supporters of the monarchy. He was discharged at the age of nineteen and married soon after. Moved by books of Puritan religious philosophy such as *The Plain Man's Pathway to Heaven* and *The Practice of Piety*, Bunyan joined a nonconformist (Puritan) church and began studying the Bible. While still in his twenties, he became one of England's best-known nonconformist preachers.

After the Puritan government was dissolved, Bunyan fell upon hard times. At the age of thirty-two, he was arrested for preaching without a license. Refusing to renounce his faith, Bunyan spent twelve years in prison, during which time he wrote his autobiography and several books of spiritual instruction.

Pardoned at the age of forty-four, Bunyan returned to preaching. However, sentiments against nonconformist religious groups continued to run high, and after only four years, Bunyan was again arrested and imprisoned for his beliefs. During his second term in prison, he completed *The Pilgrim's Progress*—considered a masterpiece of the plain English prose style.

"[W]ords easy to be understood do often hit the mark, when high and learned ones do only pierce the air."

—Bunyan

"[D]uring the latter half of the seventeenth century, there were only two minds which possessed the imaginative faculty in a very eminent degree. One of those minds produced the *Paradise Lost*, the other *The Pilgrim's Progress*."

—Thomas Babbington Macaulay

John Bunyan was born in 1628 and died in 1688.

Reading Focus

What associations does the word *vanity* have for you?

Web It! In a word web, note those things about which people are vain and the ways in which people display their vanity.

Setting a Purpose Read to find out what happens when two pilgrims encounter vanity.

Building Background

Allegory

The Pilgrim's Progress is a religious **allegory**—a work in which the characters and settings are symbols aimed at teaching a moral lesson. As in most allegories, the names of characters and places indicate the abstract quality they represent. The story focuses on a character named Christian and the obstacles he must overcome during his pilgrimage to the Celestial City. During his journey, Christian meets Faithful, who decides to join him. One of the stopovers they make is a fair in the town of Vanity.

Vocabulary Preview

allure (ə loor′) *v.* to attract with something desirable; p. 479

diverse (di vurs′, dī-) *adj.* markedly different; p. 479

indictment (in dīt′ mənt) *n.* a formal accusation; p. 480

reconciled (rek′ ən sīld) *adj.* brought to acceptance of; p. 481

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from The Pilgrim's Progress

John Bunyan



O, The Roast Beef of Olde England, 1748. William Hogarth. Oil on canvas, 78.7 cm. x 94.6 cm.
Tate Gallery, London.

Vanity Fair

THEN I SAW IN MY DREAM that, when they[1] were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair. It is kept all the year long. It beareth the name of Vanity Fair because the town where it is kept is lighter than vanity and also because all that is there sold, or that cometh thither, is vanity. As is the saying of the wise, "All that cometh is vanity."

This fair is no new-erected business, but a thing of ancient standing. I will show you the original of it.

Almost five thousand years ago there were pilgrims walking to the Celestial City, as these two honest persons are; and Beelzebub, Apollyon, and Legion,[2] with their companions, perceiving by the path that the pilgrims made that their way to the city lay through this town of Vanity, they contrived here to set up a fair, a fair wherein should be sold all sorts of vanity, and that it should last all the year long. Therefore, at this fair are all such merchandise sold as houses, lands, trades, places, honors, preferments,[3] titles, countries, kingdoms, lusts, pleasures, and delights of all sorts, as harlots, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not.

And, moreover, at this fair there is at all times to be seen jugglings, cheats, games, plays, fools, apes, knaves, and rogues, and that of every kind.

Here are to be seen, too, and that for nothing, thefts, murders, adulteries, false swearers, and that of a blood-red color.

And as in other fairs of less moment, there are the several rows and streets under their proper names, where such and such wares are vended; so here likewise you have the proper places, rows, streets (namely, countries and kingdoms), where the wares of this fair are soonest to be found. Here is the Britain Row, the French Row, the Italian Row, the Spanish Row, the German Row, where several sorts of vanities are to be sold. But as in other fairs some one commodity is as the chief of all the fair, so the ware of Rome[4] and her merchandise is greatly promoted in this fair; only our English nation, with some others, have taken a dislike thereat.

Now, as I said, the way to the Celestial City lies just through this town where this lusty[5] fair is kept; and he that would go to the city, and yet not go through this town, must needs "go out of the world." The Prince of princes[6] himself, when here, went through this town to his own country, and that upon a fair day, too; yea, and, as I think, it was Beelzebub, the chief lord of this fair, that invited him to buy of his vanities; yea, would have made him lord of the fair would he but have done him reverence as he went

1. *They* refers to Christian and Faithful.
2. *Beelzebub, Apollyon,* and *Legion* are devils.
3. Appointments to government or church positions were called *preferments.*
4. *Rome* refers to the Roman Catholic Church.
5. Here, *lusty* means "merry."
6. *The Prince of princes* is a reference to Christ, who was tempted in the wilderness, as described in the Bible (Matthew 4:1–11).

through the town. Yea, because he was such a person of honor, Beelzebub had him from street to street and showed him all the kingdoms of the world in a little time that he might, if possible, allure the Blessed One to cheapen[7] and buy some of his vanities; but he had no mind to the merchandise and, therefore, left the town without laying out so much as one farthing upon these vanities. This fair, therefore, is an ancient thing of long standing, and a very great fair.

Now these pilgrims, as I said, must needs go through this fair. Well, so they did; but, behold, even as they entered into the fair, all the people in the fair were moved, and the town itself, as it were, in a hubbub about them, and that for several reasons.

"We Buy the truth."

First, the pilgrims were clothed with such kind of raiment[8] as was diverse from the raiment of any that traded in that fair. The people, therefore, of the fair made a great gazing upon them: some said they were fools; some they were bedlams;[9] and some they were outlandish[10] men.

Secondly, and as they wondered at their apparel, so they did likewise at their speech; for few could understand what they said. They naturally spoke the language of Canaan,[11] but they that kept the fair were the men of this world; so that, from one end of the fair to the other, they seemed barbarians each to the other.

Thirdly, but that which did not a little amuse the merchandisers was that these pilgrims set very light by their wares; they cared not so much as to look upon them; and if they called upon them to buy, they would put their fingers in their ears and cry, "Turn away mine eyes from beholding vanity," and look upwards, signifying that their trade and traffic was in heaven.

One chanced mockingly, beholding the carriage of the men, to say unto them, "What will ye buy?" But they, looking gravely upon him, answered, "We buy the truth." At that there was an occasion taken to despise the men the more; some mocking, some taunting, some speaking reproachfully, and some calling upon others to smite them. At last things came to a hubbub and great stir in the fair, insomuch that all order was confounded. Now was word presently brought to the great one of the fair, who quickly came down and deputed some of his most trusty friends to take these men into examination, about whom the fair was almost overturned. So the men were brought to examination; and they that sat upon[12] them asked them whence they came, whither they went, and what they did there in such an unusual garb? The men told them that they were pilgrims and strangers in the world and that they were going to their own country, which was the heavenly Jerusalem, and that they had given no occasion to the men of the town, nor yet to the merchandisers, thus to abuse them and to let[13] them in their journey,

7. Bunyan uses *cheapen* to mean "inquire the price of."
8. Clothing is also called *raiment.*
9. People who were considered insane were called *bedlams. Bedlam* is a shortened form of *St. Mary's of Bethlehem,* an asylum in London.
10. Here, *outlandish* means "foreign."
11. Hebrew is the *language of Canaan,* the Promised Land.
12. Here, *sat upon* means "tried."
13. *Let* means "hinder."

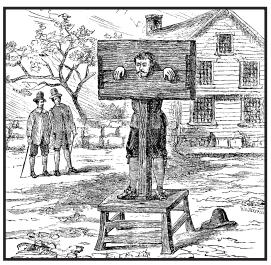
Vocabulary

allure (ə loor′) *v.* to attract with something desirable
diverse (di vurs′, dī-) *adj.* markedly different

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except it was for that, when one asked them what they would buy, they said they would buy the truth. But they that were appointed to examine them did not believe them to be any other than bedlams and mad or else such as came to put all things into a confusion in the fair. Therefore, they took them and beat them and besmeared them with dirt and then put them into the cage, that they might be made a spectacle to all the men of the fair.

There, therefore, they lay for some time and were made the objects of any man's sport or malice or revenge, the great one of the fair laughing still at all that befell them. But the men being patient and not rendering railing[14] for railing, but contrariwise, blessing, and giving good words for bad and kindness for injuries done, some men in the fair that were more observing and less prejudiced than the rest began to check and blame the baser sort for their continual abuses done by them to the men; they,[15] therefore, in angry manner, let fly at them again, counting them as bad as the men in the cage and telling them that they seemed confederates and should be made partakers of their misfortunes. The other replied that, for aught they could see, the men were quiet and sober and intended nobody any harm and that there were many that traded in their fair that were more worthy to be put into the cage, yea, and pillory, too, than were the men they had abused. Thus, after diverse words had passed on both sides, the men behaving themselves all the while very wisely and soberly before them, they fell to some blows among themselves and did harm one to another. Then were these two poor men brought before their examiners again and there charged as being guilty of the late hubbub that had been in the fair. So they beat them pitifully and hanged irons upon them and led them in chains up and down the fair for an example and a terror to others, lest any should speak in their behalf or join themselves unto them. But Christian and Faithful behaved themselves yet more wisely and received the ignominy and shame that was cast upon them with so much meekness and patience that it won to their side, though but few in comparison of the rest, several of the men in the fair. This put the other party yet into greater rage, insomuch that they concluded[16] the death of these two men. Wherefore they threatened that neither cage nor irons should serve their turn, but that they should die for the abuse they had done and for deluding the men of the fair.



Did You Know?
A *pillory* is an instrument for public punishment consisting of a wooden board with holes in which to lock the offender's head and hands.

Then were they remanded to the cage again until further order should be taken with them. So they put them in and made their feet fast in the stocks. . . .[17]

Then a convenient time being appointed, they brought them forth to their trial in order to their condemnation. When the time was come, they were brought before their enemies and arraigned. The judge's name was Lord Hate-good. Their indictment was one and the same in substance, though somewhat varying in form; the contents whereof were this:

14. *Railing* is bitter speech or strong criticism.
15. *They* refers to the baser ones.
16. *Concluded* means "decided on."
17. The *stocks* were an instrument for public punishment consisting of a heavy wooden frame with holes in which to lock the offender's legs.

Vocabulary
indictment (in dīt′ mənt) *n.* a formal accusation

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"That they were enemies to and disturbers of their trade; that they had made commotions and divisions in the town and had won a party to their own most dangerous opinions, in contempt of the law of their prince." . . .

Then went the jury out, whose names were Mr. Blind-man, Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, Mr. Heady, Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cruelty, Mr. Hate-light, and Mr. Implacable—who every one gave in his private verdict against [Faithful] among themselves and afterward unanimously concluded to bring him in guilty before the judge. And first, among themselves, Mr. Blind-man, the foreman, said, "I see clearly that this man is a heretic." Then said Mr. No-good, "Away with such a fellow from the earth." "Ay," said Mr. Malice, "for I hate the very looks of him." Then said Mr. Love-lust, "I could never endure him." "Nor I," said Mr. Live-loose, "for he would always be condemning my way." "Hang him, hang him," said Mr. Heady. "A sorry scrub,"[18] said Mr. High-mind. "My heart riseth against him," said Mr. Enmity. "He is a rogue," said Mr. Liar. "Hanging is too good for him," said Mr. Cruelty. "Let's dispatch him out of the way," said Mr. Hate-light. Then said Mr. Implacable, "Might I have all the world given me, I could not be reconciled to him; therefore, let us forthwith bring him in guilty of death." And so they did; therefore, he was presently condemned to be had from the place where he was to the place from whence he came and there to be put to the most cruel death that could be invented.

"I see clearly that this man is a heretic."

They, therefore, brought him out, to do with him according to their law; and first they scourged[19] him, then they buffeted[20] him, then they lanced his flesh with knives; after that they stoned him with stones, then pricked him with their swords; and last of all they burned him to ashes at the stake. Thus came Faithful to his end.

Now I saw that there stood behind the multitude a chariot and a couple of horses,[21] waiting for Faithful, who, so soon as his adversaries had dispatched him, was taken up into it and straightway was carried up through the clouds with sound of trumpet, the nearest way to the celestial gate.

But as for Christian, he had some respite and was remanded back to prison. So he there remained for a space; but He that overrules all things, having the power of their rage in his own hand, so wrought it about[22] that Christian for that time escaped them and went his way.

18. An insignificant person was called a *scrub.*

19. *Scourged* means "whipped."
20. *Buffeted* means "punched."
21. The image of the *chariot and a couple of horses* is an allusion to the biblical story of Elijah, who ascended to heaven in a chariot of fire.
22. *Wrought it about* means "arranged it."

Vocabulary

reconciled (rek′ ən sīld) *adj.* brought to acceptance of

CONTENTS

Responding to Literature

Personal Response

If you could talk to John Bunyan, what questions would you ask him? Write your questions in your journal.

Analyzing Literature

Recall

1. Describe the origins of the fair. Who established it? Why did they decide to locate the fair in the town of Vanity?
2. What is Christian and Faithful's reaction to the fair? What do they say they want to buy?
3. For what reason do the people of the town of Vanity arrest Christian and Faithful?
4. Describe the trial of Christian and Faithful. What is the name of the judge? the foreman of the jury?
5. What fate does Faithful suffer at the hands of the jurors? What is Faithful's ultimate fate?

Interpret

6. What might the town of Vanity **symbolize,** or represent?
7. What does Christian and Faithful's reaction to the fair suggest about their characters? about their values?
8. What reason other than that stated might the townspeople have for persecuting Christian and Faithful?
9. What do the names of the judge and jury members suggest about the nature of the trial?
10. In your opinion, what moral lesson was Bunyan trying to teach through his portrayal of Faithful?

Evaluate and Connect

11. Do you think the characters' actions fit their names? Support your opinion with specific evidence from the story.
12. Name the streets on which Vanity Fair is held. Why might Bunyan have chosen to mention the names of specific streets?
13. Sum up the **theme,** or central message, of the story. What might be lost if Bunyan had expressed this theme directly, in the form of an essay?
14. Today's fairs are very different from the fairs of Bunyan's time. If Bunyan were writing today, what contemporary setting might he choose? How would it compare with Vanity Fair?
15. Compare and contrast the items sold at Vanity Fair with the items you named during the Reading Focus on page 476. Consider especially the items sold at Vanity Fair that you have included on your web. What conclusions about human nature might you draw from your comparison?

Literary ELEMENTS

Style

Style refers to the expressive qualities that distinguish an author's work, including the word choice, or diction; sentence structure; and figures of speech. Although Bunyan's seventeenth–century English may occasionally seem obscure to modern readers, he is known for his straightforward style, as shown in this passage from "Vanity Fair": "This fair is no new-erected business, but a thing of ancient standing. I will show you the original of it." By speaking directly to readers in simple language, Bunyan alerts them to the purpose of the description that follows.

1. Select a paragraph from "Vanity Fair," and analyze Bunyan's style by answering the following questions.
   - How many unfamiliar words did you find?
   - Are sentences generally short or long?
   - Are most sentences simple, compound, or complex? Are any inverted?
   - What figures of speech, if any, does Bunyan use?
2. What conclusions can you draw about Bunyan's style based on your findings?

• See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

Analysis Allegories can be read on both a literal and a figurative level. In a few sentences, analyze the literal meaning of "Vanity Fair" by recounting the events that occur in the story. Then briefly describe the symbolic meaning of these events by explaining what the characters and their actions represent.

Personal Writing

It's My Fault In "Vanity Fair," Bunyan examines a human fault and tries to persuade people of the need to correct it. What bad habit, fault, or weakness would you like to correct in yourself? Briefly describe the fault, explaining why you want to change it and how you might go about doing so.

Extending Your Response

Literature Groups

Money and Morality Think about the issues of morality Bunyan raises in "Vanity Fair." How do these issues compare with concerns people have today? In your opinion, does striving for material wealth necessarily cause moral downfall? How? Discuss the issue of money and morality in your group and then choose representatives to sum up the different arguments for the class.

Learning for Life

Preserving the Peace When some of the townspeople come to the defense of Christian and Faithful, the rest of the town turns against these "confederates" and a fight erupts. Imagine that you have been called in to settle the argument between the two sides. Briefly describe each group's point of view; then explain what you would say or do to help the two sides reach a peaceful resolution.

Interdisciplinary Activity

History: At the Fair Find out what country fairs were like in Bunyan's day. When were they held? Who attended them? What kinds of merchandise did people sell? What other activities went on during these fairs? Compare and contrast these fairs with the fair in the selection.

Reading Further

If you would like to learn more about John Bunyan, try these books:

Nonfiction: *John Bunyan, Allegory and Imagination,* by E. Beatrice Batson, explores Bunyan's use of allegory.

Biography: *John Bunyan: A Study in Personality,* by G. B. Harrison, examines Bunyan's life.

John Bunyan: The Man and His Works, by Henri A. Talon, analyzes Bunyan's works in light of his life experiences.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • The Latin Root *dict*

In "Vanity Fair," Christian and Faithful receive an *indictment* and a guilty *verdict.* At the heart of these two words is the same Latin root: *dict,* meaning "to state."

Knowing the meaning of this common root can help you figure out the definitions of words that contain it. For example, an *indictment* is a statement of accusation made by a grand jury, and a *verdict* is the finding stated by the jury in a trial.

PRACTICE Write a brief definition for each of the following words. Include in your definition the word *speak, say,* or *statement.*

1. edict
2. prediction
3. valedictorian
4. contradict
5. dictionary
6. diction
7. dictate
8. jurisdiction

Writing Workshop

Creative Writing: Poem

The poems you have read in this theme explore some of life's deepest issues–issues such as love, death, and faith. Although everyone thinks about these subjects, not everyone has the same ideas and feelings about them. What ideas and feelings did the poems in this theme inspire in you?

In this workshop, you will write a poem about a subject, situation, or theme inspired by one of the poems you have read.

- As you write your poem, refer to the **Writing Handbook,** pp. R62–R85.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- written a poem that expresses your feelings and ideas about an experience
- used two or more sound devices in your poem, such as rhyme, assonance, and rhythm
- used imagery and figurative language to make the subject vivid

The Writing Process

PREWRITING

PREWRITING TIP

You will be presenting your poem to others, so be sure to write about only those feelings and experiences you are willing to share.

Explore your responses

Sometimes the ideas and feelings expressed in a poem are so similar to yours that you respond to the poem immediately. Usually, however, you need to analyze your reactions. Choose three poems from this theme that you would like to reread and explore your responses by completing the activity below:

- In a chart like the one begun here, summarize the theme of each poem in a few words. Then analyze your reaction to the theme. After you have finished charting your responses, ask yourself which poem describes a subject, theme, or situation about which you would like to write. Make this the poem to which you respond.

STUDENT MODEL

Poem	Theme	Response
"On My First Son"	father's pain upon death of son	Reminded me of Grandma's death. Miss her so much. But sometimes feel as if she's still with me.

Complete Student Model on p. R98.

Consider your purpose and audience

Your main purpose is to write a poem that expresses your feelings and ideas about the topic, experience, or theme you choose. Another purpose might be to share your feelings and ideas with other people. Think of friends or relatives who might enjoy reading or hearing your poem.

Generate more ideas

You have already generated some general ideas by considering three poems you have read. Before writing your poem, however, you need to generate specific ideas to write about. Tap into your feelings, your senses, your memories, and your imagination. Try webbing or brainstorming ideas about the subject, situation, or theme you chose. If you wish, freewrite for ten minutes instead. During this time, try to picture specific images, people, and places. Keep your pen moving and your thoughts flowing.

After you finish your freewriting, underline the main ideas, descriptions, or feelings you might want to include in your writing. Circle words or phrases that strike you as especially appealing. Then plan your poem. Planning will help you get started and stay on track as you write.

STUDENT MODEL

Good memories of Grandma except for last time I saw her—seemed so old and far away. Didn't smile. Eyes looked tired, watery, sad. When she waved good-bye, her hand was shaking. Always noticed her hands. Skin thin and transparent. Blue veins. Worked hard all her life. Hands showed it. Raised five kids by herself. Didn't smile or say much the last time we were together. Unusual. She always had a quick grin and a strong opinion on everything. Always made me laugh. Wish I had said more to her. What would I say if I could talk to her now? Sometimes forget she's not here. My memories are so real. Feel as if I could pick up the phone and talk to her.

Complete Student Model on p. R98.

Make a plan

To plan your poem, ask yourself the following questions about possible themes, tone, and structure. As you answer the questions, refer to the ideas you generated while prewriting, as did the student in the model below.

	STUDENT MODEL
What ideas or feelings do I most want to express in my poem?	Grandmother's death was so painful for me, but my memories keep her alive.
What tone best expresses these feelings and ideas? Do I want my poem to sound wishful? sad? funny? angry? regretful? pleased?	I'm sad but I don't want to sound depressed, because my memories of her are so wonderful.
What form will I use for my poem? Do I want to imitate the form I am responding to? Do I prefer a strict structure, or would a loose form be more appropriate? Do I want to use regular rhythm? How about rhyme?	I think I can best express myself and describe Grandma in a free form, without regular rhythm or rhyme. Grandma wasn't the kind of person to go in for strict, fussy structure.

Complete Student Model on p. R98.

DRAFTING

DRAFTING TIP

Remember that a poem should have a distinctive sound as well as vivid words and images. As you write, think about how your poem sounds and whether the sound supports the meaning.

Write your draft

Choose a word or phrase, an image, or a description from your prewriting that captures your feelings. Then start drafting your poem around it. You don't have to start at the beginning. Feel free to start drafting at any point in your poem. You can delete, rearrange, or change lines in the revising stage.

STUDENT MODEL

My grandmother's hands stay in my mind,
Those hands washed a million dirty dishes,
Scrubbed a million dirty floors,
And shaped a million biscuits.
They also shaped lives.
She leaves behind a glow of memories
That wrap themselves around my emptiness
Like a light in a tunnel.

Complete Student Model on p. R98.

REVISING

REVISING TIP

Take out phrases or images you thought were clever when you wrote them but no longer appeal to you. Revise the poem so that it really says what you want it to say.

Review your poem

Put your poem away for a few hours or, even better, a few days. Then come back to it as a stranger. See what strikes you as good and what needs to be improved.

Get an audience reaction

Read your poem aloud to a friend and ask for reactions based on the **Rubic for Revising.** Then make any needed changes.

STUDENT MODEL

My grandmother's hands stay in my mind,
Those hands washed a million ~~dirty~~ dishes,
Scrubbed a million ~~dirty~~ floors,
And shaped a million biscuits.
They also shaped lives.
Her hands always caught us before we fell too far.
~~She leaves behind a glow of memories~~
Although she is gone,
~~That wrap themselves around my emptiness~~
I can still feel her touch.
~~Like a light in a tunnel.~~

Complete Student Model on p. R98.

RUBRIC FOR REVISING

Your revised poem should have

- ☑ an expression of your feelings about a particular subject
- ☑ a form and tone appropriate to the subject
- ☑ precise and vivid language
- ☑ a sense of completeness in the presentation of the subject

Your revised poem should be free of

- ☑ irrelevant ideas that would make the meaning of your poem unclear
- ☑ misspellings and other unintentional errors in grammar, usage, and mechanics

EDITING/PROOFREADING

When you think your poem is ready to be shared with others, proofread it for errors in grammar, usage, mechanics, and spelling. Remember, however, that in a poem you may relax some of the normal conventions so that you can achieve special effects. Just be sure that those effects help rather than confuse the reader.

PROOFREADING TIP

Use the **Proofreading Checklist** on the inside back cover of this book as a guide for marking errors you find in grammar, usage, and mechanics.

Grammar Hint

Make sure that **parallel ideas**—ideas that are joined together and that are equally important—are expressed in similar form.

She knew when to guide us gently and ~~the times we needed to be pushed~~.

when to push us.

- See **Literary Terms Handbook,** p. R11.

STUDENT MODEL

Those hands washed a million dishes,
Scrubbed a million floors,
~~And~~ shaped a million biscuits.
They also shaped lives.
Those
~~Her~~ hands always caught us before we fell too far.

Complete Student Model on p. R98.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R98.

PUBLISHING/PRESENTING

Consider reading your poem aloud to an audience. Match the tone of your voice to the tone of your poem. Speak clearly, slowly, and expressively to help your listeners hear your sound and rhythm, "see" your images, and understand your meaning.

If you are presenting your poem in written form, think about adding an illustration. You might also consider submitting your poem to a literary magazine.

PRESENTING TIP

Look at the appearance of your poem—its shape adds to its meaning. Where should the lines break? Which lines should be indented?

Reflecting

Use your journal to reflect on writing your poem. What was the most difficult part? What was the easiest? What was the most satisfying? What did you learn as a writer? Then set some goals for your next piece of writing. How will you use what you've learned?

Save your work for your portfolio.

Unit Assessment

Personal Response

1. The selections in Unit 2 were written hundreds of years ago. Which of them can you relate to your own life? What aspects of these selections help you bridge the gap of so many years?
2. Would you have liked to live during the English Renaissance? How do the selections in this unit influence your opinion one way or another?
3. What did you learn about the relationship between literature and historical events?
4. What advice could you give someone else about understanding the kind of literature produced during this time period?

Analyzing Literature

Compare and Contrast Metaphysical poetry, Cavalier poetry, and sonnets were all produced during the English Renaissance. In several paragraphs, explore the similarities and differences between these kinds of verse, focusing on one or more of the following elements: form, theme, language, influences.

Support your comparison with specific examples from at least one poem of each type. Conclude by stating which kind of poetry you prefer and explain the reasons that you prefer it.

Evaluate and Set Goals

Evaluate

1. In your opinion, what was your most valuable contribution to a group project in this unit? Explain. What was the most satisfying accomplishment you achieved on your own?
2. What was the most difficult task you were faced with in this unit?
   - How did you approach the task?
   - If you encounter the task again, will you do it differently or the same way?
3. Using the following scale, how would you assess your work in this unit? Give two or more reasons for your assessment.
   4 = outstanding **3** = good **2** = fair **1** = weak

Set Goals

1. Set a goal you would like to work toward in the next unit. You may want to strive to improve your writing skills, your reading comprehension, or your public speaking skills, for example.
2. List three steps you will take to help you achieve your goal.
3. Schedule checkpoints that will allow you to monitor your progress throughout the unit.
4. With your teacher, decide on a way to determine whether you have reached your goal.

Build Your Portfolio

Select Review the writing you have done for this unit and choose two pieces to include in your portfolio. Use the following questions to help you choose.

- Which piece presented you with the greatest challenge?
- Which piece best reflects your personality?
- Which piece do you consider representative of your best writing?
- Which piece was the most fun to write?

Reflect Write some notes to accompany the pieces you selected. Use these questions to guide you.

- What challenges were you faced with in writing the piece? Describe them.
- What are its strengths and weaknesses?
- How might those strengths help you in your future writing asssignments?
- How might you plan to overcome the weaknesses you discovered?

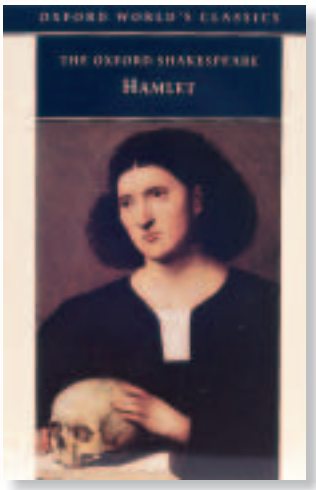
Reading on Your Own

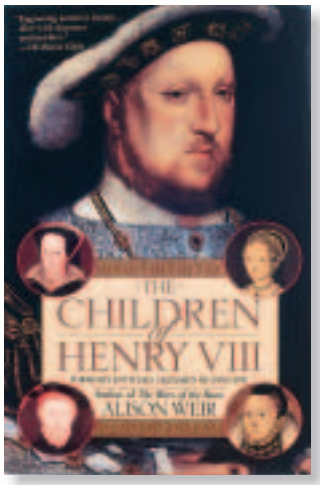
If you have enjoyed the literature in this unit, you might also be interested in the following books.



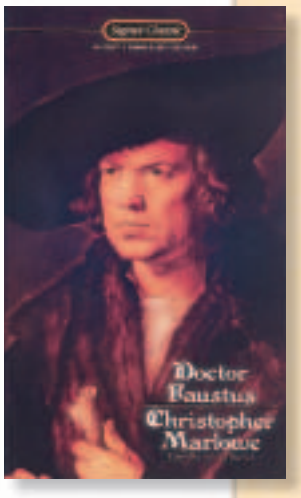
Othello: A Novel
by Julius Lester
Shakespeare's *Othello* tells the story of Othello, a noble general; Desdemona, his loving wife; and Iago, the scheming henchman who comes between them. In this new "what if?" retelling of their story, Lester portrays Iago and Othello as fellow African immigrants to Elizabethan England. This new twist to the old tale allows Lester to explore the tragic consequences of racism while remaining substantially true to the central themes of Shakespeare's play.

Hamlet
by William Shakespeare
Prince Hamlet is horrified to learn that his father, the king of Denmark, did not die of natural causes but was secretly poisoned by Claudius, who has now assumed the throne. At the urging of his father's ghost, Hamlet seeks revenge. Shakespeare's play is a marvelous meditation on power and politics, loyalty and love.





The Children of Henry VIII
by Alison Weir
King Henry VIII's death ushered in a period of intrigue and bloody turmoil. Although his heirs belonged to the same family, they were raised separately, and each had a distinctive, willful personality. This book chronicles their tumultuous relationships and the power struggles within their society.



Doctor Faustus
by Christopher Marlowe
Marlowe's play dramatizes one of the most enduring legends of Western literature–that of Doctor Faustus, a brilliant scientist who sells his soul to the devil in exchange for superhuman knowledge. As the hour of his death draws near, Faustus begins to realize the true implications of this unnatural and irreversible pact.

Standardized Test Practice

The passage below is followed by seven questions based on its content. Select the best answer and write the corresponding letter on your paper.

The following passage was written by a photographer and essayist.

When the average person conjures up an image of a photograph, he or she thinks of a snapshot taken at a family picnic or a favorite picture of a loved one.

The snapshot photographer, faced with an aesthetically pleasing architectural scene, will stand back one- or two-hundred feet and snap a picture of the building, in hopes that the picture will "come out well" and remind her of exactly what she saw. The same snapshot photographer will ask friends or loved ones to stand in front of a well-known building or an appealing landscape for a posed image. Perhaps the goal here is to be able to prove, if someday questioned, that she did, in fact, travel to an exotic place or have a meal at a well-known restaurant.

A person who regards photography as I do, though, will endeavor to do more than capture that which can be seen by the human eye. Yes, photography is all about images—this I do not deny. I believe that an image can be more than merely a record of visual perception. A photograph can, if carefully created, capture the look, the feeling, and the very nature of its subject.

Instead of taking a wide-angle snapshot of Notre Dame, a person with this unique understanding of photography seeks to create a photograph that captures the feeling and the spirit of an awe-inspiring cathedral in Paris. The photograph may be of a menacing gargoyle or a flying buttress rather than the whole of the building. Neither of these images will allow its creator to say, "Look, here are the kids at Notre Dame." Either one, though, is a monumental step toward capturing the spirit, hidden from most whose eyes are shielded by the camera's lens, of Notre Dame, a burned-down home, or most dramatically, a human subject.

Both a traditional portrait and a snapshot of a human being endeavor to show what the subject looked like at a moment in time. Before either of these is created, there is a ritual dance of hair-combing and tie-straightening which takes a step away from the subject's true character. A photograph is best created in an unplanned, unstructured environment. The subject (human, in this case) and the photographer may have some idea of the final goal, but the one being photographed should do what comes naturally. For those who understand and appreciate this second genre of photography, a black-and-white photograph of an ear, a hand, or a neck can say far more than any snapshot created seconds after the photographer shouts, "Say 'cheese.'"

These are photographs that are hard to find, though, and that require a good deal of introspection on the part of the photographer. Before ever looking through the lens, the photographer must consider his or her feelings and try to pinpoint and capture their origin. More work and more time are necessary to make an artistic photograph than a simple snapshot, as the human spirit is a far more elusive subject than a pretty smile. The investment pays off, though, when a photograph evokes a wave of feeling rather than simply a stimulus to our memory.

Look hard, at yourself as much as at your subject, and you will understand. This is the first step to becoming a photographer rather than a picture-taker.

1 Which of the following would be the best title for this passage?

(A) Photography: More than snapshots and scrapbooks
(B) Using photographs to remember life's milestones
(C) Creative ways to organize photo albums
(D) How to photograph the cathedrals of Paris
(E) Why photography cannot be an effective means of creative expression

2 The author's tone in this passage can best be described as

(A) joyous and hopeful
(B) disappointed and defensive
(C) negative and critical
(D) distracted and unconcerned
(E) instructional and encouraging

3 From which of the following sources was this passage most likely taken?

(A) book about the early history of photography
(B) a letter to the editor of a major newspaper
(C) a textbook introduction for students of creative photography
(D) a popular children's magazine
(E) an advertisement for photographic equipment and supplies

4 The author would most likely consider "a snapshot taken at a family picnic" (line 3) to be

(A) a valuable way for the photographer to express creativity
(B) useful to remind its owner of a past event, but lacking in artistic expression
(C) unappealing and visually undesirable
(D) worthless
(E) the truest expression of photographic talent

5 The author uses the example of Notre Dame (lines 28–36) primarily in order to

(A) encourage photographers to visit the cathedrals of Paris
(B) provide an example of a subject which is simple to photograph
(C) illustrate his point using a specific example of a photographic subject
(D) suggest that a wide-angle lens is necessary to capture photographs of large buildings
(E) point out that photographers should include family and friends in travel photos

6 The word "introspection" in line 64 most nearly means

(A) effort
(B) planning
(C) consideration
(D) self-reflection
(E) scrutiny

7 Which of the following would the author most likely consider to be the work of "a photographer rather than a picture-taker" (lines 78–79)?

(A) a photograph of a woman's hand resting on her shoulder
(B) a photograph of a city skyline
(C) a portrait of a family posed in front of a background screen
(D) a postcard picture of a famous cathedral
(E) a collage of snapshots of family members

STOP

"If one wishes to know what the eighteenth-century Londoner and his environment looked like, the best source of information is the paintings and engravings of William Hogarth; if one wishes to know what the eighteenth-century Londoner thought about, one can do no better than to read The Spectator: *it both conditioned and freshened the minds of its readers, and it was read throughout the century."*

—George Sherburn



Mr. and Mrs. Andrews, 1750. Thomas Gainsborough. Oil on canvas, 69.8 x 119.4 cm. National Gallery, London.

UNIT THREE

The Restoration and the Eighteenth Century

1660–1798



Theme 5

Criticism and Satire

pages 503–570

Theme 6

Life Goes On

pages 571–645

Setting the Scene

Previously exiled from England during the Puritan reign of Oliver Cromwell, Charles II was invited by Parliament in 1660 to return to England and restore the monarchy. As John Evelyn recorded in his diary, the people of England welcomed Charles home in grand style. Attired in dazzling clothes and a flowing wig, Charles led a seven-hour parade through the streets of London. The procession marked not only the restoration of the monarchy but also the restoration of the lively times of the pre-Puritan regime.

"With a triumph of above 20,000 horse and foot, brandishing their swords and shouting with inexpressible joy; the ways strewed with flowers, the bells ringing, the streets hung with tapestries, fountains running with wine . . . I stood in the Strand and beheld it and bless'd God."

—*John Evelyn, 1660*

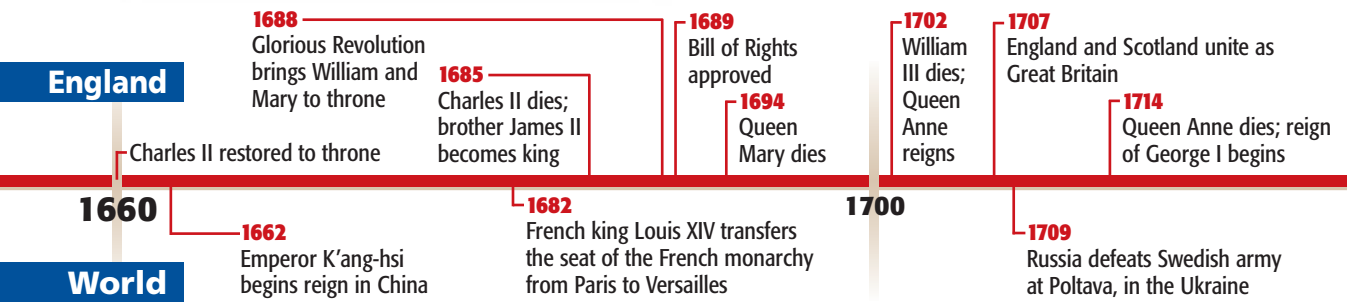


Charles II, c. 1684–1692. Bevil Skelton. Illuminated manuscript on vellum.

Active Reading Strategies

Reading the Time Line

1. How many years after he was restored to the throne did King Charles II die?
2. What would you say to someone who insisted that the French Revolution led to the American Revolutionary War?



CONTENTS

History of the Time

The Restoration

For the people of England, King Charles II's procession through the streets of London was cause for celebration. This parade marked the beginning of a new era—one free from Cromwell and his oppressive mandates. The new king, fond of pomp and ceremony, set the tone for a nation ready to make up for years of austere living.

The Glorious Revolution



William III and Mary II accepting the crown.

After his coronation, Charles II worked with Parliament to restore peace and order to the nation. Upon Charles's death in 1685, his brother James II took the throne. Unfortunately, James proved so unpopular that Parliament asked Charles's daughter Mary and her Dutch Protestant husband William to replace James in 1688. William and Mary took the throne in what was called the "Glorious Revolution" because it occurred without bloodshed. The new king and queen affirmed the 1689 Bill of Rights, which allowed the propertied classes to rule through an elected Parliament. Though not a democracy, England now had the most representative government of its time.

The End of the Stuart Line

After the death of Mary and William, Anne, the younger daughter of James II, took the throne. She would be the last of the Stuarts to rule England. To prevent any Roman Catholic Stuarts from reigning in the future, Parliament passed the Act of Settlement, which provided that the throne should go next to James I's Protestant relations. In 1707 the Act of Union was passed, and Scotland joined England to form the kingdom of Great Britain.

The House of Hanover

When Queen Anne died leaving no heir to the throne, her nearest Protestant relative, George Augustus, succeeded her. King George I came from Hanover, Germany, and never learned the English language. He took little interest in England and lost popularity because of his turbulent private life. His son, George II, was equally unpopular. "There was nothing English ever commended in his presence that he did not always show . . . was surpassed by something of the same kind in Germany," said an acquaintance of George II. George III, however, was born and educated an Englishman.

The Industrial Revolution

The political arena was not the only area of activity in Great Britain in the eighteenth century. The Industrial Revolution brought with it lasting changes in manufacturing, the economy, and society in general. As technology developed, goods were no longer manufactured by families in small shops. Factories opened, and people began to migrate from their rural farms to urban communities. New class distinctions emerged. Those who owned factories or controlled production were called "capitalists" and were considered to be in a higher social class than workers.

1733 War of the Polish Succession begins

1740 War of the Austrian Succession begins

1750

1756 Seven Years' War with France begins

1760 George II dies; reign of George III begins

1762 Spain enters Seven Years' War

1775 American Revolutionary War begins

1789 French Revolution begins

1798

Life of the Time

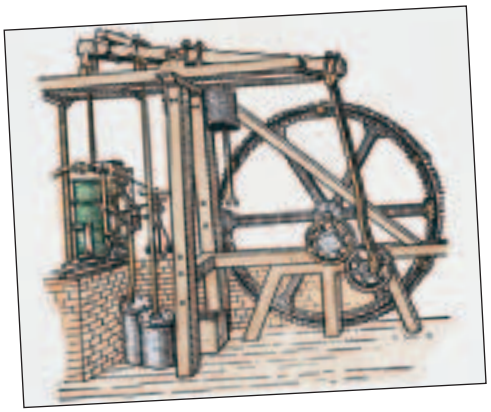
People are talking about



The Great London Fire

Disasters The plague, or Pestilence, continued to sweep through Europe. The disease was carried by rats from ships that had sailed abroad. Approximately seventy thousand people died in 1665 after being bitten by fleas that had sucked the rats' blood.

Less than a year later, a devastating fire set most of London ablaze. The Great Fire of 1666, which had begun in a bakery, destroyed 13,000 houses and 88 churches in only four days. Four-fifths of the walled section of the city was destroyed. ▶



Watt's Steam Engine. Hand-colored woodcut.

◀ **Discoveries** Britain's Industrial Revolution was fueled by many discoveries and inventions. Sir Isaac Newton discovered the laws of gravity and motion and invented the branch of mathematics we now call calculus. James Hargreaves invented the spinning jenny, which allowed people to spin several threads at once, and James Watt invented the steam engine, which was used to create mechanical energy.

Social Breakthrough In the mid-1700s, Mrs. Elizabeth Montagu invited both women and men to a series of literary and political discussions in her home. Well aware that most people of the time thought women incapable of serious discussion, Montagu and others like her set out to change negative and limiting stereotypes of women. Though the women were often the object of ridicule—they were mockingly called "bluestockings" after the attire of one of their regular members—they nevertheless helped change society's view of women's roles.

Firsts

- Water closets (toilets) are introduced from France.
- The first daily newspaper appears in London.
- Wallpaper becomes fashionable.

England

1662 Royal Society of London established

1668 Sir Isaac Newton builds the first reflecting telescope

1710 Christopher Wren completes St. Paul's Cathedral

1660 | **1700**

World

c. 1660 Opera houses are built in Italy

1671 Calculating machine invented in Germany

1678 Japan introduces chrysanthemums to Holland

1709 Earliest known model of a piano is created in Italy

1727 First coffee crop planted in Brazil

CONTENTS



Ridiculous taste, or the ladies of absurdity, 1771. M. Darly. Cartoon.

Food & Fashion

- Food prices rose sharply, inciting those who could not afford the price increases to riot. Sometimes, men sent their wives in boisterous groups to force stubborn farmers to lower the price of wheat.
- Dinner continued to be served midday in the houses of common folk, but the wealthier began to eat their main meal around two or three o'clock. It was recorded that the poorer English people invented toast because they could not spread butter on bread in their cold houses.
- Light colors and fabrics began to replace the dark, heavy clothing worn by both men and women. Women still wore painfully tight corsets, but dresses were now made of flowing, billowy materials. Men wore *casaques*, which were capes that could be buttoned to form a coat.
- To disguise his baldness, French king Louis XIV introduced the wig, which immediately became popular with both men and women in England. A variety of wig styles appeared on the market, but most were large, elaborate, and expensive.

Arts & Entertainment

- Painted portraits were in high demand. The wealthy sought out the talents of Joshua Reynolds and Thomas Gainsborough, masters of portraiture. However, some worried about becoming the subject of one of William Hogarth's popular satirical engravings.
- Within days of the London fire, architect Christopher Wren submitted an excellent blueprint for rebuilding the city. Although his plan was initially rejected, Wren later went on to design more than fifty new churches for the city, including Saint Paul's Cathedral.
- In pleasant weather, people enjoyed spending time outdoors visiting in the large, public gardens, such as New Spring Garden.

Amusements

- People flocked to the resort of Bath to visit the spa's healing waters and to enjoy the city's gambling facilities.
- Some forms of amusement were innocent, such as puppet shows, but others tended to be rough and coarse, such as animal-baiting and prizefighting.



A Woman in Blue, Portrait of the Duchess of Beaufort. Thomas Gainsborough (1727–1788). Oil on canvas. Hermitage Museum, St. Petersburg, Russia.

1732 Covent Garden Opera House opens

1742 Handel's *Messiah* is first performed

1752 England switches from the Julian calendar to the Gregorian calendar

1752 American Ben Franklin invents the lightning rod

1770 Frenchman Nicholas Joseph Cugnot develops first automobile

1780 Samuel Harrison invents the steel pen

1793 American Eli Whitney invents the cotton gin

1750 — 1798

Literature of the Time

PEOPLE ARE READING . . .



The Story of the Shipwreck from Robinson Crusoe, 19th century. Albert Goodwin. Oil on canvas, 37.5 x 24.7 cm. Maidstone Museum and Art Gallery, Kent, England.

Newspapers The first English newspaper was developed at the beginning of the seventeenth century, but was heavily censored during both King Charles I's reign and the Cromwell era. With the restoration of King Charles II, however, restrictions on the press were gradually phased out, and English publishers enjoyed considerable freedom. Their only restriction was to refrain from criticizing the government.

Periodicals People enjoyed reading about the latest developments in art, literature, and science, and British periodicals provided updates on these topics. *The Tatler* and *The Spectator,* two popular periodicals of the time, delighted readers with a mixture of current events and social gossip.

◄ **Novels** In 1719 Daniel DeFoe's *Robinson Crusoe,* which tells the tale of a shipwrecked man, was published to enormous success. Its overwhelming popularity encouraged the publication of other novels. Five authors—DeFoe, Samuel Richardson, Henry Fielding, Laurence Sterne, and Tobias Smollett—wrote the first of the classic English novels.

People Are Writing

Diaries Personal diaries were in style, and people used them to record the details of their daily lives—from major events to the latest gossip. Today, Samuel Pepys, Fanny Burney, and John Evelyn are famous for their journals, which provide fascinating accounts of Britain during this time period. ►

Letters Letter writing was both a practical means of correspondence and an art. People of the time enjoyed writing letters to share their opinions, gossip about friends, relay business matters, and describe their surroundings. In fact, much of what we know about this period comes from its record of rich and detailed correspondence.



England

1660 Samuel Pepys begins his diary

1687 Isaac Newton, *Principia Mathematica*

1709 *The Tatler* is first published

1712 Alexander Pope, *The Rape of the Lock*

1726 Jonathan Swift, *Gulliver's Travels*

World

1669 France: Jean Molière, *Tartuffe*

1682 Japan: Saikaku, *Life of an Amorous Man*

1691 Mexico: Sor Juana Inés de la Cruz, *Reply to Sister Philotea*

1700

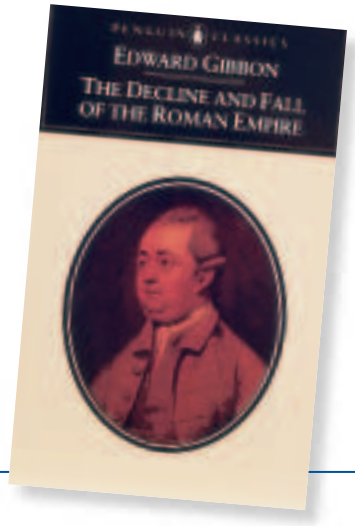
1715 Japan: Chikamatsu, *The Battles of Coxinga*

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Literary Trends: From Poetry to Prose

Poetry had dominated the world of English literature from medieval times through the Renaissance. Between the Renaissance and the eighteenth century, however, a major change took place in literature. Many authors switched from writing poetry to writing prose. Puritan writers (such as John Bunyan) who ushered in the era strove to write in a simple, straightforward style easily understood by common people. The Age of Reason brought a simpler form of literature marked by reason and good taste. No longer were authors writing gushing, imaginative love poems. Rather, authors such as John Locke and David Hume wrote great philosophical treatises on rational thought.

One of the most renowned works of the time was Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*. Gibbon's work emphasized rational thinking and encouraged people to replace emotions with logical thought.



FOCUS ON . . .



The Election II: Canvassing for Votes, 1754–1755. William Hogarth. Oil on canvas, 101.5 x 127 cm. Sir John Soane's Museum, London.

Wit and Satire Eighteenth-century writers took pride in looking at the world around them with a sharp eye, and writing about what they saw with a sharp pen. **Wit,** or cleverness, was prized in conversation and in writing. Humorous, harsh, or pretentious, wit was everywhere—in the mocking poetry of Alexander Pope, in the biting **satire** of Jonathan Swift, and even in the definitions in Samuel Johnson's *A Dictionary of the English Language*. Two modes of satire emerged in English Literature during this period: **Horatian,** in which the author mildly pokes fun at a subject, and **Juvenalian,** in which the author mercilessly criticizes certain practices or characters. Artists, too, especially William Hogarth, produced witty, satirical drawings that ridiculed the politics, manners, and celebrities of the day.

By the end of the century, writers and readers had begun to feel that they had sacrificed heart and soul for wit. They turned to their emotions, and the Age of Reason in literature came to an end.

1731 France: Voltaire, *Charles XII*

1750

1755 Samuel Johnson, *A Dictionary of the English Language*

1773 U.S.: Phillis Wheatley, *Poems on Various Subjects, Religious and Moral*

1776 Edward Gibbon, *The History of the Decline and Fall of the Roman Empire*

1782 Fanny Burney, *Cecilia*

1791 Austria: Emanuel Schikaneder, *The Magic Flute*

Germany: Friedrich von Schiller begins *Wallenstein*

1798

Novels of the Time

"A person used to this kind of reading will be disgusted with every thing serious or solid, as a weakened and depraved stomach rejects plain and wholesome food." These words, taken from a literary history published in 1785, were not written to describe eighteenth-century sensationalism or tabloid journalism. These words were used to describe a popular new form of literature—the novel. Though many eighteenth-century novels are considered classics today, the birth of the novel disturbed many readers and critics who were unprepared for the unconventional styles that novels embraced.

Tom Jones

by Henry Fielding (1749)

The romantic novel *Tom Jones*, considered by many to be Fielding's greatest novel, seems like a precursor to the modern-day soap opera. The reader follows Tom from childhood to adulthood, and witnesses the growth of his love for his childhood sweetheart, Sophia. As one might expect, the course of true love does not run smoothly, and the characters must overcome many obstacles. Before the two are united, the characters travel all over the country, giving the reader a picture of England in the mid-1700s.



The Rivals from Tom Jones, 1827. Robert Smirke. Oil on wood, 20.3 x 17.8 cm. Guildhall, Corporation of London.



Illustration from *Tristram Shandy*.

Tristram Shandy

by Laurence Sterne (published in nine volumes from 1759 to 1767)

Tristram Shandy has been described as strange, tedious, silly, and downright nasty. Yet it has also been called an important forerunner of the **stream-of-consciousness** novel and psychological fiction. Despite critics' differing opinions, *Tristram Shandy* was enormously popular with the public, and Sterne became famous through it. In nine volumes, Sterne depicts the life of Shandy (whose name means "half crazy"). The book defied all conventions: events occur out of order, stories are unfinished, and some pages are even left blank.

England

1678 John Bunyan, *The Pilgrim's Progress*

c. 1688 Aphra Behn, *Oroonoko*

1722 Daniel Defoe, *Moll Flanders*

1660 — **1700**

1669 Germany: Hans Jakob Christoph von Grimmelshausen, *The Adventurous Simplicissimus*

World

CONTENTS

Critics Corner



Mr. B finds Pamela Writing, 1743. Joseph Highmore. Oil on canvas.

"[Richardson's] *Pamela* survives, not as the virtuous serving-maid he tried to portray, but as a perfectly true picture of an atrocious prude, who well knew how to play her cards to advantage."

—Walter Lewin, 1889

"Taking the general idea of the character of a modest and beautiful country girl, and of the ordinary situation in which she is placed, [Richardson] makes out all the rest, even to the smallest circumstance, by the mere force of a reasoning imagination. It would seem as if a step lost would be as fatal here as in a mathematical demonstration. . . . The interest of the story increases with the dawn of understanding and reflection in the heroine; her sentiments gradually expand themselves, like opening flowers."

—William Hazlitt, 1818

Pamela, or Virtue Rewarded
by Samuel Richardson (1740)

In *Pamela*, Richardson is the "editor" of a collection of letters and journals penned by Pamela and five acquaintances. These entries take the reader through Pamela's relationship with Mr. B, son of Pamela's late employer. At age fifteen, Pamela is pursued by Mr. B, but she rejects his advances because of her desire to remain chaste. Despite Mr. B's unorthodox method of wooing, including imprisoning her, Pamela ultimately falls in love with him, and the two are married. During the latter part of the novel, Pamela attempts to explain her decision to her fellow letter writers.

Critical Thinking

Connecting Past and Present

During the Restoration and the eighteenth century, the novel was considered a new and shocking art form. In a small group, discuss the following questions.

1. What do people think of the novel today? Do people find novels exciting, entertaining, disturbing?
2. What kinds of novels are popular among people you know? What do they like about these novels?

Language of the Time

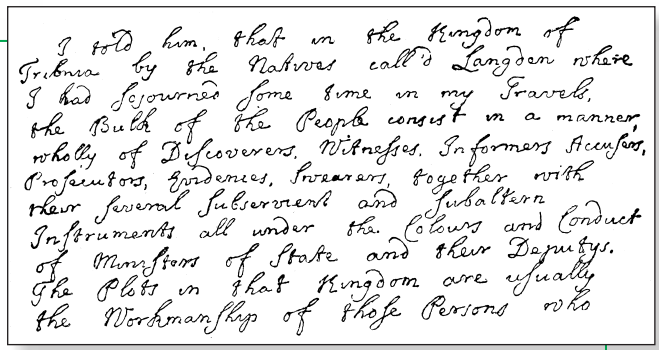


How People Speak

Language Diversity Foreign words continued to invade the English language, and writers continued to create new words. Many authors voiced concern that because of rapid language changes, the material they wrote in one generation would not be understood in the next. Some scholars suggested reform of the language, while others attempted to devise an entirely new language to replace English. Jonathan Swift proposed that the British imitate the French and organize an academy devoted to the standardization of language. Although Swift's idea was rejected, many agreed that a system of standards was necessary, and between 1750 and 1800, more than two hundred works on grammar appeared. Johnson's dictionary, published during this time, helped to solidify definitions of common words.

How People Write

Capital Letters In the late 1600s, writers began almost every noun with a capital letter. In the 1700s, grammarians, complaining that this practice blurred important distinctions between nouns, established rules for capitalizing proper nouns.


I told him, that in the Kingdom of Tribnia by the Natives call'd Langden where I had Sojourned some time in my Travels, the Bulk of the People consist in a manner wholly of Discoverers, Witnesses, Informers Accusers, Prosecutors, Evidences, Swearers, together with their several Subservients and Subaltern Instruments all under the Colours and Conduct of Ministers of State and their Deputys. The Plots in that Kingdom are usually the Workmanship of those Persons who

Commas Prose style of the eighteenth century was more formal and ornate than that of today. Because sentences tended to be long and complex (like the sentence below), writers used commas to guide their readers much more frequently than we do.

". . . the King, affecting, for the sake of contradiction, to dislike this change, or, from his extreme ignorance in painting, really disapproving it, told Lord Hervey, as Vice-Chamberlain, that he would have every new picture taken away, and every old one replaced." —Lord Hervey, *Memoirs of the Reign of George II*

New Words and Expressions

The popular new words of the time revealed a good deal about what was happening on the political and social scene.

sham: a trick or hoax; an imitation claiming to be genuine

plot: a secret plan for accomplishing a usually evil or unlawful end

cabal: the intrigues of a group secretly united to bring about an overturn, especially in public affairs

bluestocking: a woman with intellectual or literary interests

Critical Thinking

Exploring the Times

1. During this period, many people recorded important social and political events in personal diaries. List some of the most important events that occurred during this time.
2. Write a detailed fictional diary entry focused on one of these events.

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Theme 5

Criticism and Satire

In every era, individuals have pondered and poked fun at ridiculous or even cruel behavior. Comedians and journalists point out flaws in modern society just as the writers in this theme criticize or mock the behavior and customs they observed in their day.

THEME PROJECTS

Investigate and Report

Criticism and Satire Today How does the criticism and satire of today compare with material that was written more than two hundred years ago?

1. Choose two contemporary writers, comedians, or cartoonists who lampoon the actions of members of our government or society.
2. Compare and contrast their work with the work of at least two writers in this theme. What aspect of society do they focus on? What tone do they use? Do they offer helpful suggestions or just identify problems? How do the mediums they work in affect their messages?
3. Share your findings with the class in an oral report. Be sure your report includes examples of modern satire.

Listening and Speaking

Debate With a small group, debate the following statement: People today behave more reasonably than people did during the Restoration and the eighteenth century.

1. Divide into two teams, each taking an opposing position.
2. Find passages from the selections and examples from modern life to support your position. Prepare your arguments.
3. Anticipate your opponents' responses and gather evidence to refute them.
4. Set a fixed time for each team to present its ideas and respond to the other team. Present the debate before the class.



The Hazard, 1792. Thomas Rowlandson. Watercolor. Victoria and Albert Museum, London.

Literature FOCUS

The Essay

An **essay** is a short nonfiction work in which an author presents his or her point of view or personal experience regarding a particular topic. In 1580 French writer Michel de Montaigne (mē shel′ də män tān′) published several short works stating his ideas about such topics as personal responsibility and self-knowledge. Montaigne called these works *essais,* the French word for "attempts," to distinguish them from the more methodical, comprehensive writings known as *treatises,* which were common at the time.

In the 1600s, English writer Francis Bacon used the term *essay* to title several of his own commentaries on various subjects, such as truth, adversity, and marriage versus single life. Soon other writers were using the term to label their own compositions in which they expressed their viewpoints on specific topics.


The TATLER.

Page from *The Tatler,* 1709.

From these beginnings, the essay continued to evolve. Whereas some authors like Alexander Pope wrote their essays in verse, others began writing their essays in prose. Furthermore, while some writers presented their ideas in the formal, objective way Bacon had, others began to express themselves in a more informal, personal way. Eventually, two distinct essay forms emerged: formal and informal.

A **formal essay** is a short prose composition in which an author writes as an impersonal, objective authority on a particular subject, with the purpose of instructing or persuading the audience. Typically, the author strikes a serious tone and develops a main idea, or **thesis,** in a logical, highly organized way. Daniel Defoe often wrote formal essays, including one discussing the need for women's education ("An Academy for Women").

By contrast, the **informal** or **personal essay** has a lighter tone, is less structured (almost conversational), and typically includes personal details and references as well as humor. In fact, although writers may compose informal essays to instruct or persuade their audiences, they often produce these essays mainly to entertain. For example, in the eighteenth century Joseph Addison and Richard Steele wrote and published many instructive yet entertaining informal essays in *The Tatler* and *The Spectator* on such topics as marriage, education, and "the folly and extravagance" of the times. John Dryden used the informal essay for a different purpose in "An Essay of Dramatic Poesy"—to critique literature.

Since Montaigne first originated the essay form, authors have used essays to give their opinions on a wide variety of subjects. The essay is alive and well today and takes many forms—from editorials, to scholarly essays, to movie reviews.

ACTIVITY

Find an example of an essay in a modern magazine or newspaper. Share it with a small group and decide together what the author's purpose is and whether the essay is formal or informal.

Before You Read

from *An Essay of Dramatic Poesy*

Meet John Dryden



Although John Dryden believed himself "slow and dull" in conversation, he authored some of the most biting satires of his age. He not only excelled at cleverly ridiculing the vices and foibles of others; he was also an accomplished poet, playwright, critic, and translator, whose simple, natural-sounding prose became a model for other writers.

As the oldest of fourteen children born to a prosperous Puritan family, Dryden received an education befitting a gentleman. He attended Westminster School and earned his bachelor of arts degree from Trinity College in Cambridge, England. When his father died and left him a small inheritance, however, Dryden abandoned his academic life and moved to London. There, in 1654, he established himself by working as secretary to Cromwell's Lord Chamberlain.

Dryden first secured a place in London's literary circles in 1659 when he wrote *Heroic Stanzas*, a poem commemorating the death of Cromwell. After this, he continued to write poems about specific occasions rather than about personal feelings. By 1668 his poetry involving King Charles II had earned him the position of poet laureate.

From 1664 to 1681, however, Dryden spent more time as a playwright than as a poet. In fact, to provide adequately for his family, he supplemented the income from his court appointments by writing an average of a play a year for twenty years. Dryden's works for the theater included rhymed heroic plays, comedies, and tragi-comedies.

When Dryden was in his late forties, his quarrel with playwright Thomas Shadwell moved him to write *MacFlecknoe*, a scathing verse satire in which Shadwell is represented as heir to the kingdom of poetic dullness. Realizing he had a talent for this form, Dryden began producing more satires, mostly political and religious in subject matter.

At this time, he also began to examine his personal religious views, which led to his conversion to Catholicism in 1685. This conversion was advantageous because a Catholic king, James II, had just assumed the throne. However, when William and Mary (both Protestants) replaced James II three years later, Dryden lost his post as poet laureate to his rival Shadwell. At age fifty-seven, he returned to his work of writing plays, translations, and criticism. He completed *Fables Ancient and Modern*, his most impressive work of criticism and translation, before his death at age sixty-nine.

"[T]he employment of a poet is like that of a curious gunsmith, or watchmaker: the iron or silver is not his own; but they are the least part of that which gives the value: the price lies wholly in the workmanship."

—*Dryden*

John Dryden was born in 1631 and died in 1700.

Reading Further

Look for these works by or about Dryden:

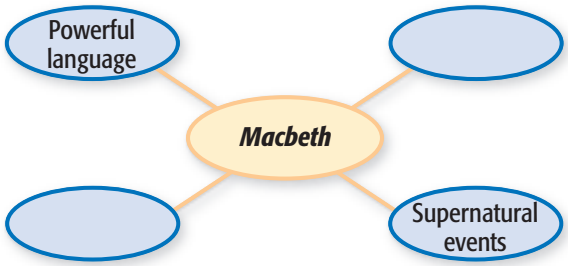
Collection: *Selected Poetry and Prose of John Dryden,* edited by Earl Miner, features works handpicked by a Dryden scholar.

Biography: *John Dryden and His World,* by James A. Winn, evokes the flavor of the times in which Dryden lived.

Reading Focus

Think about a time when you recommended a play, a movie, or a television show to a friend. What qualities made you recommend it?

Web It! Choose a dramatic work that you admire. In a word web like the one shown, identify its qualities. Then rate the importance of these qualities by assigning each a number, with number one being most important.



Setting a Purpose Read the following excerpt to learn the qualities Dryden values in the works of several playwrights.

Building Background

The Time and Place

Dryden wrote many works of criticism in which he defended his own literary practices. His first major critical work, *An Essay of Dramatic Poesy,* defends British drama against the champions of both ancient classical drama and the neoclassical French theater. It is written as a dialogue among four friends who have rowed down the river Thames to hear the English navy fight the Dutch fleets near the Suffolk coast. When the friends realize that the British have been victorious, they talk about the bad commemorative poems the victory will prompt. This in turn leads to a larger discussion of drama. In the selection reprinted here, the character who most closely represents Dryden presents his opinions on several English dramatists–opinions that were fairly radical in Dryden's day.

Did You Know?

Shakespeare wasn't always highly esteemed as a writer. During Dryden's day, Shakespeare was simply a playwright who had died some fifty years earlier and whose works, along with those of other playwrights, were being resurrected for the stage. What's more, some of the people producing plays at the time had such little respect for Shakespeare's genius that they thought it necessary to rewrite his works to "improve" them for the stage. For example, in 1681 playwright Nahum Tate decided that Shakespeare's play *King Lear* was far too gloomy, so he rewrote the tragedy, changing it to a comedy and ending it with a wedding. Even Dryden, despite his high opinion of Shakespeare's plays, wrote adaptations of *The Tempest* and *Troilus and Cressida*.

Vocabulary Preview

insipid (in sip′ id) *adj.* lacking interest; dull; p. 507
bombast (bom′ bast) *n.* pretentious language; p. 507
esteem (es tēm′) *n.* favorable opinion; p. 507
superfluous (soo pur′ flo͞o əs) *adj.* beyond what is necessary; p. 509
monarch (mon′ ərk) *n.* one who rules over a state or a territory, usually by hereditary right, as a king or a queen; p. 509

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from An Essay of Dramatic Poesy

John Dryden

TO BEGIN, THEN, WITH SHAKESPEARE. He was the man who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still[1] present to him, and he drew them, not laboriously, but luckily; when he describes anything, you more than see it, you feel it, too. Those who accuse him to have wanted[2] learning give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clenches,[3] his serious swelling into bombast. But he is always great when some great occasion is presented to him; no man can say he ever had a fit subject for his wit[4] and did not then raise himself as high above the rest of poets *quantum lenta solent inter virburna cupressi*.[5] The consideration of this made Mr. Hales of Eton[6] say that there was no subject of which any poet ever writ but he would produce it much better done in Shakespeare; and however others are now generally preferred before him, yet the age wherein he lived, which had contemporaries with him Fletcher and Jonson, never equaled them to him in their esteem; and in the last king's[7] court, when Ben's reputation was at highest, Sir John Suckling, and with him the greater part of the courtiers, set our Shakespeare far above him.

1. Here, *still* means "always" or "constantly."
2. As it is used here, *wanted* means "lacked" or "needed."
3. *Clenches* are puns.
4. Here, *wit* refers to intellectual powers or imagination.
5. The Latin phrase *[quantum . . . cupressi]* means "as cypresses customarily rise above more yielding shrubs."
6. *Mr. Hales of Eton* (1584–1656) was a scholar who taught at Oxford University and at Eton, a private school for boys, and was much admired by Ben Jonson and Sir John Suckling.
7. *The last king* was Charles I.

Vocabulary

insipid (in sip′ id) *adj.* lacking interest; dull
bombast (bom′ bast) *n.* pretentious language
esteem (es tēm′) *n.* favorable opinion



Shakespeare and His Friends. John Faed (1820–1902). Oil on canvas, 37 x 45 cm. Private collection.

Viewing the painting: How does the artist's representation of Shakespeare reflect Dryden's opinion of him?

Beaumont and Fletcher, of whom I am next to speak, had, with the advantage of Shakespeare's wit, which was their precedent, great natural gifts, improved by study. . . . Their plots were generally more regular than Shakespeare's, especially those which were made before Beaumont's death; and they understood and imitated the conversation of gentlemen much better, whose wild debaucheries and quickness of wit in repartees no poet before them could paint as they have done. Humor, which Ben Jonson derived from particular persons, they made it not their business to describe; they represented all the passions very lively, but above all, love. I am apt to believe the English language in them arrived to its highest perfection; what words have since been taken in are rather

superfluous than ornamental. Their plays are now the most pleasant and frequent entertainments of the stage, two of theirs being acted through the year for one of Shakespeare's or Jonson's. The reason is because there is a certain gaiety in their comedies and pathos in their more serious plays, which suits generally with all men's humors. Shakespeare's language is likewise a little obsolete, and Ben Jonson's wit comes short of theirs.

As for Jonson, to whose character I am now arrived, if we look upon him while he was himself (for his last plays were but his dotage), I think him the most learned and judicious writer which any theater ever had. He was a most severe judge of himself, as well as others. One cannot say he wanted wit, but rather that he was frugal of it. In his works you find little to retrench or alter. Wit and language and humor also in some measure we had before him, but something of art was wanting to the drama till he came. He managed his strength to more advantage than any who preceded him. You seldom find him making[8] love in any of his scenes or endeavoring to move the passions; his genius was too sullen and saturnine[9] to do it gracefully, especially when he knew he came after those who had performed both to such a height. Humor was his proper sphere; and in that he delighted most to represent mechanic people.[10] He was deeply conversant in the ancients, both Greek and Latin, and he borrowed boldly from them; there is scarce a poet or historian among the Roman authors of those times whom he has not translated in *Sejanus* and *Catiline*.[11] But he has done his robberies so openly that one may see he fears not to be taxed by any law. He invades authors like a monarch; and what would be theft in other poets is only victory in him. With the spoils of these writers, he so represents old Rome to us, in its rites, ceremonies, and customs, that if one of their poets had written either of his tragedies, we had seen[12] less of it than in him. If there was any fault in his language, 'twas that he weaved it too closely and laboriously, in his comedies especially. Perhaps, too, he did a little too much Romanize our tongue, leaving the words which he translated almost as much Latin as he found them; wherein, though he learnedly followed their language, he did not enough comply with the idiom of ours. If I would compare him with Shakespeare, I must acknowledge him the more correct poet, but Shakespeare the greater wit. Shakespeare was the Homer,[13] or father, of our dramatic poets; Jonson was the Virgil,[14] the pattern of elaborate writing. I admire him, but I love Shakespeare.

8. Here, *making* means "depicting."
9. *Saturnine* means "having a gloomy or morose nature."
10. *Mechanic people* are artisans, or people who work with their hands.
11. *Sejanus* (si jān′ əs) and *Catiline* (kat ə līn′) are tragedies by Jonson.
12. Here, *had seen* means "would have seen."
13. *Homer* composed the *Iliad* and the *Odyssey,* the first important epics in Western literature, in the oral tradition.
14. *Virgil* wrote the epic poem *Aeneid* centuries after Homer composed his works. However, Virgil composed his epic as a written manuscript.

Vocabulary

superfluous (soo pur′ flōō əs) *adj.* beyond what is necessary
monarch (mon′ ərk) *n.* one who rules over a state or a territory, usually by hereditary right, as a king or a queen

Responding to Literature

Personal Response

What do you think is the difference between admiring and loving a writer? Explore this distinction in your journal.

Analyzing Literature

Recall and Interpret

1. What does Dryden say about Shakespeare's lack of a formal education? What do his words tell you about his opinion of Shakespeare?
2. Identify two faults Dryden finds in Shakespeare's work and two favorable observations he makes. Why might Dryden have pointed out Shakespeare's faults?
3. How does Dryden explain the greater popularity of Beaumont and Fletcher's works over those of Shakespeare and Jonson?
4. In comparing Jonson and Shakespeare, what does Dryden note about each? In your own words, explain the distinction Dryden is making.

Evaluate and Connect

5. Why do you think Dryden cites the opinion of "Mr. Hales of Eton" and that of Sir John Suckling? Explain your answer.
6. Do you think Dryden's **tone** (see page R17) in this essay is appropriate? Why or why not?
7. Theme Connections How might critiquing the talents and shortcomings of various dramatists have aided Dryden in his work as a playwright? How might critiquing authors be of help to you? Explain.
8. About what modern author could you say, "[W]hen he [or she] describes anything, you more than see it, you feel it, too"? Explain your answer.

Literary Criticism

Scholar Arthur W. Hoffman asserts that Dryden, in his poetry, argued for "wit against dullness," for "reason above passion," and for "learning against obscurantism." At what points in this excerpt from *An Essay of Dramatic Poesy* does Dryden make similar arguments? What can you infer about neoclassical literary ideals from the essay? Write a paragraph or two analyzing the essay as an example of neoclassical writing.

Literary ELEMENTS

Literary Criticism

Literary criticism is a type of writing in which the writer analyzes and evaluates a work or works of literature. For example, in this selection from *An Essay of Dramatic Poesy,* the narrator presents his views on the writing of various English dramatists, pointing out specific strengths and weaknesses of each writer. He notes, for instance, "If I would compare him [Jonson] with Shakespeare, I must acknowledge him the more correct poet, but Shakespeare the greater wit."

1. Identify two strengths of Jonson's writing that Dryden points out.
2. Identify the aspects of Beaumont and Fletcher's writing that Dryden compares with Shakespeare's.

- See **Literary Terms Handbook,** p. R9.

Extending Your Response

Learning for Life

Hot New Playwright Hits Town! Imagine that you were the publicity agent for Shakespeare when he was still an unknown writer. Use arguments, quotes, and other details from Dryden's essay to create a press release or a publicity poster introducing this talented and underrated playwright to potential playgoers.

Literature Groups

A Critic's Checklist In your group, make a list of the qualities Dryden values in a dramatic work. Next, discuss your ideas from the Reading Focus on page 506. Using ideas from your webs and the list, agree upon a set of qualities you would use to evaluate a film, television show, or play. Share these qualities with other groups.

Save your work for your portfolio.

MEDIA connection

Song Lyrics

Did you ever have to make up your mind? The band Lovin' Spoonful puts this question to music with such a cheerful beat that it's difficult to imagine the singers are really distressed by the dilemma.



Did You Ever Have to Make Up Your Mind?

by John Sebastian

Permission was denied to reproduce this image in an electronic format. Please refer to the printed book.

Did you ever have to make up your mind
Pick up on one and leave the other behind
It's not often easy and not often kind
Did you ever have to make up your mind

Did you ever have to finally decide
Say yes to one and let the other one ride
There's so many changes and tears you must hide
Did you ever have to finally decide

Sometimes there's one with big blue eyes, cute as a bunny
With hair down to here, and plenty of money
And just when you think she's that one in the world
Your heart gets stolen by some mousy little girl

And then you know you'd better make up your mind . . .

Sometimes you really dig a girl the moment you kiss her
And then you get distracted by her older sister
When in walks her father and takes you a line
And says, "You better go home, son, and make up your mind"

And then you bet you'd better finally decide . . .

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Analyzing Media

1. From the way the songwriter describes these two situations, would you say that he was truly in love? Why or why not?
2. How might you make up your mind between two romantic interests?

CONTENTS

Before You Read

On Her Loving Two Equally

Meet Aphra Behn



Much of Aphra Behn's (ä′ frä bān) early life is a mystery. Accounts vary as to when she was born, who her parents were, and even what her real name was. We do know, however, that England's first professional female writer was a versatile and talented literary craftsperson with a remarkably independent spirit.

Behn was probably born in 1640 in Kent. At twenty-three, she likely traveled to Surinam (Dutch Guiana) in the West Indies, although why and with whom is unclear. Back in England the next year, she married a London merchant named Behn. However, he died just a year or two after their marriage—probably from the bubonic plague, which was widespread in London at the time.

Ironically, the first documented facts of Behn's life concern her secret work as a spy for King Charles II. Shortly after being widowed, Behn, in need of an income, went to Holland as an official spy to see what she could learn of Dutch military plans. (At the time, England was engaged in trade wars with Holland.) Although she obtained valuable information about a planned Dutch invasion, the king's agents did not pay her fully for it, and she was forced to borrow money to return to England. As a result, she spent part of 1668 in a London debtors' prison.

This prison experience spurred Behn to do something that no other woman had yet tried—earn a living from writing. In 1670 she wrote a romantic melodrama called *The Forced Marriage*—and it was a success. Encouraged, Behn continued writing plays, producing fifteen more in the next dozen years and becoming a minor literary celebrity in the process.

Then, in 1682, she was arrested for writing a play containing a satirical attack on King Charles II's son. Behn decided to take a break from writing for the stage and turned to writing poetry and fiction. Drawing upon her acquaintance with an enslaved African prince in Surinam, she wrote one of the first novels to be produced by an English author: *Oroonoko, or the History of the Royal Slave*. This work of fiction undoubtedly influenced the development of the novel. It was published a year before she died at the age of forty-eight.

"I value fame as much as if I had been born a hero; and if you rob me of that, I can retire from the ungrateful world, and scorn its fickle favors."

—Behn

"[A]ll women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds."

—Virginia Woolf

Aphra Behn was born in 1640 and died in 1689.

Reading Further

You might enjoy this novel by Aphra Behn:

Oroonoko: or, The Royal Slave, with an introduction by Lore Metzger, tells the story of Oroonoko, a courageous black man who begins life as a prince and ends as a slave. Behn's novel combines romance, exotic travel narrative and memoir. Later used as a weapon against the slave trade, *Oroonoko* was reprinted countless times and adapted for the stage.

Reading Focus

Have you ever been torn between two equally attractive choices, such as two invitations for the same day or two romantic interests?

Journal In your journal, write about a time when you found yourself in this difficult situation. What emotions did you experience? How did you resolve the conflict? Were you happy with the outcome?

Setting a Purpose Read to enjoy a poem in which the speaker finds herself in the predicament of loving two men equally.

Building Background

The Time and Place

During Aphra Behn's day, audiences were coming out to be entertained by a new kind of stage **comedy** called the "comedy of manners." In these comedies, the heroes and heroines were shameless characters who waltzed in and out of one another's arms, exchanging witty remarks filled with innuendo. Wit was more highly valued than moral virtue. In fact, comedies of manners were often quite pessimistic in their representation of people's relationships with one another.

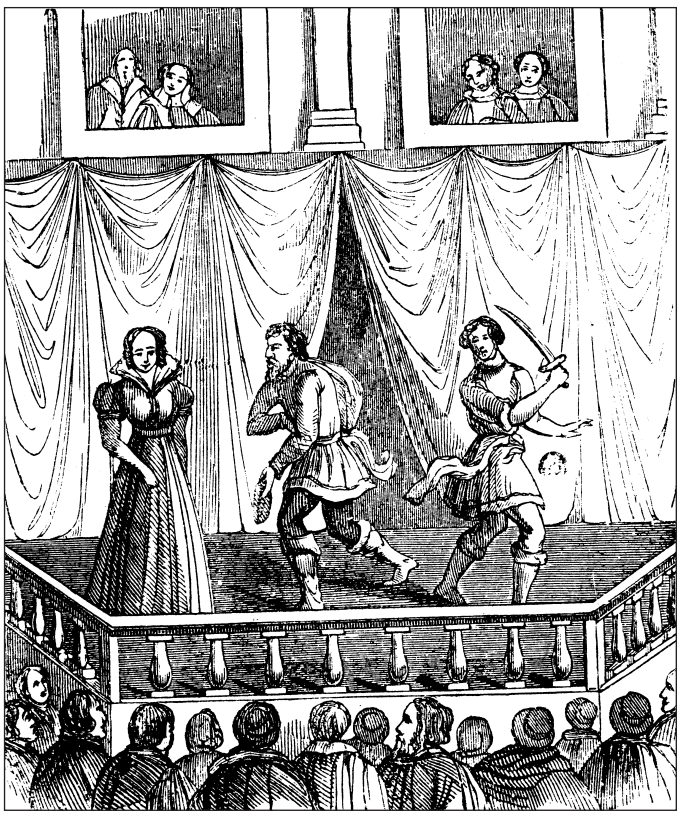
In real life, however, a woman of the time could not behave half as freely as these characters and still be respected. For example, Behn was often labeled immoral merely for writing comedies that contained the same sorts of amorous situations and bold language as those found in the dramas of her male counterparts. Such subjects were not supposed to spring from a woman's mind, let alone be scrawled upon a page by a woman's pen and then acted out in public for all the world to see.

Yet, throughout her career as a playwright, Behn resisted modifying her works to conform to the double standards of her day. Instead, she repeatedly asked audiences and critics to grant her the same freedoms they gave male playwrights.

Behn wrote "On Her Loving Two Equally" in 1684, after having spent more than a dozen years writing and defending the satirical comedies and melodramatic tragedies for which she was called immoral by her critics.

Cupid

According to Roman mythology, Cupid, the god of love, shoots darts of gold or lead into the hearts of lovers. A golden-pointed dart would supposedly generate true love, while a lead dart would generate false love. Cupid's darts were invisible to mortals, but any person struck by one fell in love forever. Sometimes, blindly or mischievously, Cupid used his powers to make life difficult for his "victims."



On Her Loving Two Equally

Aphra Behn

How strong does my passion flow,
Divided equally twixt° two?
Damon had ne'er subdued my heart
Had not Alexis took his part;
Nor could Alexis powerful prove,
Without my Damon's aid, to gain my love.

When my Alexis present is,
Then I for Damon sigh and mourn;
But when Alexis I do miss,
Damon gains nothing but my scorn.
But if it chance they both are by,°
For both alike I languish, sigh, and die.

Cure then, thou mighty wingéd god,°
This restless fever in my blood;
One golden-pointed dart take back:
But which, O Cupid, wilt thou take?
If Damon's, all my hopes are crossed;
Or that of my Alexis, I am lost.

2 *Twixt* means "between."
11 The word *by* means "near."
13 The *wingéd god* is Cupid, Roman god of love.



Last Dance–Mine I Think? Artist unknown. Culver Pictures, Inc.

CONTENTS

Responding to Literature

Personal Response

If you were a close friend of the speaker in the poem, what advice would you give her? Why?

Analyzing Literature

Recall and Interpret

1. According to the first stanza, why does the speaker find it hard to make up her mind?
2. What does the speaker do when she is alone with Alexis? What does she feel when she spends time alone with Damon?
3. What does the speaker do when she is near both men? What do the words she uses to describe her state at such times suggest about her personality and how she views her situation? Explain.
4. What does the speaker ask of Cupid? For what, do you think, is she actually asking?

Evaluate and Connect

5. What is the speaker's **tone,** or attitude toward her subject? Use details from the poem to support your ideas. (See **Literary Terms Handbook,** page R17.)
6. In your opinion, is the speaker's situation realistic? Do you think it is possible for someone to be in love with two people at the same time? Why or why not?
7. Theme Connections Why might this poem be considered a **satire** (see page R14)? What might it be satirizing? Use details from the poem to explain.
8. Look back at your response to the Reading Focus on page 513. How does the speaker's situation compare with yours?

Literary Criticism

Scholar Janet Todd notes that Behn, in her poetry, "wished to follow [the example of] Sappho, the classical [female] poet who first yearned for immortality through verse." With a partner, list the elements of classical verse that are present in Behn's poem. You might wish to review the Literature Focus on page 441, which describes the classical tradition in the context of the Cavaliers.

Literary ELEMENTS

Inversion

Inversion is the reversal of the normally expected order of words in a prose sentence or a line of poetry. Poets use inversion to maintain **rhyme scheme** or **meter** or to emphasize certain words or phrases. For example, a poet might place a verb before its subject, as in "Wherever you go, there *go I*"; an adjective after its noun, as in "the *ocean wide*"; or a main verb after a direct object as in "so sweetly did *me kiss.*"

1. Identify three inversions in this poem. For each, tell what Behn inverts, or reverses.
2. Pick one inversion and tell why, in your opinion, Behn reverses these words or phrases.

- See **Literary Terms Handbook,** p. R8.

Extending Your Response

Literature Groups

Does She Really Want Help? In your group, discuss the way in which the speaker in this poem describes her predicament as well as the fears she voices immediately after asking Cupid to resolve her situation. Then try to reach a consensus as to whether she sincerely wants to resolve her dilemma. Share your group's conclusions with other groups.

Creative Writing

Who's Alexis? Imagine that you are Damon and have just found out about the speaker's feelings for Alexis. Write a letter to the speaker in which you either try to persuade her to choose you over him, or in which you break up with her for having another boyfriend.

Save your work for your portfolio.

Before You Read

A Modest Proposal and from *Gulliver's Travels*

Meet Jonathan Swift



Jonathan Swift's early poetry was so bad that his cousin, poet John Dryden, reportedly said, "Cousin Swift, you will never be a poet." Dryden was right. Swift did go on to write good poetry, but his real gift was for prose. He is considered to be one of the world's finest satirists.

Swift was born in Dublin, Ireland, of English parents. He had a difficult childhood. Before he was born, his father died, leaving the family so poor that Swift's mother sent her newborn son to live with an uncle. Swift showed signs of brilliance early on—he could read when he was only three. At the age of six, he was sent to Kilkenny School, which was then the best school in Ireland. However, depression kept Swift from doing well in school, and later he barely graduated from Dublin's Trinity College.

Swift's education as a writer began at the age of twenty-two, when Sir William Temple, a retired diplomat living near London, hired Swift to be his secretary. Temple was also a noted author, and Swift learned a great deal about writing from him and benefited from exposure to his rich library. Temple helped Swift obtain an M.A. degree from the University of Oxford. Through Temple, Swift also gained the notice of King William III, who suggested he pursue a career in the Church of England. Swift became an Anglican priest and, while in his late twenties, served in Ireland. However, Swift was unhappy with his post and returned to his old job. During this period, he also began to write, composing two of his most important satires, *A Tale of a Tub*, in defense of the Anglican church, and *The Battle of the Books*, a mock debate between ancient and modern authors in which the ancient writers are shown as superior to the modern ones. After Temple's death, Swift returned to Ireland, where he held various positions in the church, but he often visited England. His works had caught the eye of other authors, and he was invited to write essays for *The Tatler*, a popular English periodical. These essays and a series of political pamphlets, which added to his fame, showed that he kept himself well informed about contemporary affairs in both Ireland and England.

At the age of forty-six, Swift was named dean of Dublin's St. Patrick's Cathedral. In Ireland, Swift wrote his masterpiece, *Gulliver's Travels*. He also wrote several political pamphlets in which he protested the English government's policies toward Ireland and championed the rights of the Irish people. The bitterness Swift displayed in these works made his critics charge that he hated humankind; Swift replied that he only hated humankind's folly.

After a long illness, Swift died at the age of seventy-eight. As he had requested, his money was used to build a hospital.

"There is none so blind as they that won't see."

"[S]atire is a sort of glass, wherein beholders do generally discover everybody's face but their own."

—*Swift*

"[L]eave on Swift this grateful verse engraved, / 'The rights a court attacked, a poet saved.'"

—*Alexander Pope*

Jonathan Swift was born in 1667 and died in 1745.

Reading Focus

What problem in your community would you like to see solved? The problem might be as immediate as the need to provide a weekend recreation center for teenagers or as far-ranging as the need to end air and water pollution. How might you go about enlisting help for your cause?

List It! Brainstorm a list of three or more ways that you might draw people's attention to the problem and make them want to solve it. List everything that comes to mind, even ideas that seem unusual or far-fetched.

Setting a Purpose Read to discover how Swift brought certain societal problems to the public's attention.

Building Background

The Time and Place

A Modest Proposal was first published in 1729 in Dublin; *Gulliver's Travels,* in 1726 in London.

Swift's Ireland

In the early 1700s, many Irish blamed their country's severe economic problems on England. They claimed that English landlords, who owned much of Ireland's property, charged overly high rents; that England imposed high taxes on Ireland; and that English laws restricting Irish trade made economic recovery difficult. Many Irish also resented England's negative attitude toward Roman Catholics. Swift expresses his disgust with English economic policies in the pamphlet *A Modest Proposal*.

Gulliver's Travels

In his novel *Gulliver's Travels,* Swift criticizes society and pokes fun at books about travel to exotic places, which were very popular in his time. The narrator of *Gulliver's Travels,* Lemuel Gulliver, is a doctor on a Royal Navy ship who washes up on the shores of several fictional countries. In each, he encounters a society very different from his own. When he returns to England, he is painfully aware of his own country's flaws. The name Gulliver is a take-off on the word "gullible," which means "easily persuaded or tricked."



Gulliver Exhibited to the Brobdingnag Farmer. Richard Redgrave (1804–1888). Oil on canvas, 25 x 30 in. Victoria and Albert Museum, London.

Vocabulary Preview

sustenance (sus′ tə nəns) *n.* food or other items that support life; p. 519
deference (def′ ər əns) *n.* courteous respect; p. 521
expedient (iks pē′ dē ənt) *n.* a means to an end; p. 521
digress (dī gres′) *v.* to stray from the main subject; p. 522
conjecture (kən jek′ chər) *v.* to infer from inconclusive evidence; to guess; p. 528
animosity (an′ ə mos′ ə tē) *n.* a feeling of hostility or hatred; p. 530
apprehend (ap′ ri hend′) *v.* to perceive; to be aware of; p. 530
magnitude (mag′ nə to͞od) *n.* greatness of size or extent; p. 532
laudable (lô′ də bəl) *adj.* praiseworthy; p. 533

A Modest Proposal

Jonathan Swift

FOR PREVENTING THE CHILDREN OF POOR PEOPLE FROM BEING A *BURTHEN*[1] *TO THEIR PARENTS* OR THE COUNTRY, AND FOR MAKING THEM BENEFICIAL TO THE PUBLIC.

1. A *burthen* is a burden.



Hard Times, 1885. Sir Hubert von Herkomer. Oil on canvas, 86.5 x 112 cm. Manchester City Art Galleries, England.

It is a melancholy object to those who walk through this great town,[2] or travel in the country, when they see the *streets*, the *roads*, and *cabin doors* crowded with *beggars* of the female sex, followed by three, four, or six children, *all in rags*, and importuning every passenger for an alms.[3] These *mothers*, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their *helpless infants* who, as they grow up, either turn *thieves* for want[4] of work or leave their *dear Native Country to fight for the Pretender*[5] in Spain or sell themselves to the Barbadoes.[6]

I think it is agreed by all parties that this prodigious number of children, in the arms or on the backs or at the *heels* of their *mothers*, and frequently of their fathers, is, *in the present deplorable state of the kingdom*, a very great additional grievance; and, therefore, whoever could find out a fair, cheap, and easy method of making these children sound and useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.

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

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several *schemes of other projectors*, I have always found them grossly mistaken in their computation. It is true a child *just dropped from its dam*[7] may be supported by her milk for a solar year with little other nourishment, at most not above the value of two shillings, which the mother may certainly get, or the value in *scraps*, by her lawful occupation of *begging*. And it is exactly at one year old that I propose to provide for them in such a manner as, instead of being a charge upon their *parents* or the *parish*, or *wanting food and raiment*[8] for the rest of their lives, they shall, on the contrary, contribute to the feeding and partly to the clothing of many thousands.

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

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couples whose wives are breeders, from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under *the present distresses of the kingdom*, but this being granted, there will remain a hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry or whose children die by accident or disease within the year. There only remain a hundred

2. The *town* referred to here is Dublin, Ireland.
3. *[Importuning . . . alms]* means "asking every passerby for a handout."
4. Here, *want* means "lack."
5. *The Pretender* was a name given to James Edward Stuart (1688–1766), the son of England's deposed king, James II. James Edward had the loyalty and sympathy of the Irish people because he was Roman Catholic.
6. *[Sell . . . Barbadoes]* is a reference to the many Irish people who hoped to escape poverty by traveling to the West Indies. They obtained passage by agreeing to work as indentured servants.
7. A *dam* is a mother. The word is normally used only to refer to animals.
8. *Raiment* is clothing.

Vocabulary

sustenance (sus′ tə nəns) *n.* food or other items that support life



and twenty thousand children of poor parents annually born. The question, therefore, is how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs is utterly impossible by all the methods hitherto proposed, for we can *neither employ them in handicraft* or *agriculture;* we neither build houses (I mean in the country) nor cultivate land. They can very seldom pick up a livelihood *by stealing* till they arrive at six years old, except where they are of towardly parts,[9] although I confess they learn the rudiments much earlier, during which time they can, however, be properly looked upon only as *probationers*,[10] as I have been informed by a principal gentleman in the County of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom *so renowned for the quickest proficiency in that art*.

I am assured by our merchants that a boy or a girl, before twelve years old, is no saleable commodity, and even when they come to this age, they will not yield above three pounds, or three pounds and half-a-crown at most, on the Exchange, which cannot turn to account[11] either to the parents or the kingdom, the charge of nutriment and rags having been at least four times that value.

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

I have been assured by a very knowing American of my acquaintance in London that a young healthy child, well nursed, is at a year old a most delicious, nourishing, and wholesome food, whether *stewed*, *roasted*, *baked*, or *boiled*, and I make no doubt that it will equally serve in a *fricassee*, or a *ragout*.[12]

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

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

I grant this food will be somewhat dear,[13] and therefore very *proper for landlords*, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infants' flesh will be in season throughout the year, but more plentiful in *March*, and a little before and after, for we are told by a grave author,[14] an eminent French physician, that *fish being a prolific diet*, there are more children born in *Roman Catholic countries* about nine months after *Lent* than at any other season; therefore, reckoning a year after *Lent*, the markets will be more glutted than usual because the number of *Popish*[15] *infants* is at least three to one in this kingdom, and therefore it will

9. *Towardly parts* means "promising talent."
10. *Probationers* are apprentices.
11. *Turn to account* means "be profitable."
12. *Fricassee* and *ragout* are types of meat stews.
13. Here, *dear* means "expensive."
14. The *grave author* is François Rabelais, a French satirist.
15. *Popish* means "Roman Catholic."

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have one other collateral advantage by lessening the number of *Papists*[16] among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all *cottagers*, *labourers*, and four-fifths of the *farmers*) to be about two shillings *per annum*, rags included, and I believe no gentleman would repine[17] to give ten shillings for the *carcass of a good fat child*, which, as I have said, will make four dishes of excellent nutritive meat when he hath only some particular friend or his own family to dine with him. Thus the Squire will learn to be a good landlord and grow popular among his tenants; the mother will have eight shillings net profit and be fit for work till she produces another child.

Those who are more thrifty *(as I must confess the times require)* may flay[18] the carcass, the skin of which, artificially[19] dressed, will make admirable *gloves for ladies* and *summer boots for fine gentlemen*.

As to our City of Dublin, shambles[20] may be appointed for this purpose in the most convenient parts of it, and butchers, we may be assured, will not be wanting, although I rather recommend buying the children alive and dressing them hot from the knife, as we do *roasting pigs*.

A very worthy person, *a true lover of his country*, and whose virtues I highly esteem, was lately pleased, in discoursing on this matter, to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens not exceeding fourteen years of age, nor under twelve, so great a number of both sexes in every country being now ready to starve for want of work and service,[21] and these to be disposed of by their parents, if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend and so deserving a patriot, I cannot be altogether in his sentiments; for as to the males, my American acquaintance assured me from frequent experience that their flesh was generally tough and lean, like that of our schoolboys, by continual exercise, and their taste disagreeable, and to fatten them would not answer the charge. Then as to the females, it would, I think, with humble submission, *be a loss to the public* because they soon would become breeders themselves. And besides, it is not improbable that some scrupulous people might be apt to censure such a practice (although indeed very unjustly) as a little bordering upon cruelty, which, I confess, hath always been with me the strongest objection against any project, however so well intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous *Psalmanazar*,[22] a native of the island Formosa, who came from thence to London above twenty years ago and in conversation told my friend that in his country when any young person happened to be put to death, the executioner sold the carcass to *persons of quality* as a prime dainty, and that in his time, the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his Imperial *Majesty's Prime Minister of State* and other great *Mandarins*[23] of the Court,

16. *Papists* are Roman Catholics.
17. *Repine* means "complain."
18. To *flay* is to strip off the skin.
19. Here, *artificially* means "skillfully."
20. *Shambles* were slaughterhouses.
21. *Service* is work as a servant.
22. George *Psalmanazar* was a French impostor who pretended to be from Formosa (now Taiwan) and wrote about incidences of cannibalism there.
23. *Mandarins* are powerful people.

Vocabulary

deference (def′ ər əns) *n.* courteous respect
expedient (iks pē′ dē ənt) *n.* a means to an end

in joints from the gibbet,[24] at four hundred crowns. Neither, indeed, can I deny that if the same use were made of several plump young girls in this town, who, without one single groat to their fortunes, cannot stir abroad without a chair and appear at the *playhouse* and *assemblies* in foreign fineries, which they never will pay for, the kingdom would not be the worse.



Did You Know?
A *groat* was an old British coin worth four pennies.

Some persons of a desponding spirit are in great concern about that vast number of poor people who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter because it is very well known that they are every day *dying* and *rotting* by *cold* and *famine* and *filth* and *vermin* as fast as can be reasonably expected. And as to the younger labourers, they are now in almost as hopeful a condition. They cannot get work and consequently pine away for want of nourishment to a degree that if at any time they are accidentally hired to common labour, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

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

For *first*, as I have already observed, it would greatly lessen the *number of Papists*, with whom we are yearly overrun, being the principal breeders of the nation as well as our most dangerous enemies and who stay at home on purpose with a design to *deliver the kingdom to the Pretender*, hoping to take their advantage by the absence of *so many good Protestants*, who have chosen rather to leave their country than stay at home and pay tithes against their conscience to an *Episcopal curate*.[25]

Secondly, the poorer tenants will have something valuable of their own, which by law may be made liable to distress[26] and help to pay their landlord's rent, their corn and cattle being already seized and *money a thing unknown*.

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

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

Fifthly, this food would likewise bring great *custom to taverns*, where the vintners[27] will certainly be so prudent as to procure the best receipts[28] for dressing it to perfection and consequently have their houses frequented by all the *fine gentlemen*, who justly value themselves upon their knowledge in good eating; and a

24. *[Joints from the gibbet]* are pieces of meat from the gallows.

25. *[Protestants . . . curate]* Swift is attacking Protestants who have left Ireland and thus avoided paying tithes to the Anglican Church. A *tithe* is one-tenth of a person's annual income.
26. *Distress* is seizure of property for payment of debt.
27. *Vintners* are wine merchants.
28. Here, *receipts* are recipes.

Vocabulary
digress (dī gres′) *v.* to stray from the main subject

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skillful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, this would be a great inducement to marriage, which all wise nations have either encouraged by rewards or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children when they were sure of a settlement for life to the poor babes, provided in some sort by the public to their annual profit instead of expense. We should see an honest emulation[29] among the married women, *which of them could bring the fattest child to the market*. Men would become as *fond* of their wives, during the time of their pregnancy, as they are now of their *mares* in foal, their *cows* in calf, or *sows* when they are ready to farrow,[30] nor offer to beat or kick them (as it is too *frequent* a practice) for fear of a miscarriage.

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

Supposing that one thousand families in this city would be constant customers for infants' flesh, besides others who might have it at *merry-meetings*, particularly *weddings* and *christenings*, I compute that Dublin would take off annually about twenty thousand carcasses, and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.

I can think of no one objection that will possibly be raised against this proposal, unless it should be urged that the number of people will be thereby much lessened in the kingdom. This I freely own, and it was indeed one principal design in offering it to the world. I desire the reader will observe that I calculate my remedy *for this one individual Kingdom of IRELAND and for no other that ever was, is, or, I think, ever can be upon earth*. Therefore, let no man talk to me of other expedients: *of taxing our absentees*[31] *at five shillings a pound; of using neither clothes, nor*

29. Here, *emulation* means "competition."
30. *Farrow* means "produce piglets."
31. In this context, *absentees* are English people who own land in Ireland but refuse to live on it.



Applicants for Admission to a Casual Ward, 1874. Sir Luke Fildes. Oil on canvas, 54 x 96 cm. Royal Holloway and Bedford New College, Surrey, England.

Viewing the painting: What do the people in the painting have in common with the people described in *A Modest Proposal*?

household furniture, except what is of our own growth and manufacture; of utterly rejecting the materials and instruments that promote foreign luxury; of curing the expensiveness of pride, vanity, idleness, and gaming in our women; of introducing a vein of parsimony,[32] *prudence, and temperance; of learning to love our Country, wherein we differ even from LAPLANDERS and the inhabitants of TOPINAMBOO;*[33] *of quitting our animosities and factions; . . . of being a little cautious not to sell our country and consciences for nothing; of teaching landlords to have at least one degree of mercy toward their tenants; lastly, of putting a spirit of honesty, industry, and skill into our shopkeepers, who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure, and the goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it.*

Therefore, I repeat, let no man talk to me of these and the like expedients till he hath at least some glimpse of hope that there will ever be some hearty and sincere attempt to put them in practice.

But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal, which, as it is wholly new, so it hath something solid and real, of no expense and little trouble, full in our own power, and whereby we can incur no danger in *disobliging England*. For this kind of commodity will not bear exportation, the flesh being of too tender a consistence to admit a long continuance in salt, *although perhaps I could name a country which would be glad to eat up our whole nation without it.*

After all, I am not so violently bent upon my own opinion as to reject any offer proposed by wise men, which shall be found equally innocent, cheap, easy, and effectual. But before something of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author, or authors, will be pleased maturely to consider two points. *First*, as things now stand, how they will be able to find food and raiment for a hundred thousand useless mouths and backs. And *secondly*, there being a round million of creatures in human figure throughout this kingdom, whose whole subsistence[34] put into a common stock would leave them in debt two millions of pounds *sterling*; adding those who are beggars by profession to the bulk of farmers, cottagers, and labourers with their wives and children, who are beggars in effect; I desire those *politicians* who dislike my overture and may perhaps be so bold to attempt an answer, that they will first ask the parents of these mortals whether they would not at this day think it a great happiness to have been sold for food at a year old in the manner I prescribe and thereby have avoided such a perpetual scene of misfortunes as they have since gone through by the *oppression of landlords*, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing[35] the like or greater miseries upon their breed for ever.

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

32. ***Parsimony*** (pär′ sə mō′ nē) **is thriftiness.**
33. ***Topinamboo*** **was an area in Brazil.**
34. ***Whole subsistence*** **is all their possessions.**
35. ***Entailing*** **means "passing on to the next generation."**

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Responding to Literature

Personal Response

What were your reactions to the suggestions in *A Modest Proposal*? Explain your answer.

Analyzing Literature

Recall

1. What problem does the speaker describe in the opening paragraphs of *A Modest Proposal*?
2. What solution to the problem does the speaker propose?
3. List three advantages the speaker claims for his proposal.
4. What objection to the proposal does the speaker think readers might raise? How does he answer this objection?
5. Summarize at least two other solutions the speaker lists and rejects.

Interpret

6. Does the speaker analyze the causes of Ireland's problem or the effects? Why is it to the speaker's advantage not to analyze both?
7. In your opinion, does the speaker intend readers to take his solution seriously? Does Swift? Explain.
8. Are the advantages of the proposal based on facts or on feelings? Why might Swift have used this technique?
9. In your opinion, does the speaker understand the reason that readers might object to his proposal? Explain.
10. What is **ironic** (see page R8) about the speaker's rejection of other solutions to Ireland's problem?

Evaluate and Connect

11. Evaluate the **title** *A Modest Proposal.* In your opinion, is it effective? What title would you give the pamphlet?
12. Sum up Swift's **purpose** (see page R2) in writing *A Modest Proposal.* In your opinion, does Swift fulfill this purpose? Explain.
13. Compare Swift's ways of calling attention to a problem with the ways you listed for the Reading Focus on page 517. Would you use Swift's techniques? Explain.
14. What information does the speaker's American friend supply? What does this reference suggest about Swift's attitude toward residents of the English colonies in America?
15. What current movies or TV shows take a similar approach to a subject? Do these productions succeed in making viewers aware of social problems? Give specific examples.

Author's Craft

Swift wrote *A Modest Proposal* in reaction to unjust English economic policies. The essay is highly satirical, causing some readers to misinterpret Swift's message and take his words at face value. What strategies does Swift use to let his readers know his intentions? In a brief essay, explain how Swift achieves his purpose by examining the essay's diction and style, paying special attention to the author's use of italics.

Literary ELEMENTS

Satire

The writer of **satire** aims to expose the vices, follies, or flaws of a person or group of people by making them seem ridiculous. Satirists' main weapon is humor, which they create through devices such as exaggeration and its opposite, **understatement** (see page R17). In *A Modest Proposal,* for example, Swift exaggerates economists' lack of concern for the Irish and understates the impact of the proposal in his use of the word *modest.* By creating a speaker who represents a position the opposite of his own, Swift also creates a strong sense of **irony** (see page R8), another common satiric device. Satirists have written in all literary forms, from poetry to prose, and either gently poke fun at their target or, as in *A Modest Proposal,* bitterly condemn it.

1. In your opinion, is *A Modest Proposal* humorous? Explain your answer.
2. What other examples of exaggeration and understatement can you find in *A Modest Proposal*? Whom or what do these statements ridicule?
3. What is ironic about the conclusion of *A Modest Proposal*?

• See **Literary Terms Handbook,** p. R14.

Literature and Writing

Writing About Literature

Analyze Tone What is the **tone** of *A Modest Proposal*? (See **Literary Terms Handbook,** page R17.) In a few words, describe the tone of the work; then quote a specific statement from the work to illustrate your description. Conclude your analysis by briefly explaining how the tone of the pamphlet helps fulfill its purpose.

Creative Writing

Satirically Speaking Imagine that a person living in the year 2500 travels back in time and takes a stroll through your school as it is today. In a short satirical story, have your speaker poke fun at some aspect of high-school life. In your **satire,** use one or more of the following devices: humor, exaggeration, understatement, or irony. If you wish, present your story in the form of a comic strip.

Extending Your Response

Literature Groups

Word-Watching In *A Modest Proposal,* Swift calls a human mother a "dam." With your group, find five other statements that refer to people in words normally used to describe animals. Discuss how this word choice characterizes the speaker and satirizes English economic policies. Present your findings to the class.

Interdisciplinary Activity

History: Crisis in Ireland Research the history of Ireland by using the Internet or reading an encyclopedia or a history book. Working with a partner, take notes on specific conflicts between England and Ireland during Swift's lifetime, and report your findings to the rest of the class.

Learning for Life

Proposing a Solution Create a pamphlet in which you propose a solution to a problem facing your community. Begin with a short description of the problem and its negative effects, present the solution and its advantages, and then describe any objections readers might have and answer them. Like Swift, be satiric in your writing. Share your proposal with others in your class and ask whether your proposal persuaded them that your solution would work. Ask your classmates to explain their response to your proposal. Consider their feedback as you make any necessary revisions to your writing.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Negative Prefixes

Negative prefixes—those that mean "not," "bad," or "wrong"—reverse the meaning of the words to which they are attached. For example, adding the prefix *dis-* to the word *obedient* reverses the meaning from "in compliance with rules" to "not in compliance with rules." Study the following list:

prefix	meaning
in-, im-, il-, ir-	not
un-, dis-	not; the opposite of
mis-	bad or badly; wrong or wrongly

PRACTICE Using what you know about negative prefixes, define each of these words.

1. improbable
2. unjustly
3. disagreeable
4. disobliging
5. mistaken
6. illogical
7. misinterpret
8. irreplaceable

from Gulliver's Travels

Jonathan Swift



Gulliver capturing the fleet of the Blefuscudians, enemies of his Lilliputian hosts, 1911. A. E. Jackson. Chromolithograph from an edition of Jonathan Swift's *Gulliver's Travels* (London & New York, 1911). Private collection.

from A Voyage to Lilliput

I LAY DOWN ON THE GRASS, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and as I reckoned, above nine hours; for when I awaked, it was just daylight. I attempted to rise, but was not able to stir: for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures across my body, from my armpits to my thighs. I could only look upwards; the sun began to grow hot, and the light offended my eyes. I heard a confused noise about me, but in the posture I lay, could see nothing except the sky.

In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when bending my eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the meantime, I felt at least forty more of the



same kind (as I conjectured) following the first. I was in the utmost astonishment and roared so loud that they all ran back in a fright; and some of them, as I was afterwards told, were hurt with the falls they got by leaping from my sides upon the ground. However, they soon returned; and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes by way of admiration, cried out in a shrill but distinct voice, *Hekinah Degul*. The others repeated the same words several times, but I then knew not what they meant. I lay all this while, as the reader may believe, in great uneasiness. At length, struggling to get loose, I had the fortune to break the strings and wrench out the pegs that fastened my left arm to the ground; for by lifting it up to my face, I discovered the methods they had taken to bind me; and at the same time, with a violent pull, which gave me excessive pain, I a little loosened the strings that tied down my hair on the left side; so that I was just able to turn my head about two inches. But the creatures ran off a second time before I could seize them; whereupon there was a great shout in a very shrill accent; and after it ceased, I heard one of them cry aloud, *Tolgo Phonac;* when in an instant I felt above a hundred arrows discharged on my left hand, which pricked me like so many needles; and besides, they shot another flight into the air, as we do bombs in Europe. . . .

I had reason to believe I might be a match for the greatest armies they could bring against me if they were all of the same size with him that I saw. But fortune disposed otherwise of me. When the people observed I was quiet, they discharged no more arrows; but by the noise increasing, I knew their numbers were greater; and about four yards from me, over against my right ear, I heard a knocking for above an hour, like people at work; when turning my head that way, as well as the pegs and strings would permit me, I saw a stage erected about a foot and a half from the ground, capable of holding four of the inhabitants, with two or three ladders to mount it: from whence one of them, who seemed to be a person of quality,[1] made me a long speech, whereof I understood not one syllable. . . .

He appeared to be of a middle age and taller than any of the other three who attended him, whereof one was a page,[2] who held up his train[3] and seemed to be somewhat longer than my middle finger. The other two stood one on each side to support him. He acted every part of an orator; and I could observe many periods of threatenings and others of promises, pity, and kindness.

I answered in a few words, but in the most submissive manner, lifting up my left hand and both my eyes to the sun, as calling him for a witness; and being almost famished with hunger, having not eaten a morsel for some hours before I left the ship, I found the demands of nature so strong upon me that I could not forbear showing my impatience (perhaps against the strict rules of decency) by putting my finger frequently on my mouth to signify that I wanted food. The *Hurgo* (for so they call a great lord, as I afterwards learned) understood me very well. He descended from the stage and commanded that several ladders should be applied to my sides, on which above a hundred of the inhabitants mounted and walked towards my mouth, laden with baskets full of meat, which had been provided and sent thither by the King's orders upon the first

1. Here, a *person of quality* is a nobleman.
2. A *page* is a court servant.
3. Here, a *train* is a long extension at the back of a robe that trails behind the wearer.

Vocabulary

conjecture (kən jek′ chər) *v.* to infer from inconclusive evidence; to guess

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intelligence he received of me. I observed there was the flesh of several animals but could not distinguish them by the taste. There were shoulders, legs, and loins shaped like those of mutton, and very well dressed, but smaller than the wings of a lark. I ate them by two or three at a mouthful and took three loaves at a time, about the bigness of musket bullets. They supplied me as fast as they could, showing a thousand marks of wonder and astonishment at my bulk and appetite. . . .

Because the reader may perhaps be curious to have some idea of the style and manner of expression peculiar to that people, as well as to know the articles upon which I recovered my liberty, I have made a translation of the whole instrument, word for word, as near as I was able, which I here offer to the public.

GOLBASTO MOMAREN EVLAME GURDILO SHEFIN MULLY ULLY GUE, most mighty Emperor of Lilliput, delight and terror of the universe, whose dominions extend five thousand *blustrugs* (about twelve miles in circumference) to the extremities of the globe; monarch of all monarchs, taller than the sons of men; whose feet press down to the center, and whose head strikes against the sun; at whose nod the princes of the earth shake their knees; pleasant as the spring, comfortable as the summer, fruitful as autumn, dreadful as winter. His most sublime Majesty proposeth to the Man-Mountain, lately arrived at our celestial dominions, the following articles, which by a solemn oath he shall be obliged to perform.

First, the Man-Mountain shall not depart from our dominions without our license under our great seal.

Secondly, he shall not presume to come into our metropolis without our express order, at which time the inhabitants shall have two hours warning to keep within their doors.

Thirdly, the said Man-Mountain shall confine his walks to our principal high roads and not offer to walk or lie down in a meadow or field of corn.

Fourthly, as he walks the said roads, he shall take the utmost care not to trample upon the bodies of any of our loving subjects, their horses, or carriages; nor take any of our said subjects into his hands without their own consent.

Fifthly, if an express require extraordinary dispatch, the Man-Mountain shall be obliged to carry in his pocket the messenger and horse, a six days' journey once in every moon, and return the said messenger back (if so required) safe to our Imperial Presence.

Sixthly, he shall be our ally against our enemies in the island of Blefuscu and do his utmost to destroy their fleet, which is now preparing to invade us.

Seventhly, that the said Man-Mountain shall, at his times of leisure, be aiding and assisting to our workmen, in helping to raise certain great stones, towards covering the wall of the principal park and other our royal buildings.

Eighthly, that the said Man-Mountain shall, in two moons' time, deliver in an exact survey of the circumference of our dominions, by a computation of his own paces round the coast.

Lastly, that upon his solemn oath to observe all the above articles, the said Man-Mountain shall have a daily allowance of meat and drink, sufficient for the support of 1,728 of our subjects, with free access to our Royal Person and other marks of our favor. Given at our Palace at Belfaborac the twelfth day of the ninety-first moon of our reign.

I swore and subscribed to these articles with great cheerfulness and content, although some of them were not so honorable as I could have wished. . . .

One morning, about a fortnight[4] after I had obtained my liberty, Reldresal, Principal

4. A *fortnight* is two weeks.

Secretary (as they style him) of Private Affairs, came to my house attended only by one servant. He ordered his coach to wait at a distance and desired I would give him an hour's audience, which I readily consented to on account of his quality and personal merits, as well as of the many good offices he had done me during my solicitations at court. I offered to lie down that he might the more conveniently reach my ear, but he chose rather to let me hold him in my hand during our conversation. He began with compliments on my liberty, said he might pretend to some merit in it, but, however, added that if it had not been for the present situation of things at court, perhaps I might not have obtained it so soon. "For," said he, "as flourishing a condition as we appear to be in to foreigners, we labor under two mighty evils: a violent faction at home and the danger of an invasion by a most potent enemy from abroad. As to the first, you are to understand that for about seventy moons past there have been two struggling parties in this empire, under the names of Tramecksan and Slamecksan, from the high and low heels on their shoes, by which they distinguish themselves. It is alleged, indeed, that the high heels are most agreeable to our ancient constitution: but however this be, his Majesty hath determined to make use of only low heels in the administration of the government and all offices in the gift of the Crown, as you cannot but observe; and particularly, that his Majesty's Imperial heels are lower at least by a *drurr* than any of his court (*drurr* is a measure about the fourteenth part of an inch). The animosities between these two parties run so high that they will neither eat nor drink nor talk with each other. We compute the Tramecksan, or High-Heels, to exceed us in number; but the power is wholly on our side. We apprehend his Imperial Highness, the Heir to the Crown, to have some tendency toward the High-Heels; at least we can plainly discover one of his heels higher than the other, which gives him a hobble in his gait. Now, in the midst of these intestine[5] disquiets, we are threatened with an invasion from the island of Blefuscu, which is the other great empire of the universe, almost as large and powerful as this of his Majesty. For as to what we have heard you affirm, that there are other kingdoms and states in the world inhabited by human creatures as large as yourself, our philosophers are in much doubt and would rather conjecture that you dropped from the moon or one of the stars because it is certain that an hundred mortals of your bulk would, in a short time, destroy all the fruits and cattle of his Majesty's dominions. Besides, our histories of six thousand moons make no mention of any other regions than the two great empires of Lilliput and Blefuscu, which two mighty powers have, as I was going to tell you, been engaged in a most obstinate war for six and thirty moons past. It began upon the following occasion. It is allowed on all hands that the primitive way of breaking eggs before we eat them was upon the larger end. But his present Majesty's grandfather, while he was a boy, going to eat an egg and breaking it according to the ancient practice, happened to cut one of his fingers. Whereupon the Emperor his father published an edict,[6] commanding all his subjects, upon great penalties, to break the smaller end of their eggs. The people so highly resented this law that, our histories tell us, there have been six rebellions raised on that account; wherein one Emperor lost his life, and another his crown.

5. *Intestine,* here, means "internal."
6. An *edict* is an official command.

Vocabulary

animosity (an′ ə mos′ ə tē) *n.* a feeling of hostility or hatred
apprehend (ap′ ri hend′) *v.* to perceive; to be aware of

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These civil commotions were constantly fomented[7] by the monarchs of Blefuscu; and when they were quelled,[8] the exiles always fled for refuge to that empire. It is computed that eleven thousand persons have, at several times, suffered death rather than submit to break their eggs at the smaller end. Many hundred large volumes have been published upon this controversy: but the books of the Big-Endians have been long forbidden, and the whole party rendered incapable by law of holding employments. During the course of these troubles, the emperors of Blefuscu did frequently expostulate by their ambassadors, accusing us of making a schism[9] in religion by offending against a fundamental doctrine of our great prophet Lustrog, in the fifty-fourth chapter of the Brundrecal (which is their Alcoran).[10] This, however, is thought to be a mere strain upon the text, for the words are these: *that all true believers shall break their eggs at the convenient end;* and which is the convenient end seems, in my humble opinion, to be left to every man's conscience, or at least in the power of the chief magistrate to determine. Now the Big-Endian exiles have found so much credit in the Emperor of Blefuscu's court, and so much private assistance and encouragement from their party here at home, that a bloody war has been carried on between the two empires for six and thirty moons with various success, during which time we have lost forty capital ships and a much greater number of smaller vessels, together with thirty thousand of our best seamen and soldiers; and the damage received by the enemy is reckoned to be somewhat greater than ours. However, they have now equipped a numerous fleet and are just preparing to make a descent upon us, and his Imperial Majesty, placing great confidence in your valor and strength, has commanded me to lay this account of his affairs before you."

I desired the Secretary to present my humble duty to the Emperor and to let him know that I thought it would not become me, who was a foreigner, to interfere with parties; but I was ready, with the hazard of my life, to defend his person and state against all invaders.

After leaving Lilliput, Gulliver goes on a second voyage, which ends with his being marooned in Brobdingnag. Everything in this imaginary country is twelve times larger than normal. As a result, Gulliver learns firsthand what it is like to feel small.

from A Voyage to Brobdingnag

It is the custom that every Wednesday (which, as I have before observed, was their Sabbath) the King and Queen, with the royal issue of both sexes, dine together in the apartment of his Majesty, to whom I was now become a favorite; and at these times my little chair and table were placed at his left hand, before one of the saltcellars. This prince took a pleasure in conversing with me, inquiring into the manners, religion, laws, government, and learning of Europe; wherein I gave him the best account I was able. His apprehension was so clear, and his judgment so exact, that he made very wise reflections and observations upon all I said. But, I confess, that after I had been a little too copious[11] in talking of my own beloved country, of our trade, and wars by sea and land, of our schisms in religion, and parties in the state; the prejudices of his education prevailed so far that he could not forbear taking me up in his right hand and, stroking me

7. *Fomented* means "incited."
8. *Quelled* means "subdued."
9. A *schism* is a division.
10. The *Alcoran* is the Koran, Islam's sacred text.
11. Here, *copious* means "wordy."

gently with the other, after a hearty fit of laughing, asked me whether I were a Whig or a Tory.[12] Then turning to his first minister, who waited behind him with a white staff, near as tall as the mainmast of the *Royal Sovereign*, he observed how contemptible a thing was human grandeur, which could be mimicked by such diminutive insects as I. "And yet," said he, "I dare engage, those creatures have their titles and distinctions of honor, they contrive little nests and burrows that they call houses and cities; they make a figure in dress and equipage; they love, they fight, they dispute, they cheat, they betray." And thus he continued on, while my color came and went several times with indignation to hear our noble country, the mistress of arts and arms, the scourge of France, the arbitress of Europe, the seat of virtue, piety, honor, and truth, the pride and envy of the world, so contemptuously treated.



Did You Know?
The *Royal Sovereign* was one of the largest British warships of Swift's day.

But as I was not in a condition to resent injuries, so, upon mature thoughts, I began to doubt whether I were injured or no. For after having been accustomed several months to the sight and converse of this people and observed every object upon which I cast my eyes to be of proportionable magnitude, the horror I had first conceived from their bulk and aspect was so far worn off that if I had then beheld a company of English lords and ladies in their finery and birthday clothes, acting their several parts in the most courtly manner of strutting and bowing and prating,[13] to say the truth, I should have been strongly tempted to laugh as much at them as this King and his grandees[14] did at me. . . .

He was perfectly astonished with the historical account I gave him of our affairs during the last century, protesting it was only a heap of conspiracies, rebellions, murders, massacres, revolutions, banishments, the very worst effects that avarice,[15] faction, hypocrisy, perfidiousness,[16] cruelty, rage, madness, hatred, envy, lust, malice, and ambition could produce.

His Majesty in another audience was at the pains to recapitulate the sum of all I had spoken; compared the questions he made with the answers I had given; then taking me into his hands, and stroking me gently, delivered himself in these words, which I shall never forget, nor the manner he spoke them in. My little friend Grildrig, you have made a most admirable panegyric[17] upon your country. You have clearly proved that ignorance, idleness, and vice are the proper ingredients for qualifying a legislator; that laws are best explained, interpreted, and applied by those whose interest and abilities lie in perverting, confounding, and eluding them. I observe among you some lines of an institution, which in its original might have been tolerable; but these half erased, and the rest wholly blurred and blotted by corruptions. It doth not appear from all you have said how any one perfection is required towards the procurement of any one station among you; much less that men are ennobled on account of their virtue, that priests are advanced for their piety or learning, soldiers for their conduct or valor, judges for their integrity, senators for the love of their country,

12. A *Whig* and a *Tory* were members of the two main political parties in Britain.
13. *Prating* means "chattering" or "babbling."
14. *Grandees* are important people.
15. *Avarice* is greed.
16. *Perfidiousness* is treachery.
17. A *panegyric* (pan′ ə jir′ ik) is a speech of praise.

Vocabulary
magnitude (mag′ nə to͞od) *n.* greatness of size or extent

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Gulliver walking about on the table at the inn as Glumdalcitch, his "little" Brobdingnagian nurse commanded him, 1911. A. E. Jackson. Chromolithograph from an edition of Jonathan Swift's *Gulliver's Travels* (London & New York, 1911).

Viewing the art: From their facial expressions, how do you think the Brobdingnagians feel about Gulliver?

or counselors for their wisdom. As for yourself (continued the King), who have spent the greatest part of your life in traveling, I am well disposed to hope you may hitherto have escaped many vices of your country. But, by what I have gathered from your own relation, and the answers I have with much pains wrung and extorted from you, I cannot but conclude the bulk of your natives to be the most pernicious[18] race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.

Nothing but an extreme love of truth could have hindered me from concealing this part of my story. It was in vain to discover my resentments, which were always turned into ridicule; and I was forced to rest with patience while my noble and most beloved country was so injuriously treated. I am heartily sorry as any of my readers can possibly be that such an occasion was given; but this prince happened to be so curious and inquisitive upon every particular that it could not consist either with gratitude or good manners to refuse giving him what satisfaction I was able. Yet thus much I may be allowed to say in my own vindication, that I artfully eluded many of his questions and gave to every point a more favorable turn by many degrees than the strictness of truth would allow. For I have always born that laudable partiality to my own country, which Dionysius Halicarnassensis[19] with so much justice recommends to a historian. I would hide the frailties and deformities of my political mother and place her virtues and beauties in the most advantageous light. This was my

18. *Pernicious* means "destructive" or "malicious."

19. *Dionysius Halicarnassensis* was a Greek writer who lived in Rome and tried to persuade the conquered Greeks to submit to the Romans. Swift is being ironic.

Vocabulary

laudable (lô′ də bəl) *adj.* praiseworthy

sincere endeavor in those many discourses I had with that mighty monarch, although it unfortunately failed of success. . . .

But great allowances should be given to a King who lives wholly secluded from the rest of the world and must therefore be altogether unacquainted with the manners and customs that most prevail in other nations, the want of which knowledge will ever produce many prejudices and a certain narrowness of thinking, from which we and the politer countries of Europe are wholly exempted. And it would be hard indeed if so remote a prince's notions of virtue and vice were to be offered as a standard for all mankind.

To confirm what I have now said and further to show the miserable effects of a confined education, I shall here insert a passage which will hardly obtain belief. In hopes to ingratiate myself further into his Majesty's favor, I told him of an invention discovered between three and four hundred years ago to make a certain powder, into a heap of which the smallest spark of fire falling, would kindle the whole in a moment, although it were as big as a mountain, and make it all fly up in the air together, with a noise and agitation greater than thunder. That a proper quantity of this powder rammed into a hollow tube of brass or iron, according to its bigness, would drive a ball of iron or lead with such violence and speed as nothing was able to sustain its force. That the largest balls thus discharged would not only destroy whole ranks of an army at once but batter the strongest walls to the ground, sink down ships with a thousand men in each to the bottom of the sea; and when linked together by a chain, would cut through masts and rigging, divide hundreds of bodies in the middle, and lay all waste before them. That we often put this powder into large hollow balls of iron and discharged them by an engine into some city we were besieging, which would rip up the pavements, tear the houses to pieces, burst and throw splinters on every side, dashing out the brains of all who came near. That I knew the ingredients very well, which were cheap and common; I understood the manner of compounding them and could direct his workmen how to make those tubes of a size proportionable to all other things in his Majesty's kingdom, and the largest need not be above two hundred feet long; twenty or thirty of which tubes, charged with the proper quantity of powder and balls, would batter down the walls of the strongest town in his dominions in a few hours or destroy the whole metropolis if ever it should pretend to dispute his absolute commands. This I humbly offered to his Majesty as a small tribute of acknowledgment in return of so many marks that I had received of his royal favor and protection.

The King was struck with horror at the description I had given of those terrible engines and the proposal I had made. He was amazed how so impotent and groveling an insect as I (these were his expressions) could entertain such inhuman ideas and in so familiar a manner as to appear wholly unmoved at all the scenes of blood and desolation, which I had painted as the common effects of those destructive machines, whereof, he said, some evil genius, enemy to mankind, must have been the first contriver. As for himself, he protested that although few things delighted him so much as new discoveries in art or in nature, yet he would rather lose half his kingdom than be privy to such a secret, which he commanded me, as I valued my life, never to mention any more.

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Responding to Literature

Personal Response

Which country do you prefer, Lilliput or Brobdingnag? Why?

Analyzing Literature

Recall

1. Describe the Lilliputians' initial reaction to Gulliver.
2. What is unusual about the Lilliputians' size?
3. Summarize the Lilliputian emperor's command concerning eggs and the controversy it causes.
4. What does the king of Brobdingnag think of the English?
5. What technology does Gulliver describe for the king of Brobdingnag in an effort to win his favor?

Interpret

6. When the Lilliputians first see Gulliver, why do they treat him as they do? What does their behavior suggest about human nature?
7. What might the Lilliputians' size **symbolize?** (See **Literary Terms Handbook,** page R16.)
8. What point about human behavior does Swift make in his description of the Lilliputian "egg controversy"?
9. Gulliver is physically smaller than the king of Brobdingnag and his people. In what other sense is Gulliver shown to be "small"?
10. What does the king's reaction to the technology Gulliver describes suggest about the Brobdingnagians? about people who use the technology?

Evaluate and Connect

11. Do you believe that Swift shared the views of the Lilliputians, of the Brobdingnagians, or of Gulliver? Explain.
12. What parts of Gulliver's experiences did you find humorous? What techniques did Swift use to create this humor?
13. In your opinion, is Swift's use of **satire** (see page R14) more or less effective than simple, direct criticism? Why?
14. What do you think people today would do if an enormous giant suddenly appeared? What do these actions suggest about modern values?
15. If you were to write a satire of today's society, what laws or customs would you satirize? Why?

Literary Criticism

Scholar Harold Bloom characterizes Gulliver as someone who "at once sees everything and sees nothing." What does Bloom mean? Write a brief explanation and tell whether you agree with his characterization of Gulliver.

Author's Craft

How does Swift use a narrator who is proud of "our noble country" to criticize English society? Partly by showing the narrator's gullibility, or lack of insight. Review the last two paragraphs of the selection, looking for contrasts between the viewpoint of Gulliver and that of the King of Brobdingnag. What message is Swift sending? Discuss your opinion with a partner.

Literary ELEMENTS

Parody

A **parody** is a humorous imitation of a literary work that aims to point out the work's shortcomings. The parodist imitates some defining feature of the work, such as its style, exaggerating it to comic effect. *Gulliver's Travels* is a parody of early eighteenth-century travel books, which delighted in describing exotic places and people. The seafarers and other nonprofessional authors who wrote these books often romanticized the places they visited, portraying them as havens from the ills of contemporary society.

1. What features of government documents does Swift parody in the Lilliputians' eight commandments to Gulliver?
2. In your opinion, does Swift romanticize the Lilliputians and Brobdingnagians? Why might Swift have chosen to portray them as he does?
3. In your opinion, did Swift intend *Gulliver's Travels* to be just a parody or something more? Support your opinion with evidence from these selections.

- See **Literary Terms Handbook,** p. R11.

Literature and Writing

Writing About Literature

Character Sketch What is Gulliver like? Brainstorm a list of character traits that Gulliver exhibits in these selections. You may describe both physical and personal traits of Gulliver. Be sure to include a sentence or incident from *Gulliver's Travels* that illustrates each character trait. Then write a brief character sketch of Gulliver, using information from your list.

Creative Writing

Away from It All Imagine that you own a travel agency that specializes in vacation packages to exotic places. Create a brochure that paints a romantic picture of Lilliput or Brobdingnag. Include tips on what to bring and how to act. Give your brochure a catchy title and illustrate the cover. Your brochure may be satirical or straightforward.

Extending Your Response

Literature Groups

Paraphrase In your group, select a passage from *Gulliver's Travels* and examine it in detail. Discuss what points Swift is making about English society in the passage. Then as a group, rewrite the passage using more modern conversational language. Try to maintain the tone and meaning of the original passage. Share your modern version with the rest of the class.

Listening and Speaking

Gulliver, the Movie The story of *Gulliver's Travels* has been made into films and animated cartoons. Rent a movie or cartoon version of *Gulliver's Travels,* and take notes on its presentation of Gulliver's experiences in Lilliput and Brobdingnag. How does the video presentation differ from what you expected from your reading? Use your notes to write a brief review, and present it to your class.

Interdisciplinary Activity

Science: Gunpowder Swift implies that gunpowder was invented in the 1300s. Is he right? Use an encyclopedia, the Internet, or a book about scientific inventions to answer the following questions: When was gunpowder invented? What country or group of people invented it? Of what is gunpowder made? What causes it to explode? Write the answers to these questions as well as any other information you find on notecards and present your findings to others in your class.

Reading Further

You might also enjoy these books:

Annotated Edition: *The Annotated Gulliver's Travels,* edited by Isaac Asimov, is a lavishly illustrated edition.

Biography: *Jonathan Swift,* by A. L. Rowse, is an interesting biography by a well-known critic.

Criticism: *Jonathan Swift's Gulliver's Travels,* edited by Harold Bloom, is an excellent collection of essays about *Gulliver's Travels.*

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Word Parts that Designate Size

When Gulliver speaks of the size of the Brobdingnagians, he speaks of their "magnitude." The word *magnitude* contains the Latin root *magn,* meaning "great." Two other Greek word parts that also refer to size are *mega,* meaning "large," and *micro,* meaning "small."

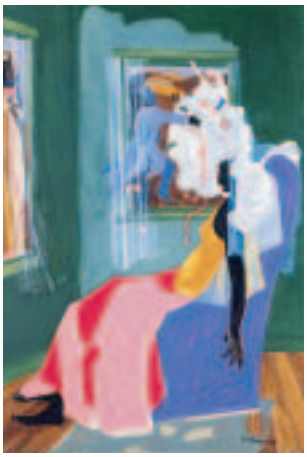
PRACTICE Look up the meaning of each word below and explain how it relates to size.

1. microcosm
2. megalopolis
3. magnify
4. microfilm
5. magnate

INTERDISCIPLINARY CONNECTION

PSYCHOLOGY

Dream Analysis



Dreams #2, 1965. Jacob Lawrence. Tempera on fiberboard, 35¾ x 24 in. National Museum of American Art, Smithsonian Institution, Washington, DC.

The places Gulliver visited on his voyage were filled with strange creatures and fantastic sights. On the island of Lilliput, Gulliver found himself to be gigantic compared to the Lilliputians. On Brobdingnag, Gulliver was miniature compared to the island's inhabitants. We also travel to places full of mystical beings, unreal settings, and unlikely images—every night in our dreams. When you encounter such images in *Gulliver's Travels*, you probably look for their deeper meaning, but what do you do when you meet them in your dreams? Do you analyze the images to determine their deeper significance? Do you regard such images as the result of having eaten too much rich or exotic food before going to sleep? Do you think dreams can foretell the future?

Dreams consist of visual images and thoughts that occur during periods of deep sleep. Most modern dream researchers tend to regard dreams in one of two ways. Some say that dream content has no real meaning but is simply what we perceive as our brains integrate the information we gathered during waking hours, consolidating it into memory. Others feel that dream content is meaningful and can make sense to us if we know how to interpret it.

Carl G. Jung, the psychologist who popularized dream analysis, was convinced that the unconscious is trying to give us advice in our dreams. He suggests that if we could just interpret our dreams' picture language we might gain self-understanding that, in turn, could help us lead fuller, more productive lives. However, he was also quick to point out that dream interpretation is a very individual matter. "No dream symbol can be separated from the individual who dreams it," wrote Jung in *Man and His Symbols*, "and there is no definite or straightforward interpretation of any dream." In other words, "[I]t is plain foolishness to believe in ready-made systematic guides to dream interpretation, as if one could simply buy a reference book and look up a particular symbol." However, Jung did go on to say, "Many dreams can be interpreted with the help of the dreamer, who provides both the associations to and the context of the dream image . . ."

Jung noted that there are some symbolic events and themes that commonly appear in dreams. According to Jung, these include "falling, flying, being persecuted by dangerous animals or hostile men, being insufficiently or absurdly clothed in public places, being in a hurry or lost in a milling crowd, fighting with useless weapons or being wholly defenseless, running hard yet getting nowhere . . . growing infinitely small or infinitely big, or being transformed from one to the other—as you find it, for instance, in Lewis Carroll's *Alice in Wonderland*." However, he cautioned against treating these symbolic events as a universal code. Just as a tiny Alice in Wonderland does not necessarily signify the same thing as a tiny Gulliver among the Brobdingnagians, one dreamer's image does not necessarily mean the same thing as another's—even if that image is exactly the same.

Activity

Copy Jung's list of common symbolic events and themes. Then poll several people to find out whether any of these events have occurred in their dreams and ask them what they think these things might mean. Report your findings to the class.

Before You Read

Pope's Poetry

Meet Alexander Pope



Alexander Pope faced many obstacles in his life. He was chronically ill, had little formal education, and was Roman Catholic at a time when England was ruled by Protestants. Yet he overcame these obstacles to become one of England's most respected satiric poets.

Though a literary giant, Pope was well under five feet tall. Tuberculosis of the spine stunted his growth in childhood, leaving him crippled and an object of ridicule for the rest of his life. As a student, Pope suffered further discrimination because anti-Catholic laws kept him from attending England's universities. However, Pope did not let disability or discrimination stand in his way. He read widely on his own, perfecting his language skills by translating foreign works into English. His talent for poetry was clear at an early age. While still a teenager, Pope wrote a series of nature poems, his "Pastorals," which were solicited for publication by the time he was eighteen. He also began *An Essay on Criticism*, a poem that set forth his literary principles and attacked certain critics and writers of the time.

An Essay on Criticism, published when Pope was in his early twenties, earned him some powerful enemies. Many critics were outraged that a twenty-three-year-old would dare attack the literary establishment in print. But the poem's wittiness and style also won Pope some powerful friends, among them such influential writers as Joseph Addison, Richard Steele, and Jonathan Swift. Pope followed this early success with another: *The Rape of the Lock*, a satiric poem that pokes fun at the vanity of the fashionable set by describing a man's theft of a woman's lock of hair.

During his thirties, Pope returned to his first love, ancient Greek poetry, translating the *Iliad* and the *Odyssey* into modern verse. These works sold so well that Pope was able to lease an estate called Twickenham. There, he relaxed by cultivating beautiful gardens and by writing. It was at Twickenham that he wrote some of his biting satiric poetry. In *The Dunciad*, for example, Pope represented his most detested critic as the favorite son of the Goddess of Dullness.

Though his enemies continued to attack him, calling him "the wicked wasp of Twickenham," his many friends praised his gentleness and generosity. His later works, such as *An Essay on Man*, display a thoughtfulness that even some of his enemies came to respect.

When Pope was in his fifties, his health failed, but his wit remained. Legend has it that his doctor tried to offer him false hope by reciting a long list of favorable signs: his pulse was regular, his breathing was easier, and so on. Pope, ever the realist, replied, "Here am I, dying of a hundred good symptoms." He died soon after.

"Nor Fame I slight, nor her favors call;
She comes unlook'd for, if she comes
at all."

—Pope

"In Pope I cannot read a line,
But with a sigh, I wish it mine:
When he can in one couplet fix
More sense than I can do in six:
It gives me such a jealous fit,
I cry, 'Pox take him, and his wit!'"

—Jonathan Swift

Alexander Pope was born in 1688 and died in 1744.

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Reading Focus

What old sayings did you learn from your parents or grandparents? What sayings do you sometimes use? Is the meaning or intent easily understood?

List It! With a partner, make a list of three or more commonly quoted sayings, such as "People who live in glass houses shouldn't throw stones" and "Good things come in small packages," and explain what each of these sayings means.

Setting a Purpose Read to enjoy the works of one of England's most quoted poets.

Building Background

Did You Know?

A **verse epistle** (i pis′ əl) is a poem addressed to a patron or friend (often in the form of a letter) that uses a familiar conversational style. Pope dedicated the four epistles that make up *An Essay on Man* to his friend Henry St. John Bolingbroke, a statesman and author.

Literary Notes

- Pope, like Dryden and Swift before him, was influenced by the style and structure of classical poetry. For this reason, he and his predecessors are known as **neoclassicists** (*neo* means "new"). Neoclassical writers valued order, reason, balance, and clarity over emotion; their thinking typified the thought prevalent in this "Age of Reason." They imitated the work of classical writers such as Horace and Virgil and were guided by the precedents set by the best ancient Greek and Roman authors. For example, *An Essay on Man,* a philosophical poem that defines humankind's place in the universe, was inspired by the epistles of the ancient Greek poet Horace, a master of satire and philosophical verse.
- An **epigram** is a brief, witty poem or saying that sums up a philosophical or moral point. The poet Samuel Taylor Coleridge defined the epigram in this way:

  "What is an epigram? A dwarfish whole,
  Its body brevity, and wit its soul."

  Over the years, people have singled out certain lines or groups of lines from Pope's poetry as being especially pointed, witty, or insightful. Several of these have been collected here from three of Pope's longer works and are presented on pages 540–541 as epigrams.
- An **aphorism** is a short, pointed statement that expresses a wise or clever observation about human experience in few words. An example is Pope's saying from *An Essay on Criticism*:

  "We think our fathers
  fools, so wise we grow;
  Our wiser sons, no doubt,
  will think us so."



Alexander Pope's House at Twickenham, 1795. Rudolph Ackermann. Colored aquatint, 416 x 330 mm. Guildhall Library, Corporation of London.

Epigrams

Alexander Pope

from An Essay on Criticism

'Tis with our judgments as our watches, none
Go just alike, yet each believes his own.

One science only will one genius fit;
So vast is art, so narrow human wit.

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow drafts intoxicate the brain,
And drinking largely sobers us again.

In wit, as Nature, what affects our hearts
Is not the exactness of peculiar parts;
'Tis not a lip or eye we beauty call,
But the joint force and full result of all.

True wit is Nature to advantage dressed;
What oft was thought, but ne'er so well
expressed.

Words are like leaves; and where they most
abound,
Much fruit of sense beneath is rarely found.

In words, as fashions, the same rule will hold;
Alike fantastic, if too new or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offense,
The sound must seem an echo to the sense.

Avoid extremes; and shun the fault of such,
Who still are pleased too little or too much.

Regard not then if wit be old or new,
But blame the false, and value still the true.

We think our fathers fools, so wise we grow;
Our wiser sons, no doubt, will think us so.

Be thou the first true merit to befriend;
His praise is lost, who stays till all commend.

Good nature and good sense must ever join;
To err is human, to forgive, divine.

For fools rush in where angels fear to tread.



from Moral Essays

'Tis education forms the common mind,
Just as the twig is bent, the tree's inclined.

from An Essay on Man

Hope springs eternal in the human breast:
Man never is, but always to be blest.

All Nature is but art, unknown to thee;
All chance, direction, which thou canst
not see;
All discord, harmony not understood;
All partial evil, universal good:
And, spite of pride, in erring reason's spite,
One truth is clear, Whatever is, is right.

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

A wit's a feather, and a chief's a rod;
An honest man's the noblest work of God.

from An Essay on Man



Landscape with Roman Ruins, c. 18th century. Francesco Guardi.

Viewing the art: What ideas from the poem might this work illustrate or suggest? Explain.

Alexander Pope

from Epistle II

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

3 An *isthmus* (is′ məs) is a narrow strip of land connecting two larger pieces of land.
5 A *skeptic* is a person who tends to be suspicious about the statements of others.
6 A *stoic* is a person who appears to be unaffected by pain or pleasure.
14 Here, *still* means "always."

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Responding to Literature

Personal Response

Which of Pope's sayings were your favorites? Why? Jot some notes down in your journal and then discuss them with your classmates.

Analyzing Literature

Epigrams

Recall and Interpret

1. What ideas about wit do the epigrams express? Support your answer by citing specific examples from the selection.
2. According to the epigrams, which human qualities does Pope consider most important? Explain your answer.
3. How would you describe Pope's attitude toward learning? Cite two epigrams that support your view.
4. Reread the epigram on page 541 that ends "Whatever is, is right." Explain the message you think Pope is trying to convey in this epigram.

Evaluate and Connect

5. Look back at the sayings you listed for the Reading Focus on page 539. Which of Pope's epigrams would you add to your list? Why?
6. What view of human nature do Pope's epigrams seem to suggest? Support your answer using specific examples from the epigrams. Do you agree with this view? Give reasons for your answer.
7. If you were writing epigrams for today's audience, what topics would you write about? Why? Try to write one on your own.
8. Samuel Taylor Coleridge defined the epigram as "A dwarfish whole, / Its body brevity, and wit its soul." How does his definition describe Pope's epigrams?

from An Essay on Man

Recall and Interpret

9. What advice does the speaker offer in lines 1–2? What attitude toward God do these lines convey?
10. To what is the human condition compared in line 3? What does this **metaphor** (see page R9) tell you about humanity's "middle state"?
11. In your own words, explain the attitude expressed in the poem toward human nature.

Evaluate and Connect

12. What is the main idea, or **theme** of the poem? Cite examples that help develop this theme. (See **Literary Terms Handbook,** page R16.)
13. Do you agree with Pope's description of people? In your opinion, does the description still apply today? Explain your answer.
14. In *An Essay on Man,* Pope remarks that humans are "the glory, jest, and riddle of the world." Give an example from history of how humans have been (1) the "glory," (2) the "jest," and (3) the "riddle" of the world. Explain.

Literary ELEMENTS

Heroic Couplet

A **couplet** is two lines of rhymed verse, usually of approximately the same length, that work together as a unit to express an idea or make a point. Pope has been recognized as a master of the **heroic couplet,** so named because it is based on the poetic form used by ancient Greek and Roman poets in their heroic epics. In English, each line in a heroic couplet typically consists of ten alternating unstressed and stressed syllables. Here is an example from Pope's *An Essay on Man,* marked to show the stresses:

He hangs between; in doubt to act, or rest;
In doubt to deem himself a god, or beast;

1. Choose a heroic couplet from the collection of epigrams, write it on your paper, and scan it to show the stressed syllables.
2. Restate the couplet in your own words; then compare it to the original. Analyze the effect of the rhythm and rhyme.

• See **Literary Terms Handbook,** p. R7.

Literature and Writing

Writing About Literature

Analysis of Structure Although *An Essay on Man* is written in verse, it follows the basic structure of an essay: main idea, or thesis; supporting details; and conclusion. Using quotations from the poem, briefly explain its **structure.** Then write a paragraph examining how the message would be affected if it were written in prose.

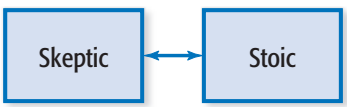
Personal Writing

Journal Write about a time when you or someone you know could have benefited from the advice in one of Pope's epigrams. Begin by quoting the epigram and explaining it in your own words. Then briefly describe the situation in which this advice would have been helpful. Choose a situation that you would be comfortable sharing.

Extending Your Response

Literature Groups

A Study in Contrasts The selection from *An Essay on Man* is built around contradictory statements. With a small group, find five pairs of contrasting ideas, and record them on a chart like the one below. Discuss how these contrasts help develop the theme of the work, and present your conclusions to the class.



Interdisciplinary Activity

Science: Medical History Tuberculosis, the disease that plagued Pope, was the number one cause of death in Western nations during the eighteenth century. Do research to learn the causes and effects of tuberculosis and the methods that have been developed to prevent and treat it. Share your findings.

Internet Connection

Quotable Quips Surf the Internet (including the *Glencoe Literature* Web site at <http://www.lit.glencoe.com>) to find quotable epigrams by Pope and others, such as the modern American writers Ogden Nash and Dorothy Parker. Present your favorites to your class. You might like to compile your epigrams into a small booklet.

Reading Further

To read more by or about Pope, consult these books:

Collection: *The Twickenham Edition of the Poems of Alexander Pope* contains Pope's complete works in eleven volumes.

Criticism: *Pope: A Collection of Critical Essays,* edited by J. V. Guerinot, includes nine essays by respected writers including W. H. Auden.

Save your work for your portfolio.

Before You Read

The Raven and the Fox

Meet Aesop



Although countless generations have enjoyed such fables as "The Tortoise and the Hare" and "The Boy Who Cried Wolf," little is known about Aesop (ē′ sop), the man who is said to have composed them. Legend says that Aesop lived during the sixth century B.C. in Thrace, a country that was north of the Aegean Sea. Born a slave, Aesop won his master's favor by offering him advice in the form of witty animal stories. Aesop's reputation for wisdom spread, and he was asked to help interpret an omen about Thrace's future. Aesop, aware that the council of governors was desperate for his help, used his wits to win his freedom. Saying that it was beneath the dignity of governors to listen to a slave, Aesop convinced the council that it must free him before it could accept his advice. Once free, Aesop traveled throughout the ancient world, becoming an advisor to kings.

In reality, no evidence exists to prove that Aesop ever lived or wrote the fables associated with his name. Scholars believe that the fables were actually composed by a variety of storytellers and handed down orally from one generation to the next. Whether the fables are the work of one person or many, their insight and humor continue to instruct and delight, and in the end that is all that probably matters.

"Look before you leap."

—*Aesop*

Reading Further

For more by and about Aesop, try these books:

Biography: *The Life and Fables of Aesop,* edited by Simon Stern, contains a seventeenth-century account of Aesop's life.

Collection: *Aesop's Fables,* International Collector's Library, has a fine introduction by Isaac Bashevis Singer.

Reading Focus

Aesop is said to have warned a king, "Don't be fooled by flattery." How might flattery harm someone?

Discuss With a partner, list reasons why people might flatter someone, and discuss how the flattery might be harmful to the person.

Setting a Purpose Read the following selection to learn how one character uses flattery to another character's disadvantage.

Building Background

The Time and Place

In the sixth century B.C., when legend says Aesop lived, Greece was divided into independent city-states, many of which were establishing colonies in Italy, on the North African coast, and around the shores of the Black Sea. Thrace, Aesop's reputed homeland, lay east of modern-day Greece.

The two earliest surviving collections of Aesop's fables date from the first century A.D. Phaedrus, a Thracian slave, wrote one of them, and Babrius, a Greek, wrote the other. "The Raven and the Fox" is based on a fable that appears in the Babrius collection.

Did You Know?

Aesop's fables were well known in Britain as early as Chaucer's time. Although modern versions of Aesop's fables are usually written in prose, the earliest existing versions of the fables are in verse. Unlike modern versions, which usually begin or end with a **moral,** or brief statement of the lesson to be learned, early versions often leave it up to readers to infer the moral for themselves.

The Raven and the Fox

Aesop
Translated by Denison B. Hull



The Fox and the Crow. Arthur Rackham, illustration.

A raven stopped when he had bitten
A piece of cheese. A fox, hard smitten°
With longing for the cheese, deceived
The bird as follows: "I am grieved,
O raven, for although your wings
Are beautiful above all things,
And too, I see, your eye is bright,
Your neck is charming to the sight,
And like an eagle, you've a heart,
And talons, too, to take your part
Should any creature dare dispute—
You do not caw, for you are mute."
The raven, flattered, puffed, and proud,
Let go the cheese to cry out loud.
The wise fox took it with her tongue,
"You are not voiceless, then; you've sung.
Well, raven, that is evidence
You've everything," she said, "but sense."

2 *Smitten* means "struck."

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Responding to Literature

Personal Response

Did the behavior of the raven or the fox remind you of anyone you know? Explain.

Analyzing Literature

Recall and Interpret

1. What does the fox want? Why can't she just take the item from the raven?
2. Summarize the fox's description of the raven. Why does she describe him this way?
3. How does the raven respond? Is the response what the fox intended? Explain.
4. What quality does the fox say the raven lacks? Do the raven's actions support the fox's claim? Explain.

Evaluate and Connect

5. To what bird does the fox compare the raven? Why is this bird a clever choice?
6. Review the reasons you listed for the Reading Focus on page 545. Do any apply to the raven? In your own words, state the lesson, or **moral,** about flattery that the fable teaches.
7. If you were writing your own version of the fable, what animals would you pick to play the two main characters? Why?
8. In your opinion, why are ancient fables like "The Raven and the Fox" still popular?

Literary Elements

Fable

A **fable** is a very brief, often humorous, story intended to teach a lesson about human behavior or to give advice about how to behave. "The Raven and the Fox" is an example of a **beast fable,** in which animals talk and act like representative human types. Believed to have originated in ancient India and Babylonia, beast fables are one of the earliest forms of popular literature.

1. What type of person is represented by the raven? by the fox?
2. In your opinion, would the fable be improved if it ended with a direct statement of the lesson to be learned? Why or why not?
3. What makes the fable humorous?

• See **Literary Terms Handbook,** p. R6.

Extending Your Response

Internet Connection

Aesop Through the Ages Many versions of Aesop's fables exist. For example, "The Raven and the Fox" also exists in prose form under the title "The Fox and the Crow." Use the Internet to find a different version of "The Raven and the Fox" and compare it with the version in this book. (You might like to begin your search at the *Glencoe Literature* Web site at <http://www.lit.glencoe.com>.) Which version do you prefer? Why? Bring both versions to class and share your findings with others.

Creative Writing

A Fable for Our Times What bad habit or behavior commonly found in people most annoys you? What animal might you choose to represent this behavior? Write a brief **fable** in which an animal displays a human habit or behavior you wish people would change. Begin your fable with a catchy title and end it with a one-sentence moral summing up the lesson you would like your readers to learn. If you wish, draw a picture to illustrate your fable.

Save your work for your portfolio.

COMPARING selections

from An Essay on Man **and** The Raven and the Fox

COMPARE **PURPOSES**

Three common **purposes** of writing are to instruct, to persuade, and to entertain. Sometimes a work will have more than one purpose. Which purposes apply to "The Raven and the Fox"? Which purposes apply to *An Essay on Man*? With a small group, compare the purposes of each poem on a Venn diagram like the one shown. Write the purposes that are common to both works in the overlapping section of the diagram. Explain your diagram to your class.



COMPARE **CHARACTERISTICS**

In *An Essay on Man*, Pope suggests that the human character is made up of opposing qualities. Consider Aesop's fable.

1. What human qualities are displayed by the fox and the raven?
2. In a few paragraphs, explain how the opposing personalities of the fox and the raven illustrate the state of humankind described in *An Essay on Man.* Consider the theme of the poem and how the fox and the raven might exemplify it.

COMPARE **CULTURES**

Beast fables, such as "The Raven and the Fox," are an ancient form of literature found in many cultures. With a partner, use the Internet or library resources to find beast fables from other cultures, and compare one you like with "The Raven and the Fox." Consider these points: the fable's purpose and form (verse or prose); its tone; the choice of animals used to represent human beings and how that choice may contribute to the fable's message; and the ability of the moral to apply to a wide range of people in any society.

Bring both fables to class, and discuss your comparisons with classmates. Based on your comparisons, what conclusions might you draw about beast fables?

MEDIA connection

Newspaper Advice Column

Newspaper columnist Ann Landers has made a career of responding to people's questions and concerns. In this article she gives readers advice on how to rear their children.

Rules for Raising Children

by Ann Landers

Remember that a child is a gift . . . the richest of all blessings. Do not try to mold him in the image of yourself, your father, your mother, your brother, or your neighbor. Each child is an individual and should be permitted to be himself.

Don't crush a child's spirit when he fails. And never compare him with others who have done better.

Remember that anger and hostility are natural emotions. Help your child find socially acceptable outlets for these feelings, or they may be turned inward and create physical or emotional problems.

Discipline your child with firmness and reason. Don't let your anger throw you off balance. If he knows you are fair, you will not lose his respect or his love. Make sure the punishment fits "the crime." Even the youngest child has a keen sense of justice.

Present a united front. Never join with your child against your husband or your wife. This creates emotional conflicts and generates



destructive feelings of guilt, confusion, and insecurity.

Do not give your child everything his little heart desires. Permit him to know the thrill that comes from earning something. Do not deny him the greatest pleasure of all, the satisfaction that comes with achievement.

Do not set yourself up as a model of perfection. This is a difficult role to play 24 hours a day. You will find it easier to communicate with your child if he knows that Mom and Pop can make mistakes, too.

Don't make threats in anger or glowing promises when you are in a generous mood. Threaten or promise only what you can deliver. To a child, a parent's word means everything. If he loses faith in his parents, he will have difficulty believing in anything.

Do not smother your child with gifts and lavish surprises. The purest and the healthiest love expresses itself in day-in, day-out discipline. Consistency builds self-confidence, trust, and a strong base for character development.

Teach your child that there is dignity in hard work. . . . Let him know that a useful life is a rewarding one and that a life of ease and pleasure-seeking is empty and meaningless.

Analyzing Media

1. Pick a recommendation with which you strongly agree or disagree and share your reactions to it. Be sure to support your opinion.
2. What additional recommendations could you make to teach a child the important lessons in life?

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Before You Read

Letter to Her Daughter

Meet Lady Mary Wortley Montagu



Lady Mary Wortley Montagu went after what she wanted in life—even when that meant defying social customs. For example, although the custom of the time was for women to receive less education than men, the young Montagu sneaked a Latin dictionary and grammar book from her family's library and secretly taught herself the language. She defied convention again at twenty-three, when she chose not to marry the man her father had arranged for her and eloped instead with the man she loved, Edward Wortley Montagu.

When her husband was appointed ambassador to Turkey in 1716, she embraced the culture, learning Turkish, visiting mosques, and even getting to know harem women. She noticed the effectiveness of the Turkish practice of immunizing children against smallpox, a disease that had marred her beauty when she was a young woman. When her husband was recalled to England in 1718, she pushed English doctors to adopt this immunization practice—and succeeded. She also composed a series of letters dealing with feminism.

By this time, Lady Mary's relationship with her husband had become formal and impersonal. After twenty-five years of marriage, during which she had raised a son and daughter, Montagu separated from her husband and spent the next twenty years living in Italy and France. She died of cancer at the age of seventy-three, shortly after returning to London.

"What fire, what ease, what knowledge of Europe and Asia."

—*Edward Gibbon*

Lady Montagu was born in 1689 and died in 1762.

Reading Further

For more of Montagu's letters, read this:

Collection: *Selected Letters of Lady Mary Wortley Montagu,* edited by Robert Halsband, is a selection of Montagu's colorful and intelligent correspondence.

Reading Focus

Think about a time when an adult gave you advice on how to do something. What was the advice about? How did you react?

Journal Write about this experience in your journal. Think about the relationship you have with the advice giver.

Setting a Purpose Read to learn the advice Lady Mary Wortley Montagu gives her daughter.

Building Background

Montagu's Letters

Montagu's colorful correspondence chronicled everything from her adventures in Turkey to her exploits in Europe. These letters were remarkable literary accomplishments instantly praised and loved. However, Montagu's daughter, the Countess of Bute, tried to keep them out of print for fear that they would bring embarrassment to the family. Montagu had been separated from her husband and family for seventeen years when she wrote the following letter to her daughter from Italy.

Vocabulary Preview

edifice (ed′ ə fis) *n.* a building, especially a large one; p. 551
diversion (di vur′ zhən) *n.* an amusement; an entertainment; p. 553
inveterate (in vet′ ər it) *adj.* firmly established; deep-rooted; p. 554
elate (i lāt′) *v.* to make happy; p. 554

Letter to Her Daughter

Lady Mary Wortley Montagu

January 28, 1753

Dear Child,

You have given me a great deal of satisfaction by your account of your eldest daughter. I am particularly pleased to hear she is a good arithmetician; it is the best proof of understanding. The knowledge of numbers is one of the chief distinctions between us and brutes. If there is anything in blood, you may reasonably expect your children should be endowed with an uncommon share of good sense. Mr. Wortley's family and mine have both produced some of the greatest men that have been born in England. I mean Admiral Sandwich and my great-grandfather who was distinguished by the name of Wise William. I have heard Lord Bute's father mentioned as an extraordinary genius (though he had not many opportunities of showing it), and his uncle the present Duke of Argyle has one of the best heads I ever knew.

I will therefore speak to you as supposing Lady Mary not only capable but desirous of learning. In that case, by all means let her be indulged in it. You will tell me I did not make it a part of your education. Your prospect was very different from hers, as you had no defect either in mind or person to hinder, and much in your circumstances to attract, the highest offers. It seemed your business to learn how to live in the world, as it is hers to know how to be easy out of it. It is the common error of builders and parents to follow some plan they think beautiful (and perhaps is so) without considering that nothing is beautiful that is misplaced. Hence we see so many edifices raised that the raisers can never inhabit, being too large for their fortunes. Vistas are laid open over barren heaths, and apartments contrived for a coolness very agreeable in Italy but killing in the north of Britain. Thus every woman endeavors to breed her daughter a fine lady, qualifying her for a station in which she will never appear, and at the same time incapacitating her for that retirement to which she is destined. Learning (if she has a real taste for it) will not only make her contented but happy in it. No entertainment is so cheap as reading, nor any

Vocabulary

edifice (ed′ ə fis) *n.* a building, especially a large one



An Interior at Hampton Court. James D. Wingfield (1832–1872). Oil on canvas. Haynes Fine Art Gallery, Broadway, England.

Viewing the painting: With whom might you identify the woman standing at the right, Lady Montagu or her daughter? Explain.

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pleasure so lasting. She will not want new fashions nor regret the loss of expensive diversions or variety of company if she can be amused with an author in her closet. To render this amusement extensive, she should be permitted to learn the languages. I have heard it lamented[1] that boys lose so many years in mere learning of words. This is no objection to a girl, whose time is not so precious. She cannot advance herself in any profession and has, therefore, more hours to spare; and as you say her memory is good, she will be very agreeably employed this way.

True knowledge consists in knowing things, not words.

There are two cautions to be given on this subject: first, not to think herself learned when she can read Latin or even Greek. Languages are more properly to be called vehicles of learning than learning itself, as may be observed in many schoolmasters, who though perhaps critics in grammar are the most ignorant fellows upon earth. True knowledge consists in knowing things, not words. I would wish her no further a linguist than to enable her to read books in their originals, that are often corrupted and always injured by translations. Two hours' application every morning will bring this about much sooner than you can imagine, and she will have leisure enough besides to run over the English poetry, which is a more important part of a woman's education than it is generally supposed. Many a young damsel has been ruined by a fine copy of verses, which she would have laughed at if she had known it had been stolen from Mr. Waller.[2] I remember when I was a girl, I saved one of my companions from destruction, who communicated to me an epistle[3] she was quite charmed with. As she had a natural good taste, she observed the lines were not so smooth as Prior's or Pope's,[4] but had more thought and spirit than any of theirs. She was wonderfully delighted with such a demonstration of her lover's sense and passion, and not a little pleased with her own charms, that had force enough to inspire such elegancies. In the midst of this triumph, I showed her they were taken from Randolph's *Poems*, and the unfortunate transcriber was dismissed with the scorn he deserved. To say truth, the poor plagiary[5] was very unlucky to fall into my hands; that author, being no longer in fashion, would have escaped anyone of less universal reading than myself. You should encourage your daughter to talk over

1. *Lamented* means "regretted."
2. *Mr. Waller* was an English poet.
3. An *epistle* is a letter.
4. *Prior* (Matthew Prior) and *Pope* (Alexander Pope) were both English poets.
5. A *plagiary* is an instance of plagiarism, the copying of another's work and passing it off as one's own.

Vocabulary

diversion (di vur′ zhən) *n.* an amusement; an entertainment

with you what she reads, and as you are very capable of distinguishing, take care she does not mistake pert folly for wit and humor, or rhyme for poetry, which are the common errors of young people, and have a train of ill consequences.

The second caution to be given her (and which is most absolutely necessary) is to conceal whatever learning she attains, with as much solicitude as she would hide crookedness or lameness. The parade of it can only serve to draw on her the envy, and consequently the most inveterate hatred of all he and she fools, which will certainly be at least three parts in four of all her acquaintance. The use of knowledge in our sex (beside the amusement of solitude) is to moderate the passions and learn to be contented with a small expense, which are the certain effects of a studious life and, it may be, preferable even to that fame which men have engrossed to themselves and will not suffer us to share. You will tell me I have not observed this rule myself, but you are mistaken; it is only inevitable accident that has given me any reputation that way. I have always carefully avoided it and ever thought it a misfortune.

The explanation of this paragraph would occasion a long digression, which I will not trouble you with, it being my present design only to say what I think useful for the instruction of my granddaughter, which I have much at heart. If she has the same inclination (I should say passion) for learning that I was born with, history, geography, and philosophy will furnish her with materials to pass away cheerfully a longer life than is allotted to mortals. I believe there are few heads capable of making Sir Isaac Newton's calculations, but the result of them is not difficult to be understood by a moderate capacity. Do not fear this should make her affect the character of Lady——— or Lady——— or Mrs.———. Those women are ridiculous, not because they have learning but because they have it not. One thinks herself a complete historian after reading Echard's *Roman History*,[6] another a profound philosopher having got by heart some of Pope's unintelligible essays, and a third an able divine[7] on the strength of Whitefield's sermons.[8] Thus you hear them screaming politics and controversy. It is a saying of Thucydides:[9] Ignorance is bold, and knowledge reserved. Indeed, it is impossible to be far advanced in it without being more humbled by a conviction of human ignorance than elated by learning.

At the same time I recommend books, I neither exclude work nor drawing. I think it as scandalous for a woman not to know how to use a needle as for a

6. *Roman History* is a work by the English historian Lawrence Echard.
7. A *divine* is a theologian, or student of religion.
8. *Whitefield's sermons* refers to the writings of George Whitefield, a well-known English preacher of the time.
9. *Thucydides* was an ancient Greek historian.

Vocabulary

inveterate (in vet′ ər it) *adj.* firmly established; deep-rooted
elate (i lāt′) *v.* to make happy

CONTENTS

man not to know how to use a sword. I was once extreme fond of my pencil, and it was a great mortification[10] to me when my father turned off my master,[11] having made a considerable progress for the short time I learned. My overeagerness in the pursuit of it had brought a weakness on my eyes that made it necessary to leave it off, and all the advantage I got was the improvement of my hand. I see by hers that practice will make her a ready writer. She may attain it by serving you for a secretary when your health or affairs make it troublesome to you to write yourself, and custom will make it an agreeable amusement to her. She cannot have too many for that station in life which will probably be her fate. The ultimate end of your education was to make you a good wife (and I have the comfort to hear that you are one); hers ought to be to make her happy in a virgin state. I will not say it is happier, but it is undoubtedly safer than any marriage. In a lottery where there is (at the lowest computation) ten thousand blanks to a prize, it is the most prudent choice not to venture.

In a lottery where there is (at the lowest computation) ten thousand blanks to a prize, it is the most prudent choice not to venture.

I have always been so thoroughly persuaded of this truth that notwithstanding the flattering views I had for you (as I never intended you a sacrifice to my vanity) I thought I owed you the justice to lay before you all the hazards attending matrimony. You may recollect I did so in the strongest manner. Perhaps you may have more success in the instructing your daughter. She has so much company at home she will not need seeking it abroad, and will more readily take the notions you think fit to give her. As you were alone in my family, it would have been thought a great cruelty to suffer you no companions of your own age, especially having so many near relations, and I do not wonder their opinions influenced yours. I was not sorry to see you not determined on a single life, knowing it was not your father's intention, and contented myself with endeavoring to make your home so easy that you might not be in haste to leave it.

I am afraid you will think this a very long and insignificant letter. I hope the kindness of the design will excuse it, being willing to give you every proof in my power that I am your most affectionate mother,

M. Wortley

10. *Mortification* means "humiliation."
11. *[Turned off my master]* means "dismissed my tutor."

Responding to Literature

Personal Response

What ideas surprised you most? Why?

Analyzing Literature

Recall and Interpret

1. What is Montagu's reaction to the news that her granddaughter is good at arithmetic? What reason does she give for feeling this way?
2. Montagu says that languages ought to be called "vehicles of learning" rather than "learning" itself. What might she mean by this?
3. What reason does Montagu give for recommending that her granddaughter be taught ". . . to conceal whatever learning she attains"?
4. Besides being taught to read books, what else does Montagu believe her granddaughter's education should include? What does this tell you about women's education during this period?

Evaluate and Connect

5. In your opinion, would Montagu have agreed with Alexander Pope's **aphorism,** "A little learning is a dangerous thing"? Why or why not?
6. How might Lady Montagu's daughter respond to her advice? Might she share some of the same reactions you explored in the Reading Focus on page 550?
7. Describe the life Montagu recommends for her granddaughter. Would you like to lead such a life? Explain.
8. If Montagu were advising Lady Bute on the education of a grandson, in what ways might her advice differ? Do you think there are similar differences between men's and women's education today? Explain.

Literary Criticism

Scholar Robert Halsband asserts that Montagu, in her letters to her daughter, "tried to accommodate herself to the notions of her beloved child," whom he describes as a "proto-Victorian [forerunner of a Victorian] of impeccable respectability." With a partner, list instances in this letter in which you think Montagu might be accommodating her daughter's traditional tastes. Discuss reasons why Montagu might wish to relate with her daughter in this manner.

Literary ELEMENTS

Extended Metaphor

Metaphors compare two unlike things. **Extended metaphors** compare two things in various ways throughout a paragraph, stanza, or selection. For example, in the second paragraph of the letter, Montagu presents an extended metaphor in which she points out the error commonly committed by both builders and parents. She then presents several common consequences of this error in terms of building, leaving the reader to decide what comparable mistakes in parenting each is meant to symbolize.

1. Identify three results of poor planning by builders that Montagu describes.
2. Explain how one of these building problems might relate to parenting.

• See **Literary Terms Handbook,** p. R6.

Extending Your Response

Writing About Literature

Supporting an Opinion Montagu gives advice about her granddaughter's education, but she also has an opinion about whether her granddaughter should marry. How does she support this opinion? How does she explain having prepared her own daughter for marriage? Analyze Montagu's **argument,** citing specific passages from the selection.

Learning for Life

A Practical Education Montagu proposes an education that will prepare her granddaughter for the future life she is likely to lead. Consider your own future and the skills you will need for it. Draft a letter to your parents in which you present a plan for a year of studies and experiences that will best prepare you for your future.

Save your work for your portfolio.

Vo·cab·u·lar·y Skills

Understanding Denotation and Connotation

The **denotation** of a word is its direct meaning, or dictionary definition. A word's **connotations** are the ideas we associate with that word. Connotations develop when words obtain an emotional association through usage. Although these associations, or underlying meanings, do not usually appear in the dictionary, they nevertheless play an important role in how we interpret and respond to what we read. Connotations may be positive, negative, or neutral, depending upon the context in which a word is used and the readers' own associations with it.

For example, Lady Montagu makes a distinction between her granddaughter being "contented" and "happy" as a result of learning. Although the two words have similar denotations, *contented* has a neutral connotation that simply means "satisfied," while *happy* has a positive connotation that means "joyful." By using these words, Lady Montagu is showing that her granddaughter's life will be positively affected by learning.

To fully understand words, you need to know their connotations as well as their denotations. Knowing words' connotations can help you make distinctions between words with similar meanings. As a reader, paying attention to words' connotations can provide you with clues about the author's attitude toward his or her subject. As a writer, being aware of and using words for their connotations as well as their denotations can help you communicate your intended messages with precision.

EXERCISE

On your paper, complete each item below. The first one has already been completed as an example. Use a thesaurus if you need help thinking of appropriate words.

1. An adjective that means "shining" and has
   a positive connotation: *dazzling*
   a negative connotation: *glaring*
2. A verb that means "stop" and has a positive or neutral connotation: _____
   a negative connotation: _____
3. A verb that means "ask" and has
   a positive connotation: _____
   a negative connotation: _____
4. A verb that means "look" and has
   a positive connotation: _____
   a negative connotation: _____
5. An adjective that means "full" and has
   a positive connotation: _____
   a negative connotation: _____
6. A verb that means "think" and has
   a positive connotation: _____
   a negative connotation: _____
7. A verb that means "save" and has
   a positive connotation: _____
   a negative connotation: _____
8. A verb that means "tell" and has
   a positive connotation: _____
   a negative connotation: _____
9. An adjective that means "old" and has
   a positive connotation: _____
   a negative connotation: _____
10. An adjective that means "new" and has
    a positive connotation: _____
    a negative connotation: _____



Reading & Thinking Skills

Identifying the Author's Purpose

Did you ever take someone's remark seriously when it was meant to be a joke? Did you ever get talked into doing something before you realized you were being persuaded? If so, then you know how important it is to recognize a speaker's **purpose** as soon as possible so you know how to respond. The same is true of recognizing an author's purpose: once you understand an author's intent, you can better evaluate what you are reading and respond appropriately.

An author typically writes to accomplish one or more of the following purposes: to persuade, to inform or explain, to entertain, to describe, or to tell a story. Nonfiction writers may state their purpose in a thesis statement; however, writers of fiction and poetry more often imply their purpose. You can begin to figure out the author's main purpose by thinking critically about the aspects of the piece you first encounter: the title, the form, the tone, and the content of the first few paragraphs.

Once you have formed an initial idea of the author's purpose, however, it's a good idea to double-check your notion against the information you gather from the rest of the piece. For example, since Lady Mary Wortley Montagu wrote in the form of a letter, you might think her main purpose is to inform. After reading her opening remarks you might conclude that she simply wants to tell her daughter her thoughts about her granddaughter's education. However, as you read on, the content and structure of Montagu's letter reveal that the main purpose is to persuade her daughter to adopt her views on her granddaughter's role in life. To determine an author's purpose, ask yourself the following questions:

Title	What does the title suggest about the nature of the topic and the author's attitude toward it?
Form	For what purposes is this form of writing most often used?
Tone	What is the nature of the tone: serious, formal, friendly, mocking? What does this suggest about the author's purpose?
Content	What does the thesis statement suggest about the author's purpose? What kinds of details does the selection contain? For what purpose are such details most often used?
Structure/Organization	How is the content presented? Compare/contrast? Cause/effect? Some other way? For what purpose might this organization be most appropriate?
Language	What kinds of transitional words are present? Are there many specialized terms? Are there a lot of descriptive words? For what purpose would an author use these kinds of words?

• For more about related comprehension skills, see **Reading Handbook,** pp. R86–R93.

ACTIVITY

Choose a selection from this theme and use the questions above to try to identify the author's purpose. Share your conclusion with the class and explain how you arrived at it.

Before You Read

from *The Spectator*



Joseph Addison

Meet Joseph Addison and Sir Richard Steele

Joseph Addison and Sir Richard Steele were about as opposite as they could be. Addison was serious, reserved, and sensible. Steele was brash, outgoing, and always in debt. Nevertheless, the two formed one of the most successful literary partnerships of all time.

Addison and Steele, both born in 1672, began a friendship as boys at London's Charterhouse School and continued their friendship at Oxford University. They stayed in contact after impetuous Steele left school without a degree to make a career in the army, while scholarly, sensible Addison remained behind to earn a master's degree.

However, their literary collaboration did not begin until the two were in their thirties. By that time, Steele had become disillusioned with the army, achieved some acclaim as a playwright, and served as the primary writer for the *London Gazette*. Addison, meanwhile, had also made a reputation for himself in the literary world and launched a promising diplomatic career. The collaboration began in 1709, when Steele decided to publish an essay-based periodical he called *The Tatler* and invited his friend Addison to contribute. Steele's purpose in establishing *The Tatler* was to "expose the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, our discourse, and our behavior."

Addison and Steele's collaboration continued in 1711 when Steele discontinued *The Tatler* for political reasons, and the two together launched a new, nonpolitical, essay-based periodical they called *The Spectator*. The authors succeeded so superbly in their mission "to enliven morality with wit, and to temper wit with morality" that this periodical immediately became a popular favorite.



Sir Richard Steele

Although Addison's and Steele's later accomplishments included knighthood for Steele and a position as secretary of state for Addison, the two men are best remembered for their essays and their brief literary collaboration.

"Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison."

—*Samuel Johnson*

"Steele's papers are easily distinguished to this day by their pure humanity springing from the gentleness, the *kindness* of his heart."

—*Samuel Taylor Coleridge*

Joseph Addison was born in 1672 and died in 1719.
Richard Steele was born in 1672 and died in 1729.

Reading Further

To read more by or about Addison and Steele, look for these works:

Collection: *Selections from* The Tatler *and* The Spectator *of Steele and Addison,* edited by Angus Ross, contains some of the best-loved essays.

Biographies: *Joseph Addison,* by Robert M. Otten, is a standard biography.

Richard Steele, by Richard H. Dammers, is a chronicle of Steele's life.

Reading Focus

If you had the chance to work with a friend to write a daily newspaper column about modern life, what topics would you write about?

Share Ideas Discuss with a partner the various aspects of modern life that interest you–specific fashions, attitudes, music, lifestyles, new ideas, manners. Then agree on six or seven topics you might want to write about. Are any of your topics popular with journalists today? Why or why not? Share your ideas with the class.

Setting a Purpose Read to discover what interested Addison and Steele and their readers.

Building Background

London Coffeehouses

In Addison and Steele's time, much like today, Londoners loved to gather in coffeehouses to gossip and discuss their reactions to controversial topics of the day. Many of their most heated conversations were inspired by pieces from *The Spectator.* In fact, poet and playwright John Gay said that in his favorite coffeehouse, *The Spectator* was "in everyone's hand, and a constant topic for our morning conversation." As a result, the essays of Addison and Steele had an important influence on the manners and culture of the time.

Famous Collaboration

Addison and Steele collaborated in a unique way on *The Spectator.* First, Addison invented a fictitious "Mr. Spectator"; next, writing as Mr. Spectator, Steele described a fictitious "Spectator's Club." Then, by turns, in their own instructive and witty essays, the two developed a cast of seven fictitious characters from this club who expressed the authors' own ideas about society. This enabled the authors to provide diverse points of view on topics ranging from manners, morality, and literature, to London gossip and ladies' clothing. The featured member of the club was the country gentleman Sir Roger de Coverley who is introduced in the essay that follows.

The Essays

Addison and Steele are credited with having invented the **periodical essay,** an informal essay that appears in a periodical publication such as a magazine or newspaper. They were among the first to print informal essays in periodicals and, in the course of doing so, honed and popularized this writing form. Each essay published in *The Spectator* was printed on a single sheet. The essay was usually about a topic that was the talk of the town. The topic might be a political issue one day and a play or a new mode of fashion the next.



Vocabulary Preview

jovial (jō′ vē əl) *adj.* merry; jolly; p. 561
complaisance (kəm plā′ səns) *n.* a willingness to please, be gracious, or be courteous; p. 563
negligence (neg′ li jəns) *n.* an air of careless ease or casualness; p. 563
irrational (i rash′ ən əl) *adj.* lacking reason; ill-advised; p. 564

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from

THE SPECTATOR

Sir Roger de Coverley

Sir Richard Steele

Friday, March 2, 1711

The first of our society is a gentleman of Worcestershire, of ancient descent, a baronet, his name Sir Roger de Coverley. His great-grandfather was inventor of that famous country-dance[1] which is called after him. All who know that shire[2] are very well acquainted with the parts and merits of Sir Roger. He is a gentleman that is very singular in his behavior, but his singularities[3] proceed from his good sense and are contradictions to the manners of the world only as he thinks the world is in the wrong. However, this humor creates him no enemies, for he does nothing with sourness or obstinacy; and his being unconfined to modes and forms makes him but the readier and more capable to please and oblige all who know him. When he is in town, he lives in Soho Square.[4] It is said he keeps himself a bachelor by reason he was crossed in love by a perverse,[5] beautiful widow of the next county to him. Before this disappointment, Sir Roger was what you call a fine gentleman, had often supped with my Lord Rochester and Sir George Etherege,[6] fought a duel upon his first coming to town, and kicked Bully Dawson[7] in a public coffeehouse for calling him "youngster." But being ill used by the above-mentioned widow, he was very serious for a year and a half; and though, his temper being naturally jovial, he at last got over it, he grew careless of himself and never dressed afterwards. He continues to wear a coat and doublet of the same cut that were in fashion at the time of his repulse,[8] which, in his merry humors, he tells us, has been in and out[9] twelve times since he first wore it. . . .

1. *That famous country-dance* is a dance called the Roger of Coverley, dating from 1685.
2. A *shire* is a county.
3. *Singularities* are unique or peculiar features.
4. *Soho Square* is a fashionable district in the center of London.
5. Here, *perverse* means "willfully determined; contrary."
6. *Lord Rochester* and *Sir George Etherege* are John Wilmot, Earl of Rochester, a Restoration poet, and Sir George Etherege, a playwright.
7. *Bully Dawson* was a notorious swindler.
8. *Repulse* means "rejection," referring to his rejection by the widow.
9. When Steele writes *in and out,* he means "in and out of fashion."

Vocabulary

jovial (jō′ vē əl) *adj.* merry; jolly

He is now in his fifty-sixth year, cheerful, gay, and hearty; keeps a good house both in town and country; a great lover of mankind; but there is such a mirthful cast in his behavior that he is rather beloved than esteemed. His tenants grow rich, his servants look satisfied, all the young women profess love to him, and the young men are glad of his company; when he comes into a house, he calls the servants by their names and talks all the way upstairs to a visit. I must not omit that Sir Roger is a justice of the quorum;[10] that he fills the chair at a quarter-session[11] with great abilities; and three months ago gained universal applause by explaining a passage in the Game Act.[12]

10. *A justice of the quorum* is a justice of the peace.
11. In a county court, a meeting held four times a year is called a *quarter-session.*
12. The *Game Act* was a law governing hunting.



London Coffeehouse in 1668. Illustration from *The Spectator.*

Viewing the art: What might the men represented in the illustration be discussing? Explain your answer.

CONTENTS

Country Manners

Joseph Addison

Tuesday, July 17, 1711

The first and most obvious reflections which arise in a man who changes the city for the country are upon the different manners of the people whom he meets with in those two different scenes of life. By manners, I do not mean morals, but behavior and good breeding, as they show themselves in the town and in the country. And here, in the first place, I must observe a very great revolution that has happened in this article of good breeding. Several obliging deferences, condescensions, and submissions, with many outward forms and ceremonies that accompany them, were first of all brought up among the politer part of mankind, who lived in courts and cities and distinguished themselves from the rustic part of the species (who on all occasions acted bluntly and naturally) by such a mutual complaisance and intercourse of civilities. These forms of conversation by degrees multiplied and grew troublesome; the modish[1] world found too great a constraint in them and have, therefore, thrown most of them aside. Conversation, like the Romish religion,[2] was so encumbered with show and ceremony that it stood in need of a reformation to retrench its superfluities and restore it to its natural good sense and beauty. At present, therefore, an unconstrained carriage and a certain openness of behavior are the height of good breeding. The fashionable world is grown free and easy; our manners sit more loose upon us; nothing is so modish as an agreeable negligence. In a word, good breeding shows itself most where to an ordinary eye it appears the least.

If after this we look on the people of mode in the country, we find in them the manners of the last age. They have no sooner fetched themselves up to the fashion of the polite world but the town has dropped them and are nearer to the first state of nature than to those refinements which formerly reigned in the court and still prevail in the country. One may now know a man that never conversed in the world by his excess of good breeding. A polite country squire[3] shall make you as many bows in half an hour as would serve a courtier[4] for a week. There is infinitely more to do about place and precedence in a meeting of justices' wives than in an assembly of duchesses.

This rural politeness is very troublesome to a man of my temper, who generally takes the chair that is next me and walks first or last, in the front or in the rear, as chance directs. I have known my friend Sir Roger's dinner almost cold before the company could adjust the ceremonial and be prevailed upon to sit down; and have heartily pitied my old friend when I have seen him forced to pick and cull[5] his guests, as they sat at the several parts of his table, that he might drink their healths according to their respective ranks and qualities. Honest Will Wimble, who I should have thought had been altogether uninfected with ceremony, gives me abundance of trouble in this particular. Though

1. *Modish* means "stylish" or "fashionable."
2. The *Romish religion* is Roman Catholicism.
3. A *squire* is a gentleman and landowner.
4. A *courtier* is an attendant at a royal court.
5. *Cull* means "choose."

Vocabulary

complaisance (kəm plā′ səns) *n.* a willingness to please, be gracious, or be courteous
negligence (neg′ li jəns) *n.* an air of careless ease or casualness

he has been fishing all the morning, he will not help himself at dinner till I am served. When we are going out of the hall, he runs behind me; and last night, as we were walking in the fields, stopped short at a stile till I came up to it and, upon my making signs to him to get over, told me, with a serious smile, that sure I believed they had no manners in the country.



Did You Know?
A *stile* is a set of steps passing over a fence.

There has happened another revolution in the point of good breeding, which relates to the conversation among men of mode and which I cannot but look upon as very extraordinary. It was certainly one of the first distinctions of a well-bred man to express everything that had the most remote appearance of being obscene in modest terms and distant phrases; whilst the clown, who had no such delicacy of conception and expression, clothed his ideas in those plain homely terms that are the most obvious and natural. This kind of good manners was perhaps carried to an excess, so as to make conversation too stiff, formal, and precise; for which reason (as hypocrisy in one age is generally succeeded by atheism in another) conversation is in a great measure relapsed into the first extreme; so that at present several of our men of the town, and particularly those who have been polished in France, make use of the most coarse, uncivilized words in our language and utter themselves often in such a manner as a clown would blush to hear.

This infamous piece of good breeding, which reigns among the coxcombs[6] of the town, has not yet made its way into the country; and as it is impossible for such an irrational way of conversation to last long among a people that make any profession of religion or show of modesty, if the country gentlemen get into it, they will certainly be left in the lurch. Their good breeding will come too late to them, and they will be thought a parcel of lewd clowns, while they fancy themselves talking together like men of wit and pleasure.

As the two points of good breeding which I have hitherto insisted upon regard behavior and conversation, there is a third which turns upon dress. In this too the country are very much behindhand. The rural beaus are not yet got out of the fashion that took place at the time of the Revolution[7] but ride about the country in red coats and laced hats, while the women in many parts are still trying to outvie one another in the height of their headdresses.

But a friend of mine who is now upon the western circuit, having promised to give me an account of the several modes and fashions that prevail in the different parts of the nation through which he passes, I shall defer the enlarging upon this last topic till I have received a letter from him, which I expect every post.

6. *Coxcombs* are vain, foolish people.
7. *Revolution* refers to the Glorious Revolution of 1688, in which William III and Mary II took the throne of England from King James II without any bloodshed.

Vocabulary
irrational (i rash′ ən əl) *adj.* lacking reason; ill-advised

Responding to Literature

Personal Response

What are your impressions of Sir Roger de Coverley and the country folk? Jot your impressions down in your journal and then discuss them with a partner.

Analyzing Literature

Sir Roger de Coverley

Recall and Interpret

1. Describe Sir Roger's "singularities." How does the essay account for these singularities?
2. What "disappointment" did Sir Roger suffer? How has it affected him?
3. What evidence from the selection supports the statement that Sir Roger is "rather beloved than esteemed"? What is the difference between being beloved and esteemed?

Evaluate and Connect

4. Might you enjoy meeting Sir Roger? Why or why not?
5. Do you think this description of Sir Roger is meant to be a **caricature,** an exaggeration of certain individual qualities for ridiculous effect? Support your answer.

Country Manners

Recall and Interpret

6. Summarize the basic difference described between polite behavior in the country and in the city. Why is the narrator troubled by the "rural politeness" he experiences?
7. What is "extraordinary" about the latest trend in conversation? Why might this trend be disastrous to the country people who follow it?
8. Describe the narrator's observations about fashion. What do his observations suggest about his opinion of country folk? Explain your answer.

Evaluate and Connect

9. Theme Connections How is "Country Manners" a work of criticism? Support your answer with evidence from the selection.
10. With what ways of behaving and dressing do people today find fault? Why?

Extending Your Response

Literature Groups

Looking Back In a group, discuss whether these essays could be used to obtain an accurate view of the behavior and dress of eighteenth-century country folk. Is the narrator biased in any way? Are the characterizations realistic? For what purpose was the author writing?

Creative Writing

The Modern Spectator Choose one of the topics you listed in the Reading Focus on page 560. Then, from the point of view of a modern-day Mr. or Ms. Spectator, write a brief **informal essay** about your chosen subject. You might try to publish your essay in your school newspaper.

Save your work for your portfolio.

Writing Workshop

Narrative Writing: Personal Narrative

If a friend showed up in school one day with one arm in a cast, you would probably rush up to her and ask, "What happened to you?" As she described the events that led up to her getting the cast, she would be telling you a personal narrative: a story about an experience. The personal narrative is so basic and familiar a form that chances are good you have already told and written quite a few yourself. **In this workshop, you will write a personal narrative for a college or job application.**

At first you may think, *My life is so boring. What do I write about?* The truth is that you don't have to lead an exciting life to write an interesting narrative. A good story depends more on the telling than on the content. If you wonder what to say, review the selections in this theme for inspiration. In "Letter to Her Daughter," for example, Lady Montagu describes how everyday experiences helped shape her view of the world. In your narrative, explain how an experience helped shape your views.

- As you write your narrative, refer to **Writing Handbook,** pp. R62–R77.

Evaluation Rubric

By the time you complete this Writing Workshop, you will have

- developed a personal narrative that is appropriate for a college or job application
- related a personal experience that reveals your strengths and interests
- used language appropriate to the purpose and audience
- presented a narrative that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

Refresh your memory by browsing through your old photo albums, diaries or journals, school papers, and mementos. Who or what sparks your strongest memories?

Explore ideas

An application essay gives you the opportunity to distinguish yourself from everyone else. Take advantage of the opportunity by writing about an experience that helped make you who you are—one that helped shape your goals, your values, or your view of yourself and the people around you. Remember that as many good stories stem from everyday events as from dramatic ones. For example, you might write about

- an experience that shows your personal growth
- an incident in which you defended something you believe in
- an incident in which you made a significant choice or decision
- an experience that helped you better understand and appreciate your heritage
- an experience that helped you learn something about yourself

Here are some other ideas to help you brainstorm for a good topic:

- Make a list of things, people, or behaviors that give you excitement, fulfillment, or peace.
- List four aspects of your life that you value highly.
- List four things that you like about yourself.
- List four areas in which you think you could improve.

Identify your audience

As you think about a topic for your narrative, consider the college admissions officer or human resources representative who will be reading it. Think about what this person might want to know about you and how you can best present this information. Remember that you want to convince your reader that you will do well in the college or in the job for which you are applying.

Consider your purpose

The purpose of your narrative is to describe an experience that helps explain who you are and how you became that person. Ask yourself these questions:

- How will this narrative strengthen my application?
- How can I show a part of me not represented in my application?
- How can I make my application stand out from the rest?

Make a plan

Take a few minutes to plan your narrative. Making a plan will help you get started and stay on track as you write. Use the questions and sample answers on the chart below as a guide.

		STUDENT MODEL
Purpose	What do you hope to achieve through your narrative? What do you want it to say about you?	I want to convey my long-standing commitment to studying wildlife and to explain how I became interested in that field.
Main idea	What experience did you choose to write about? What did you learn as a result of this experience?	I'll emphasize the summer I spent helping a biologist with her field research. I learned about the challenge and satisfaction that comes from observing animals in their own habitats.
Organization	In what order do you plan to tell your story? Will you organize it chronologically, or will you use flashbacks to the past? What will you say at the beginning of your story? in the middle? at the end?	I'll start with an anecdote about a recent experience at an aquarium. Then I'll flash back to my "puffin watch" boat trip at age six. In the middle part, I'll explain the summer program with the biologist. I'll end by returning to the aquarium scene to frame my narrative.
Characters	What other people will appear in your narrative? How will you describe them?	I'll mention my parents, who took me on the "puffin watch" boat trip, the field biologist, and the excited children at the aquarium.

Complete Student Model on p. R99.

Writing Workshop

Next, you might use a graphic organizer such as the one shown here to organize the order of events you will discuss in your narrative. Write the events of your narrative in separate boxes. Then, in the smaller corner boxes, number the events in the order you will write about them. Experiment with the most effective arrangement of events. You might like to write the events on notecards instead, and then arrange and rearrange their order as needed while you write.

STUDENT MODEL

2 going on a "puffin watch" boat trip	3 helping biologist with her field research	1 watching puffin in aquarium

DRAFTING

DRAFTING TIPS

As you write, don't worry if your story is too long or isn't polished enough. You will have time to revise and edit later.

Use your prewriting plan to help guide your writing.

Draft your introduction

Be sure to catch your reader's attention in the introduction. Look back at the selections you liked in this unit if you need some ideas. Then write a lead, a few sentences that draw your reader into your main idea.

Write your draft

As you write the rest of your first draft, try to be relaxed and spontaneous. New and good ideas often flow as you write if you let them. Refer to your prewriting plan but don't let it limit you. Remember that the purpose of the plan is to help you get your ideas down on paper. If the plan isn't working, change it as you go along. It is also a good idea to allow plenty of space between lines for revisions.

STUDENT MODEL

Last summer, at the aquarium, I stood only two inches away from a concerned-looking puffin, my favorite bird. I could see the puffin up close—every detail of its feathers, the webbed feet paddling beneath the water, the way the bird shed water from its feathers. Yet I felt as though something was missing. I had never gotten this close to an animal when I was studying them in the wild, yet there was something about the fake rocks and painted sky in the aquarium that made the experience less exciting than it should have been. It made me think about my first experience with puffins, back when I was six years old and I saw them through my father's binoculars.

Complete Student Model on p. R99.

REVISING

Assess your work

Set your draft aside for a few hours or even a few days. Then, as you reread with a fresh eye, recall stories you have enjoyed in your favorite magazines. Is your story as interesting and well written? Read critically and mark anything you think can be improved. Continue your evaluation by considering the **Rubric for Revising** below. Use your answers as a guide for making further revisions to your draft.

Talk it over

Read your personal narrative aloud to a friend or two and encourage them to evaluate your writing by using the **Rubric for Revising.** Listen carefully to your sample audience's comments, both positive and negative, and revise your narrative accordingly.

REVISING TIP

Make sure all the ideas in your first draft relate to your topic and main idea. If any sentences or paragraphs lead readers away from the point you want to make, revise or delete them.



TECHNOLOGY TIP

As you revise, you can store your deleted text in case you decide to use it again. Name a new document "cuts" or "extras," and copy any deleted text into this document.

RUBRIC FOR REVISING

Your revised personal narrative should have

- ☑ an introduction that captures the reader's attention
- ☑ a consistent tone that is appropriate for an audience of college admission officers or potential employers
- ☑ examples, anecdotes, and enough specific details to help the reader picture the events
- ☑ a conclusion that leaves a clear, memorable portrait of you

Your revised personal narrative should be free of

- ☑ confusing or irrelevant details or anecdotes
- ☑ sentence fragments, run-ons, misspellings, and punctuation errors

STUDENT MODEL

It was on a vacation in Maine when I was six years old that my parents took me on a "puffin watch"—an Audubon-sponsored boat trip out to an island where puffins were being reintroduced. I can still remember ~~how excited I was~~ my excitement as I ~~struggled~~ leaned over the boat's rail and grappled with my father's binoculars. ~~I was~~ trying to pick out the three or four real puffins from among the ~~fake ones~~ decoys that had been set out to attract them. I was ~~amazed~~ amazing to see the birds in real life I had previously seen only in pictures. From the entire vacation, That boat trip is the only thing I remember vividly and it ~~gave me an~~ sparked my interest in ecological studies, which have been a central part of my life ever since.

Complete Student Model on p. R99.

EDITING/PROOFREADING

When you are satisfied with your narrative, proofread it carefully for mistakes in grammar, usage, mechanics, and spelling. Use the **Proofreading Checklist** on the inside back cover, and look for only one kind of error at a time.

Grammar Hint

Make sure each pronoun agrees with its antecedent—the noun to which it refers. The pronoun and antecedent should agree in number (singular or plural) and gender (masculine, feminine, or neuter).

The little girl pressed her nose to the glass.
I realized that I was missing the challenge and satisfaction that come from observing animals in their own habitat.

- For more on pronoun agreement, see **Language Handbook**, p. R23–24.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R99.

STUDENT MODEL

boat curious families
The ~~car~~ loaded with ~~kids and suitcases slowly~~
its to the island where puffins were
made ~~their~~ way ~~through the throngs of~~
being introduced.
~~pedestrians.~~

Complete Student Model on p. R99.

PUBLISHING/PRESENTING

PRESENTING TIP

The narrative should look good on the page. Make sure that the margins are consistent and even and that the type is easy to read.

Before presenting your personal narrative to your intended audience, be absolutely certain that it has no errors. Because the narrative is part of your application for college or a job, you want to make sure it leaves your reader with a good impression of you. If you are not submitting your narrative with an application, consider combining it with other student essays into a class booklet.

Reflecting

Think about this writing experience. In a conversation with a friend, talk about the hardest part of the process as well as the most enjoyable part, or write your impressions in your journal. What did you learn about yourself as a person and a writer?

Set goals for your next piece of writing. Would you do things differently the next time?

Save your work for your portfolio.

Theme 6 Life Goes On

People who live in a common time and place are affected by many of the same major events and everyday circumstances. Hence, one person's account of his or her experiences can relate what life was like for many others who lived during that era. In their journals, diaries, letters, and poems, the writers in this theme have captured the flavor of life in England more than two hundred years ago.

THEME PROJECTS

Interdisciplinary Project

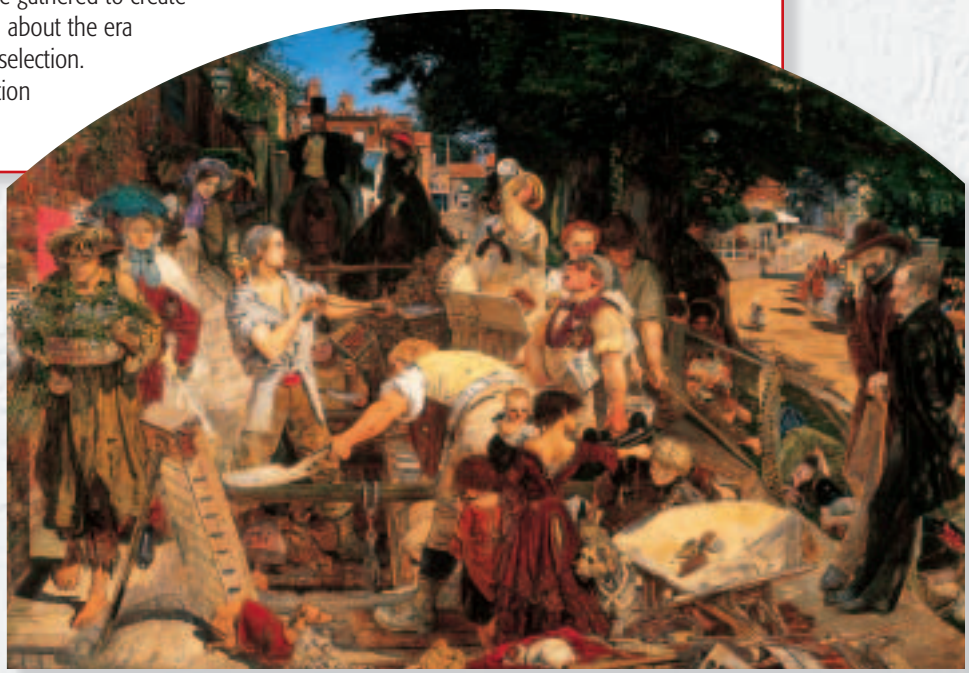
History: Glimpses of the Past Each selection in this theme offers a glimpse of a particular person's life and times. Choose one that interests you, and investigate it further to prepare a multimedia presentation that will bring this person's experiences and era to life.

1. Reread the selection, paying particular attention to what the author reveals about his or her life and times.
2. Do research to find images, songs, recordings of sounds, food items, or even fabrics that can help evoke what he or she describes.
3. Use the materials you have gathered to create a multimedia presentation about the era described in your chosen selection. Then share your presentation with the class.

Listening and Speaking

Pitch a Movie Films that depict the joys and conflicts of life during a different era have always been popular with audiences.

1. Create an idea for a movie based on the characters, conflict, or setting from at least two selections in this theme. Think about where the action will take place, how the characters will interact, and how the plot will unfold.
2. Persuade your classmates to produce your movie by presenting an outline of the plot, setting, and cast of characters. Answer any questions your "producers" pose.



Work (1852–1865). Ford Madox Brown. Oil on canvas, 137 x 197.3 cm. Manchester City Art Galleries, UK.

Before You Read

from *The Diary of Samuel Pepys*

Meet Samuel Pepys



In his day Samuel Pepys (pēps) was primarily recognized for his contributions to the British navy. Today he is more appreciated for his colorful and informative diary. That diary, unnoticed for more than one hundred years after Pepys's death, provides vivid accounts of some of the most stirring events of the seventeenth century, as well as an intimate portrait of Pepys himself.

Pepys was the fifth son of a London tailor. He attended Cambridge University on a scholarship, eventually earning both a bachelor's and a master's degree. After his marriage at age twenty-two to a beautiful but penniless French woman, Pepys turned to his influential cousin Admiral Edward Montagu for help with finding a livelihood. Montagu employed Pepys as his personal secretary and in 1660 brought him along on a journey to Holland to fetch and restore the exiled King Charles II to England. Later that year, Montagu used his influence to secure an important clerk's position for Pepys in the navy office.

Pepys made the most of this appointment. He devoted himself to the study of shipbuilding and naval mathematics and spent long hours at the navy office, carefully overseeing expenditures. When London was devastated by the plague in 1665, he worked diligently to keep the fleet supplied with food so that it could continue fighting a war against the Dutch.

For this work, Pepys received a personal commendation from the king and he continued to take advantage of promotion after promotion. In fact, by 1673, when he was just forty, Pepys became the navy's top-ranking official—secretary of the admiralty. While holding this position, he more than doubled the navy's fighting strength—increasing the number of battleships from 30 to 59 and the firepower from 1,730 guns to 4,492 guns—and transformed the navy into a major military power.

In 1679 Pepys won election to Parliament, but then suffered a setback. He was falsely accused of passing secrets to the French and was imprisoned in the Tower of London. These charges were soon dropped, however, and by 1684 he was again secretary of the admiralty. He remained at that post until the Glorious Revolution of 1688.

Pepys spent his remaining fourteen years compiling a history of the navy and enjoying the many pleasures he had savored throughout his life: music, theater, literature, letter writing, good food, good company, and the study of history, science, and the arts.

"I pray God to keep me from being proud."

"And thus ends all that I doubt I shall ever be able to do with my own eyes in the keeping of my Journal, I being not able to do it any longer, having done now as long as to undo my eyes almost every time that I take a pen in my hand."

—*Pepys*

"The instinct to live for the moment lyrically and at the same time prudently is seen nowhere better than in *The Diary of Samuel Pepys*."

—*George Sherburn*

Samuel Pepys was born in 1633 and died in 1703.

Reading Focus

If you had kept a diary this past month, what news events might you have written about? Why?

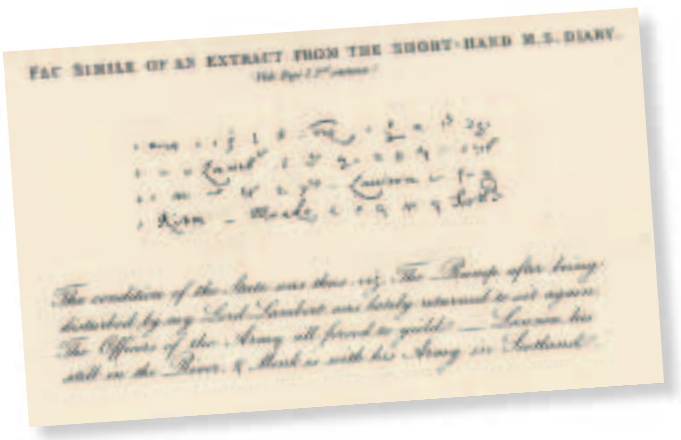
List It! Make a list of recent events you consider noteworthy. Think about the stories that make the front page of the newspaper, as well as stories neglected by the news media. Then compare your list with a partner's, and discuss why you chose each event.

Setting a Purpose Read Samuel Pepys's diary entries to get a personal perspective on two major historical events.

Building Background

The *Diary*

Pepys began his diary on New Year's Day 1660 at the age of twenty-seven and ended it on May 31, 1669, because of failing eyesight. During these years he recorded vivid eyewitness accounts of such events as the restoration of King Charles II, the plague's devastating effects on London in 1665, the fire that ravaged the city in 1666, and England's wars with the Dutch. He also recorded intimate details about his personal experiences, safeguarding his privacy by writing his entries in a combination of little-known shorthand and secret code.


FAC SIMILE OF AN EXTRACT FROM THE SHORT-HAND M.S. DIARY.

Translated excerpt from Pepys's diary.

Restoration!

On May 26, 1660, Charles II returned to England after an eight-year exile. He was escorted home by Sir Edward Montagu, who brought along Samuel Pepys. The coronation of King Charles II on April 23, 1661, marked the restoration of the monarchy to England and a return to a more pleasure-oriented way of life. In the first diary entry that follows, Pepys recounts the colorful events of that day.

The Great London Fire

On Monday, September 2, 1666, a fire broke out in the Pudding Lane residence of the king's baker. Violent winds soon spread the flames. By the time the fire was extinguished, it had raged for four days, and had destroyed four-fifths of the central city: thirteen thousand homes and eighty-seven churches, including St. Paul's Cathedral. The second diary entry that follows contains Pepys's account of the Great Fire.

Research

At the coronation of Charles II, Pepys witnessed the beginning of what came to be known as the Restoration period. Use library or Internet resources to find out more about the cultural and political climate of this period. Share your findings with your classmates in a brief oral report.

Vocabulary Preview

scaffold (skaf′ əld) *n.* a raised platform; p. 574
cavalcade (kav′ əl kād′) *n.* a ceremonial procession; p. 575
loath (lōth) *adj.* reluctant; unwilling; p. 577
quench (kwench) *v.* to put out; to extinguish; p. 577
malicious (mə lish′ əs) *adj.* deliberately harmful; p. 579

from

The Diary of Samuel Pepys

Samuel Pepys



The Coronation of Charles II

APRIL 23, 1661. Coronation Day. About four I rose and got to the Abbey,[1] where I followed Sir J. Denham, the surveyor, with some company that he was leading in. And with much ado, by the favor of Mr. Cooper, his man, did get up into a great scaffold across the north end of the Abbey, where with a great deal of patience I sat from past four till eleven before the King came in. And a great pleasure it was to see the Abbey raised in the middle, all covered with red, and a throne (that is a chair) and footstool on the top of it; and all the officers of all kinds, so much as the very fiddlers, in red vests.

At last comes in the dean and prebends[2] of Westminster, with the bishops (many of them in cloth-of-gold copes[3]), and after them the nobility, all in their Parliament robes, which was a most magnificent sight. Then the Duke,[4] and the King with a scepter (carried by my Lord Sandwich) and sword and mond[5] before him, and the crown, too. The King in his robes, bare-headed, which was very fine. And after all had placed themselves, there was a sermon and the service; and then in the choir at the high altar, the King passed through all the ceremonies of the coronation, which to my great grief I and most in the Abbey could not see. The crown being put upon his head, a great shout begun, and he came forth to the throne, and there passed more ceremonies: as taking the oath and having things read to him by the bishop; and his lords (who put on their caps as soon as the King put on his crown) and bishops come and kneeled before him. And three times the King at Arms[6] went to the three open places on the scaffold and proclaimed that if anyone could show any reason why Charles Stuart

1. The *Abbey* is Westminster Abbey, the London church that is the traditional site of coronations.
2. The *dean* and *prebends* (preb′ ənd z) are high church officials.
3. *Copes* are long capes worn by church officials during processions and other religious ceremonies.
4. The *Duke* is the Duke of York—the king's brother and later King James II.
5. A *mond* is a ball of gold or other precious material with a cross on top, representing the globe of the earth. It is meant to be a symbol of royal power.
6. The *King at Arms* is the chief herald, an officer whose duties include making royal proclamations and arranging public processions and ceremonies.

Vocabulary

scaffold (skaf′ əld) *n.* a raised platform

Charles II's entry into London on the day before his Coronation in 1661. Dirck Stoop (1618–1686). Oil on canvas, 64 x 199 cm. Museum of London.



should not be King of England, that now he should come and speak. And a general pardon also was read by the Lord Chancellor, and medals flung up and down by my Lord Cornwallis, of silver, but I could not come by any. But so great a noise that I could make but little of the music; and indeed, it was lost to everybody. . . .

I went out a little while before the King had done all his ceremonies and went round the Abbey to Westminster Hall,[7] all the way within rails, and ten thousand people, with the ground covered with blue cloth; and scaffolds all the way. Into the hall I got, where it was very fine with hangings and scaffolds one upon another full of brave[8] ladies; and my wife in one little one on the right hand. Here I stayed walking up and down, and at last, upon one of the side stalls, I stood and saw the King come in with all the persons (but the soldiers) that were yesterday in the cavalcade; and a most pleasant sight it was to see them in their several robes. And the King came in with his crown on, and his scepter in his hand, under a canopy borne up by six silver staves,[9] carried by barons of the Cinque Ports,[10] and little bells at every end.

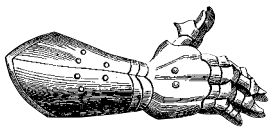
And after a long time, he got up to the farther end, and all set themselves down at their several tables; and that was also a brave sight; and the King's first course carried up by the Knights of the Bath. And many fine ceremonies there was of the herald's leading up people before him and bowing; and my Lord of Albemarle's going to the kitchen and eat a bit of the first dish that was to go to the King's table. But, above all, was these three Lords, Northumberland and Suffolk and the Duke of Ormond, coming before the courses on horseback and staying so all dinnertime, and at last to bring up [Dymock] the King's champion,[11]

7. *Westminster Hall* is the court of justice.
8. As it is used here, *brave* means "finely dressed."
9. *Staves* is the plural of *staff.*
10. *Cinque* (singk) *Ports* are the five seaports along the English Channel that jointly provided England's naval defense.
11. At coronations, the *King's champion* ceremoniously defended the new king's title to the crown. This office had been held by the *Dymock* family since Richard II was crowned in 1377.

Vocabulary

cavalcade (kav′ əl kād′) *n.* a ceremonial procession

all in armor on horseback, with his spear and target carried before him. And a herald proclaims, "That if any dare deny Charles Stuart to be lawful King of England, here was a champion that would fight with him"; and with these words, the champion flings down his gauntlet, and all this he do three times in his going up towards the King's table. At last when he is come, the King drinks to him and then sends him the cup, which is of gold, and he drinks it off and then rides back again with the cup in his hand. I went from table to table to see the bishops and all others at their dinner and was infinitely pleased with it. And at the Lords' table, I met with William Howe, and he spoke to my Lord[12] for me, and he did give me four rabbits and a pullet, and so I got it, and Mr. Creed and I got Mr. Michell to give us some bread, and so we at a stall eat it, as everybody else did what they could get. I took a great deal of pleasure to go up and down and look upon the ladies and to hear the music of all sorts, but above all, the twenty-four violins.



Did You Know?
A *gauntlet* is a protective glove, usually made of leather or metal, worn with medieval armor. Throwing down a gauntlet symbolized a challenge.

The London Fire

SEPTEMBER 2, 1666. Lord's Day.[13] Some of our maids sitting up late last night to get things ready against our feast today, Jane called us up about three in the morning to tell us of a great fire they saw in the city. So I rose and slipped on my nightgown and went to her window and thought it to be on the back side of Mark Lane at the farthest; but, being unused to such fires as followed, I thought it far enough off and so went to bed again and to sleep. About seven rose again to dress myself and there looked out at the window and saw the fire not so much as it was and further off. So to my closet[14] to set things to rights after yesterday's cleaning.

By and by Jane comes and tells me that she hears that above three hundred houses have been burned down tonight by the fire we saw and that it is now burning down all Fish Street, by London Bridge.[15] So I made myself ready presently and walked to the Tower[16] and there got up upon one of the high places, Sir J. Robinson's little son going up with me; and there I did see the houses at the end of the bridge all on fire and an infinite great fire on this and the other side the end of the bridge, which, among other people, did trouble me for poor little Michell and our Sarah on the bridge. So down, with my heart full of trouble, to the lieutenant of the Tower, who tells me that it begun this morning in the King's baker's house in Pudding Lane and that it hath burned St. Magnus's Church and most part of Fish Street already. So I down to the waterside and there got a boat and through bridge and there saw a lamentable fire. Poor Michell's house, as far as the Old Swan,[17] already burned that way, and the fire running further, that in a very little time it got as far as the Steel Yard, while I was there. Everybody endeavoring to remove their goods and flinging into the river or bringing them into lighters[18] that lay off; poor people staying in their houses as long as till the very fire touched them and then running into boats or clambering from one pair of stairs by the waterside to another.

12. *My Lord* is Edward Montagu, the Earl of Sandwich, who was Pepys's cousin and lifelong patron.
13. *Lord's Day* is Sunday.
14. A *closet* was a private room used especially for study or prayer.
15. *London Bridge* was the only bridge over the Thames River at that time. It was lined with shops and houses.
16. The *Tower* of London actually consists of a group of buildings on the Thames River constructed as a fortress and later used as a royal residence and prison.
17. The *Old Swan* was a tavern near London Bridge.
18. *Lighters* are large, open barges.

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The Great Fire of London, 1666. 1666, after Waggoner. Oil on canvas, 46.9 x 72.4 cm. Guildhall Art Gallery, Corporation of London.

Viewing the painting: How does the artist's visual representation of the Great Fire compare with Pepys's written account?

And among other things, the poor pigeons, I perceive, were loath to leave their houses, but hovered about the windows and balconies till they were, some of them burned, their wings, and fell down. Having stayed, and in an hour's time seen the fire rage every way, and nobody, to my sight, endeavoring to quench it, but to remove their goods, and leave all to the fire, and having seen it get as far as the Steel Yard, and the wind mighty high and driving it into the City; and everything, after so long a drought, proving combustible, even the very stones of churches, and among other things the poor steeple by which pretty Mrs. —— lives, and whereof my old schoolfellow Elborough is parson, taken fire in the very top and there burned till it fell down. I to Whitehall[19] (with a gentleman with me who desired to go off from the Tower, to see the fire, in my boat); to Whitehall, and there up to the King's closet in the Chapel, where people come about me, and I did give them an account dismayed them all, and word was carried in to the King. So I was called for and did tell the King and Duke of York what I saw, and that unless his Majesty did command houses to be pulled down, nothing could stop the fire. They seemed much troubled, and the King commanded me to go to my Lord Mayor from him and command him to spare no houses, but to pull down before the fire every way. The Duke of York bid me tell him that if he would have any more soldiers, he shall; and so did my Lord Arlington afterwards, as a great secret. Here meeting with Captain Cocke, I in his coach, which he lent me, and Creed with me to Paul's,[20] and there walked along Watling Street, as well as I could, every creature coming away laden with goods to save, and here and there

19. *Whitehall* was the king's residence in Westminster, London, as well as the location of several government offices.

20. *Paul's* is St. Paul's Cathedral, which was destroyed in the fire and later rebuilt.

Vocabulary

loath (lōth) *adj.* reluctant; unwilling
quench (kwench) *v.* to put out; to extinguish

sick people carried away in beds. Extraordinary good goods carried in carts and on backs. At last met my Lord Mayor in Canning Street, like a man spent, with a handkerchief about his neck. To the King's message he cried, like a fainting woman, "Lord! What can I do? I am spent: people will not obey me. I have been pulling down houses, but the fire overtakes us faster than we can do it." That he needed no more soldiers and that, for himself, he must go and refresh himself, having been up all night.

So he left me, and I him, and walked home, seeing people all almost distracted, and no manner of means used to quench the fire. The houses, too, so very thick thereabouts and full of matter for burning, as pitch and tar, in Thames Street; and warehouses of oil and wines and brandy and other things. Here I saw Mr. Isaake Houblon, the handsome man, prettily dressed and dirty, at his door at Dowgate, receiving some of his brothers' things, whose houses were on fire, and, as he says, have been removed twice already; and he doubts (as it soon proved) that they must be in a little time removed from his house also, which was a sad consideration. And to see the churches all filling with goods by people who themselves should have been quietly there at this time.

By this time it was about twelve o'clock; and so home and there find my guests, which was Mr. Wood and his wife, Barbary Sheldon, and also Mr. Moone: she mighty fine, and her husband, for aught I see, a likely man. But Mr. Moone's design and mine, which was to look over my closet and please him with the sight thereof, which he hath long desired, was wholly disappointed; for we were in great trouble and disturbance at this fire, not knowing what to think of it. However, we had an extraordinary good dinner, and as merry as at this time we could be. While at dinner, Mrs. Batelier come to enquire after Mr. Woolfe and Stanes (who, it seems, are related to them), whose houses in Fish Street are all burned, and they in a sad condition. She would not stay in the fright. Soon as dined, I and Moone away and walked through the City, the streets full of nothing but people and horses and carts laden with goods, ready to run over one another, and removing goods from one burned house to another. They now removing out of Canning Street (which received goods in the morning) into Lombard Street and further; and among others I now saw my little goldsmith, Stokes, receiving some friend's goods, whose house itself was burned the day after. We parted at Paul's; he home, and I to Paul's Wharf, where I had appointed a boat to attend me, and took in Mr. Carcasse and his brother, whom I met in the street, and carried them below and above bridge to and again to see the fire, which was now got further, both below and above, and no likelihood of stopping it. Met with the King and Duke of York in their barge, and with them to Queenhithe, and there called Sir Richard Browne to them. Their order was only to pull down houses apace,[21] and so below bridge at the waterside; but little was or could be done, the fire coming upon them so fast. Good hopes there was of stopping it at the Three Cranes above, and at Buttolph's Wharf below bridge, if care be used; but the wind carries it into the City, so as we know not by the waterside what it do there. River full of lighters and boats taking in goods, and good goods swimming in the water, and only I observed that hardly one lighter or boat in three that had the goods of a house in but there was a pair of virginals in it.



Did You Know?
A *pair of virginals* is actually a single musical instrument: a small, rectangular, legless sixteenth-century harpsichord that is placed on a table or held in the lap to play.

21. *Apace* means "swiftly."

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Having seen as much as I could now, I away to Whitehall by appointment and there walked to St. James's Park and there met my wife and Creed and Wood and his wife and walked to my boat; and there upon the water again, and to the fire up and down, it still increasing, and the wind great. So near the fire as we could for smoke; and all over the Thames, with one's face in the wind, you were almost burned with a shower of fire-drops. This is very true; so as houses were burned by these drops and flakes of fire, three or four, nay, five or six houses, one from another. When we could endure no more upon the water, we to a little alehouse on the Bankside, over against the Three Cranes, and there stayed till it was dark almost and saw the fire grow; and as it grew darker, appeared more and more and in corners and upon steeples and between churches and houses as far as we could see up the hill of the City in a most horrid malicious bloody flame, not like the fine flame of an ordinary fire. Barbary and her husband away before us. We stayed till, it being darkish, we saw the fire as only one entire arch of fire from this to the other side the bridge and in a bow up the hill for an arch of above a mile long: it made me weep to see it. The churches, houses, and all on fire and flaming at once; and a horrid noise the flames made and the cracking of houses at their ruin.

So home with a sad heart, and there find everybody discoursing and lamenting the fire; and poor Tom Hater come with some few of his goods saved out of his house, which is burned upon Fish Street Hill. I invited him to lie at my house and did receive his goods, but was deceived in his lying there, the news coming every moment of the growth of the fire; so as we were forced to begin to pack up our own goods and prepare for their removal and did by moonshine (it being brave dry and moonshine and warm weather) carry much of my goods into the garden, and Mr. Hater and I did remove my money and iron chests into my cellar, as thinking that the safest place. And got my bags of gold into my office, ready to carry away, and my chief papers of accounts also there, and my tallies[22] into a box by themselves. So great was our fear, as Sir W. Batten hath carts come out of the country to fetch away his goods this night. We did put Mr. Hater, poor man, to bed a little; but he got but very little rest, so much noise being in my house, taking down of goods.

3rd.[23] About four o'clock in the morning, my Lady Batten sent me a cart to carry away all my money and plate[24] and best things to Sir W. Rider's at Bednall Green. Which I did, riding myself in my nightgown in the cart; and, Lord! to see how the streets and the highways are crowded with people running and riding and getting of carts at any rate to fetch away things. I find Sir W. Rider tired with being called up all night, and receiving things from several friends. His house full of goods, and much of Sir W. Batten's and Sir W. Pen's. I am eased at my heart to have my treasure so well secured. Then home, with much ado to find a way, nor any sleep all this night to me nor my poor wife.

22. *Tallies* were sticks marked with notches representing amounts of money. The tallies served as records of money paid or owed.
23. The abbreviation *3rd* refers to the date, September 3.
24. *Plate* refers to tableware or decorative objects made of a precious metal, such as silver or gold.

Vocabulary

malicious (mə lish′ əs) *adj.* deliberately harmful

CONTENTS

Responding to Literature

Personal Response

What were your reactions to the events Pepys describes? Note your reactions in your journal.

Analyzing Literature

Recall

1. Where does Pepys go to see the coronation of Charles II? When?
2. Describe the events and sights that Pepys records of his time in Westminster Hall.
3. When Pepys first views the fire burning in the distance, what does he do? Why?
4. When Pepys explores the burning city, what does he notice most people are doing? What does he notice about the pigeons?
5. How does Pepys describe the fire and the destruction it creates on the night of September 2?

Interpret

6. In your opinion, what is Pepys's attitude toward the king's restoration? Support your answer with statements from the text.
7. Based on the details and activities that attract Pepys's attention at Westminster Hall, how would you describe his personality and interests? Explain.
8. Compare Pepys's initial reaction to the fire with his later attitude. What might account for this shift?
9. What do you suppose is Pepys's opinion of people's behavior in this crisis? Support your answer with observations from his diary.
10. How would you describe the **mood** (see page R10) of Pepys's account of the night of September 2 and early the next morning?

Evaluate and Connect

11. What **images** made the strongest impression on you? Why?
12. Theme Connections What are some examples of life going on as usual amid the fire? Why might people have behaved this way?
13. If your community were hit by a disaster, do you think your neighbors would behave as the Londoners did during the fire? Why or why not?
14. What recent historical event would you have liked to witness? Why?
15. If Pepys had known his diary might be read or even published, how might it have been different? Explain. your answer.

Literary Criticism

Scholar Margaret Willy asserts that "scenes of destruction . . . are conjured by Pepys's packed, vigorous narrative with all the urgent actuality of a modern running commentary." Keeping Willy's assessment in mind, write a review of Pepys's description of the London fire, noting how he makes scenes seem both realistic and immediate.

Literary ELEMENTS

Diary

A **diary** is an individual's private, day-to-day account of personal thoughts, feelings, and experiences written for his or her own use rather than for publication. Some diaries are published, however, because they provide valuable, intimate glimpses of everyday life in another era or vivid personal impressions of historical events. Samuel Pepys's diary is filled with both types of information. For example, in writing about the coronation of Charles II, he touches on personal and historical details in observations such as the following: "I took a great deal of pleasure to go up and down and look upon the ladies and to hear the music of all sorts, but above all, the twenty-four violins."

1. Find two other passages from Pepys's diary in which he reveals his personal feelings about a historical figure or event.
2. Identify a detail Pepys observes during the London fire that you would not be likely to find in a history book. Share your reactions to this personal observation with a partner.

- See **Literary Terms Handbook,** p. R4.

Literature and Writing

Writing About Literature

Analyzing Description Samuel Pepys uses vivid **sensory details** and specific descriptions to capture the characters, setting, and events he chronicles. Choose three descriptive details that you found to be particularly effective. Then write a brief analysis of how the descriptions enrich his diary entry.

Personal Writing

Dear Diary Looking back at your response to the Reading Focus on page 573, choose an event and write a diary entry about it, using Pepys's diary as your model. Include the details and dialogue that made a particularly strong impression on you, and describe your thoughts and feelings about the event.

Extending Your Response

Literature Groups

Pepys the Humanitarian? How concerned is Pepys about his fellow Londoners during the Great Fire? In your group, debate this issue, using details from the selection to support your point of view. When you have reached a consensus, share your group's conclusion with the rest of the class and explain your reasoning.

Interdisciplinary Activity

Civics: Fire Prevention The Londoners of 1666 were completely unprepared for a major fire. In fact, Pepys notes that there was "no manner of means used to quench the fire." Since that time, however, city planners have learned to take precautions to prevent and combat fires. Research the measures your town planners have taken to help your community prevent and combat fires. Create a poster to share your findings with your classmates.

Performing

On the Town With a small group of classmates, dramatize a section of one of Pepys's diary entries. Use details and dialogue from the entry, but feel free to write additional dialogue of your own. Also, consider adding a narrator who can reveal Pepys's thoughts.

Reading Further

You might enjoy sampling these works:

Listening: *Pepys' Diaries* is a six-cassette presentation read by British actor and director Kenneth Branagh.

Journal: *A Black Woman's Odyssey Through Russia and Jamaica,* by Nancy Prince, recounts the travel adventures of a free black woman who lived in America before the Civil War.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships. Some analogies are based on the relationship between a worker and the action the worker performs.

teacher : instruct :: athlete : compete

To finish an analogy, decide on the relationship between the ideas in the first pair of words and apply it to the second pair.

- For more about analogies, see **Communications Skills Handbook,** p. R83–R84.

PRACTICE Choose the word that best completes each analogy.

1. journalist : report :: firefighter :
   a. quench b. climb c. shout
2. parade : holiday :: cavalcade :
   a. battle b. ceremony c. rodeo
3. courteous : polite :: malicious :
   a. tactful b. flattering c. spiteful

Before You Read

from *On Keeping a Notebook*

Meet Joan Didion



Joan Didion launched her writing career by entering a *Vogue* magazine essay-writing contest. She won first prize (a trip to France), but she turned it down to accept a cash award and a position as a copywriter on the magazine. Didion remained at *Vogue* for eight years, eventually becoming associate feature editor.

Didion was born in California, but during her grade school years her family moved often to follow her father to various Army bases. Consequently, she became a shy child who preferred the company of books to people.

Didion overcame her shyness while working at *Vogue*, where she met and married writer and editor John Gregory Dunne. In 1964 the two moved back to California. Together they have written articles and Hollywood screenplays. In addition, Didion has independently written many fine essays and novels, most notably *Slouching Towards Bethlehem*, a collection of the magazine columns that first established her reputation as an essayist.

"I have a theatrical temperament. I'm not interested in the middle road—maybe because everyone's on it."

—*Didion*

Joan Didion was born in 1934.

Reading Further

You might enjoy other essays by Joan Didion:

"Holy Water," "The Getty," "Bureaucrats," and "On the Mall," from *The White Album,* critically examine various aspects of contemporary American life.

Reading Focus

Why do you think so many people keep diaries or journals? Have you ever kept one? If so, what kinds of things did you write about–people, events, emotions, or something else?

Freewrite Spend five minutes freewriting to explore your answers to the questions above. If you have never kept a diary or journal, explain why not.

Setting a Purpose Read the essay to discover Joan Didion's thoughts about why she keeps a notebook.

Building Background

The Time and Place

Didion first published "On Keeping a Notebook" in 1966.

Her First Notebook

Joan Didion was a nervous child–afraid of atom bombs, rattlesnakes, and even of the bridge over the Sacramento River collapsing. To take her mind off these fears, Didion's mother gave her five-year-old daughter a notebook. Didion has kept a notebook ever since.

Vocabulary Preview

compelled (kəm peld′) *adj.* driven by an irresistible urge; p. 583
malcontent (mal′ kən tent′) *n.* a person who is chronically dissatisfied; p. 583
presentiment (pri zen′ tə mənt) *n.* a feeling that something is about to happen; a premonition; p. 583
predilection (pred′ əl ek′ shən) *n.* a preference; p. 583
verisimilitude (ver′ ə si mil′ ə to͞od′) *n.* the appearance of being true or real; p. 584

from On Keeping a Notebook

Joan Didion

WHY DO I KEEP A NOTEBOOK AT ALL? It is easy to deceive oneself on all those scores. The impulse to write things down is a peculiarly compulsive one, inexplicable to those who do not share it, useful only accidentally, only secondarily, in the way that any compulsion tries to justify itself. I suppose that it begins or does not begin in the cradle. Although I have felt compelled to write things down since I was five years old, I doubt that my daughter ever will, for she is a singularly blessed and accepting child, delighted with life exactly as life presents itself to her, unafraid to go to sleep and unafraid to wake up. Keepers of private notebooks are a different breed altogether, lonely and resistant rearrangers of things, anxious malcontents, children afflicted apparently at birth with some presentiment of loss.

My first notebook was a Big Five tablet, given to me by my mother with the sensible suggestion that I stop whining and learn to amuse myself by writing down my thoughts. She returned the tablet to me a few years ago; the first entry is an account of a woman who believed herself to be freezing to death in the Arctic night, only to find, when day broke, that she had stumbled onto the Sahara Desert, where she would die of the heat before lunch. I have no idea what turn of a five-year-old's mind could have prompted so insistently "ironic" and exotic a story, but it does reveal a certain predilection for the extreme which has dogged me into adult life; perhaps if I were analytically inclined I would find it a truer story than any I might have told about Donald Johnson's birthday party or the day my cousin Brenda put Kitty Litter in the Aquarium.

So the point of my keeping a notebook has never been, nor is it now, to have an accurate factual record of what I have been doing or thinking. That would be a different impulse entirely, an instinct for reality which I sometimes envy but do not possess. At no point have I ever been able successfully to keep a diary; my approach to daily life ranges from the grossly negligent to the merely absent, and on those few occasions when I have tried dutifully to record a day's events, boredom has so overcome me that the results are mysterious at best. What is this business about "shopping, typing piece, dinner with E, depressed"? Shopping for what? Typing what piece? Who is E? Was this "E" depressed, or was I depressed? Who cares?

In fact I have abandoned altogether that kind of pointless entry; instead I tell what some would call lies. "That's simply not true," the members of my family frequently tell me when they come up against my memory of a shared event. "The party was *not* for you, the spider was *not* a black widow, *it wasn't that way at all*." Very likely they are right, for not only have I always had trouble distinguishing between what happened and what merely might have happened, but I remain unconvinced that the distinction, for my purposes, matters. The cracked crab that I recall having for lunch the day my father came home from Detroit in 1945

Vocabulary

compelled (kəm peld′) *adj.* driven by an irresistible urge
malcontent (mal′ kən tent′) *n.* a person who is chronically dissatisfied
presentiment (pri zen′ tə mənt) *n.* a feeling that something is about to happen; a premonition
predilection (pred′ əl ek′ shən) *n.* a preference



Sarah at Tenby, 1952. Norman Hepple. Oil on canvas. Private collection.

Viewing the painting: What might the woman in the painting and Joan Didion have in common?

must certainly be embroidery, worked into the day's pattern to lend verisimilitude; I was ten years old and would not now remember the cracked crab. The day's events did not turn on cracked crab. And yet it is precisely that fictitious crab that makes me see the afternoon all over again, a home movie run all too often, the father bearing gifts, the child weeping, an exercise in family love and guilt. Or that is what it was to me. Similarly, perhaps it never did snow that August in Vermont; perhaps there never were flurries in the night wind, and maybe no one else felt the ground hardening and summer already dead even as we pretended to bask in it, but that was how it felt to me, and it might as well have snowed, could have snowed, did snow.

How it felt to me: that is getting closer to the truth about a notebook. I sometimes delude myself about why I keep a notebook, imagine that some thrifty virtue derives from preserving everything observed. See enough and write it down, I tell myself, and then some morning when the world seems drained of wonder, some day when I am only going through the motions of doing what I am supposed to do, which is write—on that bankrupt morning I will simply open my notebook and there it will all be, a forgotten account with accumulated interest, paid passage back to the world out there: dialogue overheard in hotels and elevators and at the hat-check counter in Pavillon[1] (one middle-aged man shows his hat check to another and says, "That's my old football number"); impressions of Bettina Aptheker[2] and Benjamin Sonnenberg[3] and Teddy ("Mr. Acapulco") Stauffer;[4] careful *aperçus*[5] about tennis bums and failed fashion models and Greek shipping heiresses, one of whom taught me a significant lesson (a lesson I could have learned from F. Scott Fitzgerald,[6] but perhaps we all must meet the very rich for ourselves) by asking, when I arrived to interview her in her orchid-filled sitting room on the second day of a paralyzing New York blizzard, whether it was snowing outside.

1. *Pavillon* was a world-class French restaurant in New York City.
2. *Bettina Aptheker* is a feminist and political activist.
3. *Benjamin Sonnenberg* was a well-known American publicist.
4. *Teddy Stauffer* was a Swiss big-band leader who owned a nightclub in *Acapulco,* Mexico.
5. *Aperçus* (a′ per sū(z)′) means "discerning perceptions; insights."
6. *F. Scott Fitzgerald* (1896–1940) was an American novelist who wrote about the very rich.

Vocabulary

verisimilitude (ver′ ə si mil′ ə to͞od′) *n.* the appearance of being true or real

CONTENTS

Responding to Literature

Personal Response

What new insights or ideas did you gain from reading Didion's essay?

Analyzing Literature

Recall and Interpret

1. Why does Didion doubt that her daughter will ever keep a notebook? How does she characterize "keepers of private notebooks"?
2. What is the nature of the **irony** (see page R8) in Didion's first story? What does this story tell Didion about herself?
3. According to Didion, what is the difference between a diary and a notebook? What can you infer about Didion's opinion of diaries?
4. How does Didion explain the discrepancy between what she has written and her family's memories of the same events? What does this discrepancy say about Didion's views of the "truth"?
5. What reason for keeping a notebook does Didion sometimes delude herself into believing? What might be her real reason? Support your answer with evidence from the essay.

Evaluate and Connect

6. What may have been the **author's purpose** (see page R2) for writing this essay?
7. What do the details from Didion's notebooks add to her essay?
8. What is your opinion of Didion's characterization of notebook writers?
9. Do you think there can be different levels of "truth"? Explain your answer.
10. Theme Connections In your opinion, is there value in recording what has gone on in your life? Why or why not?

Literary Criticism

Reviewer Daphne Merkin praises Didion for displaying "an uncanny ability to translate essentially private fascinations into matters of compelling general interest." In your opinion, does Didion display that ability in "On Keeping a Notebook"? Discuss your opinion with your classmates.

Literary ELEMENTS

Anecdote

An **anecdote** is a short written or oral account of an event in a real person's life. For example, Joan Didion's account of how she acquired her first notebook and what she wrote in it is an anecdote. Essay writers often use anecdotes to grab their reader's attention. They also frequently use anecdotes to support their opinions, to illustrate or clarify their ideas, and to entertain.

1. Summarize another anecdote in Didion's essay. Why might Didion have included this anecdote?
2. The last sentence included from her essay contains a long list of partially described anecdotes. Why might Didion have included this list?

- See **Literary Terms Handbook,** p. R1.

Extending Your Response

Personal Writing

How It Felt to You Using Didion's definition of a notebook as a starting point, write your own version of an event in your past. Instead of simply recording the facts, write about how the event felt to you. If you'd like, reconstruct the event to suit the way you felt at the time. For example, if you felt unhappy during an event, you might say that it was raining or that the event was canceled.

Learning for Life

A Writing Campaign With a group, create a poster that will encourage young people to keep notebooks of their own. Review the Reading Focus on page 582 and Didion's reasons for keeping a notebook. Decide which reasons would persuade young people to keep notebooks, and use them on your poster. If possible, display your poster in your local or school library.

Save your work for your portfolio.

COMPARING selections

from The Diary of Samuel Pepys **and** *from On Keeping a Notebook*

COMPARE **REASONS FOR WRITING**

As a class, discuss Didion's reasons for keeping a notebook, as well as the impulse she believes drives others to keep diaries. Discuss any possible benefits of keeping such a personal written record of one's thoughts and of events, both private and public. Then speculate as to why Pepys might have written his diary. Consider the sorts of events and details Pepys recorded, as well as the following points:

- Pepys wrote all his diary entries in a little-known form of shorthand, but he used longhand for all names. He safeguarded his more intimate entries by writing them in a secret code.
- Pepys bequeathed his diaries, along with his other works, to his alma mater, Magdalene College at the University of Cambridge.
- Although Pepys kept a diary only from 1660 through 1669, his writing filled six large volumes with more than one million words.

COMPARE **GENRES**

What are some differences between the kind of notebook Didion keeps and a diary such as Pepys's? In a few paragraphs, compare and contrast these two types of literature. Consider the following points in a chart like the one shown:

	Personal notebook	Diary
Purpose for writing		
Content or subject matter		
Tone		
Intended audience		

COMPARE **CULTURES**

In one diary entry, Pepys describes the coronation of King Charles II of England. This ceremony included many customs and rituals. Inaugurating the president of the United States also involves a number of customs. With a partner, research the events that are traditionally part of a U.S. presidential inauguration. Then write the kind of notebook entry that Didion might have penned after witnessing an inauguration.

MEDIA connection

Magazine Article

Read about a journalist's trip to a village in Zaire that was struck with an outbreak of the deadly Ebola virus. The journalist, also a scientist, was deeply moved by what she witnessed.

The Most Dangerous Virus in the World

by Laurie Garrett—*Ladies' Home Journal*, November 1995

Last May, the village of Kikwit was struck by an outbreak of Ebola. A team of World Health Organization scientists was summoned to Zaire to help, and the media rushed in to cover the story. I was one of the reporters.

One afternoon, Jean [my driver] found a neighborhood "road" particularly difficult to navigate, and we slowed to a crawl. Off to my left I heard the high-pitched wailing of children; then I saw a teenage girl dancing spasmodically, crying out to the heavens about her dead father. Her four siblings beckoned me to join in their grief. I got out of the car and followed them into a tiny clay courtyard.

At its center, where an open casket would normally rest, was only a small crate on which sat a color photograph of a pleasant-looking man. Since their father's body was still highly contagious, it had already been taken away for burial, and so the picture had to suffice. Their mother was dying in the hospital, but it was too dangerous for them to visit her. I turned away, fighting uncontrollable tears. Such bald grief was simply more than I could endure.



Later, as we headed up the dirt hillside road, a large bright-yellow dump truck loomed into view, carrying six people who looked like creatures from outer space in their masks and layers of protective gear. The truck slowly maneuvered backward to the edge of an enormous trench that would serve as a mass burial site for Ebola victims. With practiced efficiency, one of the Zairean Red Cross volunteers sprayed disinfectant from the tanks on his back onto the gloved hands and galoshes of fellow crew members, and then upon the four white plastic body bags and one coffin lined up along the edge of the truck bed.

As I moved around, trying to find good photographic angles, I felt dust being blown into my eyes. I realized that the dust was being kicked up from the grave, where one of the body bags was leaking blood into the ground. I felt a sudden stab of concern: What if the dust particles in my face were contaminated? For the first—and only—time during my stay, I put on a mask.

Analyzing Media

1. What situation moved the author to tears? Why?
2. Why might the author have wanted to visit this area and write about what she witnessed? Give reasons for your answers.

CONTENTS

Before You Read

from *A Journal of the Plague Year*

Meet Daniel Defoe



"No man has tasted differing fortunes more," Daniel Defoe once wrote. "And thirteen times I have been rich and poor." Spy, satirist, journalist, merchant, and writer, Defoe bounced back and forth between bankruptcy and prosperity, prison and political preferment, throughout his life. Yet he never lost his sense of humor. Once, as punishment for publishing a controversial pamphlet, he was sentenced to the pillory, a wooden device used for public punishment that locked the prisoner's head and hands. For the occasion, Defoe composed and distributed his irreverent "Hymn to the Pillory," a mock-Pindaric ode that delighted the London populace, some of whom decorated the pillory with flowers.

As the son of a Protestant Dissenter (a person who defied the Church of England), Defoe attended the Reverend Charles Morton's academy for Dissenters at Newington Green in hopes of becoming a Presbyterian minister. Here he developed his clear, graceful writing style. American writer Willa Cather once said of Defoe's work, "There is a strong weave in the sentences as they follow each other that gives pleasure. . . . as the feel of good handwoven linen to the fingertips."

Trade and commerce fascinated Defoe, and by age twenty-three, he had abandoned his plans for the ministry to become a merchant. However, he had a weakness for risky business ventures. His various enterprises in hosiery, brickmaking, and breeding civets (catlike mammals that secrete a musklike substance used to make perfume) all failed.

At twenty-five, Defoe joined a rebellion against the Roman Catholic King James II in which six hundred rebels died, but Defoe escaped. Three years later, James fled to France, and Defoe became the leading pamphleteer and political informant for Protestant King William III. Despite his royal connections, however, Defoe's troubles continued. He wrote a satire, *The Shortest Way with the Dissenters*, which was intended to ridicule savage suppression of dissent. However, both Anglicans and Dissenters missed the point and were not amused. Defoe was jailed but was soon rescued by the Earl of Oxford, Robert Harley, for whom Defoe became a spy.

In his lifetime, Defoe published two newspapers, wrote fictional narratives, and penned more than five hundred pamphlets and books, including the popluar novel *Robinson Crusoe*. Unfortunately, he spent his last years in poverty and fear of retaliation for his acts as a government secret agent.

"The best of men cannot suspend their fate: The good die early, and the bad die late."

"From this amphibious, ill-born mob began That vain, ill-natured thing, an Englishman."

—Defoe

"Defoe deserved immortality for the genius displayed in *A Journal of the Plague Year*."

—Sir Walter Scott

"I used to tell young reporters that if they wanted to learn to write magnificent NEWSPAPER English they should learn to write like Daniel Defoe."

—Robertson Davies

Daniel Defoe was born in 1660 and died in 1731.

Reading Focus

Think of a recent or historical event that ended in disaster.

Quickwrite Imagine that you are a bystander at this event, and write a paragraph describing what you see.

Setting a Purpose Read to discover how one writer has chosen to describe a terrible historical event–the Great Plague of London.

Building Background

Fact and Fiction

Reports reached London in 1722 of a plague outbreak in continental Europe. Many people still remembered with horror the Great Plague of 1664 and 1665 that killed 70,000 of London's estimated population of 460,000. Aware of the public's fear and fascination with the sickness, Defoe wrote *A Journal of the Plague Year,* which was presented as a firsthand account of the blight. He conducted careful research and interviews with older survivors and invented a fictional witness, the Londoner known only as "H. F." In the account, Defoe relates in vivid detail the gradual spread of the disease, the terror it inspired, and the steps taken to end its dreadful toll.

The Black Death

The plague epidemic first appeared in Europe in 1347, and by 1351 it had killed twenty-four million people–one-fourth of Europe's population.

It became known as the Black Death, because of the way victims appeared in the final stages of their illness. As the victims' respiratory systems failed, their bodies turned dark purple and developed soft black swellings. Before the twentieth century, the causes of infectious diseases were unknown, encouraging supernatural explanations.

The plague still exists, and small outbreaks have occurred as recently as 1994. Fortunately, scientists now know that the plague is caused by a type of bacteria spread by fleas on rats. Scientists have developed vaccines and antibiotics to combat any future outbreaks.



Discovering plague victims in the London streets in 1665. From *Cassell's History of England.*

Vocabulary Preview

confining (kən fīn′ing) *adj.* restricting; p. 591
oppressed (ə prest′) *adj.* burdened; weighed down; p. 592
defy (di fī′) *v.* to resist; to refuse to cooperate with; p. 592
affect (ə fekt′) *v.* to influence emotionally; to move; p. 593
prodigious (prə dij′əs) *adj.* great in size, number, or degree; enormous; p. 593

from A Journal of the Plague Year

Daniel Defoe



Death on a Pale Horse, 1867. Gustave Doré. Illustration. This image is an illustration of "Plague," one of the four horsemen of the Apocalypse mentioned in the Book of Revelations in the Christian Bible.

I went all the first part of the time freely about the streets, though not so freely as to run myself into apparent danger, except when they dug the great pit in the churchyard of our parish[1] of Aldgate. A terrible pit it was, and I could not resist my curiosity to go and see it. As near as I may judge, it was about forty feet in length, and about fifteen or sixteen feet broad, and at the time I first looked at it, about nine feet deep; but it was said they dug it near twenty feet deep afterwards in one part of it, till they could go no deeper for the water; for they had, it seems, dug several large pits before this. For though the plague was long a-coming to our parish, yet, when it did come, there was no parish in or about London where it raged with such violence as in the two parishes of Aldgate and Whitechapel.

I say they had dug several pits in another ground, when the distemper[2] began to spread in our parish, and especially when the dead carts began to go about, which was not, in our parish, till the beginning of August. Into these pits they had put perhaps fifty or sixty bodies each; then they made larger holes, wherein they buried all that the cart brought in a week, which, by the middle to the end of August, came to from two hundred to four hundred a week; and they could not well dig them larger, because of the order of the magistrates[3] confining them to leave no bodies within six feet of the surface; and the water coming on at about seventeen or eighteen feet, they could not well, I say, put more in one pit. But now, at the beginning of September, the plague raging in a dreadful manner, and the number of burials in our parish increasing to more than was ever buried in any parish about London of no larger extent, they ordered this dreadful gulf to be dug, for such it was, rather than a pit.

They had supposed this pit would have supplied them for a month or more when they dug it, and some blamed the churchwardens for suffering[4] such a frightful thing, telling them they were making preparations to bury the whole parish, and the like; but time made it appear the churchwardens knew the condition of the parish better than they did, for, the pit being finished the fourth of September, I think, they began to bury in it the sixth, and by the twentieth, which was just two weeks, they had thrown into it 1,114 bodies when they were obliged to fill it up, the bodies being then come to lie within six feet of the surface. I doubt not but there may be some ancient persons alive in the parish who can justify[5] the fact of this and are able to show even in what place of the churchyard the pit lay better than I can. The mark of it also was many years to be seen in the churchyard on the surface, lying in length parallel with the passage which goes by the west wall of the churchyard out of Houndsditch, and turns east again into Whitechapel, coming out near the Three Nuns' Inn.

It was about the tenth of September that my curiosity led, or rather drove, me to go and see this pit again, when there had been near four hundred people buried in it; and I was not content to see it in the daytime, as I had done before, for then there would have been nothing to have been seen but the loose earth; for all the bodies that were thrown in were immediately covered with earth by those they called the buriers, which at other times were called bearers; but I resolved to go in the night and see some of them thrown in.

There was a strict order to prevent people coming to those pits, and that was only to prevent infection. But after some time that order was more necessary, for people that were infected and near their end, and delirious also, would run to those pits, wrapped in blankets or

1. In England, a *parish* is a subdivision of a county.
2. *Distemper* is a disease—in this case, the plague.
3. *Magistrates* are officers empowered to administer laws.
4. As used here, *suffering* means "permitting."
5. *Justify* means "verify."

Vocabulary

confining (kən fīn′ ing) *adj.* restricting

rugs, and throw themselves in, and, as they said, bury themselves. I cannot say that the officers suffered any willingly to lie there; but I have heard that in a great pit in Finsbury, in the parish of Cripplegate, it lying open then to the fields, for it was not then walled about, [people] came and threw themselves in, and expired there, before they threw any earth upon them; and that when they came to bury others and found them there, they were quite dead, though not cold.

This may serve a little to describe the dreadful condition of that day, though it is impossible to say anything that is able to give a true idea of it to those who did not see it, other than this, that it was indeed very, very, very dreadful, and such as no tongue can express.

I got admittance into the churchyard by being acquainted with the sexton[6] who attended; who, though he did not refuse me at all, yet earnestly persuaded me not to go, telling me very seriously, for he was a good, religious, and sensible man, that it was indeed their business and duty to venture, and to run all hazards,[7] and that in it they might hope to be preserved; but that I had no apparent call to it but my own curiosity, which, he said, he believed I would not pretend was sufficient to justify my running that hazard. I told him I had been pressed in my mind to go, and that perhaps it might be an instructing sight, that might not be without its uses. "Nay," says the good man, "if you will venture upon that score,[8] name of God go in; for, depend upon it, it will be a sermon to you, it may be, the best that ever you heard in your life. 'Tis a speaking sight," says he, "and has a voice with it, and a loud one, to call us all to repentance"; and with that he opened the door and said, "Go, if you will."

His discourse had shocked my resolution a little, and I stood wavering for a good while, but just at that interval I saw two links come over from the end of the Minories,[9] and heard the bellman,[10] and then appeared a dead cart, as they called it, coming over the streets; so I could no longer resist my desire of seeing it, and went in. There was nobody, as I could perceive at first, in the churchyard, or going into it, but the buriers and the fellow that drove the cart, or rather led the horse and cart; but when they came up to the pit they saw a man go to and again,[11] muffled up in a brown cloak, and making motions with his hands under his cloak, as if he was in great agony, and the buriers immediately gathered about him, supposing he was one of those poor delirious or desperate creatures that used to pretend, as I have said, to bury themselves. He said nothing as he walked about, but two or three times groaned very deeply and loud, and sighed as he would break his heart.



Did You Know?
Links are torches.

When the buriers came up to him they soon found he was neither a person infected and desperate, as I have observed above, or a person distempered[12] in mind, but one oppressed with a dreadful weight of grief indeed, having his wife and several of his children all in the cart that was just come in with him, and he followed in an agony and excess of sorrow. He mourned heartily, as it was easy to see, but with a kind of masculine grief that could not give itself vent by tears; and calmly defying the buriers to let him alone, said he would only see the bodies thrown in and go away, so they

6. The *sexton* was responsible for maintaining church property and for digging graves for churchyard burials.
7. *Hazards* are risks.
8. *Upon that score* means "for that reason."
9. *The Minories* is a street in London.
10. The *bellman* was the town crier, who rang a bell to attract attention. Part of his job was to announce deaths.
11. *To and again* means "to and fro."
12. Here, *distempered* means "deranged."

Vocabulary

oppressed (ə prest′) *adj.* burdened; weighed down
defy (di fī′) *v.* to resist; to refuse to cooperate with

CONTENTS



Flight of the Townspeople into the Country to Escape from the Plague, A.D. 1630. Hand-colored woodcut from *A Looking-glass for Town and Country;* broadside in the collection of the Society of Antiquaries.

Viewing the art: What might the skeleton and the cart represent? What does this scene have in common with Defoe's account?

left importuning[13] him. But no sooner was the cart turned round and the bodies shot into the pit promiscuously,[14] which was a surprise to him, for he at least expected they would have been decently laid in, though indeed he was afterwards convinced that was impracticable;[15] I say, no sooner did he see the sight but he cried out aloud, unable to contain himself. I could not hear what he said, but he went backward two or three steps and fell down in a swoon. The buriers ran to him and took him up, and in a little while he came to himself, and they led him away to the Pie Tavern over against the end of Houndsditch, where, it seems, the man was known, and where they took care of him. He looked into the pit again as he went away, but the buriers had covered the bodies so immediately with throwing in earth, that though there was light enough, for there were lanterns, and candles in them, placed all night round the sides of the pit, upon heaps of earth, seven or eight, or perhaps more, yet nothing could be seen.

This was a mournful scene indeed, and affected me almost as much as the rest; but the other was awful and full of terror. The cart had in it sixteen or seventeen bodies; some were wrapped up in linen sheets, some in rags, some little other than naked, or so loose that what covering they had fell from them in the shooting out of the cart, and they fell quite naked among the rest; but the matter was not much to them, or the indecency much to any one else, seeing they were all dead, and were to be huddled together into the common grave of mankind, as we may call it, for here was no difference made, but poor and rich went together; there was no other way of burials, neither was it possible there should, for coffins were not to be had for the prodigious numbers that fell in such a calamity as this.

13. *Left importuning* means "stopped troubling."
14. Here, *promiscuously* means "casually" or "indiscriminately."
15. *Impracticable* means "not feasible."

Vocabulary

affect (ə fekt′) *v.* to influence emotionally; to move
prodigious (prə dij′ əs) *adj.* great in size, number, or degree; enormous

Responding to Literature

Personal Response

Which of the narrator's observations moved you the most? Why did this observation move you?

Analyzing Literature

Recall

1. For what reasons was the great pit dug in the churchyard of the parish?
2. What reasons does the narrator give the sexton for visiting the great pit in the churchyard? What is the sexton's response to the narrator?
3. Why did the initial order forbidding people to see the pit become more necessary as time passed?
4. According to the narrator, what is the condition of the cloaked man who followed the cart into the churchyard?
5. Describe the type of burial that is given to plague victims in the churchyard.

Interpret

6. Why might people have been upset to see such a large pit being dug?
7. What do you think the sexton means by his response to the narrator's request to see the pit?
8. What do the actions of the plague-infected people tell you about their state of mind?
9. Why might the cloaked man have wished to see his loved ones buried? Do you think he was comforted by the sight? Why or why not?
10. Explain the phrase "the common grave of mankind." In your opinion, what point is the **narrator** making? (See **Literary Terms Handbook,** page R10.)

Evaluate and Connect

11. Why do you think the narrator uses so many statistics and factual details in his account? Which details helped you most to visualize the scene he presents?
12. How would you describe the **tone** (see page R17) of this selection? Do you find it appropriate for the subject? Explain your answer.
13. Theme Connections How might the lives of survivors have been affected by these terrible events? Support your answer with evidence from the selection.
14. Think about your response to the Reading Focus on page 589. How does Defoe's account compare with your description?
15. If a plague infected your community, how do you think people would react?

Literary Criticism

According to lecturer and essayist William Hazlitt, *A Journal of the Plague Year* has "an epic grandeur, as well as heart-breaking familiarity." Do you think that Hazlitt's opinion about the tone and style of the entire work applies to this selection? What evidence of epic grandeur and heart-breaking familiarity can you find? Write your answers in a brief essay analyzing Defoe's tone and style.

Literary ELEMENTS

Historical Fiction

A Journal of the Plague Year is an example of **historical fiction.** Historical fiction sets characters, either real or imagined, against a backdrop of actual events. Such fiction contains many facts about the period in which it is set and attempts to depict life as it was during that era. Some writers of historical fiction present history through the eyes of a real figure from the past. For instance, they may try to imagine how a famous political figure or a noted explorer might have viewed a certain event or historical period.

Defoe published his work in 1722, more than fifty years after the Great Plague. Some scholars believe he used an actual diary from the time for reference and that the narrator is modeled after Defoe's uncle, Henry Foe.

1. What details from *A Journal of the Plague Year* could be investigated to check Defoe's accuracy?
2. Why might Defoe have chosen to write his account as fiction, rather than nonfiction?

- See **Literary Terms Handbook,** p. R8.

CONTENTS

Literature and Writing

Writing About Literature

Analyzing Point of View Write several paragraphs analyzing the effectiveness of the **first-person point of view** in this piece. With this point of view, the narrator brings the reader immediately into a story and seems to be talking directly to the reader. What does this point of view contribute to the work? What do we know about the narrator from the way he presents his account?

Creative Writing

Director's Notes The events described by the narrator are vivid and dramatic–perfect fodder for a movie. Imagine that you are directing a dramatization of *A Journal of the Plague Year.* Whom would you cast as the narrator? Where would your shoot the film? How do you envision the plot unfolding? Write notes about the actors, locations, and basic story line for your movie.

Extending Your Response

Literature Groups

Character Motivation The narrator couldn't resist his urge to view the pit, even if it meant risking infection. What reasons might he have had to explain his risky behavior? Discuss the narrator's **motivation** in your group, supporting your opinions with evidence from the text. Remember that a character's motivation might be stated in the text or it might be implied. Share your observations with the rest of the class.

Interdisciplinary Activity

Science: Epidemics of the Past Throughout history, massive epidemics have devastated populations on several continents and affected the course of civilization. Investigate one of the worst epidemics, and make a poster-sized diagram showing when and where the epidemic occurred and how it affected the population. Use your diagram to illustrate your findings for the class.

Listening and Speaking

Interview Defoe interviewed survivors of London's Great Plague while doing research for *A Journal of the Plague Year.* What questions would you ask a survivor of the plague? With a partner, role-play such an interview, using the knowledge you gained from this selection, as well as any other information you might know about the plague, to help you form and answer questions.

Reading Further

If you found this selection interesting, you might also enjoy these works:

Novel: *A Parcel of Patterns,* by Jill Paton Walsh, tells of the plague of 1664 and 1665 in rural Derbyshire.

Listening: *Robinson Crusoe,* by Daniel Defoe, is the classic tale as read by David Case.

Save your work for your portfolio.

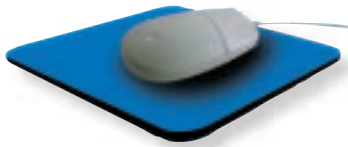
Skill Minilesson

VOCABULARY • The Latin Root *fac*

The Latin root *fac,* meaning "to make" or "to do," appears in many English words. Like other roots, *fac* usually appears in combination with a prefix, a suffix, or both. Knowing the meaning of *fac* can help you determine the meaning of the words in which it appears. For example, a *factory* is a place where things are made. The root *fac* appears in several other forms: *fit, feat, fic, feit, fy,* and *fect,* such as in the word *affect.*

PRACTICE Look up each word in a dictionary. How does the root *fac* contribute to each meaning?

1. fact
2. infection
3. profit
4. counterfeit
5. justify



Technology Skills

Word Processing: Creating a Professional Résumé

Your résumé is, in essence, a photograph of you and your skills. It explains in concise detail your work history, educational background, abilities, and career objectives. Although your résumé cannot possibly say everything about you, it is typically the first, and sometimes only, glimpse a prospective employer will have of you. The organization and appearance of your résumé can reveal much about you, so be sure to make a good first impression. By using résumé builders and templates, you can create a résumé that will help make your introduction go smoothly.

Navigating the Keyboard and the Toolbar

Before you begin, spend a few minutes reviewing some important features on your keyboard and in the toolbar of your software. If you have trouble finding any of the keys or icons, click on the **Help** feature, and find the topic in the index.

TERMS	EXPLANATIONS
Résumé builder	Helps users create a résumé by guiding them through the process step-by-step.
Résumé template	Provides an outline for a résumé.
Template style	A formatted page that is designed for a particular purpose.
Format style	Paragraph and type settings used for standard or recurring features of a document.
Font	A class of typefaces that, whether roman, italic, or bold, are identifiably similar. This type is a Formata Condensed font.
Points	Very small units of measure used to indicate the size of a typeface. The size of this type is 10 points.

Formatting Terms Used in Creating a Résumé

Using a Résumé Builder

Some word processors today provide template builders, programs with step-by-step instructions that help you to create and individualize the formats of a variety of standard documents.

1. Before opening your new document, locate a résumé builder, sometimes called a "wizard." Try looking under **Other Documents** in the **New** dialogue box found by selecting **New…** from the **File** menu.
2. Open the résumé builder, and follow the step-by-step instructions by simply clicking on options and inputting text as needed. First choose the style and type of résumé you want to create. Provide your name and address next. Then add or delete the categories you want to have appear on your résumé.

3. At any point in the résumé builder, you have the option to redo a step. When you have completed all the steps to your satisfaction, the résumé builder will open your new, individually formatted résumé.



TECHNOLOGY TIP

A résumé builder is particularly useful for prompting you to consider such standard and specialized categories as languages, summer jobs, and extracurricular activities.

Using a Résumé Template

If you are already familiar with the steps for creating a résumé, you may wish instead to work directly from a template. Documents made from templates begin with a skeleton of formats and highlighted text areas you then flesh out with your personal information. As with a résumé builder, you simply click and insert text.

1. Find the résumé templates on your word processor in the **New** dialogue box. Choose from among the various styles offered. Open a document that uses the template you have chosen.
2. Once you have opened your document, click on the highlighted areas and insert your information.

Creating a Résumé Using the Format Menu

If your word processor does not include a résumé builder or template, find a hard copy of an exemplary résumé, and simulate its format. In addition to such personal data as your name, address, phone number, and E-mail address, you should acquaint yourself with the kinds and page placements of standard résumé headings such as the following:

- **Objective** In a sentence, describe the position you are currently seeking.
- **Education** Provide the names and addresses of the schools you have attended, as well as the dates of attendance. You might also want to include your cumulative grade-point average.
- **Work Experience** Begin with your most recent experience and list the names, addresses, and phone numbers of your current and former employers. List the positions you held with them, and include a few words about your duties and responsibilities at each job. Include the dates of your employment at each job.
- **Skills and Interests** Briefly describe those skills and interests that relate to your objective. Be sure to use active verbs.
- **Honors Received** List any academic or relevant extracurricular awards that you have received. Include the years in which they were awarded.
- **References** Provide the name, professional title, business address, and office phone number of those who are willing to speak on your behalf. Be sure to get their permission before you include them in your résumé. You should provide at least two references.

ACTIVITIES

1. Using one of the methods discussed above, create what could be your résumé five years in the future. Use template and format styles different from your current résumé.
2. Create a résumé for a writer or a character in one of the selections from this unit. Use categories that you think will best present that person to an employer.

Before You Read

Elegy Written in a Country Churchyard

Meet Thomas Gray



"I shall be but a shrimp of an author," Thomas Gray noted late in his life, reflecting on the small number of works he had published. If measured only by quantity, Gray's body of poetry was indeed small: He allowed only thirteen of his poems to be published during his lifetime. Gray's reputation as an author was more secure than he imagined, however, for, although he wrote little, he wrote remarkably well. His "Elegy Written in a Country Churchyard" remains one of the best-loved poems in the English language.

Gray was born in London to a doting mother and a violent, indifferent father. His mother, hoping to provide her only son (the sole survivor of twelve children) with a good education and a stable life away from his father, sent him at the age of eight to study at Eton, a prestigious boarding school. There, Gray formed enduring friendships with Richard West, the son of a prominent lawyer, and Horace Walpole, the wealthy son of a powerful English politician.

After Eton, Gray attended Cambridge University but interrupted his studies for two years to tour Europe with Walpole. Gray returned to Cambridge at the age of twenty-five to complete his studies and stayed on to become a resident scholar.

Gray led a quiet life, maintaining close relationships with only a handful of people. Among them was his mother, whom he often visited in the village of Stoke Poges, where she moved after his father's death. Gray came to love the natural beauty of the village and the quiet life of its people. In its peaceful surroundings he worked on two of his best poems: a sonnet on the death of his friend Richard West and "Elegy Written in a Country Churchyard." Gray did not plan to publish the elegy, but he had little choice in the matter. He showed it to Walpole, who shared it with friends, and an imperfect copy of the poem made its way to the editor of a popular periodical. When Gray learned that the *Magazine of Magazines* planned to print the poem without his permission, he quickly published an accurate version. Gray's "Elegy Written in a Country Churchyard" came out in February of 1751 to almost immediate acclaim.

At the age of forty-one, Gray was offered the position of poet laureate of England, but he turned down the honor. A perfectionist, Gray wrote very slowly, and feared that as poet laureate, he would have to produce works at a rate that would compromise his standards. Gray died at Cambridge at the age of fifty-five, after a long illness. He was buried in Stoke Poges next to his mother.

"The ['Elegy Written in a Country Churchyard'] abounds with images that find a mirror in every mind, and with sentiments to which every bosom returns an echo."

—Samuel Johnson

"Gray, a born poet, fell upon an age of reason."

—Matthew Arnold

Thomas Gray was born in 1716 and died in 1771.

Reading Further

For more of Gray's work, read the following:

Collection: *The Complete Poems of Thomas Gray,* edited by H. W. Starr and J. R. Hendrickson, contains authoritative versions of Gray's poems.

Reading Focus

In your eyes, what accomplishments make a person successful?

Questionnaire Explore your beliefs by rating the importance of each of the following factors in making a person successful.

Very Important	Somewhat Important	Unimportant	
❑	❑	❑	1. Making a lot of money
❑	❑	❑	2. Being a good parent
❑	❑	❑	3. Holding a high-level job
❑	❑	❑	4. Having good friends
❑	❑	❑	5. Being famous

Setting a Purpose Read to discover Gray's thoughts and feelings about the worth of "success" and the fleeting nature of life.

Building Background

Literary Influences

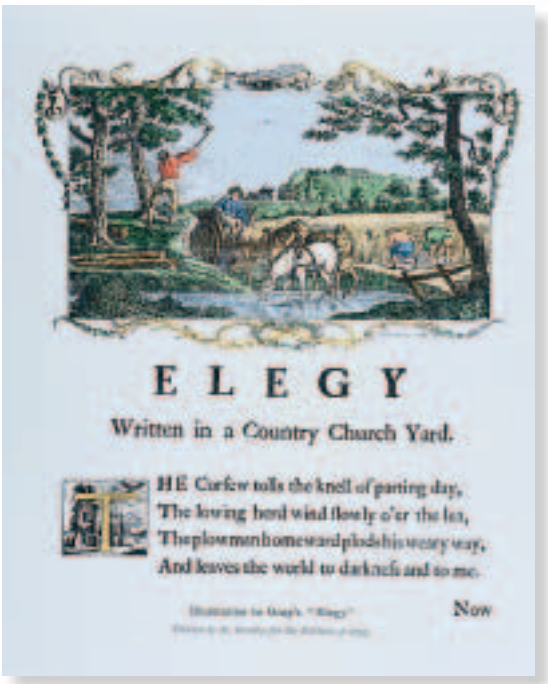
Gray's "Elegy" shows the influence of two types of poetry popular in the 1700s. One type was the **elegy,** a poem that laments a death or some other great loss. The elegy was common in classical Greek and Latin poetry, to which Gray and other poets of his time looked for models. The other type was "landscape" poetry, in which the speaker's natural surroundings evoke melancholy musings on life and death. Gray's "Elegy" belongs to a subdivision of this type, "graveyard" poetry, in which the evocative scene includes trappings of a cemetery.

Allusions in Gray's *Elegy*

"Elegy Written in a Country Churchyard" contains several allusions. **Allusions** are references to real or fictional people, places, or events that readers are expected to find familiar. In deciding which allusions to use, Gray, like other writers of the time, could have referred to the Bible or to ancient Greece or Rome. Instead, Gray alludes to events from recent history and the culture of his own time.

Gray: A Literary Bridge

Like many of his contemporaries, Gray studied classical literature. However, he also loved the folk literature of Britain and Scandinavia. Drawing on all his literary interests as he crafted his poetry, Gray proved to be a bridge between **Neoclassicism** and the next artistic trend, **Romanticism.** Emphasizing emotion and imagination, Romantic writers would explore nature and folk tradition. In doing so, they would expand on ideas that were hallmarks of Thomas Gray's poetry.



Elegy Written in a Country Churchyard

Thomas Gray



Stoke Poges Church. Gray composed "Elegy Written in a Country Churchyard" while visiting his mother in the village of Stoke Poges. Both he and his mother are buried there.

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

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such, as wandering near her secret bower,°
Molest her ancient solitary reign.

Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a moldering heap,
Each in his narrow cell forever laid,
The rude° forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion° or the echoing horn,°
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe° has broke;
How jocund° did they drive their team afield!
How bowed the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;°
Nor Grandeur hear with a disdainful smile
The short and simple annals° of the poor.

The boast of heraldry,° the pomp of power,
And all that beauty, all that wealth e'er gave,
Awaits alike the inevitable hour.
The paths of glory lead but to the grave.

Nor you, ye proud, impute° to these the fault,
If Memory o'er their tomb no trophies° raise,

2 **lowing:** the sound a cow makes. **lea:** a meadow.

11 **bower:** a shelter of leafy branches.

16 **rude:** uncultured; unrefined.

19 **clarion:** a crowing sound. **echoing horn:** a hunter's horn.

26 **glebe:** soil.

27 **jocund** (jok′ənd)**:** cheerfully; light-heartedly.

30 **obscure:** undistinguished.

32 **annals:** descriptive accounts or histories.

33 **heraldry:** here, *heraldry* means "nobility."

37 **impute:** attribute.

38 **trophies:** memorials to military heroes, usually depicting arms taken from the enemy.

Where through the long-drawn aisle and fretted vault°
The pealing anthem swells the note of praise.

Can storied urn° or animated bust
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.

But Knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill Penury° repressed their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene,
The dark unfathomed° caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village Hampden,° that with dauntless breast
The little tyrant of his fields withstood;
Some mute inglorious Milton° here may rest,
Some Cromwell° guiltless of his country's blood.

The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

Their lot forbade: nor circumscribed° alone
Their growing virtues, but their crimes confined;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous° shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.°

Far from the madding° crowd's ignoble strife,
Their sober wishes never learned to stray;

39 fretted vault: an arched church ceiling adorned with carving in decorative patterns.

41 storied urn: a funeral urn depicting the life of the deceased and often inscribed with a legend.

51 Penury (pen′ yər ē)**:** extreme poverty.

54 unfathomed: of uncertain depth.

57 Hampden: John Hampden (1594–1643), an English Parliamentary leader who opposed Charles I over unfair taxation.

59 Milton: John Milton (1608–1674), a renowned English poet.

60 Cromwell: Oliver Cromwell (1599–1658), an English statesman and general who was responsible for much bloodshed.

65 circumscribed: limited; restricted.

70 ingenuous: innocent; naïve.

72 incense kindled at the Muse's flame: Here, *incense* means "praise," and *the Muse* stands for a poet or poetry, so this phrase means "poetic praise."

73 madding: acting as if mad; frenzied.

CONTENTS



Flooded Pasture, English Road, 1994. Thomas McNickle. Watercolor on paper. 75.9 x 112.4 cm. David Findlay Jr. Fine Art, New York.

Viewing the painting: How would you describe the mood of this watercolor? Compare it with the mood the poet creates in lines 73–76.

Along the cool sequestered° vale of life
They kept the noiseless tenor° of their way.

Yet even these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.

Their name, their years, spelt by the unlettered Muse,°
The place of fame and elegy supply:
And many a holy text around she strews,
That teach the rustic moralist to die.

For who to dumb Forgetfulness a prey,
This pleasing anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing lingering look behind?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
Even from the tomb the voice of Nature cries,
Even in our ashes live their wonted° fires.

For thee, who mindful of the unhonored dead
Dost in these lines their artless tale relate;
If chance, by lonely contemplation led,
Some kindred spirit shall inquire thy fate,

75 sequestered: sheltered; secluded.
76 tenor: course; direction.

81 unlettered Muse: uneducated poet. Gray is referring to the tombstone engraver.

92 wonted: customary; usual.

Haply° some hoary-headed swain° may say,
"Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away
To meet the sun upon the upland lawn.

"There at the foot of yonder nodding beech
That wreathes its old fantastic roots so high,
His listless° length at noontide would he stretch
And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,
Muttering his wayward° fancies he would rove,
Now drooping, woeful wan, like one forlorn,
Or crazed with care, or crossed in hopeless love.

"One morn I missed him on the customed hill,
Along the heath° and near his favorite tree;
Another came; nor yet beside the rill°
Nor up the lawn nor at the wood was he;

"The next with dirges° due in sad array
Slow through the churchway path we saw him borne.
Approach and read (for thou canst read) the lay,°
Graved on the stone beneath yon aged thorn."°

The Epitaph

Here rests his head upon the lap of Earth
A youth to Fortune and to Fame unknown.
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.

Large was his bounty, and his soul sincere,
Heaven did a recompense as largely send:
He gave to Misery all he had, a tear;
He gained from Heaven ('twas all he wished) a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode
(There they alike in trembling hope repose),
The bosom of his Father and his God.

97 Haply: perhaps. **hoary-headed swain:** a white-haired countryman.

103 listless: lacking in energy; sluggish.

106 wayward: irregular; unpredictable; erratic.

110 heath: a stretch of land covered with heather or wild shrubs.

111 rill: a small stream or brook.

113 dirges: songs of mourning.

115 lay: a poem.

116 thorn: a hawthorn, a thorny tree with white or pink flowers.

CONTENTS

Responding to Literature

Personal Response

What emotions did you experience while reading Gray's elegy? What lines or images prompted these emotions?

Analyzing Literature

Recall and Interpret

1. At what time of day is the poem set? What **mood** (see page R10) does this time of day evoke?
2. In lines 17–28, what sights, sounds, and feelings does the speaker say the dead have left behind? What do these **images** (see page R8) have in common?
3. In lines 45–64, what does the speaker speculate some of the country people might have become? What kept them from reaching these heights?
4. Summarize the speaker's feelings about the dead. How does the speaker hope readers will feel about the people buried in the churchyard?

Evaluate and Connect

5. What purpose does the speaker hope the elegy will fulfill? In your opinion, does the poem succeed in fulfilling this purpose? Use specific lines or phrases from the poem to support your answers.
6. Do you find Gray's elegy to be sad, hopeful, or both? Explain your response.
7. Return to the Reading Focus questionnaire you completed on page 599. In your opinion, how would the speaker of "Elegy Written in a Country Churchyard" rate each factor?
8. If you were to rewrite the elegy for modern American readers, what famous people would you choose to take the place of Hampden, Milton, and Cromwell? Why?

Literary Criticism

The critical interpretations of Gray's *Elegy Written in a Country Churchyard* are varied. Some reviewers maintain that the poem is about wasted human potential, others the democracy of death, and still others the spiritual wealth of the poor. What is your opinion? Do you agree with any of these views, or do you have your own ideas about the poem's main message? Write a brief essay exploring the central theme of the poem. Be sure to support your ideas with specific examples from the text.

Literary ELEMENTS

Epitaph

An **epitaph** is a tombstone inscription or a brief poem composed in memory of someone who has died. An epitaph may describe the merits and accomplishments of the person who has passed away, or may take the form of an appeal from the dead to those who pass by the grave.

1. What form does the epitaph at the end of the poem take?
2. Describe the person memorialized in the epitaph. What qualities does he share with the other people buried in the churchyard?
3. What reason might Gray have had for ending the poem with this epitaph?

• See **Literary Terms Handbook,** p. R5.

Extending Your Response

Personal Writing

The Legacy You Leave Behind What accomplishments do you hope to achieve in life? For what qualities would you like to be remembered? In your journal, write a few paragraphs describing what you want out of life, how you plan to achieve your goals, and how you hope people will remember you after you are gone.

Internet Connection

Elegies On-line Do people still write **elegies?** Search the Internet by using the keyword *elegy* or *elegies.* Have people posted original elegies? Are there links to discussions of published elegies, such as Gray's? In what other ways are people carrying on the elegiac tradition today? Share your findings with your classmates.

Save your work for your portfolio.

MEDIA connection

Television Screenplay

In the following excerpt from an episode of the British television series *Black Adder the Third*, Dr. Samuel Johnson discusses his latest work, *A Dictionary of the English Language*, with George II.

Ink and Incapability

by Richard Curtis and Ben Elton

GEORGE
So, Dr. Johnson. Sit ye down. Now, this book of yours . . . tell me, what's it all about?

JOHNSON
It is a book about the English language, sir.

GEORGE
I see! And the hero's name is what?

JOHNSON
There is no hero, sir.

GEORGE
No hero? Well, lucky I reminded you. Better put one in pronto! Ermm . . . call him 'George.' 'George' is a good name for a hero. Er, now; what about heroines?

JOHNSON
There is no heroine, sir . . . unless it is our Mother Tongue.

GEORGE
Ah, the *mother's* the heroine. Nice twist. How far have we got, then? Old Mother Tongue is in love with George the Hero. Now what about murders? Mother Tongue doesn't get murdered, does she?

JOHNSON
No she doesn't. No-one gets murdered, or married, or in a tricky situation!

GEORGE
Well, now, look, Dr. Johnson, I may be as thick as a whale omelette, but even I know a book's got to have a plot.

JOHNSON
Not this one, sir. It is a book that tells you what English words mean.



GEORGE
I *know* what English words mean; I *speak* English! You must be a bit of a thicko.

JOHNSON
(stands) Perhaps you would rather not be patron of my book if you can see no value in it whatsoever, sir!

GEORGE
(stands) Well, perhaps so, sir!

Analyzing Media

1. What kind of author does George expect to meet? Why is Johnson disappointed with the encounter?
2. Why might Johnson have wanted to write a dictionary?

Before You Read

from *A Dictionary of the English Language* and *Letter to Lord Chesterfield*

Meet Samuel Johnson



"No man but a blockhead ever wrote except for money," Samuel Johnson said in his typically blunt but humorous way. Money was, in fact, a problem for Johnson most of his life. Although he was one of the greatest writers of his time, he often had to struggle to make ends meet.

Born in Lichfield, the son of a bookseller, Johnson contracted tuberculosis of the lymph nodes when he was only an infant. The disease left him deaf in one ear, almost blind in one eye, and badly scarred. Nevertheless, Johnson proved to be an extraordinarily bright student. According to his mother, he could memorize almost instantly whatever he read. In his late teens, Johnson managed to scrape together enough money to attend Oxford University, but he could not afford to stay long, and left without a degree.

After Oxford, Johnson unsuccessfully tried his hand at a number of jobs. At the age of twenty-six, he settled down, marrying a widow about twenty years his senior, and opened a school. He had difficulty keeping students, however, and within two years closed the school and moved to London. Soon after he arrived, Johnson began to earn his living by writing. He contributed essays to the *Gentlemen's Magazine* and attracted critical attention with his poem *London*, which condemned certain political leaders and vices of the time. This success was soon followed by others, such as *The Rambler*, a short-lived but influential magazine he founded. Although these works helped make Johnson well known, they did not earn him much money, and he continued to be saddled with financial worries.

Johnson's fortunes began to change in his late thirties, when a bookseller commissioned him to write an English dictionary. Johnson and six assistants worked for more than eight years to gather and produce the almost 40,000 entries that A *Dictionary of the English Language* contains. The sheer scope of the task—it had taken a French academy forty years to complete a comparable French dictionary—secured Johnson's reputation as a scholar.

When Johnson was in his fifties, he was at last freed from financial difficulties when King George III granted him a pension for life. In his later years, Johnson continued to work, editing an edition of Shakespeare's works and writing *The Lives of the English Poets*, a series of biographical and critical essays. Johnson died at the age of seventy-five and was buried in Westminster Abbey.

Today, as in his own age, Johnson is known for more than his writings. He is remembered for his colorful personality and witty remarks, documented most notably by his friend and biographer, James Boswell.

"Dictionaries are like watches; the worst is better than none, and the best cannot be expected to go quite true."

"It matters not how a man dies, but how he lives."

—*Johnson*

Samuel Johnson was born in 1709 and died in 1784.

Reading Focus

Newcomers to the United States are often puzzled by American slang. If you were to put together a short dictionary of American slang words for foreign teenagers, what words would you include?

Chart It! With a partner, think of three slang terms that are popular; then define them on a chart like the one pictured.

Term	Part of Speech	Definition

Setting a Purpose Read the following selections to see how Johnson defined some common words and to learn his response to the lord who refused to help finance his dictionary.

Building Background

The Time and Place

Johnson's *A Dictionary of the English Language* was published in 1755 in London. Johnson wrote to Lord Chesterfield just before the dictionary came out.

Chesterfield and the *Dictionary*

Hoping for financial support, Johnson dedicated his *Plan of the Dictionary* to Lord Chesterfield, a statesman and patron of many struggling writers. Although Chesterfield paid some initial attention and offered his advice, he soon lost interest in the project and never provided any funding. Johnson was forced to use much of his own income from the *Dictionary* to pay the small staff who copied his work by hand, pasted revisions, and produced the pages. Shortly before the work was published, however, Chesterfield wrote complimentary reviews of the *Dictionary,* presumably in the hope of persuading Johnson to dedicate the work to him. The praise provoked Johnson, whose letter of response has become famous.



Portrait of Dr. Samuel Johnson, 1775. Sir Joshua Reynolds. Oil on canvas. Private collection.

Vocabulary Preview

contempt (kən tempt′) *n.* disdain for something considered unworthy; scorn; p. 609
vigilance (vij′ ə ləns) *n.* careful watchfulness; p. 610
intuitive (in to͞o′ ə tiv) *adj.* known or perceived without deliberate thought; p. 610
immutably (i mū′ tə blē) *adv.* unchangeably; permanently; p. 610
aggregated (ag′ rə gāt′ əd) *adj.* collected; gathered into a whole; p. 610
tranquility (trang kwil′ ə tē) *n.* calmness; serenity; p. 610
indifferent (in dif′ ər ənt) *adj.* having no particular interest or concern for; p. 614
exultation (eg′ zul tā′ shən) *n.* joy; elation; p. 614

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from

A Dictionary of the English Language

Samuel Johnson

from The Preface

In hope of giving longevity to that which its own nature forbids to be immortal, I have devoted this book, the labor of years, to the honor of my country, that we may no longer yield the palm of philology[1] without a contest to the nations of the continent. The chief glory of every people arises from its authors. Whether I shall add anything by my own writings to the reputation of English literature must be left to time. Much of my life has been lost under the pressures of disease; much has been trifled away; and much has always been spent in provision for the day that was passing over me; but I shall not think my employment useless or ignoble if, by my assistance, foreign nations and distant ages gain access to the propagators[2] of knowledge and understand the teachers of truth, if my labors afford light to the repositories[3] of science and add celebrity to Bacon, to Hooker, to Milton, and to Boyle.[4]

When I am animated by this wish, I look with pleasure on my book, however defective, and deliver it to the world with the spirit of a man that has endeavored well. That it will immediately become popular I have not promised to myself. A few wild blunders and risible[5] absurdities, from which no work of such multiplicity was ever free, may for a time furnish folly with laughter and harden ignorance in contempt; but useful diligence will at last prevail, and there never can be wanting some who distinguish desert; who will consider that no dictionary of a living tongue ever can be perfect, since while it is hastening to publication, some words are budding, and

1. A *palm* leaf is a symbol for excellence or victory; *philology* is the study of language.
2. As used here, *propagators* are people who spread knowledge.
3. *Repositories* are storehouses.
4. Francis *Bacon,* Richard *Hooker,* John *Milton,* and Robert *Boyle* are writers and scholars whom Johnson quotes throughout his dictionary.
5. *Risible* means "laughable" or "comical."

Vocabulary

contempt (kən tempt′) *n.* disdain for something considered unworthy; scorn

some falling away; that a whole life cannot be spent upon syntax and etymology,[6] and that even a whole life would not be sufficient; that he, whose design includes whatever language can express, must often speak of what he does not understand; that a writer will sometimes be hurried by eagerness to the end and sometimes faint with weariness under a task which Scaliger[7] compares to the labors of the anvil and the mine; that what is obvious is not always known, and what is known is not always present; that sudden fits of inadvertency[8] will surprise vigilance, slight avocations[9] will seduce attention, and casual eclipses will darken learning; and that the writer shall often in vain trace his memory at the moment of need for that which yesterday he knew with intuitive readiness and which will come uncalled into his thoughts tomorrow.

In this work, when it shall be found that much is omitted, let it not be forgotten that much likewise is performed; and though no book was ever spared out of tenderness to the author, and the world is little solicitous to know whence proceeded the faults of that which it condemns; yet it may gratify curiosity to inform it that the *English Dictionary* was written with little assistance of the learned and without any patronage of the great; not in the soft obscurities of retirement or under the shelter of academic bowers,[10] but amidst inconvenience and distraction, in sickness and in sorrow. It may repress the triumph of malignant[11] criticism to observe that if our language is not here fully displayed, I have only failed in an attempt which no human powers have hitherto completed. If the lexicons[12] of ancient tongues, now immutably fixed and comprised in a few volumes, are yet, after the toil of successive ages, inadequate and delusive; if the aggregated knowledge and cooperating diligence of the Italian academicians did not secure them from the censure of Beni;[13] if the embodied critics of France, when fifty years had been spent upon their work, were obliged to change its economy[14] and give their second edition another form, I may surely be contented without the praise of perfection, which, if I could obtain, in this gloom of solitude, what would it avail me? I have protracted my work till most of those whom I wished to please have sunk into the grave, and success and miscarriage are empty sounds: I therefore dismiss it with frigid tranquility, having little to fear or hope from censure or from praise.

6. *Syntax* is sentence structure, and *etymology* is word history.
7. *Scaliger* refers to J. J. Scaliger (1540–1609), a scholar who suggested that criminals be sentenced to writing dictionaries.
8. *Inadvertency* means "heedlessness" or "negligence."
9. *Avocations* are hobbies or other diversions.
10. By *bowers,* Johnson means "idealized settings."
11. In this case, *malignant* means "having an evil or negative influence."
12. *Lexicons* are dictionaries.
13. Paola *Beni* severely criticized the Italian Academy's dictionary.
14. Here, *economy* means "organization."

Vocabulary

vigilance (vij′ ə ləns) *n.* careful watchfulness
intuitive (in to͞o′ ə tiv) *adj.* known or perceived without deliberate thought
immutably (i mū′ tə blē) *adv.* unchangeably; permanently
aggregated (ag′ rə gāt′ əd) *adj.* collected; gathered into a whole
tranquility (trang kwil′ ə tē) *n.* calmness; serenity

CONTENTS

from A Dictionary of the English Language

ANTHO′ LOGY. *n.* 1. A collection of flowers. 2. A collection of poems.

CLUB. *n.* An assembly of good fellows, meeting under certain conditions.

> What right has any man to meet in factious *clubs* to vilify the government?
>
> Dryden, *Medal, Dedication.*

IMA′ GINATION. *n.* 1. Fancy; the power of forming ideal pictures; the power of representing things absent to one's self or others. 2. Conception; image in the mind; idea. 3. Contrivance; scheme.

KIND. *adj.* Benevolent; filled with general good-will.

> By the *kind* gods, 'tis most ignobly done
> To pluck me by the beard.
>
> Shakespeare, *King Lear.*

LEXICO′ GRAPHER. *n.* A writer of dictionaries; a harmless drudge that busies himself in tracing the original and detailing the signification of words.

MAN. *n.* 1. Human being.

> The king is but a *man* as I am; the violet smells to him as it doth to me; the element shows to him as it doth to me, all his senses have but human conditions.
>
> Shakespeare.

2. Not a woman. 3. Not a boy. 4. A word of familiarity bordering on contempt. 5. Not a beast.

MO′ PPET. *n.* A puppet made of rags.

NA′ TURE. *n.* 1. An imaginary being supposed to preside over the material and animal world. 2. The constitution of an animated body.

> We're not ourselves,
> When *nature*, being oppressed, commands the mind
> To suffer with the body.
>
> Shakespeare, *King Lear.*



Dr. Samuel Johnson's house in London, designed by Johnson.

3. Disposition of mind; temper. 4. The regular course of things. 5. Natural affection, or reverence; native sensations. 6. Sort; species. 7. Physics; the science which teaches the quality of things.

OATS.[1] *n.* A grain, which in England is generally given to horses, but in Scotland supports the people.

PA′ STERN. *n.* The knee of a horse.

> I will not change my horse with any that treads on four *pasterns*.[2]
>
> Shakespeare, *Henry V.*

PA′ TRON. *n.* One who countenances, supports, or protects. Commonly a wretch who supports with insolence and is paid with flattery.

PE′ NSION. *n.* An allowance made to anyone without an equivalent. In England it is generally understood to mean pay given to a state hireling for treason to his country.

PE′ PPERMINT. *n.* Mint eminently hot.

SLO′ THFUL. *adj.* Idle; lazy; sluggish; inactive; indolent; dull of motion.

> The desire of the *slothful* killeth him; for his hands refuse to labor.
>
> Proverbs, 21:25.

SMOKE. *n.* The visible effluvium, or sooty exhalation, from anything burning.

SNEEZE. *n.* Emission of wind audibly by the nose.

WIT. *n.* 1. The powers of the mind; the mental faculties; the intellects. This is the original signification. 2. Imagination; quickness of fancy. 3. Sentiments produced by quickness of fancy. 4. A man of fancy. 5. A man of genius. 6. Sense; judgment. 7. In the plural, sound mind; intellect not crazed. 8. Contrivance; stratagem; power of expedients.

X. A letter which, though found in Saxon words, begins no word in the English language.

YAWN. *v.* 1. To gape; to oscitate; to have the mouth opened involuntarily by fumes, as in sleepiness.

YOUTH. *n.* The part of life succeeding to childhood and adolescence; the time from fourteen to twenty-eight.

1. The entry for *oats* illustrates Johnson's well-known disdain for the Scottish.
2. A *pastern* is actually part of a horse's foot. When an acquaintance asked Johnson why he had defined it as a *knee,* he answered, "Ignorance, Madam, pure ignorance."



Dr. Johnson in the Anteroom of Lord Chesterfield, Waiting for an Audience, 1748. Edward Matthew Ward. Oil on canvas, 106 x 139.4 cm. Tate Gallery, London.

Letter to Lord Chesterfield

Samuel Johnson

To the Right Honorable the Earl of Chesterfield

February 7, 1755

My Lord,

I have been lately informed, by the proprietor of the *World*,[1] that two papers, in which my *Dictionary* is recommended to the public, were written by your Lordship. To be so distinguished is an honor, which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

1. The *World* was the newspaper in which Chesterfield praised the *Dictionary*.

When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address,[2] and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre*,[3] that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain and have brought it at last to the verge of publication without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love and found him a native of the rocks.[4] Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it.

I hope it is no very cynical asperity[5] not to confess obligations where no benefit has been received or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation, my Lord,

Your Lordship's most humble,
most obedient servant,
Sam. Johnson

2. In this context, *address* means "manner of speaking; conversation."
3. The French phrase *le vainqueur du vainqueur de la terre* (lə van′ koer doo van′ koer də lä tāer) means "the conqueror of the conqueror of the earth."
4. *[The shepherd . . . rocks.]* This is a reference to a work by the Roman poet Virgil (70–19 B.C.) in which a shepherd complains that love was born among jagged rocks.
5. Here, *asperity* means "bitterness."

Vocabulary

indifferent (in dif′ ər ənt) *adj.* having no particular interest or concern for
exultation (eg′ zul tā′ shən) *n.* joy; elation

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Responding to Literature

Personal Response

What is your impression of Johnson after reading from his works?

Analyzing Literature

from A Dictionary of the English Language

Recall and Interpret

1. In the first paragraph of the preface, what **purpose** does Johnson say he hopes the *Dictionary* will fulfill? How might the definitions in the *Dictionary* help fulfill this purpose?
2. List three of the reasons Johnson gives to explain why dictionaries are never perfect. Why might Johnson have chosen to include these reasons in the preface?
3. Which of Johnson's definitions are sarcastic? Why might Johnson have chosen to include these definitions?

Evaluate and Connect

4. What is the **tone** (see page R17) of the preface? What does this tone suggest about Johnson?
5. Which style of definition do you prefer: the straightforward or the sarcastic? Why?

Letter to Lord Chesterfield

Recall and Interpret

6. Summarize the first two paragraphs of the letter. What function do they serve?
7. In paragraph 4, to whom does Johnson compare himself? How does this **metaphor** (see page R9) help express Johnson's attitude toward Chesterfield?
8. What reasons does Johnson state for not giving Chesterfield credit for the *Dictionary*? What can you infer about Johnson's personality from his statements?

Evaluate and Connect

9. Do you agree with Johnson's response to Chesterfield's praise, or do you feel he might have handled the situation differently? Give reasons for your answer.
10. Can you think of an example today of a person claiming credit for something he or she did not help create? Describe the situation.

Literary ELEMENTS

Style

Style refers to a writer's choice and arrangement of language. Johnson's style is characterized by precise **diction,** or word choice; by the use of sarcasm; and by long sentences balanced by parallel structures.

1. Which words in the second paragraph of the letter do you find particularly effective? Why?
2. In the preface to the *Dictionary* or in the letter to Lord Chesterfield, find an example of a long sentence balanced by parallel structures. How does parallelism help readers follow the meaning of the sentence?

- See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

Compare Styles How does the **style** of Johnson's letter differ from the style we generally use in letter writing today? In a few paragraphs, compare letter styles, focusing on the following points: the formality of language and tone, the length and structure of sentences, and the salutations and closings used. What might the different styles suggest about society then and now?

Creative Writing

Do-It-Yourself Dictionary Using the Reading Focus on page 608 as a springboard, create a mini-dictionary of at least six terms that newcomers to the United States should know. You might define slang popular among a specific group, or jargon related to a specific interest. For each term, provide the part of speech, a brief definition, and a sentence illustrating the proper use of the word.

Extending Your Response

Literature Groups

Defining Definitions In your group, compare and contrast the definitions of three terms in Johnson's *Dictionary* with their definitions in a modern dictionary. What kinds of information do modern dictionaries provide that Johnson's did not? What elements are unique to Johnson's dictionary? What similarities do the dictionaries share? Use a Venn diagram to share your conclusions with other groups.

Listening and Speaking

Johnson on Tape The acclaimed PBS series *The Story of English* includes a segment on Johnson's attempt to document the growing language (Program 4, "The Guid Scots Tongue"). Watch the video of this program and take notes on the main ideas it presents about Johnson and his *Dictionary.* Present your notes to the class in the form of a short oral report.

Internet Connection

Reference Resources The Internet provides free access to many reference resources. Make a list of the most useful sites for dictionaries, encyclopedias, thesauruses, databases, and other specialized resources you can find. Compile your list with those of your classmates and post the master list in your classroom or school library.

Reading Further

You might also enjoy these books:

Biography: *Samuel Johnson,* by W. J. Bate, is a Pulitzer Prize–winning biography.

Collection: *Essays from the* Rambler, Adventurer, *and* Idler, by Samuel Johnson, showcases his wit.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Antonyms

Antonyms are words that have opposite or nearly opposite meanings. For example, *bright* and *dim* are antonyms. Sometimes words don't have perfect antonyms because they might be used in more than one way, depending on their context. In these cases, determining the precise meaning of a word as it is used will help you find its antonym.

PRACTICE Match each word in the left column with its antonym in the right column. If a word is unfamiliar, use a dictionary to find its meaning.

1. contempt	a. sorrow
2. intuitive	b. esteem
3. tranquility	c. agitation
4. exultation	d. learned

Grammar Link

Avoiding Unclear Pronoun Reference

Pronouns are noun substitutes. In the following sentence, for example, Samuel Johnson uses the pronoun *it* to take the place of the noun *notice:* "The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent and cannot enjoy it." When you speak or write, make sure that every pronoun has a clear **antecedent,** or noun to which the pronoun refers, and that there is not more than one antecedent to which a pronoun could refer. Avoid these common problems:

Problem 1 A pronoun reference that is weak or vague

The Dictionary *was well received, which was Johnson's reward for all his hard work.*

Solution A Add a clear antecedent for the pronoun.

The Dictionary *received much critical acclaim, which was Johnson's reward for all his hard work.*

Solution B Substitute a noun for the pronoun.

The Dictionary*'s warm critical reception was Johnson's reward for all his hard work.*

Problem 2 A pronoun that refers to more than one antecedent

Johnson and Chesterfield disagreed about the value of the Dictionary*, and he would not finance the work.*

Solution A Substitute a noun for the pronoun.

Johnson and Chesterfield disagreed about the value of the Dictionary, *and Chesterfield would not finance the work.*

Solution B Make the antecedent of the pronoun clear.

Chesterfield disagreed with Johnson about the value of the Dictionary, *and he would not finance the work.*

• For more about pronouns and antecedents, see **Language Handbook,** pp. R24–R25.

EXERCISE

Rewrite each of the following sentences to correct pronoun errors. Add any necessary information.

1. Carla told Michelle that she would write the first draft.
2. After we learned more details about the fire, it was depressing.
3. The report had pronoun and spelling errors, but I was able to find them in a dictionary.
4. The writer used lengthy sentences, and that made it hard to understand.
5. The researchers wrote many definitions, but they were vague and confusing.

Before You Read

from *The Life of Samuel Johnson*

Meet James Boswell



For years, the biographer and diarist James Boswell's accomplishments were overshadowed by those of Samuel Johnson, the literary giant about whom he wrote. Before the twentieth century, Boswell was often regarded as a hero-worshiper who was little more than an adequate reporter. The discovery of Boswell's journals in the 1920s and 1930s, however, revealed his rare insight and his important role in the development of the modern biography.

Boswell was born in Edinburgh, Scotland, the son of well-to-do parents. As a child, he disliked the school he attended, so his father provided him with private tutors. Boswell received an excellent education in the arts and law, but he did not want to become a lawyer like his father. Instead, he was drawn to the theater and the arts. In 1760, at the age of twenty, he ran away to London, but his father soon brought him back home. Father and son struck a bargain: James could return to London as soon as he passed his law exams, so at the age of twenty-two, he passed his exams and happily set out.

Boswell loved the life of the city. He made a point of introducing himself to London's elite and quickly found himself part of London's intellectual circles, meeting such notable figures of the time as the writer Oliver Goldsmith and the political reformer John Wilkes. In a London bookshop, he also met the famous man of letters Samuel Johnson, and one of the great friendships of English literary history began.

Shortly after meeting Johnson, Boswell toured Europe, spending time in Corsica, a Mediterranean island that was struggling to secure its independence. His account of his tour across Corsica, published when he was twenty-eight, was both a popular and a critical success.

At twenty-nine, Boswell married and moved back to Scotland to practice law. Though he could see his friend Samuel Johnson only occasionally, the two wrote to each other and, when Boswell was in his early thirties, toured the Hebrides Islands in Scotland together. Boswell later published his journal from the tour. However, Boswell is best known for researching and writing *The Life of Samuel Johnson*. Proud of his literary efforts, Boswell nevertheless regarded himself as a personal failure. He died at fifty-four, never to realize the impact his work would have on English literature.

"We cannot tell the precise moment when friendship is formed. As in filling a vessel drop by drop, there is at last a drop which makes it run over; so in a series of kindnesses there is at last one which makes the heart run over."

—Boswell

"Nobody can write the life of a man, but those who have eat and drunk and lived in social intercourse with him."

—Samuel Johnson

"The *Life* of Johnson is assuredly a great, a very great work. . . . Boswell is the first of biographers."

—Thomas Babington Macaulay

James Boswell was born in 1740 and died in 1795.

Reading Focus

Many of today's popular magazines and television programs feature stories about the lives of famous people. Why do people enjoy hearing about celebrities' personal lives? What details about celebrities' lives do these stories typically include? Do they tend to focus on positive or negative aspects of a person's life or character?

Share Ideas In a small group, discuss your thoughts about the questions above.

Setting a Purpose Read the following excerpt to learn about Boswell's impressions of Samuel Johnson, a celebrity in his day.

Building Background

The Literary Club

The Life of Samuel Johnson is filled with witty quotations from Johnson and his friends. Many of the conversations Boswell recounted took place at a tavern in London called the Turk's Head. Johnson and his circle met there informally to discuss issues of the day, calling their group The Club. Besides Johnson, the group included the artist Sir Joshua Reynolds, the actor David Garrick, the dramatist and poet Oliver Goldsmith, the statesman Edmund Burke, the translator Thomas Percy, and the economist Adam Smith. These men were not only the intellectual elite of England, they were friends, given to laughter as well as argument. Their lively conversations stimulated each in his own field and provided entertainment and material for writing.



Samuel Johnson founded Literary Club with James Boswell, 1700s. Hand-colored woodcut.

The Biography

Throughout his friendship with Johnson, Boswell kept detailed journals in which he recorded his conversations with his illustrious friend. Boswell later used these journals, as well as information he gathered by interviewing Johnson's friends and acquaintances, to write the story of Johnson's life. For years it was believed that Boswell's journals had been destroyed shortly after his death, but they were recovered in the 1920s at Malahide Castle in Ireland. Upon examination of the journals, scholars learned that most of Johnson's conversations, the true spice of Boswell's biography, had been copied almost directly from Boswell's initial recording of them in his journals. In the years since their printing, these journals have come to be regarded as literary treasures in their own right.

Vocabulary Preview

veneration (ven′ ə rā′ shən) *n.* deep respect or reverence; p. 620
scoundrel (skoun′ drəl) *n.* an unprincipled, dishonest person; p. 622
civilly (siv′ ə lē) *adv.* politely; p. 623
prominent (prom′ ə nənt) *adj.* noticeable; conspicuous; p. 623
zealous (zel′ əs) *adj.* filled with intense, enthusiastic devotion; p. 623
impetuous (im pech′ o͞o əs) *adj.* characterized by rushing headlong into things; impulsive; p. 624
precept (prē′ sept) *n.* a rule intended as a guide for conduct or action; p. 624
ingenuity (in′ jə no͞o′ ə tē) *n.* cleverness; inventiveness; p. 625

from The Life of Samuel Johnson

James Boswell

Boswell Meets Johnson 1763

This is to me a memorable year; for in it I had the happiness to obtain the acquaintance of that extraordinary man whose memoirs I am now writing, an acquaintance which I shall ever esteem as one of the most fortunate circumstances in my life.

Though then but two-and-twenty, I had for several years read his works with delight and instruction and had the highest reverence for their author, which had grown up in my fancy into a kind of mysterious veneration, by figuring to myself a state of solemn elevated abstraction in which I supposed him to live in the immense metropolis of London. . . .

Mr. Thomas Davies the actor, who then kept a bookseller's shop in Russel Street, Covent Garden, told me that Johnson was very much his friend and came frequently to his house, where he more than once invited me to meet him, but by some unlucky accident or other, he was prevented from coming to us. . . .

At last, on Monday the sixteenth of May, when I was sitting in Mr. Davies's back parlor, after having drunk tea with him and Mrs. Davies, Johnson unexpectedly came into the shop; and Mr. Davies having perceived him through the glass door in the room in which we were sitting, advancing towards us—he announced his awful[1] approach to me, somewhat in the manner of an actor in the part of Horatio, when he addresses Hamlet on the appearance of his father's ghost,[2] "Look, my Lord, it comes." I found that I had a very perfect idea of Johnson's figure, from the portrait of him painted by Sir Joshua Reynolds soon after he had published his *Dictionary*, in the attitude of sitting in his easy chair in deep meditation, which was the first picture his friend did for him, which Sir Joshua very kindly presented to me, and from which an engraving has been made for this work. Mr. Davies mentioned my name and respectfully introduced me to him. I was much agitated; and recollecting his prejudice against the

1. Here, *awful* means "awe-inspiring."
2. In William Shakespeare's *Hamlet,* act 1, scene 4, Horatio announces to his friend Hamlet the appearance of Hamlet's father's ghost.

Vocabulary

veneration (ven′ ə rā′ shən) *n.* deep respect or reverence

Scotch, of which I had heard much, I said to Davies, "Don't tell where I come from." "From Scotland," cried Davies roguishly. "Mr. Johnson," said I, "I do indeed come from Scotland, but I cannot help it." I am willing to flatter myself that I meant this as light pleasantry to sooth and conciliate him, and not as a humiliating abasement[3] at the expense of my country. But however that might be, this speech was somewhat unlucky; for with that quickness of wit for which he was so remarkable, he seized the expression "come from Scotland," which I used in the sense of being of that country; and, as if I had said that I had come away from it, or left, retorted, "That, Sir, I find, is what a very great many of your countrymen cannot help." This stroke stunned me a good deal; and when we had sat down, I felt myself not a little embarrassed and apprehensive of what might come next. He then addressed himself to Davies: "What do you think of Garrick?[4] He has refused me an order[5] for the play for Miss Williams[6] because he knows the house will be full and that an order would be worth three shillings." Eager to take any opening to get into conversation with him, I ventured to say, "Oh, Sir, I cannot think Mr. Garrick would grudge such a trifle to you." "Sir," said he, with a stern look, "I have known David Garrick longer than you have done, and I know no right you have to talk to me on the subject."

3. An *abasement* is a humbling.

4. David *Garrick* (1717–1779) was considered the greatest Shakespearean actor of his time.
5. In this context, an *order* is a free ticket.
6. Garrick gave a benefit performance for his impoverished friend, the poet Anna *Williams* (1706–1783), who was also a friend of Johnson's.



Samuel Johnson with James Boswell at home in Boer Court. Hand-colored engraving.

Viewing the art: Does this image of Johnson (left) capture his personality as Boswell describes it? Explain your answer.

Perhaps I deserved this check; for it was rather presumptuous in me, an entire stranger, to express any doubt of the justice of his animadversion[7] upon his old acquaintance and pupil. I now felt myself much mortified and began to think that the hope which I had long indulged of obtaining his acquaintance was blasted. And, in truth, had not my ardor been uncommonly strong, and my resolution uncommonly persevering, so rough a reception might have deterred me forever from making any further attempts. Fortunately, however, I remained upon the field not wholly discomfited[8] and was soon rewarded by hearing some of his conversation, of which I preserved the following short minute,[9] without marking the questions and observations by which it was produced.

"People," he remarked, "may be taken in once, who imagine that an author is greater in private life than other men. Uncommon parts require uncommon opportunities for their exertion.

"In barbarous society, superiority of parts is of real consequence. Great strength or great wisdom is of much value to an individual. But in more polished times there are people to do everything for money; and then there are a number of other superiorities, such as those of birth and fortune and rank that dissipate[10] men's attention and leave no extraordinary share of respect for personal and intellectual superiority. This is wisely ordered by Providence[11] to preserve some equality among mankind.

"Sir, this book [*The Elements of Criticism*,[12] which he had taken up] is a pretty essay and deserves to be held in some estimation, though much of it is chimerical."[13]

Speaking of one who with more than ordinary boldness attacked public measures and the royal family, he said, "I think he is safe from the law, but he is an abusive scoundrel; and instead of applying to my Lord Chief Justice to punish him, I would send half a dozen footmen[14] and have him well ducked.[15]

"The notion of liberty amuses the people of England and helps to keep off the *taedium vitae*.[16] When a butcher tells you that his heart bleeds for his country, he has, in fact, no uneasy feeling.

"Sheridan[17] will not succeed at Bath with his oratory. Ridicule has gone down before him, and I doubt,[18] Derrick is his enemy.

"Derrick may do very well as long as he can outrun his character, but the moment his character gets up with him, it is all over."

It is, however, but just to record, that some years afterwards, when I reminded him of this sarcasm, he said, "Well, but Derrick has now got a character that he need not run away from."

I was highly pleased with the extraordinary vigor of his conversation and regretted that I was drawn away from it by an engagement at another place. I had, for a part of the evening, been left alone with him and had ventured to make an observation now and then, which he

7. An *animadversion* (an′ ə mad vur′ zhən) is an unfavorable remark or criticism.
8. When Boswell says he was not *wholly discomfited,* he means he was not completely frustrated or thwarted.
9. In this instance, a *minute* is a record or a summary.
10. *Dissipate* means "waste."
11. *Providence* is divine guidance.
12. *The Elements of Criticism* was written by Scottish jurist and philosopher Henry Home, Lord Kames (1696–1782).
13. *Chimerical* (ki mer′ i kəl) means "whimsical" or "fanciful."
14. *Footmen* were servants.
15. Ducking in water was a type of punishment.
16. *Taedium vitae* (tī′ dē əm vē′ tī) is Latin for "weariness of life."
17. *Sheridan* is Thomas Sheridan (1719–1788), an Irish-born actor.
18. In this context, *doubt* means "fear" or "suspect."

Vocabulary

scoundrel (skoun′ drəl) *n.* an unprincipled, dishonest person

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received very civilly; so that I was satisfied that though there was a roughness in his manner, there was no ill nature in his disposition. Davies followed me to the door, and when I complained to him a little of the hard blows which the great man had given me, he kindly took upon him to console me by saying, "Don't be uneasy. I can see he likes you very well."

Johnson's Character

The character of Samuel Johnson has, I trust, been so developed in the course of this work that they who have honored it with a perusal[19] may be considered as well acquainted with him. As, however, it may be expected that I should collect into one view the capital and distinguishing features of this extraordinary man, I shall endeavor to acquit myself of that part of my biographical undertaking, however difficult it may be to do that which many of my readers will do better for themselves.

His figure was large and well formed, and his countenance[20] of the cast of an ancient statue; yet his appearance was rendered strange and somewhat uncouth by convulsive cramps, by the scars of that distemper[21] which it was once imagined the royal touch[22] could cure, and by a slovenly[23] mode of dress. He had the use only of one eye; yet so much does mind govern and even supply the deficiency of organs, that his visual perceptions, as far as they extended, were uncommonly quick and accurate. So morbid was his temperament that he never knew the natural joy of a free and vigorous use of his limbs: when he walked, it was like the struggling gait of one in fetters;[24] when he rode, he had no command or direction of his horse but was carried as if in a balloon. That with his constitution and habits of life he should have lived seventy-five years is a proof that an inherent *vivida vis*[25] is a powerful preservative of the human frame.

Man is, in general, made up of contradictory qualities; and these will ever shew[26] themselves in strange succession, where a consistency in appearance at least, if not reality, has not been attained by long habits of philosophical discipline. In proportion to the native vigor of the mind, the contradictory qualities will be the more prominent and more difficult to be adjusted; and, therefore, we are not to wonder that Johnson exhibited an eminent example of this remark which I have made upon human nature. At different times, he seemed a different man, in some respects; not, however, in any great or essential article, upon which he had fully employed his mind, and settled certain principles of duty, but only in his manners and in the display of argument and fancy in his talk. He was prone to superstition, but not to credulity.[27] Though his imagination might incline him to a belief of the marvelous and the mysterious, his vigorous reason examined the evidence with jealousy. He was a sincere and zealous Christian, of high Church-of-England and monarchical

19. A *perusal* is a careful reading.
20. Boswell refers to Johnson's *countenance,* or facial features.
21. The disease that Boswell refers to as *distemper* was scrofula, tuberculosis of the lymphatic glands.
22. Because of a popular but mistaken belief that scrofula could be cured by the *royal touch,* Johnson was taken to London at the age of two to be touched by Queen Anne.
23. *Slovenly* means "untidy" or "sloppy."
24. *Fetters* are chains or shackles on the ankles or feet.
25. *Vivida vis* (vē′ vē dä wēs) means "life force."
26. *Shew* means "show."
27. *Credulity* means "a willingness to believe without sufficient evidence; gullibility."

Vocabulary

civilly (siv′ ə lē) *adv.* politely
prominent (prom′ ə nənt) *adj.* noticeable; conspicuous
zealous (zel′ əs) *adj.* filled with intense, enthusiastic devotion

principles, which he would not tamely suffer to be questioned; and had, perhaps, at an early period, narrowed his mind somewhat too much, both as to religion and politics. His being impressed with the danger of extreme latitude in either, though he was of a very independent spirit, occasioned his appearing somewhat unfavorable to the prevalence of that noble freedom of sentiment which is the best possession of man. Nor can it be denied that he had many prejudices, which, however, frequently suggested many of his pointed sayings that rather shew a playfulness of fancy than any settled malignity. He was steady and inflexible in maintaining the obligations of religion and morality, both from a regard for the order of society and from a veneration for the Great Source[28] of all order; correct, nay, stern in his taste; hard to please and easily offended; impetuous and irritable in his temper, but of a most humane and benevolent heart, which shewed itself not only in a most liberal charity, as far as his circumstances would allow, but in a thousand instances of active benevolence. He was afflicted with a bodily disease, which made him often restless and fretful, and with a constitutional melancholy, the clouds of which darkened the brightness of his fancy and gave a gloomy cast to his whole course of thinking. We, therefore, ought not to wonder at his sallies[29] of impatience and passion at any time, especially when provoked by obtrusive[30] ignorance or presuming petulance,[31] and allowance must be made for his uttering hasty and satirical sallies even against his best friends. And, surely, when it is considered, that, "amidst sickness and sorrow," he exerted his faculties in so many works for the benefit of mankind, and particularly that he achieved the great and admirable *Dictionary* of our language, we must be astonished at his resolution. The solemn text "of him to whom much is given, much will be required" seems to have been ever present to his mind, in a rigorous sense, and to have made him dissatisfied with his labors and acts of goodness, however comparatively great, so that the unavoidable consciousness of his superiority was, in that respect, a cause of disquiet. He suffered so much from this, and from the gloom which perpetually haunted him and made solitude frightful, that it may be said of him, "If in this life only he had hope, he was of all men most miserable."[32] He loved praise when it was brought to him but was too proud to seek for it. He was somewhat susceptible of[33] flattery. As he was general and unconfined in his studies, he cannot be considered as master of any one particular science; but he had accumulated a vast and various collection of learning and knowledge, which was so arranged in his mind as to be ever in readiness to be brought forth. But his superiority over other learned men consisted chiefly in what may be called the art of thinking, the art of using his mind, a certain continual power of seizing the useful substance of all that he knew and exhibiting it in a clear and forcible manner; so that knowledge, which we often see to be no better than lumber[34] in men of dull understanding, was, in him, true, evident, and actual wisdom. His moral precepts are practical, for they are drawn from an

28. The *Great Source* refers to God as the provider.
29. *Sallies* are outbursts.
30. *Obtrusive* means "pushy in a rude or bold manner."
31. *Petulance* is bad temper.
32. *["If . . . miserable."]* is based on I Corinthians 15:19: "If in this life only we have hope in Christ, we are of all men most miserable."
33. *Susceptible of* means "easily affected by."
34. Here, *lumber* means "useless material."

Vocabulary

impetuous (im pech′ o͞o əs) *adj.* characterized by rushing headlong into things; impulsive
precept (prē′ sept) *n.* a rule intended as a guide for conduct or action

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intimate acquaintance with human nature. His maxims[35] carry conviction, for they are founded on the basis of common sense and a very attentive and minute survey of real life. His mind was so full of imagery that he might have been perpetually a poet; yet it is remarkable, that, however rich his prose is in this respect, his poetical pieces, in general, have not much of that splendor, but are rather distinguished by strong sentiment and acute observation conveyed in harmonious and energetic verse, particularly in heroic couplets.[36] Though usually grave, and even awful, in his deportment, he possessed uncommon and peculiar powers of wit and humor; he frequently indulged himself in colloquial pleasantry; and the heartiest merriment was often enjoyed in his company, with this great advantage, that as it was entirely free from any poisonous tincture[37] of vice or impiety,[38] it was salutary[39] to those who shared in it. He had accustomed himself to such accuracy in his common conversation that he at all times expressed his thoughts with great force and an elegant choice of language, the effect of which was aided by his having a loud voice and a slow, deliberate utterance. In him were united a most logical head with a most fertile imagination, which gave him an extraordinary advantage in arguing: for he could reason close or wide, as he saw best for the moment. Exulting in his intellectual strength and dexterity, he could, when he pleased, be the greatest sophist[40] that ever contended in the lists of declamation,[41] and from a spirit of contradiction and a delight in shewing his powers, he would often maintain the wrong side with equal warmth and ingenuity, so that when there was an audience, his real opinions could seldom be gathered from his talk; though when he was in company with a single friend, he would discuss a subject with genuine fairness. But he was too conscientious to make error permanent and pernicious[42] by deliberately writing it, and in all his numerous works, he earnestly inculcated[43] what appeared to him to be the truth, his piety being constant and the ruling principle of all his conduct.

In him were united a most logical head with a most fertile imagination, which gave him an extraordinary advantage in arguing. . . .

Such was Samuel Johnson, a man whose talents, acquirements, and virtues were so extraordinary that the more his character is considered, the more he will be regarded by the present age, and by posterity, with admiration and reverence.

35. *Maxims* are sayings that express moral principles or rules of conduct.
36. *Heroic couplets* consist of paired rhyming lines written in iambic pentameter.
37. *Tincture* means "trace" or "tinge."
38. *Impiety* means "lack of reverence."
39. *Salutary* means "conducive to health or well-being."
40. A *sophist* is one who is skilled in using deceptive arguments.
41. Here, a *declamation* is a speech.
42. *Pernicious* means "destructive."
43. *Inculcated* means "encouraged by persistent teaching or indoctrination."

Vocabulary

ingenuity (in′ jə no͞o′ ə tē) *n.* cleverness; inventiveness

Responding to Literature

Personal Response

What was your impression of Johnson during his first meeting with Boswell? Did your impression of Johnson change as you read more about him? Explain why or why not.

Analyzing Literature

Recall

1. How did Boswell meet Johnson?
2. How did Johnson reply to Boswell's statement "I . . . come from Scotland, but I cannot help it"?
3. Summarize Boswell's description of Johnson's physical appearance.
4. Boswell says that Johnson was gruff yet kindhearted. Describe at least one other pair of "contradictory qualities" that Boswell found in Johnson's personality.
5. Name an aspect of Johnson's behavior that Boswell finds objectionable.

Interpret

6. Why might Boswell have felt so nervous during his first meeting with Johnson?
7. What do the quotations that Boswell provides reveal about Johnson's character and personality?
8. What parts of Boswell's description of Johnson's physical appearance are objective, or factual? What parts are subjective, or personal opinion? Why might Boswell have included both types of descriptions?
9. What do the contradictions Boswell found in Johnson's personality suggest about Boswell's skill as a reporter?
10. Describe the **tone** of Boswell's criticisms of Johnson. What does this tone suggest about Boswell's opinion of Johnson? (See **Literary Terms Handbook,** page R17.)

Evaluate and Connect

11. In your opinion, what was Boswell's **purpose** in writing about Johnson? Support your opinion with evidence from the work. (See **Literary Terms Handbook** p. R2)
12. How might Johnson's friendship have been helpful to Boswell as a biographer? What difficulties might the friendship have posed?
13. How might the portrayal of Johnson have differed had it been written by an enemy instead of a friend?
14. Compare and contrast Boswell's portrayal of Johnson with the contemporary celebrity portrayals you discussed during the Reading Focus on page 619. What do their differences suggest about our society?
15. If you could meet any celebrity alive today, who would it be? Why?

Literary Criticism

According to Samuel Johnson, "The business of the biographer is often to pass slightly over those performances and incidents which produce vulgar greatness, to lead the thoughts into domestick privacies, and display the minute details of daily life." In the selection, does Boswell pass over Johnson's greatness to show the "minute details" of his life? Explain your answer in a brief essay.

Literary ELEMENTS

Biography

A **biography** is a nonfictional account of a person's life and personality, written by someone other than the subject. Using such resources as interviews, diaries, journals, and letters, the biographer describes major events in the subject's life and provides insight into the subject's character.

Before *The Life of Samuel Johnson,* biographies generally focused on describing an individual's major life events and accomplishments. Boswell's attempt to provide, in his words, a "view of [Johnson's] mind" was instrumental in developing the modern approach to biography, with its emphasis on analyzing the forces that shape personality.

1. At what points in the selection does Boswell examine the forces that helped shape Johnson's opinions and behavior? What are these forces?
2. In your opinion, does Boswell provide convincing reasons for Johnson's behavior? Support your opinion with evidence from the selection.

- See **Literary Terms Handbook,** p. R2.

Literature and Writing

Writing About Literature

Character Analysis From his description of Johnson, what would you say Boswell was like? Write a character analysis of Boswell in which you consider how he behaved when he met Johnson, what qualities of Johnson's he chose to describe, and what tone he used when describing those qualities.

Personal Writing

First Meeting Boswell vividly describes his first impressions of the man who would eventually become his friend. Describe how you met one of your friends. Tell where you were, what you were doing, how the person looked, and what you first said to each other. Then explain why you became friends.

Extending Your Response

Literature Groups

Debate It Many critics thought Boswell's portrayal of Johnson was too realistic because it described Johnson's shortcomings as well as his virtues. In your group, discuss this criticism of Boswell's biography. In your opinion, should biographers include a person's negative qualities? Do circumstances ever warrant withholding negative information? Use details from the selection to support your opinions. Share your thoughts with the class.

Interdisciplinary Activity

Art History: A Portrait of the Author The artist Sir Joshua Reynolds painted several portraits of his friend Samuel Johnson. Find one you like and compare Reynolds's visual depiction of Johnson with Boswell's written description. Which do you prefer? Why? Bring a copy of the portrait to class and share your opinions with your classmates.

Learning for Life

Interviewing a Leader Johnson was a leading figure in literary circles of his time. What local leader would you like to interview? The person might be a leader in your school or in a community or religious group to which you belong. Prepare a list of questions, and interview your subject. Take notes of your interview and share your results with the class. To extend this activity, use your notes to help you write a brief biographical sketch of your subject.

Reading Further

You might enjoy these journals by Boswell:

The Journal of a Tour of the Hebrides with Samuel Johnson, LL.D., describes a trip with Johnson.

Boswell's London Journal, 1762–1763 includes an introduction by Frederick A. Pottle.

Save your work for your portfolio.

Skill Minilesson

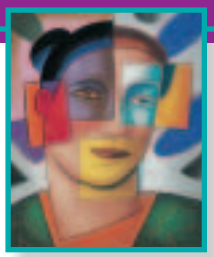
VOCABULARY • Denotation and Connotation

The words *impetuous, rash,* and *spontaneous* are roughly the same in their denotations, or literal meanings, but they differ greatly in their connotations–the emotions they are likely to evoke. For example, the word *spontaneous* paints a positive picture of someone who is enthusiastic and free-spirited. Describing someone as *rash,* however, conjures up negative images of a reckless person. The word *impulsive* might evoke a more neutral response.

PRACTICE The words in each pair have similar denotations. Indicate whether each word has a positive, negative, or neutral connotation.

1. prominent conspicuous
2. zealous enthusiastic
3. veneration awe
4. scoundrel scamp
5. ingenuity productiveness

LISTENING, SPEAKING, and VIEWING



Listening Effectively

It was important for James Boswell to be a good listener while gathering information for *The Life of Samuel Johnson.* Working without the aid of a tape recorder or any other modern recording device, Boswell had to rely on his ability to understand and remember what he heard from Johnson's friends and acquaintances.

Good listening involves much more than just hearing the words of a speaker. Good listening is *active* listening, and learning to listen actively will help you to succeed in many areas of life. When you listen well, you understand, evaluate, and remember what you hear so that you are better able to respond effectively and intelligently to a speaker's message. Try these techniques to improve your listening skills:

- **Prepare to listen.** Clear your mind of other thoughts and focus on the speaker, keeping a comfortable level of eye contact. Do not glance around the room, look through papers, or let your mind wander. Maintain your concentration the entire time the speaker is talking.
- **Note the topic and recall what you already know about it.** It is easier to understand and remember information about a subject you are familiar with. Connect the subject to information you have read about or discussed before. But don't assume you already know it all. Listen with an open mind.
- **Pay attention to the structure of the message.** Listen carefully to the beginning of a message to understand how it will be organized. For example, many speakers introduce lectures by providing an overview of the main points they will cover. Listen also for transitional words and phrases such as *first, second,* and *most important.* They can help you keep track of the main points you need to remember or the order of steps in a process. Other transitional words and phrases such as *nevertheless, as a result,* and *consequently* show how ideas or events are linked.
- **Take notes.** But don't try to write everything a speaker says. Note only the main points and the essential details of your speaker's message.
- **Ask questions, aloud or silently.** If you don't understand a point a speaker is trying to make, ask questions. Even when you do understand, ask yourself silent questions to evaluate what you hear. Active listening involves evaluating a speaker's message, especially for bias or faulty information.
- **Listen for feelings as well as thoughts.** Every message contains both feelings and thoughts. Pay attention to the speaker's tone, expressions, gestures, and posture. Often *how* something is said reveals much about *what* is said.

ACTIVITIES

1. Follow these listening guidelines during a lecture. Then summarize the speaker's message to a partner. Discuss your strengths and shortcomings as a listener.
2. For a day, note problems you had while listening. Then plan ways to overcome them.

Before You Read

from *The Diary of Fanny Burney*

Meet Fanny Burney



While Fanny Burney was living a quiet life in the country, readers were raving about a new novel called *Evelina* and trying to guess the identity of its author. When they learned that Burney had written the popular book, her life changed forever.

Burney was born in the town of King's Lynn, the third in a family of six children. When she was eight, her father moved the family to London. Less than two years later, her mother died, leaving the shy and frail young Burney deeply grieved. She took comfort from her family, her books, and a family friend named Samuel Crisp. Crisp became a sort of grandfather to Burney, who affectionately referred to him as "Daddy" Crisp.

Burney began keeping a diary at fifteen—the same year her father remarried. She had a particularly good memory and noted lengthy conversations in detail. During her teen years she also composed a work of fiction, *The Adventures of Caroline Evelyn,* but burned the manuscript, fearing her stepmother would not approve of her being "a scribbler."

In her early twenties, however, Burney wrote a sequel. This book, *Evelina,* was a novel about a teenage girl making her way in the world. The book has been praised for its lively social observations and is regarded as a precursor of Jane Austen's work. Burney intended to keep her authorship a secret, but as she let family members and friends know the truth, word spread. She soon became a popular guest of literary groups. Burney was not entirely pleased with her new popularity, however. She wrote, "I begin to grow most heartily sick and fatigued of this continual round of visiting, and these eternal new acquaintances." Nonetheless, she continued to write.

Despite the acclaim she received, Burney did not earn much money from *Evelina* or her next novel, *Cecilia*. Consequently, when Queen Charlotte offered her a position at court, she felt compelled by her circumstances—and her status-seeking father—to accept. Life at court proved dreary for her. Five years later, much to her relief, she managed to get permission to leave the position.

At forty-one, Burney entered into a happy marriage with General Alexandre d'Arblay, whom she met at her sister's home. The following year, Burney—now Madame d'Arblay—had their only child, Alexander.

During her lifetime, Burney was best known and acclaimed for her novels. Today, however, she is remembered mostly for the diaries she kept for seventeen years and for her letters, which give us an entertaining look at English society during the late 1700s and early 1800s.

"To a heart formed for friendship and affection the charms of solitude are very shortlived."

—Burney

"'What is there remarkable about Miss Burney, Sir? I will tell you, Sir. I know none like her—nor do I believe there is or there ever was a man who could write such a book *[Evelina]* so young!'"

—Dr. Samuel Johnson

Fanny Burney was born in 1752 and died in 1840.

Reading Focus

Would you like to be famous? Certainly fame can have its benefits. On the other hand, it can have negative consequences as well.

List and Discuss Make a list of all the positive and negative consequences of fame that come to mind. Share your list with a partner and discuss any common consequences, as well as any new ideas you might have.

Setting a Purpose Read Fanny Burney's diary entries to learn what she experienced when she first became a literary celebrity.

Building Background

Pamela Leads the Way

In 1740, some twelve years before Burney was born, Samuel Richardson published what many consider to be the first English novel, *Pamela.* This **epistolary novel**–or novel told through letters–about a virtuous teenage servant girl, was an overnight success praised by everyone from ministers to respected literary figures such as Alexander Pope. Consequently, Burney had reason to feel pleased and excited when early reviews of *Evelina* (also an epistolary novel about a virtuous young girl) compared it favorably with *Pamela.*

Discussion Clubs

During the late eighteenth century, people of the upper-middle class often met in groups to discuss literature and politics. One of the best-known of these groups was the Blue Stocking Circle, nicknamed after the attire of one of its members, Benjamin Stillingfleet, who, being too poor to afford evening clothes, attended the receptions in his daytime blue worsted stockings. The women leaders of this group were frequently mocked, and yet they helped change society's view of women's roles. The Blue Stocking Circle's chief hostess, Elizabeth Vesey, began organizing the group's evenings of conversation at about the time Burney was born, and Burney grew up knowing many of its regular guests. One noted member, Dr. Samuel Johnson, later founded another discussion group, The Club. When members of The Club learned that Burney was the author of *Evelina,* she became a favorite guest of the group.



A Blue Stocking and Her Family, 1847. George Cruikshank.

Research

When in 1786 Fanny Burney entered the court of King George III by becoming second Keeper of the Robes to Queen Charlotte, she was little prepared for the idiosyncrasies of the king. Intimidated at first by his conversational tics–his *What? What?* and *Hey! Hey!*–she later referred to him as "the Royal sufferer" when she saw how ill and delirious he had become. Use the library or the Internet to research the "madness" of George III and Fanny Burney's account of it.

Vocabulary Preview

profound (prə found′) *adj.* characterized by deep understanding or insight; p. 631
zenith (zē′ nith) *n.* a peak; the greatest point; p. 631
confidant (kon′ fə dant′) *n.* a person to whom secrets or private matters are disclosed; p. 632
sanguine (sang′ gwin) *adj.* confident; optimistic; p. 633
droll (drōl) *adj.* amusingly odd; p. 633
confound (kən found′) *v.* to confuse; to bewilder; p. 635
epilogue (ep′ ə lôg′) *n.* a short poem or speech following the conclusion of a play; p. 636

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R. Marchetti in *High Life Tailor* catalogue, 1905.

from The Diary of Fanny Burney

Fanny Burney

JANUARY, 1778. This year was ushered in by a grand and most important event! At the latter end of January, the literary world was favored with the first publication of the ingenious, learned, and most profound Fanny Burney! I doubt not but this memorable affair will, in future times, mark the period whence chronologers will date the zenith of the polite arts in this island!

This admirable authoress has named her most elaborate performance *Evelina; or, a Young Lady's Entrance into the World*.

Perhaps this may seem a rather bold attempt and title for a female whose knowledge of the world is very confined and whose inclinations, as well as situation, incline her to a private and domestic life. All I can urge is that I have only presumed to trace the accidents and adventures to which a "young woman" is liable; I have not pretended to show the world what it actually *is*, but what it *appears* to a girl of seventeen, and so far as that, surely any girl who is past seventeen may safely do?

My little book, I am told, is now at all the circulating libraries. I have an exceeding odd sensation when I consider that it is now in the power of *any* and *every* body to read what I so carefully hoarded even from my best friends, till this last month or two, and that a work

Vocabulary

profound (prə found′) *adj.* characterized by deep understanding or insight
zenith (zē′ nith) *n.* a peak; the greatest point

which was so lately lodged, in all privacy, in my bureau, may now be seen by every butcher and baker, cobbler and tinker, throughout the three kingdoms, for the small tribute of a threepence.

My aunt and Miss Humphries[1] being settled at this time at Brompton,[2] I was going thither with Susan to tea, when Charlotte[3] acquainted me that they were then employed in reading *Evelina* to the invalid, my cousin Richard.

This intelligence gave me the utmost uneasiness—I foresaw a thousand dangers of a discovery—I dreaded the indiscreet warmth of all my confidants. In truth, I was quite sick with apprehension and was too uncomfortable to go to Brompton, and Susan carried my excuses.

Upon her return, I was somewhat tranquilized, for she assured me that there was not the smallest suspicion of the author and that they had concluded it to be the work of a *man!*

Finding myself more safe than I had apprehended, I ventured to go to Brompton next day. On my way upstairs, I heard Miss Humphries in the midst of Mr. Villars's letter of consolation upon Sir John Belmont's rejection of his daughter;[4] and just as I entered the room, she cried out, "How pretty that is!"

How much in luck would she have thought herself had she known *who* heard her!

In a private confabulation[5] which I had with my Aunt Anne, she told me a thousand things that had been said in its praise and assured me that they had not for a moment doubted that the work was a *man's*.

I must own I suffered great difficulty in refraining from laughing upon several occasions—and several times, when they praised what they read, I was on the point of saying, "You are very good!" and so forth, and I could scarcely keep myself from making acknowledgments and bowing my head involuntarily. However, I got off perfectly safe.

It seems, to my utter amazement, Miss Humphries has guessed the author to be Anstey, who wrote the *Bath Guide!*[6] How improbable and how extraordinary a supposition! But they have both of them done it so much honor that, but for Richard's anger at Evelina's bashfulness, I never could believe they did not suspect me.

CHESINGTON,[7] JUNE 18. Here I am, and here I have been this age, though too weak[8] to think of journalizing; however, as I never had so many curious anecdotes to record, I will not, at least this year, the first of my appearing in public, give up my favorite old hobbyhorse.[9]

I came hither the first week in May. My recovery, from that time to this, has been slow and sure; but as I could walk hardly three yards in a day at first, I found so much time to spare that I could not resist treating myself with a little private sport with *Evelina*, a young lady whom I think I have some right to make free with. I had promised Hetty[10] that *she* should read it to Mr. Crisp, at her own particular request; but I wrote my excuses and introduced it myself.

1. *Miss Humphries* was a housekeeper and friend to Burney's cousin Richard's family.
2. Burney's great-aunts lived in the countrified district of *Brompton.*
3. *Susan* and *Charlotte* were Burney's younger sisters.
4. *[Mr. Villars's letter . . . his daughter]* refers to a scene in *Evelina.*
5. Here, a *confabulation* refers to a conversation or chat.
6. *Anstey* is Christopher Anstey (1724–1805), a poet whose novel, *The New Bath Guide,* was written in verse and satirized life in Bath.
7. The Burneys were frequent visitors to *Chesington* Hall, the home of family friend Samuel Crisp.
8. Burney was *weak* because she had been ill and had been sent to Chesington to recuperate.
9. Burney uses *hobbyhorse* to mean "pastime."
10. *Hetty* was Burney's older sister.

Vocabulary

confidant (kon′ fə dant′) *n.* a person to whom secrets or private matters are disclosed

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I told him it was a book which Hetty had taken to Brompton to divert my cousin Richard during his confinement. He was so indifferent about it that I thought he would not give himself the trouble to read it and often embarrassed me by unlucky questions, such as, "If it was reckoned clever?" and "What I thought of it?" and "Whether folks laughed at it?" I always evaded any direct or satisfactory answer; but he was so totally free from any idea of suspicion that my perplexity escaped his notice.

At length, he desired me to begin reading to him. I dared not trust my voice with the little introductory ode,[11] for as *that* is no romance, but the sincere effusion[12] of my heart, I could as soon read aloud my own letters, written in my own name and character. I therefore skipped it and have so kept the book out of his sight that, to this day, he knows not it is there. Indeed, I have since heartily repented that I read *any* of the book to him, for I found it a much more awkward thing than I had expected. My voice quite faltered when I began it, which, however, I passed off for the effect of remaining weakness of lungs, and, in short, from an invincible embarrassment, which I could not for a page together repress, the book, by my reading, lost all manner of spirit.

Nevertheless, though he has by no means treated it with the praise so lavishly bestowed upon it from other quarters, I had the satisfaction to observe that he was even greedily eager to go on with it, so that I flatter myself the *story* caught his attention; and, indeed, allowing for my *mauling*[13] reading, he gave it quite as much credit as I had any reason to expect. But now that I was sensible of my error in being my own mistress of the ceremonies, I determined to leave to Hetty the third volume and therefore pretended I had not brought it. He was in a delightful ill humor about it, and I enjoyed his impatience far more than I should have done his forbearance. Hetty, therefore, when she comes, has undertaken to bring it.

Well, I cannot but rejoice that I published the book, little as I ever imagined how it would fare; for hitherto it has occasioned me no small diversion, and *nothing* of the disagreeable sort. But I often think a change *will* happen, for I am by no means so sanguine as to suppose such success will be uninterrupted. Indeed, in the midst of the greatest satisfaction that I feel, an inward *something* which I cannot account for prepares me to expect a reverse; for the more the book is drawn into notice, the more exposed it becomes to criticism and remark.

JULY 25. Mrs. Cholmondeley[14] has been reading and praising *Evelina*, and my father is quite delighted at her approbation[15] and told Susan that I could not have had a greater compliment than making two such women my friends as Mrs. Thrale[16] and Mrs. Cholmondeley, for they were severe and knowing and afraid of praising *à tort et à travers*,[17] as their opinions are liable to be quoted.

Mrs. Thrale said she had only to complain it was too short. She recommended it to my mother to read!—how droll!—and she told her she would be much entertained with it, for there was a great deal of human life in it, and of the

11. An *ode* is a lyric poem that is serious or lofty in subject, feeling, and style.
12. An *effusion* is an outpouring.
13. *Mauling* means "rough" or "mangled."
14. *Mrs. Cholmondeley* (chum′ lē) was a hostess who had influence in fashionable society.
15. *Approbation* is approval or praise.
16. *Mrs. Thrale* is Hester Thrale, a prominent society hostess and the wife of Henry Thrale, a wealthy member of Parliament.
17. The French phrase *à tort et à travers* (ä tôr′ ā ä trä vãr′) means "at random" or "haphazardly."

Vocabulary

sanguine (sang′ gwin) *adj.* confident; optimistic
droll (drōl) *adj.* amusingly odd

manners of the present times, and added that it was written "by somebody who knows the top and the bottom, the highest and the lowest of mankind." She has even lent her set to my mother, who brought it home with her!

AUGUST 3. I now come to last Saturday evening when my beloved father came to Chesington, in full health, charming spirits, and all kindness, openness, and entertainment.

In his way hither, he had stopped at Streatham,[18] and he settled with Mrs. Thrale that he would call on her again in his way to town and carry me with him! and Mrs. Thrale said, "We all long to know her."

I have been in a kind of twitter ever since, for there seems something very formidable in the idea of appearing as an authoress! I ever dreaded it, as it is a title which must raise more expectations than I have any chance of answering. Yet I am highly flattered by her invitation and highly delighted in the prospect of being introduced to the Streatham society.

My dear father communicated this intelligence, and a great deal more, with a pleasure that almost surpassed that with which I heard it, and he seems quite eager for me to make another attempt. He desired to take upon himself the communication to my Daddy Crisp, and as it is now in so many hands that it is possible accident might discover it to him, I readily consented.

Sunday evening, as I was going into my father's room, I heard him say, "The variety of characters—the variety of scenes—and the language—why she has had very little education but what she has given herself—less than any of the others!" and Mr. Crisp exclaimed, "Wonderful!—it's wonderful!"

I now found what was going forward and therefore deemed it most fitting to decamp.[19]

About an hour after, as I was passing through the hall, I met my daddy [Crisp]. His face was all animation and archness; he doubled his fist at me and would have stopped me, but I ran past him into the parlor.

Before supper, however, I again met him, and he would not suffer me to escape; he caught both my hands, and looked as if he would have looked me through, and then exclaimed, "Why, you little hussy—you young devil!—aren't you ashamed to look me in the face, you *Evelina*, you! Why, what a dance have you led me about it! Young friend, indeed! Oh, you little hussy, what tricks have you served me!"

LONDON, AUGUST. I have now to write an account of the most consequential day I have spent since my birth, namely, my Streatham visit.

Our journey to Streatham was the least pleasant part of the day, for the roads were dreadfully dusty, and I was really in the fidgets from thinking what my reception might be and from fearing they would expect a less awkward and backward kind of person than I was sure they would find.

Mr. Thrale's house is white and very pleasantly situated in a fine paddock.[20] Mrs. Thrale was strolling about and came to us as we got out of the chaise.

She then received me, taking both my hands, and with mixed politeness and cordiality[21] welcoming me to Streatham. She led me into the house and addressed herself almost wholly for a few minutes to my father, as if to give me an assurance she did not mean to regard me as a show or to distress or frighten me by drawing me out.



Did You Know?
A *chaise* (shāz) is a light, open carriage used for pleasure or traveling.

18. *Streatham* was the site of Mr. and Mrs. Thrale's country house.
19. *Decamp* means "to leave suddenly."
20. A *paddock* is a small field or pasture.
21. *Cordiality* is friendliness or graciousness.

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Afterwards she took me upstairs and showed me the house and said she had very much wished to see me at Streatham and should always think herself much obliged to Dr. Burney for his goodness in bringing me, which she looked upon as a very great favor.

But though we were some time together and though she was so very civil, she did not *hint* at my book, and I love her much more than ever for her delicacy in avoiding a subject which she could not but see would have greatly embarrassed me.

When we returned to the music room, we found Miss Thrale was with my father. Miss Thrale is a very fine girl, about fourteen years of age, but cold and reserved, though full of knowledge and intelligence.

Soon after, Mrs. Thrale took me to the library; she talked a little while upon common topics, and then, at last, she mentioned *Evelina*.

"Yesterday at supper," said she, "we talked it all over and discussed all your characters, but Dr. Johnson's[22] favorite is Mr. Smith. He declares the fine gentleman *manqué*[23] was never better drawn, and he acted him all the evening, saying, 'he was all for the ladies'! He repeated whole scenes by heart. I declare I was astonished at him. Oh, you can't imagine how much he is pleased with the book; he 'could not get rid of the rogue,' he told me. But was it not droll," said she, "that I should recommend to Dr. Burney and tease him so innocently to read it?"

I now prevailed upon Mrs. Thrale to let me amuse myself, and she went to dress. I then prowled about to choose some book, and I saw, upon the reading table, *Evelina*—I had just fixed upon a new translation of Cicero's *Laelius* when the library door was opened, and Mr. Seward[24] entered. I instantly put away my book because I dreaded being thought studious and affected. He offered his service to find anything for me and then, in the same breath, ran on to speak of the book with which I had myself "favored the world"!

The exact words he began with I cannot recollect, for I was actually confounded by the attack; and his abrupt manner of letting me know he was *au fait*[25] equally astonished and provoked me. How different from the delicacy of Mr. and Mrs. Thrale!

When we were summoned to dinner, Mrs. Thrale made my father and me sit on each side of her. I said that I hoped I did not take Dr. Johnson's place—for he had not yet appeared.

"No," answered Mrs. Thrale, "he will sit by you, which I am sure will give him great pleasure."

Soon after we were seated, this great man entered. I have so true a veneration for him that the very sight of him inspires me with delight and reverence, notwithstanding the cruel infirmities to which he is subject; for he has almost perpetual convulsive movements, either of his hands, lips, feet, or knees, and sometimes all together.

Mrs. Thrale introduced me to him, and he took his place. We had a noble dinner and a most elegant dessert. Dr. Johnson, in the middle of dinner, asked Mrs. Thrale what was in some little pies that were near him.

"Mutton," answered she, "so I don't ask you to eat any, because I know you despise it."

"No, madam, no," cried he. "I despise nothing that is good of its sort, but I am too proud

22. *Dr. Johnson* is Samuel Johnson (1709–1784), who wrote *A Dictionary of the English Language* and was one of the most highly respected literary figures of his time.
23. The French word *manqué* (man kā′) means "unfulfilled" or "frustrated in realizing one's ambitions or capabilities."
24. *Mr. Seward* was a friend of the Thrales.
25. The French phrase *au fait* (ō fā′) means "well instructed in" or "thoroughly conversant with" a given topic. Burney uses it here to show that Mr. Seward knows she wrote *Evelina.*

Vocabulary

confound (kən found′) *v.* to confuse; to bewilder

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now to eat of it. Sitting by Miss Burney makes me very proud today!"

"Miss Burney," said Mrs. Thrale, laughing, "you must take great care of your heart if Dr. Johnson attacks it; for I assure you he is not often successless."

"What's that you say, madam?" cried he. "Are you making mischief between the young lady and me already?"

A little while after, he drank Miss Thrale's health and mine and then added:

"'Tis a terrible thing that we cannot wish young ladies well without wishing them to become old women!"

"But some people," said Mr. Seward, "are old and young at the same time, for they wear so well that they never look old."

"No, sir, no," cried the doctor, laughing, "that never yet was; you might as well say they are at the same time tall and short. I remember an epitaph to that purpose, which is in ——"

(I have quite forgot what—and also the name it was made upon, but the rest I recollect exactly:)

"——— lies buried here;
So early wise, so lasting fair,
That none, unless her years you told,
Thought her a child or thought her old."

Mrs. Thrale then repeated some lines in French, and Dr. Johnson some more in Latin. An epilogue of Mr. Garrick's[26] to *Bonduca*[27] was then mentioned, and Dr. Johnson said it was a miserable performance, and everybody agreed it was the worst he had ever made.

"And yet," said Mr. Seward, "it has been very much admired; but it is in praise of English valor, and so I suppose the subject made it popular."

"I don't know, sir," said Dr. Johnson, "anything about the subject, for I could not read on till I came to it. I got through half a dozen lines, but I could observe no other subject than eternal dullness. I don't know what is the matter with David; I am afraid he is grown superannuated,[28] for his prologues[29] and epilogues used to be incomparable."

"Nothing is so fatiguing," said Mrs. Thrale, "as the life of a wit; he and Wilkes[30] are the two oldest men of their ages I know, for they have both worn themselves out by being eternally on the rack to give entertainment to others."

"David, madam," said the doctor, "looks much older than he is; for his face has had double the business of any other man's; it is never at rest; when he speaks one minute, he has quite a different countenance to what he assumes the next; I don't believe he ever kept the same look for half an hour together in the whole course of his life; and such an eternal, restless, fatiguing play of the muscles must certainly wear out a man's face before its real time."

"Oh, yes," cried Mrs. Thrale, "we must certainly make some allowance for such wear and tear of a man's face."

We left Streatham at about eight o'clock, and Mr. Seward, who handed me into the chaise, added his interest to the rest, that my father would not fail to bring me again next week to stay with them for some time. In short, I was loaded with civilities from them all. And my ride home was equally happy with the rest of the day, for my kind and most beloved father was so happy in *my* happiness and congratulated me

26. David *Garrick* (1717–1779) was considered the greatest Shakespearean actor of his time.
27. *Bonduca* was a play written at the beginning of the seventeenth century by the English dramatist John Fletcher.
28. *Superannuated* means "ineffective because of advanced age."
29. As used here, *prologues* are poems used to introduce plays.
30. *Wilkes* is John Wilkes (1727–1797), a British political reformer.

Vocabulary
epilogue (ep′ ə lôg′) *n.* a short poem or speech following the conclusion of a play



The Book Shop, from *The Book of Shops*, 1899. Francis Donkin Bedford. Color lithograph. Private collection.

Viewing the art: In Fanny Burney's day and in our own, book buyers and readers have been intrigued by books with anonymous authors. Why do you think this is the case?

so sweetly that he could, like myself, think on no other subject.

Yet my honors stopped not here; for Hetty, who, with her *sposo*,[31] was here to receive us, told me she had lately met Mrs. Reynolds, sister of Sir Joshua[32] and that she talked very much and very highly of a new novel called *Evelina*, though without a shadow of suspicion as to the scribbler. And not contented with her own praise, she said that Sir Joshua, who began it one day when he was too much engaged to go on with it, was so much caught that he could think of nothing else and was quite absent all the day, not knowing a word that was said to him, and when he took it up again, found himself so much interested in it that he sat up all night to finish it!

Sir Joshua, it seems, vows he would give fifty pounds to know the author! I have also heard, by the means of Charles,[33] that other persons have declared they *will* find him out!

This intelligence determined me upon going myself to Mr. Lowndes[34] and discovering what sort of answers he made to such curious inquirers as I found were likely to address him. But as I did not dare trust myself to speak, for I felt that I should not be able to act my part well, I asked my mother to accompany me.

We introduced ourselves by buying the book, for which I had a commission from Mrs. G——. Fortunately, Mr. Lowndes himself was in the shop, as we found by his air of consequence and authority, as well as his age, for I never saw him before.

31. *Sposo* is Italian for *husband.*
32. *Sir Joshua* is Sir Joshua Reynolds (1723–1792), an important British portrait painter.
33. *Charles* was Burney's brother.
34. *Mr. Lowndes* was the publisher of *Evelina.*

The moment he had given my mother the book, she asked if he could tell her who wrote it.

"No," he answered. "I don't know myself."

"Pho, pho," said she, "you mayn't choose to tell, but you must know."

"I don't, indeed, ma'am," answered he. "I have no honor in keeping the secret, for I have never been trusted. All I know of the matter is that it is a gentleman of the other end of the town."

My mother made a thousand other inquiries, to which his answers were to the following effect: that for a great while, he did not know if it was a man or a woman, but now he knew that much and that he was a master of his subject and well versed in the manners of the times.

"For some time," continued he, "I thought it had been Horace Walpole's,[35] for he once published a book in this snug manner, but I don't think it is now. I have often people come to inquire of me who it is, but I suppose he will come out soon, and then, when the rest of the world knows it, I shall. Servants often come for it from the other end of the town, and I have asked them divers questions myself, to see if I could get at the author, but I never got any satisfaction."

Just before we came away, upon my mother's still further pressing him, he said, with a most important face, "Why, to tell you the truth, madam, I have been informed that it is a piece of real secret history, and in that case, it will never be known."

This was too much for me; I grinned irresistibly and was obliged to look out at the shop door till we came away.

STREATHAM, SUNDAY, AUG. 23. I know not how to express the fullness of my contentment at this sweet place. All my best expectations are exceeded, and you know they were not very moderate. If, when my dear father comes, Susan and Mr. Crisp were to come too, I believe it would require at least a day's pondering to enable me to form another wish.

Our journey was charming. The kind Mrs. Thrale would give courage to the most timid. She did not ask me questions or catechize[36] me upon what I knew or use any means to draw me out but made it her business to draw herself out—that is, to start subjects, to support them herself, and to take all the weight of the conversation, as if it behoved her to find me entertainment. But I am so much in love with her that I shall be obliged to run away from the subject or shall write of nothing else.

When we arrived here, Mrs. Thrale showed me my room, which is an exceeding pleasant one, and then conducted me to the library, there to divert myself while she dressed.

Miss Thrale soon joined me, and I begin to like her. Mr. Thrale was neither well nor in spirits all day. Indeed, he seems not to be a happy man, though he has every means of happiness in his power. But I think I have rarely seen a very rich man with a light heart and light spirits.

Dr. Johnson was in the utmost good humor.

35. *Horace Walpole* (1717–1797) was a British writer and historian.

36. *Catechize* means "to methodically question or examine."

Responding to Literature

Personal Response

What questions would you like to ask Fanny Burney or the people she mentions? Compare your questions with a partner's to see whether you have any in common.

Analyzing Literature

Recall

1. Why does Burney think people may consider her book a "bold attempt and title"? What is her response to these thoughts?
2. Why does Burney at first avoid Brompton? What convinces her to go the next day?
3. According to Burney, how does Crisp feel about *Evelina* after she has read some of it to him? Upon what does she base her conclusions?
4. Describe Burney's visit to the Thrales' and the people she meets there.
5. In your opinion, what is Burney's **motivation** for going to see Mr. Lowndes? (See **Literary Terms Handbook,** page R10.) Why does she bring her mother? What do the two learn?

Interpret

6. Why do you think Burney wishes to keep her authorship of *Evelina* a secret? Use evidence from the selection to support your opinion.
7. What conflicting emotions does Burney experience at Brompton? Why?
8. Why might Burney have been so nervous about reading her novel to Daddy Crisp? Why might his approval be important to her? Support your answers with details from the text.
9. Why might Burney consider her visit to the Thrales' "the most consequential day I have spent since my birth"? Give reasons for your answer.
10. Do you think Burney is satisfied with what she learns at Mr. Lowndes's shop? Support your answer with specific evidence from the selection.

Evaluate and Connect

11. In your opinion, does Burney effectively convey her excitement at meeting Dr. Johnson? Support your opinion with details from her diary.
12. Look back at the list of consequences you compiled for the Reading Focus on page 630. Which of the consequences of fame do you think Burney might have tried to avoid? Why? Support your ideas.
13. **Theme Connections** In your opinion, how has the publication of *Evelina* changed the way that life will "go on" for Burney?
14. Would you ever hide your authorship of a novel? Why or why not?
15. Would you like to have a friend like Mrs. Thrale? Give reasons for your response.

Literary Criticism

Scholar Joanne Cutting-Gray asserts that Burney, in her diary, "lacks the detached, bitter irony of other satirists, but not the bemused sense of the satirical." In a paragraph, identify a satirical passage from the entries you read and note the object of the satire and the tone of the passage.

Literary ELEMENTS

Wit

Did you smile at Burney's description of herself as "the ingenious, learned, and most profound Fanny Burney"? If so, you were reacting to Burney's **wit,** or cleverness, here achieved through a bold overstatement. In the sixteenth and seventeenth centuries, people considered wit the expression of a truth in a surprising way, such as by pointing out a meaningful resemblance between seemingly dissimilar things. During the eighteenth century, however, writers and conversationalists came to think of wit as any original or clever expression of an idea.

1. Find two other examples of wit in Burney's diary entries. What makes each one witty?
2. Restate one of the witty passages to make its underlying meaning clear. You need not be witty in your paraphrasing of Burney's expressions.

- See **Literary Terms Handbook,** p. R17.

Literature and Writing

Writing About Literature

Analyzing Character Development Burney was especially skilled at picking out significant details, actions, and dialogue to describe a person and bring the person to life. Choose one person that you think she has portrayed particularly well in this excerpt from her diary. Then write a brief analysis of the strategies she used to develop this person's character.

Creative Writing

My Hero Burney is thrilled to dine with Samuel Johnson, one of her literary heroes. What would it be like to have dinner with one of your heroes–say, your favorite writer or athlete? Imagine the event and write a diary entry about it. Include dialogue and details that will capture your dinner companion's character. Exchange entries with a classmate and read about each other's heroes.

Extending Your Response

Literature Groups

Draw Inferences An **inference** is an opinion arrived at by reasoning from facts or evidence. As a group, reread Burney's diary entries to find clues to how she sees herself. Note passages that provide insights into Burney's self-image and discuss what they tell you about her character. Use your conclusions in drafting a character sketch that members of your group agree conveys Burney's notion of herself. Share your sketch with other groups.

Performing

Dinner Table Dialogue With a group, recreate the dinner table scene at Mrs. Thrale's home in which Burney first meets Dr. Johnson. Feel free to dress the part, set a real table, and improvise actions that are in keeping with Burney's description of the evening. As much as possible, however, use the actual dialogue and actions Burney recounts. Present your performance to the class; then ask for reviews. Did the scene seem true to life?

Listening and Speaking

He Said, She Said Fanny Burney developed her great memory for **dialogue** over time by recording conversations in her diary. When you are next in a group of people, pay careful attention to the dialogue you hear. Later, write down as much of it as you can recall. Insert references to clarify who is speaking when. Finally, read your dialogue aloud to the class.

Reading Further

If you enjoyed Burney's diary, you might like these works:

Collection: *The Early Journals and Letters of Fanny Burney,* edited by Lars Troide.

Novel: *Evelina: Or, the History of a Young Lady's Entrance into the World,* by Fanny Burney.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • The Greek Word Part *log* or *logy*

Fanny Burney jokes about the significance that the publication of *Evelina* will have for *chronologers. Chronology* is from the Greek word parts *chrono,* meaning "time," and *logy,* meaning "science or study of." The word part *logy,* or *log,* can also mean "speech or word," as in *prologue* or *epilogue,* which Burney uses to mean "a short poem or speech given before *(pro-)* or after *(epi-)* a play."

PRACTICE Look up each word below in a dictionary. How does the meaning of *log* or *logy* contribute to the meaning of each word?

1. archaeology
2. apology
3. logo
4. dermatology
5. monologue

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Writing Skills

Writing Dialogue

As a writer, you can accomplish a great many things with **dialogue**–that is, conversation between characters in a literary work.

- You can use dialogue to develop your characters. What characters say and how they say it reveal their emotional state, personality, background, and level of education.
- You can also use dialogue to suggest how characters feel about their situations or about one another. For example, if one character is impatient with another, you might have this character frequently interrupt the other.
- Since dialogue enables readers to feel as if they are present during a conversation, you can include it to bring events more vividly to life. This will not only make your writing more engaging but will also draw the reader's attention to particularly important events.
- Finally, dialogue can be used to advance a plot by revealing important information through the characters' conversation.

To write effective dialogue, follow these guidelines:

- Make sure the dialogue has a purpose.
- Show, don't tell. For example, in her diary entry, Fanny Burney lets Dr. Johnson speak for himself rather than telling readers how he felt or what he thought. She writes, "What's that you say, madam?" cried he. "Are you making mischief between the young lady and me already?"
- Keep each character's dialogue consistent with his or her personality, background, education, and time period. The use of expressions like "madam" and "making mischief" conveys the character of the outgoing yet polite Dr. Johnson as well as the conventions of his time.
- Make dialogue sound like natural speech by including pauses, interruptions, and even repetition where these might naturally occur. One way to do this is by inserting a **tag line**–words that identify the speaker–where the speaker might take a breath or pause for some other reason. For example, in the quotation above, Burney inserts the tag line "cried he" where Johnson would likely have paused.
- Make your dialogue easy to follow by using correct punctuation and paragraphing and by using tag lines when the speaker would otherwise be unclear.

EXERCISE

Use the guidelines above to help you write a one-page dialogue between two characters. This dialogue should reveal who the characters are, how they feel about each other, and what at least one of them is concerned about or plans to do. Then exchange dialogues with a partner and help each other determine where the pieces still need work. Revise your dialogue, taking into account your partner's feedback.

Writing Workshop

Creative Writing: Screenplay

At the heart of every good movie is a good story—one in which interesting characters confront natural disasters, each other, or their own doubts and fears. The selections in this unit contain just such characters and conflicts. Recall, for example, the Lord Mayor of London frantically telling Samuel Pepys that fire is devouring the city; Samuel Johnson dashing off an angry letter to Lord Chesterfield; or the speaker in Thomas Gray's "Elegy" standing in a churchyard, silently contemplating the meaning of life and death.

Of course, literature must undergo some changes before it can be brought to the screen. A story must be turned into a screenplay—a script that divides the story into scenes, spells out the lines the characters speak, and briefly explains how the actors should move, look, and sound. **In this Writing Workshop, you will use one of the selections in this unit as the inspiration for a screenplay.**

- As you write your screenplay, refer to the **Writing Handbook,** pp. R62–R77.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- written a screenplay based on one of the theme's selections
- portrayed a conflict that comes to a climax and ends with a resolution
- created realistic dialogue for believable characters
- presented a screenplay that is properly formatted and is free of errors

The Writing Process

PREWRITING

PREWRITING TIP

Your screenplay need not cover every detail in a selection. If you wish, work with only the most dramatic moments in the work. Add characters or events as you see fit.

Explore ideas

As you consider which selection to adapt into a screenplay, look for conflicts and actions that lend themselves to being filmed. Remember that movies *show* rather than tell. The **Selection Checklist** will help you choose an appropriate selection. The more questions to which you can answer yes, the better your choice will be.

Choose an audience

Gear your screenplay to a general audience—one that contains people of all ages and tastes.

Consider your purpose

Ask yourself whether you want to entertain your audience, inform it, or fulfill both purposes. Knowing the purpose of your screenplay will help you decide what characters and events to emphasize.

Selection Checklist

yes	no	
☐	☐	**1.** Does the selection contain conflict?
☐	☐	**2.** Is the conflict dramatic, or can you make it dramatic?
☐	☐	**3.** Does the selection tell a story with a beginning, a middle, and an end, or can you create such a story based on the selection?
☐	☐	**4.** Does the selection contain characters you can use?
☐	☐	**5.** Does the selection contain dialogue you can use, or can you create dialogue based on the selection?

Plan your screenplay

Before you begin writing, take the time to plan your screenplay. Creating a plan will help you overcome the blank-page blues and will keep you on track as you work on your draft.

First, think about the conflict in the selection you chose. Then jot down the events leading up to the conflict. These events might form the beginning of the story your screenplay will tell. Next, describe the climax of the conflict–the moment of highest tension, when the conflict comes to a head. This moment might form the middle of the story. Finally, jot down how the conflict is resolved. The resolution might form the end of the story.

The chart pictured below shows how one writer created a story plan based on a portion of *The Diary of Samuel Pepys.* Create a similar chart to plan the story you want to tell. To help you picture the action, you might also sketch scenes or create storyboards.

STUDENT MODEL

Beginning	In the bedroom of Samuel Pepys, a wealthy seventeenth-century Londoner, a couple sleeps soundly, though the nighttime darkness is punctuated by flashes of an orange glow from a far-off fire. Pepys and his wife, Beth, are awakened suddenly when Jane, their maid, throws the door open and announces that a great fire is threatening all of London. Jane and Beth are alarmed, and they urge Pepys to pack up their things and evacuate their home before the fire reaches them. However, Pepys calmly dismisses their requests, arguing that the fire is not moving in their direction and that the King's soldiers will prevent the fire from spreading.
Middle	The next day, while Pepys is at his desk going about his business, Beth rushes in to inform him that the fire is becoming more threatening, destroying three hundred houses over night and still raging on Fish Street. Though annoyed by the interruption, Pepys agrees to investigate, to put her fears to rest. When Pepys, with Mr. Turnbull, an old schoolmate, takes a rented boat on the Thames River to observe the fire, an explosion at a warehouse sends a shower of debris all around them. Pepys realizes that his wife was not overreacting.
End	Pepys hurries home to find a flurry of activity, with servants carrying furniture from one room to another. When Beth confronts him, he admits that he now understands that they are in real danger. He finds that Beth has already made preparations to flee, and that his friend Tom Hater's goods, along with his own, will need to be removed to a safer place. Beth takes satisfaction in seeing Pepys's changed tune and reminds him that hysteria apparently does not belong only to women. Pepys proclaims that someday people will be reading about their misery in history books.

Complete Student Model on p. R100.

DRAFTING

DRAFTING TIP

Think like a screenwriter. Picture how the characters look, move, and feel. Imagine what they might say and how they might sound.

Write each scene

Draft your screenplay scene by scene, adding dialogue. Refer often to your story plan, but feel free to change it. New ideas may come to you as you write.

STUDENT MODEL

Samuel Pepys's *Diary*

Scene 1. ***It is 3:00 in the morning on September 2, 1666. SAMUEL PEPYS and his wife BETH are asleep in their bedroom, which is lit by occasional flashes of a distant orange light. Their maid JANE suddenly throws open the door to announce that a huge fire is overtaking London and is moving closer to their house. BETH and JANE urge SAMUEL to prepare to flee, but he dismisses their concerns.***

SAMUEL. I'm telling you there's no need to worry, dear. Let's go back to sleep.

Scene 2. ***SAMUEL is busy writing at his desk the next morning. BETH rushes into the room, waving her arms wildly.***

BETH. Samuel! Samuel! All of London is burning! I just heard that three hundred houses have burned over the night!

Complete Student Model on p. R100.

REVISING

REVISING TIP

Read your screenplay to a friend, or choose roles and read it to each other. Getting another person's opinion will help you decide what needs to be revised.

Evaluate your work

As you review your screenplay, look for strengths as well as weaknesses. If you are good at writing dialogue, for example, you may want to add more. If, on the other hand, you have difficulty visualizing scenes, you may want to brainstorm with someone else to figure out how to make your screenplay more visual. Use the **Rubric for Revising** to guide you.

STUDENT MODEL

SAMUEL. [*Sniffing the air.*] ~~Come on, Beth.~~ My dear wife,

~~There's no way we're in any~~ there is no danger ~~here~~ to us. The fire has not reached ~~anywhere near our neighborhood.~~ the back of Mark Lane.

~~Besides,~~ Anyway, the wind is blowing away from us, ~~and~~ ~~you can bet~~ there is plenty of time for the King's soldiers ~~will be~~ to begin pulling other houses down ~~before they let a place like ours go up in smoke~~.

Complete Student Model on p. R100.

Rubric for Revising

Your revised screenplay should have

- ☑ an opening scene which sets up the conflict
- ☑ a clear and dramatic conflict with a logical and satisfying conclusion
- ☑ stage directions for actors, production, staging, and lighting
- ☑ dialogue appropriate for the characters and period

Your revised screenplay should be free of

- ☑ events and dialogue that distract from the main point
- ☑ misspellings and other errors in grammar, usage, and mechanics

EDITING/PROOFREADING

When you like the way your screenplay reads, use the **Proofreading Checklist** on the inside back cover of this book to help you mark mistakes in grammar, usage, mechanics, and spelling. Focus on only one kind of error at a time.

PROOFREADING TIP
Some rules of style do not apply to screenplays. For example, dialogue and directions to actors can be written in sentence fragments. Just be sure the message is clear.

Grammar Hint

Use an apostrophe and *s* to form the possessive of a singular indefinite pronoun.

*I don't think this is **anybody's** decision but mine!*

Do not use an apostrophe in possessive personal pronouns.

*Jane might think it is **her** duty and you might think it is **your** problem. But I tell you, this decision is mine—not **yours!***

- For more about possessive pronouns, see **Language Handbook,** p. R47.

STUDENT MODEL

If he's going to move anyones things before he runs off, he should move ours.

Complete Student Model on p. R100.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R100.

PUBLISHING/PRESENTING

With a small group, perform and videotape your screenplay. Then play the tape for your class. Or, if you prefer, choose roles and give a live performance of the screenplay.

Reflecting

Think about your experience of writing a screenplay. In your journal, record the differences you noticed between writing a screenplay and writing in other genres, such as the short story or poetry. What were the most difficult and easiest aspects of writing for the screen? What did you learn that you might apply to other kinds of writing?

Set goals for your next piece of writing. What will you do differently the next time?

Save your work for your portfolio.

Unit Assessment

Personal Response

1. Which selections would you recommend to next year's students? Why?
2. As a result of the work you have done in this unit, what new ideas do you have about the following?
   - The ways in which diaries, letters, and biographies can shed light on historical figures
   - The differences between descriptions of events in diaries, letters, and biographies and accounts in newspaper reports and history books
   - The relevance of literature of the past to life today

Analyzing Literature

Comparing and Contrasting Three major **purposes** of nonfiction are to entertain, to inform, and to persuade. Choose two nonfiction selections from this unit and compare and contrast their purposes, keeping in mind that a work may fulfill more than one purpose at a time. As you consider similarities and differences in purpose, ask yourself the following questions:

- To whom is the work directed?
- What does each work have to offer its intended audience?
- What is the tone of the work, and how is that tone communicated to the audience?

Evaluate and Set Goals

Evaluate

1. Which activity in the unit did you enjoy the most? Why?
2. What was your strongest contribution to the class as you worked through the unit? Is your answer to this question the same as your answer to the first question? Explain why or why not.
3. What task did you find the most challenging? Explain your answer.
4. Using the following scale, how would you assess the work you completed in this unit? Give two or more reasons for your answer.
   4 = outstanding **3** = good **2** = fair **1** = weak

Set Goals

1. Choose a goal you would like to work toward during the next unit. Your goal might be to improve a communication skill, such as speaking, listening, reading, or writing, or an organizational skill, such as setting priorities or managing time.
2. How will you achieve this goal? List three specific steps that you will take to meet your goal.
3. With your teacher, create checkpoints so that you can measure your progress along the way.
4. Decide on a way to determine whether you have met your goal.

Build Your Portfolio

Select Choose two pieces of writing that you completed during this unit and include them in your portfolio. Ask yourself these questions to help you choose:

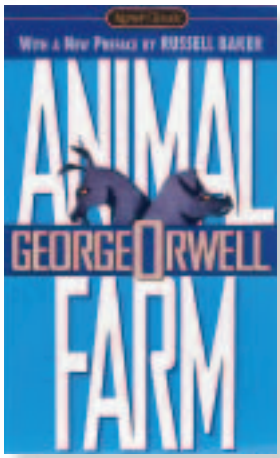
- Which piece do I consider my best?
- Which piece challenged me the most?
- From which piece did I learn the most?
- On which piece did I most enjoy working?

Reflect Include some explanatory notes with the portfolio pieces you have chosen. Use these questions as a guide:

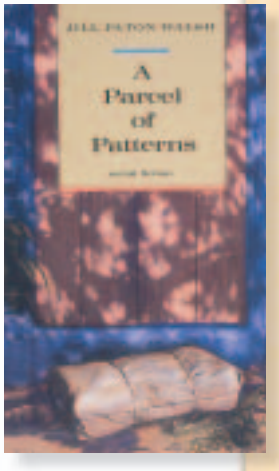
- What are the strengths and weaknesses of the piece?
- What did working on the piece teach me about writing (or about other skills the piece displays)?
- How would I revise the piece today?

Reading on Your Own

If you have enjoyed the literature in this unit, you might also be interested in reading the following books.



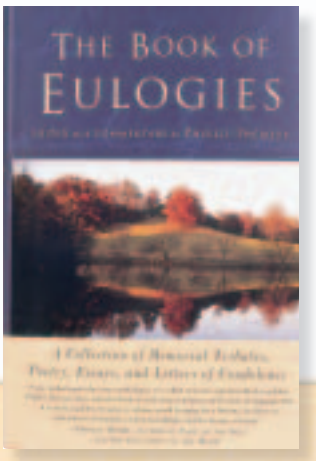
Animal Farm
by George Orwell In this biting satire, a barnyard of animals overthrow their human masters to create a society based on equality and justice. At first they live peacefully, but soon a small group of pigs takes over, distorting the founding principles of their society and imposing a dictatorship on their fellow animals.



A Parcel of Patterns
by Jill Paton Walsh
This novel tells the story of Mall Percival, a young woman living in the 1600s, whose life is tragically affected when a parcel of dress patterns brought from London carries the plague to her restful town. Mall is frightened and confused as family and friends become stricken with the deadly disease. As the death toll rises, the townspeople make a pact to stay within the boundaries of their town in order to avoid carrying the disease to neighboring villages.

Robinson Crusoe
by Daniel Defoe Robinson Crusoe survives a shipwreck only to be marooned alone on an island. Equipped with just a few tools and materials salvaged from the ship, Crusoe builds a house, a boat, and a new life. Defoe's story captures the imagination in its depiction of survival techniques and provides insights into the life and morals of the eighteenth century.





The Book of Eulogies: A Collection of Memorial Tributes, Poetry, Essays, and Letters of Condolence
by Phyllis Theroux This anthology offers the reader fascinating insights into the lives of some of our most celebrated figures as well as touching tributes to personal heroes and loved ones as told by those who knew them best. Included here are Robert Kennedy's remarks upon hearing of the assassination of Dr. Martin Luther King Jr.; Thomas Jefferson's thoughts about George Washington; and the touching memories of parents bereaved of their beloved children. The accounts of these ordinary and extraordinary lives bring solace and inspiration to those living today.

Standardized Test Practice

Directions: The following sentences test your knowledge of grammar, usage, diction (choice of words), and idiom.

Some sentences are correct.
No sentence contains more than one error.

You will find that the error, if there is one, is underlined and lettered. Elements of the sentence that are not underlined will not be changed. In choosing answers, follow the requirements of standard written English.

If there is an error, select the one underlined part that must be changed to make the sentence correct. Write the corresponding letter on your paper.

If there is no error, select answer E.

1. The doctor's advice included (A) a program of exercise where (B) each of the muscle groups was to increase (C) its (D) strength significantly. No error (E)

2. From 1952 until (A) 1957 Barry Smith, now an influential (B) politician in Ohio, was an unemployed actor; however, (C) he will be (D) campaigning by 1959. No error (E)

3. A conductor at the train station noted that (A) an unusually large (B) number of their (C) passengers commuted more than (D) twice that day. No error (E)

4. His final suggestions were (A) to decrease (B) the size of the staff, (C) install a security device, and the hiring of (D) a full-time guard. No error (E)

CONTENTS

Directions: The following sentences test correctness and effectiveness of expression. In choosing answers, follow the requirements of standard written English; that is, pay attention to grammar, choice of words, sentence construction, and punctuation.

In each of the following sentences, part of the sentence or the entire sentence is underlined. Beneath each sentence you will find five ways of phrasing the underlined part. Choice A repeats the original; the other four are different.

Choose the answer that best expresses the meaning of the original sentence. If you think the original is better than any of the alternatives, choose it; otherwise choose one of the others. Your choice should produce the most effective sentence—clear and precise, without awkwardness or ambiguity.

1. Skating down the street, her hair flew into her face and she brushed it away.
   (A) Skating down the street, her hair flew into her face
   (B) Skating down the street, her hair flying into her face
   (C) Skating down the street, her hair had flown into her face
   (D) As she skated down the street, her hair flew into her face
   (E) As she skated down the street, her hair flying into her face

2. The number of films produced in China could be doubled by increasing funding, training actors, and the acquisition of new technology.
   (A) and the acquisition of new technology
   (B) and if they acquire new technology
   (C) and acquiring new technology
   (D) and new technology being acquired
   (E) and if there was new technology

3. The climbing gear enabled mountain climber Linda Hill to explore the peak at 12,280 feet; it slowed her descent, however, causing her to reach the base of the mountain two days late.
   (A) feet; it slowed her descent, however,
   (B) feet; for it slowed her descent, however,
   (C) feet; however, having slowed her descent
   (D) feet; having slowed her descent
   (E) feet, but was slowing her descent

4. There were less people at the meeting than the mayor expected, so she postponed the vote.
   (A) There were less people at the meeting than the mayor expected, so she postponed the vote.
   (B) There were less people at the meeting than the mayor expected, so the vote was postponed.
   (C) There were less people at the meeting than the mayor expected, so the vote was postponed by her.
   (D) There were fewer people at the meeting than the mayor expected, so the vote was postponed.
   (E) There were fewer people at the meeting than the mayor expected, so she postponed the vote.

STOP



The White Horse, 1819. John Constable. Oil on canvas, 51¾ x 74⅛ in. The Frick Collection, copyright The Frick Collection, New York.

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UNIT FOUR

The Romantic Period

1798–1832

"It is the addition of strangeness to beauty that constitutes the romantic character in art."

—Walter Pater

Theme 7

The Natural and the Fantastic

pages 661–756

Theme 8

Truth and Beauty

pages 757–799

Setting the Scene

In the early 1800s, a distressed daughter wrote this description of her ailing father: "He considers himself no longer an inhabitant of this world; and often when he has played one of his favorite tunes, observes that he was very fond of it when he was in the world."

This man was often overheard talking to angels and to his two dead sons. He insisted on dressing in white robes and was obsessed with purity. At times he would spend hours believing he was seventeen years old and in the company of other energetic teens. Other times he would lapse into a state of depression, stare at the floor, and remark that he was looking into hell. If this were an ordinary man, it is unlikely that we would know of his illness. Unfortunately, however, this man was none other than the ruler of England, His Majesty King George III.



King George III. Allan Ramsay. Oil on canvas, 249.7 x 163 cm. Scottish National Portrait Gallery, Edinburgh, Scotland.

Active Reading Strategies

Reading the Time Line

1. How many years after Chile declared its independence from Spain did Mexico declare its independence?
2. How many years after being named prince regent of England did George IV become king?

England

1798

1801 Act of Union of Great Britain and Ireland goes into effect

1805 Admiral Nelson defeats the French fleet in the Battle of Trafalgar

1810

1811 George IV is declared prince regent

1812 War of 1812 with the United States

World

c. 1800 Washington, D.C., becomes the capital of the United States

Chile declares independence from Spain

1812 French emperor Napoleon Bonaparte invades Russia

CONTENTS

History of the Time

The Monarchy

George III George III ruled Britain for more than fifty years. The first monarch from the House of Hanover to be born in Great Britain, King George showed great concern for his subjects, if not great prowess as a ruler. During the course of his long reign, King George lost the American colonies and suffered from bouts of dementia. Still, he was a kind, frugal family man whose sense of private duty and public morality made him popular with his subjects.

In 1783 George III named the youthful William Pitt prime minister of Britain. His nomination came at a good time, for Britain was on the brink of war with France, and Pitt was prepared with strategies. Over the years, as the French Revolution turned into a full-scale war, Pitt organized several coalitions of countries against France, leading eventually to the defeat of France's leader, Napoleon, in 1814.

The Regent George IV In 1811 George III was officially declared insane at the age of seventy-three. His son was made regent, or stand-in ruler. In place of a mentally incompetent monarch, Britain now had an extravagant and thoughtless ruler. In 1820 his father died, and the prince regent became King George IV, a man who lived lavishly and paid little attention to his suffering subjects for the duration of his reign.

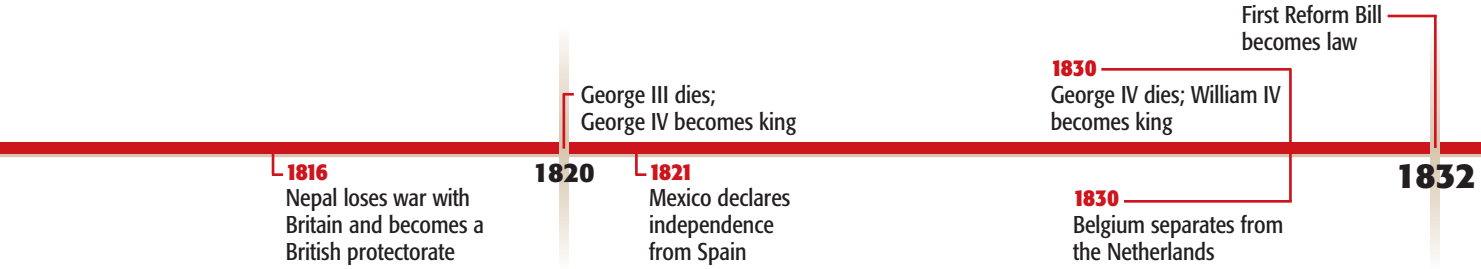
William IV George IV died in 1830 and was succeeded by his more liberal brother, William IV. William's major contribution to his reign was his passage of the Reform Bill in 1832, which extended the right to vote to members of the middle class and some artisans. The bill encouraged political party organization and began to weaken the monarchy's grip on politics.



Encounter between the Mars and the Hercules, 1798. John Schetky. N. R. Omell Gallery.

Around the Country

- The population of Great Britain was quickly rising owing to several factors: Fewer people were dying of infectious diseases such as smallpox, and more people were marrying at a young age and producing large families.
- The agricultural way of life continued to decline as people poured into industrial towns in search of work. Uncontrolled urban growth produced dreadful living conditions, stirring the poet Shelley to write, "Hell is a city much like London."
- The rich grew richer and the poor grew poorer, while middle-class customs and values, especially an emphasis on money making, came to dominate the society.



Life of the Time

People are talking about



The Peterloo Massacre, 16th August 1819, published October 1, 1819, by Richard Carlisle. George Cruikshank. Manchester City Art Galleries, England.

The Peterloo Massacre During the Industrial Revolution, workers faced a grim life of long hours, harsh treatment, and low wages. In August of 1819, workers gathered in St. Peter's Fields in Manchester to protest these unfair working conditions. The demonstration turned violent when the cavalry arrived and charged the crowd. Nearly six hundred people were injured and at least eleven were killed. The incident came to be known as the Peterloo Massacre. ▶



◀ **The Police** Fearful of violation of their personal freedoms, English citizens resisted forming an organized police force, despite the fact that crime was escalating in the highly populated towns. When it became clear that housebreaking and robbery were increasing daily, however, the people demanded protection. In 1829 Robert Peel organized the London Metropolitan Police. A thousand officers wearing top hats and blue frock coats, and carrying no weapons other than batons, became the first policemen. They were nicknamed "Bobbies" after the man who established the organization.

Omnibuses By 1829 London's growth had created severe traffic problems, and its streets were choked with coaches, carts, and people. Thus, Londoners were delighted when George Shillibeer introduced the first omnibus, a horse drawn carriage service. One carriage could transport many people at once, helping to reduce congestion in the streets. By 1835, approximately half a million people were using omnibuses to travel in and out of the city each day.

Critical Thinking

Connecting Past and Present

The city of London operated with no bus service or police force until 1829, the year that both of these services were introduced. In a group, discuss the following questions.

1. What might today's cities be like without public transportation and police?
2. What other important services keep today's large cities functioning?

Firsts

- Edward Jenner develops a successful smallpox vaccination.
- Coal is used to produce fuel gas.
- Edge rails, the precursors to modern rails, are first used in railway construction.

England

1798

1804 William Congreve begins experiments with solid-fuel rockets

1810

c. 1814 Gaslights appear on London streets

1813 Philharmonic Society founded

World

1800 Pius VII becomes Pope in Rome

c. 1804 German composer Ludwig von Beethoven writes his *Third Symphony (Eroica)*

1814 Thousands of Afrikaners leave South Africa to escape British rule

CONTENTS

Food & Fashion

- Homes of the wealthy were so large that hot food often turned cold as the servants carried dishes through long halls between the kitchen and dining room.



◀ In 1811 a London factory began "tinning," or canning, meat. Samples were sent to the royal family who responded, "Your patent beef was tasted by the Queen, Prince Regent and several distinguished personages and highly approved."

- The word "dandy" became popular to define a man who was very conscious of style and dressed elegantly. George "Beau" Brummell, a dandy who was considered an authority on fashion, popularized elaborate cravats (or neckties) as well as the color black for eveningwear.
- Women abandoned tight bodices and stiff corsets in favor of high-waisted, low-necked gowns, such as those worn by Napoleon's empress, Josephine. ▶



Empress Josephine in a fashionable gown.



Zola's Fortune Teller, dream book, 19th century. Victoria & Albert Museum, London.

Arts & Entertainment

- Music continued to be a popular form of entertainment. In 1813 the Philharmonic Society was formed and won acclaim for its talented musicians. Among the works it commissioned was Beethoven's Ninth Symphony.
- People flocked to the Royal Academy of Arts in London in the late eighteenth century to view paintings and sculpture or to show off their fashionable clothing.

Amusements

- Booksellers noted the Royal Society of London's need for books for research and decided that lending libraries might be a good way to turn a profit. By the mid-1800s many national libraries had been established.

◀ Fairs were extremely popular and well attended. Fortune-tellers and fire-eaters were among the performers who entertained the crowds.

1815 Corn Law passes, prohibiting imports when prices are low

1818 Birth of German political philosopher, Karl Marx

1820

First hygrometer (measures atmospheric humidity) is invented

1827 Popular Indian composer Svami Shastri dies

1829 Fanny Kemble debuts as Juliet in Shakespeare's *Romeo and Juliet*

1831 Michael Faraday experiments with electromagnetic induction, which leads to the creation of the transformer

1832

Belgian scientist invents the *phenakistiscope,* a device used in animation

Literature of the Time

PEOPLE ARE READING . . .

The *Edinburgh Review* Editors and publishers catered to the growing middle class, tailoring publications to suit the public's tastes. The *Edinburgh Review*, providing critical essays and literary pieces, became one of the most popular periodicals of the time, and contributors such as Thomas Babington Macaulay gained literary fame through the journal.



Tom, Jerry and Logic making the most of an evening at Vauxhall, from *High Life in London* by P. Egan, 1821. George Cruikshank. Hand-colored engraving. Stapleton Collection, UK.

◄ *Life in London . . .* Satirical works continued to entertain the public. Artist George Cruikshank caricatured social life in drawings he created for Pierce Egan's 1821 book *Life in London; or The Day and Night Scenes of Jerry Hawthorn, Esq., and his elegant friend Corinthian Tom . . . In their Rambles and Sprees through the Metropolis*. The book, which chronicles two characters' exciting lives in London, was a best-seller.

The *Gentleman's Magazine* *The Gentleman's Magazine* was the first periodical to contain the word "magazine." Each edition included a wide variety of entertaining material from political debates to poems. The magazine served as a model for later American periodicals. ►



Edward Cave (1691–1754), printer and founder of *The Gentleman's Magazine.*

People Are Writing

Essays Many writers expressed their opinions, feelings, and personalities in informal essays. William Hazlitt, Charles Lamb, and others voiced their thoughts on politics, philosophy, literature, and popular culture, while reformers exposed society's ills and proposed remedies.

About London The people of England were dazzled by London. Both professional and novice writers penned letters, memoirs, and diary entries describing London's mixture of social classes, constant activity, and entertaining street theater.

England

1798 — William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*

1801 — Japan: Kobayashi Issa, *Diary of My Father's Death*

1807 — Charles Lamb and Mary Lamb, *Tales from Shakespeare*

1809 — Russia: author Nikolay Gogol is born

1810

1811 — Jane Austen, *Sense and Sensibility*

World

CONTENTS

Literary Trends: From the Rational to the Romantic

The eighteenth century had been a time of enlightenment, of a belief in reason, tradition, society, and science. Then, in the words of one critic, "The French Revolution and Napoleon made a clean sweep; after them it was no longer possible to think, act, or write as if the old forms still had life." Out of the smoke of the French Revolution and the Industrial Revolution emerged a new approach to writing characterized by emotion over reason. In this Romantic Age, the individual person was valued over society, imagination was valued over logic, and the natural was valued over the artificial. Romantics found inspiration in nature, folk art, the past, and their own passions.

William Wordsworth and Samuel Taylor Coleridge were two of the most important Romantic poets. Wordsworth created simple poems about common people in ordinary settings. Coleridge, on the other hand, explored exotic and supernatural themes.

FOCUS ON . . .

Nature and Libertarianism

The Romantics watched as cities grew, industry prospered, and farming life declined. In an effort to reclaim nature, the Romantics made it a central force in their lives and their literature. Nature was celebrated as a source of delight, an image of love, and a model of moral perfection. To the Romantics, nature provided the pattern on which to base their creative lives.

"In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being . . ." —*William Wordsworth*

At the same time, libertarianism, or an emphasis on individual rights, became popular. The Romantics rejected the authoritarian themes of the previous period and asserted individual freedoms in their writings. To them, nature and libertarianism went hand in hand.



The Cornfield, 1826. John Constable. Oil on canvas, 142.9 x 121.9 cm. National Gallery, London.

c. 1815 Germany: Jacob and Wilhelm Grimm, *Children's and Household Tales*

1817 William Hazlitt, *Characters of Shakespeare's Plays*

1818 George Gordon, Lord Byron begins *Don Juan*

1820

John Keats, "Eve of St. Agnes"

U.S.: Washington Irving, "The Legend of Sleepy Hollow"

1826 Elizabeth Barrett Browning, *Essay on Mind and Other Poems*

1827 Germany: Heinrich Heine, *Book of Songs*

1830 U.S.: *Book of Mormon* is published

1832

Novels of the Time

Despite initial criticism, the novel became widely accepted, inspiring a dramatic increase of fiction writing in the 1800s. Though authors used a wide range of styles, including gothic, historical, and romantic, the basis of the novel was reality. In fact, Sir Walter Scott in 1824 defined the novel as "a fictitious narrative . . . accommodated to the ordinary train of human events."

Frankenstein

by Mary Shelley (1818)

In his attempt to create a human being, Victor Frankenstein assembles body parts from corpses and ultimately gives life to a monster. This **epistolary novel** (or novel of letters) about the experiments of Dr. Frankenstein combines romance and science fiction to create one of the most famous **gothic novels** of the time. Shelley conceived the idea for the story after reading ghost stories and experiencing a terrifying nightmare.



Boris Karloff as Frankenstein's monster in the 1931 movie, *Frankenstein.*



The Queen of the Tournament. Frank William Warwick. Oil on canvas, 60½ x 88 in.

Ivanhoe

by Sir Walter Scott (1819)

After completing a series of Scottish **historical novels,** Sir Walter Scott turned his focus to England and *Ivanhoe*, his tale of a knight who returns home from the Crusades to marry his love. Scott's novels differed from other historical novels of the time in that he depicted the lives of ordinary people rather than nobility. Because of his emphasis on history, Scott is often regarded as the inventor of the historical novel. His work later influenced Charles Dickens and James Fenimore Cooper.

England

1800 Maria Edgeworth, *Castle Rackrent*

1807 Charles Robert Maturin, *The Fatal Revenge*

1814 Fanny Burney, *The Wanderer*

1798

1799 United States: Charles Brockden Brown, *Edgar Huntly*

1807 France: Madame de Staël, *Corinne*

1809 Germany: Johann Wolfgang von Goethe, *Elective Affinities*

1810

World

CONTENTS



Jane Austen
(1775–1817)

Critics Corner

"*Emma* will generally be recognized by the admirers of Miss Austen as the best of her works. In delicate investigation of the nicer peculiarities of character, and in its perfectly finished execution, it cannot be surpassed."

—W. F. Pollock, 1860, "British Novelists"

"I have likewise read one of Miss Austen's works *Emma*—read it with interest and with just the degree of admiration which Miss Austen herself would have thought sensible and suitable—anything like warmth or enthusiasm; anything energetic, poignant, heartfelt, is utterly out of place in commending these works; all such demonstration the authoress would have met with a well-bred sneer, would have calmly scorned as outré and extravagant."

—Charlotte Brontë, 1850, letter to W. S. Williams

Emma

by Jane Austen (1815)

Emma Woodhouse is the center of attention in the village of Highbury—respected for her money, admired for her accomplishments, and loved for her beauty and character. Emma has no wish to marry. Instead, she plans to take care of her father and amuse herself by making matches between her friends. Yet her skill at reading people is not as powerful as she thinks. Her friend Mr. Knightley, one of the few people to recognize Emma's faults, disapproves of her tampering and sets about to teach her to be the better person he knows she is capable of being. With many humorous twists, this **novel of manners** charts Emma's journey towards greater self-awareness and, ultimately, love. *Emma* is generally considered Austen's most accomplished novel, masterfully focusing on "3 or 4 families in a Country Village," which Austen herself proclaimed "the very thing to work on."



1818 Jane Austen, *Persuasion*

1821 Sir Walter Scott, *Kenilworth*

1831 Thomas Love Peacock, *Crotchet Castle*

1820

1825 Italy: Alessandro Manzoni, *The Betrothed*

1826 U.S.: James Fenimore Cooper, *The Last of the Mohicans*

1831 France: Victor Marie Hugo, *The Hunchback of Notre Dame*

1832

Language of the Time

How People Speak

Pronunciation and Usage During this period some words were pronounced quite differently than they are today. In the following words, a different syllable was stressed than is stressed today.

- The first syllable of *cement* was stressed.
- The middle syllable of *balcony* was stressed.
- The last syllable of *prefix* was stressed.

One can also find instances of usage considered inappropriate today. Consider the following examples from Jane Austen's writings.

- the *properest* manner
- I am so glad we *are got* acquainted
- It is really very *well* for a novel.



Illustration by C. E. Brock, 1895. From *Pride and Prejudice* by Jane Austen.

How People Write

Ordinary Language The Romantic writers found beauty and truth in the ordinary. They abandoned the formal diction of the eighteenth century in favor of everyday language, as in these lines from a poem by William Wordsworth: "My heart leaps up when I behold / A rainbow in the sky."

Vocabulary To a modern reader of a poem by Percy Bysshe Shelley or a novel by Sir Walter Scott, most of the language *seems* familiar. All may not be as it appears, however, for some familiar words may have unfamiliar meanings for modern readers.

- *Gate* was a word used to describe punishment for a university undergraduate.
- To *inform* was to bring a formal criminal complaint against someone.
- An *inmate* was merely a resident.

New Words and Expressions

Luddite Ned Ludd was a workman who once destroyed stocking-making machinery in an attempt to save his job. Others were inspired and followed his example. Today a *Luddite* is a person who destroys labor-saving machinery to prevent its use or, more generally, who is opposed to technological change.

mesmerism, mesmerize Dr. Franz Anton Mesmer (1734–1815) was an Austrian physician who claimed to heal people through a form of "animal magnetism." *Mesmerism* came to mean "hypnosis," and *mesmerize*, "to hypnotize," "to spellbind," or "to fascinate."

Critical Thinking

The Romantic Period

1. How did the increasing middle class and the shift to an urban way of life impact the literature and customs of the Romantic period? Write your answer in a brief essay.
2. As opposed to the neoclassical writers of the eighteenth century, Romantic writers tended to use everyday language in their work. What forces led to this shift? Discuss with a small group.

Theme 7 The Natural and the Fantastic

A hideous monster, feverish reveries, and impassioned arguments, as well as some of the less dramatic moments of daily life, are described in the following pages. Although these works range from dramatic to dreamlike to down-to-earth, all of them capture powerful feelings.

THEME PROJECTS

Learning for Life

Inspire Others Dorothy Wordsworth's record of simple village scenes inspired many of her brother's poems. How might the selections in this theme inspire you to write? With a group, create a writers' resource file.

1. Make a file folder for each selection. On the cover of each folder, note the main theme of that selection. On the inside cover, write a synopsis of the selection and include a list of any vivid images, interesting settings, memorable character traits, or insights gained from reading the work.
2. Find captivating images of people, places, and things that relate to each selection and its theme and file the images in your folder. You might also find related quotations or artifacts, such as theater tickets or postcards.
3. Ask teachers, friends, and relatives who have read the selections to share any impressions and ideas they have. Write the most thought-provoking comments on notecards and include them in your folder.
4. Review your writers' resource file whenever you need inspiration for a piece of your own writing.

Interdisciplinary Project

Art: Picture This Many of the selections in this theme were illustrated at the time they were originally printed or have inspired paintings or other artwork.

1. Use titles from this theme to locate some of the paintings and illustrations they inspired.
2. Choose one image to share with the class.
3. Give a critical review of the artwork for your classmates, explaining how well it captures the essence of the literature. Be sure to quote details from the selection to support your review.

Ancient Oak, Somerset, England. Heather Angel.



Before You Read

William Blake's Poetry

Meet William Blake



"I must Create a System," wrote William Blake, "or be enslav'd by another Man's." Visionary, mystic, and revolutionary, Blake remained an original and unorthodox thinker throughout his life. Some of his contemporaries considered him insane, and his genius was not widely appreciated until long after his death. But fellow poet William Wordsworth said of Blake, "there is something in the madness of this man which interests me more than the sanity of Lord Byron and Walter Scott."

As a child, Blake wanted to become an artist, so at age ten he attended a drawing school in London. At fifteen he was apprenticed to an engraver, an artisan who cuts or carves designs into a hard material from which prints can be made. After completing his apprenticeship, Blake entered the Royal Academy, but he soon left because of a personal conflict with Sir Joshua Reynolds, the school's president and England's most famous and respected artist at the time.

When he was twenty-five, Blake married Catherine Boucher, an uneducated woman from a poor family. In her he found a suitable companion, because she accepted his eccentric lifestyle and his intense spirituality. "I have very little of Mr. Blake's company," she once told a friend. "He is always in Paradise." The couple was befriended by a group of progressive writers and artists who admired Blake's unusual thoughts and helped him publish his first book of poems when he was twenty-six. This book, called *Poetical Sketches*, contained pastoral poems that Blake had written between his twelfth and twentieth years.

Blake's books of poetry were unique in their combination of visual and literary art. He produced most of them by a method of relief etching that he invented. In this method, which he called "illuminated printing," Blake used pens and brushes to apply an acid-resistant substance to a copper plate. He then exposed the plate to acid, which ate away the uncoated parts and left a raised pattern of lines—the text and illustration for a single page. Each page was printed and then hand-colored by Blake and Catherine, and each book was bound by hand.

This way of making books was so time-consuming that Blake produced only a few copies. The originals that survive are ranked among the art treasures of the world. Full of striking designs that shimmer with glowing color and line to accompany his equally brilliant poems, these books constitute Blake's unique contribution to both art and literature. The best known of these books is *Songs of Innocence and Experience*, a double collection of poems, in Blake's own words, "shewing the two contrary states of the human soul."

"If the doors of perception were cleansed every thing would appear to man as it is, infinite."

"I know my execution is not like anybody else. I do not intend it should be so. None but blockheads copy one another."

"Poetry fettered fetters the human race. Nations are destroyed, or flourish, in proportion as their poetry, painting, and music are destroyed or flourish!"

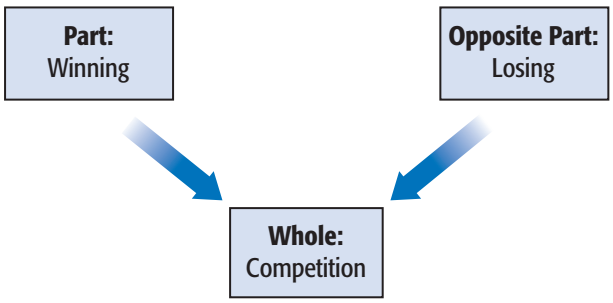
—*Blake*

William Blake was born in 1757 and died in 1827.

Reading Focus

Have you ever noticed how two seemingly opposite parts or qualities are sometimes needed to make a successful whole? For example, to be a good writer, a person must have both the discipline to follow the rules of grammar and the freedom to be creative.

Diagram It! In a diagram like the one below, list contrasting parts of a larger whole. For example, winning and losing seem to be opposites, but both are part of any competition. Think of other examples from your own knowledge and experience and add them to your diagram.



Setting a Purpose Read three poems to learn about opposites that make up part of a larger whole.

Building Background

The Industrial Revolution

In the late eighteenth century, machinery and manufacturing began to dominate over agriculture in Britain's economy. As a result, many people left farming to seek work in the mills and factories of growing cities. Blake criticized the dehumanization of laborers, including children, who were forced to work long hours at monotonous jobs for low wages, only to return home to slums rife with crime and disease.

The New Science

Blake denounced the scientific theories of his time as taught by the great physicist Isaac Newton, who viewed the universe as a machine created by a supreme being who was indifferent to human beings. For Blake, the world was a complex place of wonder and mystery that was more readily understood by using the creative imagination than by applying science and reason.



A Poison Tree

William Blake



A Poison Tree, Plate 49 from *Songs of Innocence and Experience.* c. 1815–1826. William Blake. Etching, ink, and watercolor. Fitzwilliam Museum, University of Cambridge.

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe;
I told it not, my wrath did grow.

And I watered it in fears,
Night and morning with my tears;
And I sunnèd° it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;°
In the morning glad I see
My foe outstretched beneath the tree.

7 The accent on *e* shows that the word *sunnèd* is pronounced with two syllables.

14 *Pole* means "sky" or "heavens."

CONTENTS

The Lamb

William Blake

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o'er the mead;°
Gave thee clothing of delight,
Softest clothing, woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb, who made thee?
Dost thou know who made thee?
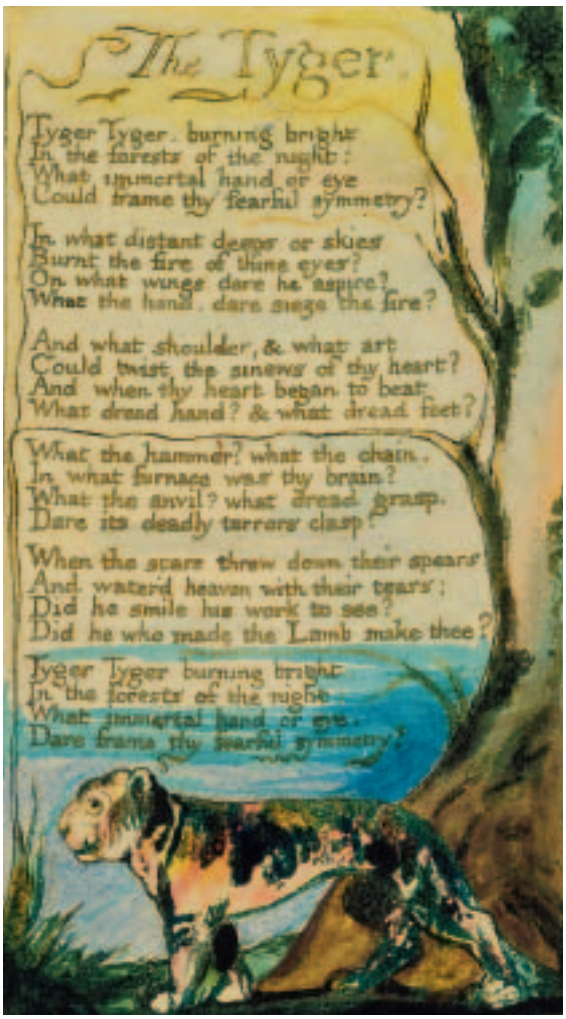
Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee!
He° is callèd by thy name,
For he calls himself a Lamb.
He is meek and he is mild;
He became a little child.
I a child and thou a lamb,
We are callèd by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

4 Here, *mead* means "meadow."
13 *He* refers to Jesus Christ.



The Shepherd, 1789. William Blake. Etching, ink and watercolor. The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA.

Viewing the art: How does the artwork for "The Shepherd" relate to the poem "The Lamb"?



The Tyger, 1794–1795. William Blake. Etching, ink and watercolor. The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA.

The Tyger

William Blake

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?°

In what distant deeps° or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

4 In this context, *symmetry* means "well-proportioned form."
5 *Deeps* means "ocean" or "abyss."

CONTENTS

Responding to Literature

Personal Response

Which poem can you relate most closely to your own knowledge or life experiences? Why?

Analyzing Literature

A Poison Tree

Recall and Interpret

1. Summarize what happens to the speaker's anger with a friend and with a foe. Why, in your opinion, does the speaker deal with anger this way?
2. What are "soft deceitful wiles" (line 8)? Why does the speaker use them?
3. What happens to the foe at the end of the poem? Why?
4. What lesson, or **moral,** do you think Blake might be trying to teach? Explain.

Evaluate and Connect

5. Do you approve of the way the speaker deals with anger? Why or why not? How would you behave in a similar situation?

The Lamb

Recall and Interpret

6. State in your own words what the speaker asks in lines 1–10. What does the first stanza reveal about the speaker's attitude toward the Little Lamb?
7. Explain the answer the speaker gives in the second stanza. Who is the speaker? How are the Little Lamb, "He," and the speaker connected?
8. After reading this poem, what can you infer about Blake's religious beliefs?

Evaluate and Connect

9. What does the Little Lamb **symbolize,** or stand for, in this poem? Explain.
10. How does the **repetition** add to your understanding and appreciation of the poem?

The Tyger

Recall and Interpret

11. Explain the basic question the speaker asks in this poem. What can you infer about the speaker's attitude toward the Tyger?
12. To whom does the speaker compare the Tyger's creator? What **images** (see page R8) does the speaker use to describe the creation process?
13. What is your interpretation of line 20? Why might the speaker ask this question?

Evaluate and Connect

14. Evaluate the effects created by the poet's use of **rhyme** and **meter** (see pages R13 and R9). How do these devices help communicate meaning?
15. If you were to write a poem about an awesome, fearful creature, which one would you choose? Why?

Author's Craft

Parallelism and repetition are used generously in both "The Lamb" and "The Tyger," including the use of a refrain (a passage repeated at regular intervals with variations). With a partner, reread both poems and note instances of parallelism and repetition. Discuss the effects these elements have on the poems and consider why Blake might have chosen to use them. Then share your ideas with the class in a whole-class discussion.

Literary ELEMENTS

Metaphor

A **metaphor** is a figure of speech that compares two seemingly unlike things in order to suggest an underlying similarity between them. For example, in "A Poison Tree," the speaker says, "my wrath did grow. / And I watered it in fears, / Night and morning with my tears." In this metaphor, the speaker is comparing the way one waters a plant to make it grow to the way one can nourish anger and resentment.

1. Explain how Blake's use of metaphor in these poems helps the reader think about unlike things in vivid or unusual ways. Use examples from the poems to support your answer.
2. Write several metaphors of your own. For each metaphor, identify the two things being compared and explain their underlying similarity.

• See **Literary Terms Handbook,** p. R9.

Literature and Writing

Writing About Literature

Explanation "The Lamb" first appeared in Blake's book *Songs of Innocence;* "The Tyger" appeared five years later in *Songs of Innocence and Experience,* in which Blake combined new and earlier poems. Write an explanation of why "The Lamb" might appear in a book about innocence and "The Tyger" in one about experience as well as innocence. Use specific quotations and examples from the poems to support your ideas.

Creative Writing

Chart Ideas Review the diagram of opposites that you made for the Reading Focus on page 663. Extend your chart to include the contrasting parts of a larger whole that Blake deals with in these three poems. For example, the Lamb and the Tyger have contrasting qualities. What are those qualities? To what larger whole do the Lamb and the Tyger belong? Record your ideas in your chart and then share it with the class.

Extending Your Response

Literature Groups

Symbolism A **symbol** is an object, person, place, or situation that represents something else, often an abstract quality or concept. Discuss the use of symbolism in Blake's three poems. What do the poison tree, the Lamb, and the Tyger each represent? What other examples of symbolism do you find? Share your ideas with another group of students.

Interdisciplinary Activity

Art: Illustrate a Poem For most of his career, Blake would never have imagined presenting his poems without illustrations or "illuminated printing," as Blake called his illustrated poems. How would you illustrate one of your favorite poems? Copy a poem you especially like and then illustrate it in a way that "illuminates" your vision of the poem.

Learning for Life

Printing Technology The Blakes made their own books by hand. Use the Internet and library resources to investigate modern bookmaking and its evolving technology. What equipment and personnel are involved in the process today? How have computers changed the craft of bookmaking? Report your findings to the class.

Reading Further

If you liked reading "A Poison Tree," "The Lamb," and "The Tyger," you might also enjoy these works:

Collection: *The Complete Prose and Poetry of William Blake,* edited by David V. Erdman.

Biography: *The Life of William Blake,* by Mona Wilson, gives a thorough account of Blake's life.

Save your work for your portfolio.

Vo·cab·u·lar·y Skills

Dictionary Skills: Pronunciation Guides

William Blake's poem "The Lamb" includes the old-fashioned word *mead.* You might think this word should be pronounced like the first syllable of *meadow.* However, a dictionary will tell you that it actually rhymes with the word *feed.* Dictionaries provide a pronunciation guide, shown as a respelling, for each word entry. **Dictionary respellings** break words into syllables and indicate the pronunciation of each syllable. They use diacritical marks and other symbols to show exactly how to say, for example, the *a* in *car,* as opposed to the *a* in *ace,* or the *i* in *tin,* as opposed to the *i* in *kite*. Vowels with lines (or macrons) above them are always pronounced as long sounds, as in *ape, me, ice, bone,* and *use.* Vowels without markings are always short sounds, as in *hat, best, kin, hot,* and *cup.*

The consonants *c* and *g* can each be pronounced two ways, and the letter *c* is never used in respellings. Instead, for the word *concert,* the sound of the first *c* is represented by the letter *k,* and the sound of the second *c* by the letter *s.* For the word *gigantic,* the first *g* sound is represented by *j* and the sound of the second *g* is respelled with *g.*

An accent mark shows which syllable in the word should be stressed. If a word has two accent marks, the darker one shows which syllable should receive the most emphasis.

The chart shown to the right will help you master dictionary symbols.

Symbol	Meaning
ä	an **ah** sound, as in **father**
ô	an **aw** sound, as in **law**
oo	the vowel sound in **wood**
o͞o	the vowel sound in **fool**
oi	the vowel sound in **toy**
ou	an **ow** sound, as in **cow**
ə	the vowel sound at the end of **pencil, lemon, taken**
hw	**wh** as in **white**
th	**th** as in **thin**
t͟h	**th** as in **this**
zh	the sound in the middle of **treasure** or at the end of **garage**

EXERCISE

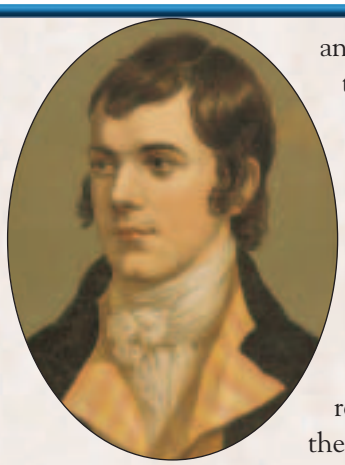
The words below appear in selections in this theme. Use the pronunciation guide for each word to answer the question that follows it.

1. deceitful (di sēt′ fəl) Does the second syllable of *deceitful* rhyme with *bet, beat,* or *bit?*
2. symmetry (sim′ ə trē) Does the first syllable of *symmetry* have the same vowel sound as the first syllable of *summer, simmer,* or *seven?*
3. effusion (i fū′ zhən) Does the last syllable of *effusion* begin with the same sound as the last syllable of *decision, position,* or *apprehension?*
4. cordiality (kôr jal′ ə tē) Does the second syllable in *cordiality* begin with the same sound as the second syllable in *angel, angle,* or *edict?*
5. countenance (koun′ tə nəns) Does the first syllable in *countenance* have the same vowel sound as the first syllable in *contemptible, course,* or *council?*

Before You Read

John Anderson, My Jo and *To a Mouse*

Meet Robert Burns



Scottish author Robert Burns was famous for both his songwriting and his poetry. He had a keen ear for the speech of his native land, and in his work he employed its characteristic sound to impart a fresh vitality to English literature.

Burns was born on a farm in southwestern Scotland to poor, uneducated peasants. As a boy, he worked on the farm and attended school infrequently. Whatever education Burns obtained came mainly from reading. His favorite writers were Shakespeare and Pope. He also became familiar with the early Scottish poets through hearing orally transmitted folk songs. These songs inspired him to write poetry of his own.

After the death of his father, Burns quickly developed his gift for expressing emotions of love, friendship, and amusement in verse. He also attempted to keep the family farm going, but failed. Discouraged by this failure, he considered leaving Scotland. His fortunes soon changed for the better, however. At the age of twenty-seven, he published *Poems, Chiefly in the Scottish Dialect*, a work that enjoyed immediate success with simple farmers and sophisticated critics alike. Burns then gave up farming and moved to Edinburgh, where he played the role expected of him—that of a gifted but uncultured rustic. Fellow Scot and poet Henry Mackenzie called him "this heaven-taught ploughman."

Burns eventually grew tired of being patronized by the fashionable literary set. In 1788 he left Edinburgh and settled on a farm in Ellisland, Dumfriesshire. However, he found farming at Ellisland difficult, despite the help of his new wife, Jean Armour. When his friend James Johnson planned to assemble a definitive anthology of Scottish folk songs, he asked Burns to help him, and Burns jumped at the chance. He threw himself wholeheartedly into the project, and for the next three years roamed the countryside collecting, editing, and writing lyrics for many old Scottish tunes, thus preserving the rhythms and accents of his native tongue. Considering this work to be a labor of love, he declined payment and refused to allow his name to appear in the collection. In doing so, he created difficulties for scholars who have found it almost impossible to determine where some of the original folk songs leave off and Burns's original contributions begin.

During the last eight years of his life, Burns returned briefly to farming, held a government job, and continued to write poems, only a few of which equaled the quality of his earlier lyrics. Bankrupt and hounded by creditors, he died at age thirty-seven of a chronic heart condition.

"Oh wad some power the giftie gie us
To see oursels as ithers see us!"

"My heart's in the Highlands, my heart
is not here,
My heart's in the Highlands a-chasing
the deer."

—*Burns*

Robert Burns was born in 1759 and died in 1796.

Reading Further

To read more by or about Robert Burns, look for these works:

Collections: *Poems and Songs of Robert Burns,* edited by James Kinsley, contains Burns's complete works.

The Poetical Works of Burns, edited by Raymond Bentman, contains many of his best works.

Biography: *Robert Burns,* by Principal Shairp, is a thoughtful examination of Burns's life.

Reading Focus

Have you ever made careful plans and preparations for something, only to have your plans disrupted by forces beyond your control?

Journal Write about a time when something in your life did not go according to your plan, despite your best efforts. How did you deal with the situation? Describe your experience in your journal.

Setting a Purpose Read the following poems to reflect upon the idea of planning for the future.

Building Background

The Scottish Hero

Robert Burns's poetry flourished during a time when the English-controlled British government was trying to subdue Scottish patriotism by depriving Scots of civil liberties. Highlanders were forbidden firearms, could not wear their native tartans or play bagpipes, and were governed by Lowlanders loyal to England. Only Standard English was allowed to be taught in schools. As Samuel Johnson noted: "Their language is attacked on every side."

The favorable reception of Burns's *Poems, Chiefly in the Scottish Dialect* did much to restore a sense of pride to his fellow Scots, and Burns's later preservation of traditional Scottish songs raised him to the status of folk hero. He was seen by later generations as a protector of traditional Scottish language and an embodiment of the cultural identity of his people. Today, Scots the world over observe "Burns Night" on his birthday, January 25. Bagpipes play, traditional food and drink is enjoyed, and the words of Robert Burns help Scots commemorate their beloved homeland.

The Language of Burns's Poetry

Burns wrote his most celebrated poems in Lowland Scots, a **dialect** of English that had been spoken by most Scottish people since the 1300s (see **Literary Terms Handbook**, page R4). He also wrote poems in Standard English, but most of these are thought to lack the force and originality of his poems in Scots. When writing in Scots, Burns drew inspiration for much of his phrasing and verse technique from the golden age of Scottish poetry–written in the 1400s and 1500s. When writing in Standard English, on the other hand, he catered to the tastes of the day, which called for phrasing that soon seemed hackneyed and postures that soon seemed excessively sentimental or moralizing.



The "Ploughman Poet"

Burns's Scots poems reflect his familiarity with Scottish peasant life as well as his deep connection with nature. Much of his poetry celebrates simple, often earthy, pleasures, such as love between two people. Other poems show his respect for the animals that lived around him. Burns is supposed to have composed "To a Mouse" after turning up a mouse's nest while ploughing and saving the mouse from the spade of the boy who was holding the horses.

John Anderson, My Jo

Robert Burns

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

John Anderson, my jo, John,
We clamb the hill thegither,
And mony a canty° day, John,
We've had wi' ane anither;
Now we maun° totter down, John,
And hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my jo!

1 jo: altered form of *joy,* here meaning "dear" or "sweetheart."

4 brent: smooth; unwrinkled.

5 beld: bald.

7 pow: head.

11 canty: cheerful.

13 maun: must.



Droving the Hills, 1891. Joseph Denovan Adam. Oil on canvas, 30 x 50 in. Sotheby's Picture Library, London.



Town Mouse and Country Mouse, from *Aesop's Fables.*
Edward Julius Detmold (1883–1957). Private collection.

To a Mouse

Robert Burns

On Turning Her Up in Her Nest
with the Plow, November, 1785

Wee, sleekit,° cow'rin', tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty
Wi' bickering brattle!°
I wad be laith° to rin an' chase thee
Wi' murd'ring pattle!°

I'm truly sorry man's dominion
Has broken Nature's social union
An' justifies that ill opinion
Which makes thee startle
At me, thy poor, earthborn companion
An' fellow mortal!

1 sleekit: sleek.

4 bickering brattle: the sudden sounds of a scamper.

5 wad be laith: would be loath, or reluctant.

6 pattle: plowstaff, small paddle, or spade with a long handle, used to clean a plow.

To a Mouse

I doubt na, whiles,° but thou may thieve;
What then? poor beastie, thou maun° live!
A daimen-icker in a thrave°
'S a sma' request:
I'll get a blessin' wi' the lave°
An' never miss 't!

Thy wee-bit housie, too, in ruin!
Its silly wa's° the win's are strewin'!
An' naething, now, to big° a new ane
O' foggage° green!
An' bleak December's winds ensuin',
Baith snell° an' keen!

Thou saw the fields laid bare an' waste,
An' weary winter comin' fast,
An' cozie here, beneath the blast,
Thou thought to dwell,
Till crash! the cruel coulter° past
Out through thy cell.

That wee bit heap o' leaves an' stibble°
Has cost thee mony a weary nibble!
Now thou's turned out, for a' thy trouble,
But° house or hald,°
To thole° the winter's sleety dribble
An' cranreuch° cauld!

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

Still thou art blest, compared wi' me!
The present only toucheth thee:
But, och! I backward cast my e'e
On prospects drear!
An' foward, tho' I canna see,
I guess an' fear!

13 **whiles:** sometimes.
14 **maun:** must.
15 **daimen-icker in a thrave:** an occasional ear of corn in a bundle.
17 **lave:** remainder.
20 **silly wa's:** weak walls.
21 **big:** build.
22 **foggage:** moss.
24 **snell:** bitter; severe.
29 **coulter:** a plowshare, a blade attached to a plow.
31 **stibble:** stubble.
34 **But:** without. **hald:** an obsolete form of *hold,* meaning shelter.
35 **thole:** endure.
36 **cranreuch:** frost.
37 **no thy lane:** not alone.
40 **Gang aft a-gley:** go often awry; turn out badly.
41 **lea'e:** leave.

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Responding to Literature

Personal Response

Which lines from the poems did you find most memorable? Why? Record your response in your journal.

Analyzing Literature

John Anderson, My Jo

Recall and Interpret

1. What is the relationship between the speaker and John Anderson? How has John changed? How have those changes affected the speaker's feelings toward him?
2. Summarize what the speaker says in the second stanza. What does "the hill" **symbolize,** or represent? What does "sleep" represent?
3. What can you infer about the speaker's character and outlook on life? Refer to specific lines or phrases in the poem to support your answer.

Evaluate and Connect

4. What **theme,** or message, do you think Burns wants to convey? Do you agree with his message? Why or why not?

To a Mouse

Recall and Interpret

5. What has the speaker done to the mouse? What reasons does the speaker give for regretting what has happened?
6. What does the second stanza seem to suggest about the speaker's view of the relationship between nature and human beings? Explain.
7. What lesson does the mouse's experience teach, according to the speaker? What is **ironic** (see page R8) about the ideas in the last stanza of the poem?

Evaluate and Connect

8. Review your response to the Reading Focus on page 671. Compare your experience with what happens to the mouse. Do you think it is worthwhile to plan and prepare for the future? Why or why not?

Literary ELEMENTS

Dialect

A **dialect** is a variety of a language spoken in a particular region or by a particular group of people. Dialects may differ from the standard form of the language in pronunciation, vocabulary, and grammar. Robert Burns wrote much of his poetry in Lowland Scots, an English dialect, thereby helping to preserve his native Scottish culture.

1. Use Standard English to paraphrase several stanzas from the two poems. Which version of each stanza do you prefer? Why?
2. If possible, listen to an audio recording of the poems. What effect does the use of dialect create?

- See **Literary Terms Handbook,** p. R4.



Writing Skills

Organizing Ideas

Robert Burns organizes his poem "John Anderson, My Jo" by **comparing and contrasting.** In the first stanza, the speaker compares John Anderson's youth with his old age. In the second stanza, the speaker contrasts their early years together with the way they are today. This organizational pattern allows Burns to achieve his purpose of evoking a long-lasting relationship. In much of your writing, you will use paragraphs instead of stanzas, but you can still use techniques similar to the ones that Burns employs in his poem.

Here are some organizational patterns you can use in your own writing:

Type of Order	Characteristic	Purpose
Chronological Order	Presents events in the order they happened	To narrate a series of events or explain a process
Spatial Order	Presents details or items according to their physical placement, such as right to left or east to west	To show the relationship of details or items; to set a scene
Order of Importance	Presents details in the order of their importance, starting with the least important and leading to the most important or vice versa	To persuade, explain, or describe
Cause and Effect	Presents an action, attitude, or situation and its results	To explain events in terms of reasons or results; to persuade by stating effects
Compare and Contrast	Focuses on likeness and difference between items	To show relationships or to persuade by showing pros and cons of different actions

Finding the best organizational pattern for a piece of writing may not be straightfoward. You may have to experiment with several organizational patterns to find the one that will best achieve your purpose. Don't hesitate to change your approach if another method seems to offer a clearer, more logical way to present your ideas or to persuade your readers. The pattern that you choose will help you throughout the writing process.

EXERCISES

1. Choose a reading selection and analyze its organizational pattern or patterns. Share your ideas in a small group.
2. Choose one of the organizational patterns above and use it to write or revise an essay of your own.

MEDIA connection

Web Site

As a champion of women's rights, William Moulton Marston, the creator of *Wonder Woman*, was ahead of his time. In the 1940s, when the character first appeared, women's opportunities were still quite limited.

In Memory of William Moulton Marston (d. 1947), Creator of Wonder Woman

Address: http://www.hastur.com/wonderwoman



William Moulton Marston was an educational consultant in 1940 for Detective Comics, Inc. (now better known as DC Comics). Marston saw that the DC line was filled with images of super men such as Green Lantern, Batman, and their flagship character, Superman. Seeing all these male heroes, Marston was left wondering why there was not a female hero.

Max Gaines, then head of DC Comics, was intrigued by the concept and told Marston that he could create a female comic book hero—a "Wonder Woman." Marston did that, using a pen name that combined his own middle name with the middle name of Gaines: Charles Moulton.

Marston was the creator of the systolic blood pressure test, which lead to the creation of the polygraph (lie detector). Because of his discovery, Marston was convinced that women were more honest and reliable than men and could work faster and more accurately. During his lifetime, Marston championed the causes of women.

In a 1943 issue of *The American Scholar*, Marston said, "Not even girls want to be girls so long as our feminine archetype lacks force, strength, and power. Not wanting to be girls, they don't want to be tender, submissive, peace-loving as good women are. Women's strong qualities have become despised because of their weakness. The obvious remedy is to create a feminine character with all the strength of Superman plus all the allure of a good and beautiful woman."

In December 1941, Marston's "good and beautiful woman" made her debut in *All Star Comics #8*. Following this exposure in what was the second largest selling comic in DC's line, Wonder Woman appeared in her own berth in *Sensation Comics #1* (January 1942), and six months later in her own self-titled book (Summer 1942).

Analyzing Media

1. What do you think the "feminine archetype" is today? Is it the same as it was in the 1940s?
2. How do you think readers responded to the character Wonder Woman given that she was created in a time when women had limited opportunities?

Before You Read

from *A Vindication of the Rights of Woman*

Meet Mary Wollstonecraft



Mary Wollstonecraft's youth was a hard one. Her mother was physically abused by her alcoholic father, who wasted his own inheritance as well as all the money that had been left to his children. The family moved from place to place in an effort to survive.

At nineteen Wollstonecraft left home to work as a governess and schoolteacher. During this time she also began to write. After mild success with a novel, she took a job at Joseph Johnson's book shop. Johnson encouraged Wollstonecraft and introduced her to many of the era's best writers and thinkers. Her work soon generated controversy. When *A Vindication of the Rights of Woman* was published, a shocked opponent called its author "a hyena in petticoats."

Wollstonecraft later married noted philosopher and novelist William Godwin. Their happy marriage was short; Wollstonecraft died only eleven days after the birth of their daughter, Mary (who became Mary Shelley, author of *Frankenstein*, a portion of which appears on pages 746–750 of this book). Wollstonecraft is now recognized as a founder of the women's rights movement.

"Virtue can only flourish amongst equals."

—Wollstonecraft

Mary Wollstonecraft was born in 1759 and died in 1797.

Reading Further

To learn more about Wollstonecraft, look for these collections of her work:

The Works of Mary Wollstonecraft, edited by M. Butler and J. M. Todd, contains the author's collected works.

Ahead of Her Time, selected by Ella Mazel, includes excerpts from Wollstonecraft's letters and other writings.

Reading Focus

What impact does your education have on your life? On your development as a person?

Discuss In a small group, discuss the benefits people gain from having an education. How does having an education affect a person's life?

Setting a Purpose Read to learn Wollstonecraft's thoughts on the importance of a good education and on the detriment of an inferior education.

Building Background

The Status of Women

In Wollstonecraft's society, a woman lost all legal rights when she married; the law regarded her property–and even her children–as belonging to her husband. Yet most women still chose to marry, because their educational and career opportunities were severely limited.

Vocabulary Preview

vindication (vin′ də kā′ shən) *n.* justification; defense; p. 679

indignation (in′ dig nā′ shən) *n.* anger aroused by something unjust or mean; p. 679

rational (rash′ ən əl) *adj.* able to reason; sensible; p. 680

faculty (fak′ əl tē) *n.* capacity of the mind; ability; aptitude; p. 682

congenial (kən jēn′ yəl) *adj.* compatible; agreeable; p. 682

condescend (kon′ di send′) *v.* to lower oneself; p. 683

from A Vindication of the Rights of Woman

Mary Wollstonecraft

from the Introduction

After considering the historic page and viewing the living world with anxious solicitude,[1] the most melancholy emotions of sorrowful indignation have depressed my spirits, and I have sighed when obliged to confess that either nature has made a great difference between man and man or that the civilization which has hitherto taken place in the world has been very partial. I have turned over various books written on the subject of education and patiently observed the conduct of parents and the management of schools, but what has been the result?—a profound conviction that the neglected education of my fellow creatures is the grand source of the misery I deplore and that women, in particular, are rendered weak and wretched by a variety of concurring causes, originating from one hasty conclusion. The conduct and manners of women, in fact, evidently prove that their minds are not in a healthy state, for like the flowers which are planted in too rich a soil, strength and usefulness are sacrificed to beauty, and the flaunting leaves, after having pleased a fastidious eye, fade, disregarded on the stalk, long before the season when they ought to have arrived at maturity. One cause of this barren blooming I attribute to a false system of education, gathered from the books written on this subject by men who, considering females rather as women than human creatures, have been more anxious to

Portrait of Helen Gow, c. 1901–1910. Alexander Mann. Oil on canvas. Private collection.



1. *Solicitude* is care or concern.

Vocabulary

vindication (vin′ də kā′ shən) *n.* justification; defense

indignation (in′ dig nā′ shən) *n.* anger aroused by something unjust or mean

make them alluring mistresses than affectionate wives and rational mothers, and the understanding of the sex has been so bubbled[2] by this specious homage[3] that the civilized women of the present century, with a few exceptions, are only anxious to inspire love when they ought to cherish a nobler ambition and by their abilities and virtues exact respect. . . .

Yet, because I am a woman, I would not lead my readers to suppose that I mean violently to agitate[4] the contested question respecting the quality or inferiority of the sex, but as the subject lies in my way, and I cannot pass it over without subjecting the main tendency of my reasoning to misconstruction, I shall stop a moment to deliver, in a few words, my opinion. In the government of the physical world, it is observable that the female in point of strength is, in general, inferior to the male. This is the law of nature, and it does not appear to be suspended or abrogated[5] in favor of woman. A degree of physical superiority cannot, therefore, be denied—and it is a noble prerogative! But not content with this natural preeminence,[6] men endeavor to sink us still lower merely to render us alluring objects for a moment, and women, intoxicated by the adoration which men, under the influence of their senses, pay them, do not seek to obtain a durable interest in their hearts or to become the friends of the fellow creatures who find amusement in their society.

I am aware of an obvious inference:[7] from every quarter have I heard exclamations against masculine women, but where are they to be found? If by this appellation[8] men mean to inveigh against their ardor[9] in hunting, shooting, and gaming, I shall most cordially join in the cry; but if it be against the imitation of manly virtues, or, more properly speaking, the attainment of those talents and virtues, the exercise of which ennobles the human character, and which raise females in the scale of animal being, when they are comprehensively termed mankind; all those who view them with a philosophic eye must, I should think, wish with me, that they may every day grow more and more masculine. . . .

My own sex, I hope, will excuse me if I treat them like rational creatures instead of flattering their *fascinating* graces and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists—I wish to persuade women to endeavor to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment,[10] and refinement of taste are almost synonymous with epithets[11] of weakness and that those beings who are only the objects of pity and that kind of love which has been termed its sister will soon become objects of contempt. . . .

The education of women has, of late, been more attended to than formerly; yet they are still reckoned a frivolous sex and ridiculed or pitied by the writers who endeavor by satire or instruction to improve them. It is acknowledged that they spend many of the first years of their lives in acquiring a smattering of

2. Here, *bubbled* means "fooled" or "deceived."
3. *Specious homage* means "deceptively attractive honor or respect."
4. Wollstonecraft uses *agitate* to mean "discuss, debate, or push forward as a question to be settled."
5. *Abrogated* means "abolished."
6. Here, *superiority, prerogative,* and *preeminence* are synonymous.
7. An *inference* is a conclusion based on something known or assumed.
8. An *appellation* is a name or description; here, it refers to the word *masculine* in the previous sentence.
9. *Inveigh against their ardor* means "to speak vehemently against women's enthusiasm for."
10. *Sentiment* refers to emotion or feelings.
11. *Epithets* are descriptive words.

Vocabulary

rational (rash′ ən əl) *adj.* able to reason; sensible

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The Woman of Fashion, 1883–1885. James Jacques Joseph Tissot. Oil on canvas, 148.3 x 103 cm. Private collection.

Viewing the painting: What might Wollstonecraft think of the women pictured? Why?

accomplishments; meanwhile, strength of body and mind are sacrificed to libertine[12] notions of beauty, to the desire of establishing themselves—the only way women can rise in the world—by marriage. And this desire making mere animals of them, when they marry, they act as such children may be expected to act: they dress; they paint, and nickname God's creatures. Surely these weak beings are only fit for a seraglio![13] Can they be expected to govern a family with judgment or take care of the poor babes whom they bring into the world?

If then it can be fairly deduced from the present conduct of the sex, from the prevalent fondness for pleasure which takes place of ambition and those nobler passions that open and enlarge the soul, that the instruction which women have hitherto received has only tended, with the constitution of civil society, to render them insignificant objects of desire—mere propagators[14] of fools!—if it can be proved that in aiming to accomplish them, without cultivating their understandings, they are taken out of their sphere of duties and made ridiculous and useless when the short-lived bloom of beauty is over, I presume that *rational* men will excuse me for endeavoring to persuade them to become more masculine and respectable.

Indeed, the word *masculine* is only a bugbear.[15] There is little reason to fear that women will acquire too much courage or fortitude, for their apparent inferiority with respect to bodily strength must render them, in some degree, dependent on men in the various relations of life, but why should it be increased by prejudices that give a sex to virtue and confound simple truths with sensual reveries? . . .[16]

from Chapter 2

. . . Youth is the season for love in both sexes, but in those days of thoughtless enjoyment, provision should be made for the more important years of life when reflection takes place of sensation. But Rousseau,[17] and most of the

12. *Libertine* means "morally unrestrained."
13. A *seraglio* (si ral′ yō) is a harem.
14. *Propagators* are "those who produce offspring."
15. A *bugbear* is an object of needless fear.
16. *Reveries* are daydreams.
17. *Rousseau* is Jean-Jacques Rousseau (1712–1778), a French philosopher who believed humanity is essentially good but is corrupted by society.

male writers who have followed his steps, have warmly inculcated[18] that the whole tendency of female education ought to be directed to one point: to render them pleasing.

Let me reason with the supporters of this opinion who have any knowledge of human nature, do they imagine that marriage can eradicate[19] the habitude of life? The woman who has only been taught to please will soon find that her charms are oblique sunbeams and that they cannot have much effect on her husband's heart when they are seen every day, when the summer is passed and gone. Will she then have sufficient native energy to look into herself for comfort and cultivate her dormant[20] faculties? Or is it not more rational to expect that she will try to please other men, and in the emotions raised by the expectation of new conquests, endeavor to forget the mortification her love or pride has received? When the husband ceases to be a lover—and the time will inevitably come—her desire of pleasing will then grow languid[21] or become a spring of bitterness, and love, perhaps the most evanescent[22] of all passions, gives place to jealousy or vanity.

I now speak of women who are restrained by principle or prejudice. Such women, though they would shrink from an intrigue with real abhorrence, yet, nevertheless, wish to be convinced by the homage of gallantry that they are cruelly neglected by their husbands, or days and weeks are spent in dreaming of the happiness enjoyed by congenial souls till their health is undermined and their spirits broken by discontent. How then can the great art of pleasing be such a necessary study? It is only useful to a mistress; the chaste wife and serious mother should only consider her power to please as the polish of her virtues, and the affection of her husband as one of the comforts that render her talk less difficult and her life happier. But whether she be loved or neglected, her first wish should be to make herself respectable and not to rely for all her happiness on a being subject to like infirmities with herself.

The worthy Dr. Gregory[23] fell into a similar error. I respect his heart but entirely disapprove of his celebrated legacy to his daughters. . . .

He actually recommends dissimulation[24] and advises an innocent girl to give the lie to her feelings and not dance with spirit, when gaiety of heart would make her feet eloquent without making her gestures immodest. In the name of truth and common sense, why should not one woman acknowledge that she can take more exercise than another or, in other words, that she has a sound constitution. And why, to damp innocent vivacity, is she darkly to be told that men will draw conclusions which she little thinks of? Let the libertine draw what inference he pleases, but I hope that no sensible mother will restrain the natural frankness of youth by instilling such indecent cautions. Out of the abundance of the heart, the mouth speaketh, and a wiser than Solomon[25] hath said that the heart should be made clean and not trivial ceremonies observed, which it is not very difficult to fulfill with scrupulous exactness when vice reigns in the heart.

18. *Inculcated* means "taught" or "frequently repeated."
19. *Eradicate* means "get rid of."
20. *Dormant* means "in a state of rest or inactivity."
21. *Languid* means "faint" or "weak."
22. *Evanescent* means "likely to vanish."
23. *Dr. Gregory* is John Gregory (1724–1773), a Scottish physician who wrote the book *A Father's Legacy to His Daughters.*
24. *Dissimulation* is pretense.
25. *Solomon,* King of Israel during the tenth century B.C., was known for his wisdom.

Vocabulary

faculty (fak′ əl tē) *n.* capacity of the mind; ability; aptitude
congenial (kən jēn′ yəl) *adj.* compatible; agreeable

CONTENTS

Women ought to endeavor to purify their heart, but can they do so when their uncultivated understandings make them entirely dependent on their senses for employment and amusement, when no noble pursuit sets them above the little vanities of the day or enables them to curb the wild emotions that agitate a reed over which every passing breeze has power? To gain the affections of a virtuous man, is affectation necessary? Nature has given woman a weaker frame than man, but to ensure her husband's affections, must a wife, who by the exercise of her mind and body whilst she was discharging the duties of a daughter, wife, and mother, has allowed her constitution to retain its natural strength, and her nerves a healthy tone, is she, I say, to condescend to use art and feign a sickly delicacy in order to secure her husband's affection? Weakness may excite tenderness and gratify the arrogant pride of man, but the lordly caresses of a protector will not gratify a noble mind that pants for, and deserves to be respected. Fondness is a poor substitute for friendship! . . .

If all the faculties of woman's mind are only to be cultivated as they respect her dependence on man; if, when a husband be obtained, she have arrived at her goal, and meanly proud, rests satisfied with such a paltry crown, let her grovel contentedly, scarcely raised by her employments above the animal kingdom; but, if, struggling for the prize of her high calling, she look beyond the present scene, let her cultivate her understanding without stopping to consider what character the husband may have whom she is destined to marry. Let her only determine, without being too anxious about present happiness, to acquire the qualities that ennoble a rational being, and a rough inelegant husband may shock her taste without destroying her peace of mind. She will not model her soul to suit the frailties of her companion, but to bear with them: his character may be a trial, but not an impediment to virtue. . . .

These may be termed Utopian[26] dreams. Thanks to that Being who impressed them on my soul and gave me sufficient strength of mind to dare to exert my own reason, till, becoming dependent only on him for the support of my virtue, I view with indignation the mistaken notions that enslave my sex.

I love man as my fellow; but his scepter, real or usurped, extends not to me, unless the reason of an individual demands my homage; and even then the submission is to reason, and not to man. In fact, the conduct of an accountable being must be regulated by the operations of its own reason, or on what foundation rests the throne of God?

It appears to me necessary to dwell on these obvious truths because females have been insulated, as it were, and while they have been stripped of the virtues that should clothe humanity, they have been decked with artificial graces that enable them to exercise a short-lived tyranny. Love, in their bosoms, taking place of every nobler passion, their sole ambition is to be fair, to raise emotion instead of inspiring respect; and this ignoble desire, like the servility in absolute monarchies, destroys all strength of character. Liberty is the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics[27] and be reckoned beautiful flaws in nature.

26. *Utopian* means "impossibly ideal."
27. *Languish like exotics* means "to grow weak or droop like plants out of their natural environment."

Vocabulary

condescend (kon´ di send´) *v.* to lower oneself

Responding to Literature

Personal Response

Would you like to have known Mary Wollstonecraft?

Analyzing Literature

Recall and Interpret

1. In the Introduction, what does Wollstonecraft say has resulted from women's neglected education? What does she urge women to do? Why?
2. What comparisons does the author make between women and children? What do these comparisons reveal about women's status?
3. What marital problems result when women are taught only to please? Why does Wollstonecraft think it is important for women to fully cultivate all of their faculties?
4. Summarize the ideas Wollstonecraft presents in the last paragraph. What do you think she means by "Liberty is the mother of virtue"?

Evaluate and Connect

5. Who do you think the author is addressing? Do you think she is writing for more than one audience? Explain.
6. Do you think Wollstonecraft's **tone,** or attitude toward her subject, is likely to persuade readers to adopt her point of view? Why or why not?
7. In describing the relationship between marriage partners, Wollstonecraft says, "Fondness is a poor substitute for friendship!" Do you agree? Explain your answer.
8. How do Wollstonecraft's conclusions about education compare with the ones you discussed for the Reading Focus on page 678? Explain.

Literary Criticism

Scholar Barbara Caine asserts that "Wollstonecraft made no attempt to deny sexual difference" but demanded that that difference "cease to be seen and expressed in hierarchical terms." In a paragraph, explain Caine's distinction and show how her assertion is illustrated in the selection.

Literary ELEMENTS

Subject and Thesis

In a work of persuasive writing, the topic is called the **subject.** The main idea, or **thesis,** expresses the basic argument of the work. To persuade the reader to accept the thesis, the writer must present convincing evidence, which may include facts, examples, and well-supported opinions. For example, a newspaper article whose subject is a dangerous intersection might present this thesis: *Traffic lights should be installed at the intersection of Main Street and Maple Road.* To support this argument, the article might present such evidence as accident statistics and testimony from motorists.

1. What is the subject of *A Vindication of the Rights of Woman*?
2. Restate Wollstonecraft's thesis in one sentence.
3. In your opinion, does Wollstonecraft use convincing evidence to support her thesis? Give specific examples.

• See **Literary Terms Handbook,** pp. R16 and R17.

Extending Your Response

Internet Connection

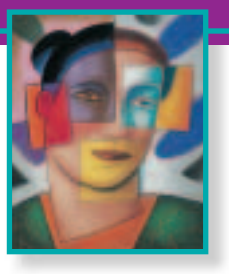
Pioneers in Women's Rights Wollstonecraft is considered one of the founders of the women's rights movement. Search the Internet for other British women who played an important role in this movement. Choose one of these women and research her contribution to the cause of women's rights. Share your findings with the class.

Writing About Literature

Summary Wollstonecraft uses complex sentence structures and an elaborate style that may be difficult for modern readers to understand. In a few clear paragraphs, summarize the selection so that readers today can easily grasp her ideas. You might write an outline of this excerpt in preparation for writing your summary.

Save your work for your portfolio.

LISTENING, SPEAKING, and VIEWING



Evaluating Persuasive Techniques in Media: Advertising

In writing *A Vindication of the Rights of Woman* in the late 1700s, Mary Wollstonecraft created awareness about women who sacrificed their own goals in an effort to please men. Women's focus on pleasing men did not end in the 1700s, of course. Many advertisements today urge women to buy something in order to please a man. Buy this brand of jeans, an ad may say, and that special guy will notice you. Certainly, ads using tactics like these are not directed only at women. Many ads try to persuade an audience that its future health and happiness depend on buying a certain product.

It is important to remember that creators of advertisements carefully plan every detail of an ad. They decide on the precise words to use, the exact scenes to shoot, and the special effects to use. They construct the message for one particular purpose—to persuade you to buy a product. Recognizing persuasive techniques in advertisements, and in other forms of communication, can help you separate facts from fallacies, and thus help you make informed decisions.

Persuasive Techniques

As you view an ad or listen to a commercial, analyze its overall message by evaluating its claims and promises. Look beyond what the words are to see the way they are presented and what other techniques the advertiser uses to appeal to the audience. Some persuasive techniques are listed below.

- **Pictures of attractive, carefree, active people enjoying "the good life."** Such ads claim that using a certain product will make you look like the people pictured and enjoy life as they do. Ask yourself whether the product could actually make such a difference. Will it have any effect upon how you look, feel, or live?
- **Upbeat, contemporary music and bright, lively colors.** These elements catch your attention and give you a positive feeling about the product. Ask yourself how the sound and visual techniques contribute to the ad's message. Think about whether the music and visual appeal have anything to do with the value of the product.
- **Celebrity endorsements.** A well-known person urges you to buy a product. Consider whether this celebrity is an expert on this kind of product. What value (if any) does the celebrity add? Will you actually look like or be like the celebrity if you buy the product?

ACTIVITY

In a small group, create a form that will help you analyze television commercials. Include in your form the persuasive techniques described on this page and any others you can think of. Then individually record information about the commercials you see on television during a one-hour period. Describe each product advertised and the reasons, stated or implied, that you should buy the product. Share your findings with the rest of your group and discuss the following questions. What kinds of promises did most of the ads make? What persuasive techniques were most common? How were different ads aimed at different audiences?

Before You Read

Wordsworth's Poetry

Meet William Wordsworth



William Wordsworth was a true literary pioneer. He defied the conventions of his time by insisting that poetry should express deep feelings about everyday experiences. In the process, he influenced a generation of poets and helped change the course of English poetry.

Wordsworth was born in England's Lake District, a land of breathtaking scenery. Early in life, he suffered two tragedies: the sudden death of his mother when he was eight and the death of his father about five years later. The orphaned Wordsworth children were separated. William and his brothers boarded with a couple near the school the boys attended, and their sister, Dorothy, lived with relatives. Though Wordsworth grieved over the loss of his parents, he came to love school, the people of the Lake District, and the land. The passion he developed for poetry, for simple country living, and for the natural world were to influence him for the rest of his life.

Wordsworth furthered his education at Cambridge University, graduating at the age of twenty-one. His relatives wanted him to pursue a career in law or the church; he wanted to write and to travel. While visiting France, he became caught up in the spirit of the French Revolution, which he viewed as a struggle for social justice. He also fell in love with a French woman named Annette Vallon. Though he wanted to stay with her, lack of money forced him to return to England. The next few years were difficult ones for Wordsworth. He felt guilty about leaving Vallon, disillusioned by the increasing violence in France, and disappointed by the poor critical response to his volumes of poetry *An Evening Walk* and *Descriptive Sketches*.

When Wordsworth was in his mid-twenties, his fortunes changed. He inherited money from a friend, was given a cottage in the Lake District, and was reunited with his sister, who remained his dear friend and confidant for life. With her encouragement and that of his friend Samuel Taylor Coleridge, Wordsworth began to devote himself to writing poetry. At the age of twenty-eight, his reputation as a leading young poet was established with the publication of *Lyrical Ballads*, a collection that included his poem "Lines Composed a Few Miles Above Tintern Abbey" and Coleridge's *The Rime of the Ancient Mariner*.

Wordsworth continued to write throughout his long life, which he spent in the Lake District with his sister and his wife, Mary. When he was seventy-three, he was named poet laureate of England. His masterpiece *The Prelude*, a long autobiographical poem, was published after his death.

"Come forth into the light of things, let Nature be your teacher."

"I have wished to keep my reader in the company of flesh and blood."

"Poetry is the first and last of all knowledge—it is as immortal as the heart of man."

—*Wordsworth*

"He spoke, and loosed our heart in tears.
He laid us as we lay at birth
On the cool flowery lap of earth."

—*Matthew Arnold*

William Wordsworth was born in 1770 and died in 1850.

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Reading Focus

Think about a special childhood place that you have not seen in a while. The place might be a secret hideaway where you used to go to be alone with your thoughts, or it might be a relative's home, an area in your grade school, or a neighborhood in which you used to live.

Share Ideas With a partner, share ideas about how your view of this place might have changed since you were younger. Do you think the place would look the same today? Would you feel the same about it?

Setting a Purpose Read the poems to discover Wordsworth's feelings about places and people that were once special to him.

Building Background

Wordsworth's Poetic Principles

To **neoclassical** poets such as John Dryden, Alexander Pope, and Samuel Johnson, poetry was an intellectual pursuit. They believed poetry should be an art that engages the mind more than the heart; it should be calculated rather than spontaneous, witty rather than emotional. Wordsworth thought otherwise.

In 1800, as the second edition of *Lyrical Ballads* was being prepared for publication, Wordsworth's friends urged him to add an introduction explaining the principles that guided his writing. The preface Wordsworth added not only clarifies his views of poets and poetry, but also distinguishes his innovative ideas from the views of his neoclassical predecessors.

Wordsworth felt that a poet is a person who is "endowed with . . . more enthusiasm and tenderness, who has a greater understanding of human nature, and a more comprehensive soul, than are supposed to be common among mankind." Yet although poets may be more sensitive and knowledgeable than the average person, neither they nor their audience need be aristocrats or intellectuals.

Wordsworth suggested that poetry springs not from extraordinary wit or learning but from the "spontaneous overflow of powerful feelings" that the poet "recollect[s] in tranquillity." These insights, according to Wordsworth, enable the poet to touch upon universal human truths and "s[ing] a song in which all human beings join with him." For Wordsworth, poetry should "[connect] us with our fellow beings."

Wordsworth criticized the "gaudiness and inane phraseology" of poetry that was in fashion at the time, declaring that this "poetic" language was all too often only "artificial." He felt that the language of poetry should be simple and natural, reflecting the speech patterns of the common person. Wordsworth was one of the first poets to think through and write down the principles of this new trend in poetry called **Romanticism.** (See **Literary Terms Handbook,** page R13.)

Inspirations

- The Industrial Revolution proceeded rapidly during the late 1700s. Faster production methods produced a faster-paced life and allowed for less contact with nature. In "The World Is Too Much with Us," Wordsworth reacts to the growing gap between humans and nature. In "My Heart Leaps Up," he reflects on the joy and comfort nature provides.
- In "It Is a Beauteous Evening, Calm and Free," Wordsworth refers to Caroline, his daughter with Annette Vallon. They are walking on the seashore of the northern French city of Calais, where Wordsworth paid a brief visit to Caroline and Annette in 1802. He remarks, "Thou liest in Abraham's bosom all the year," which alludes to a passage in the New Testament of the Bible (Luke 16:22). It reads, "And it came to pass, that the beggar died, and was carried by the angels into Abraham's bosom." According to Jewish tradition, souls on their way to heaven rested with Abraham, a father of the Hebrew people. While with him, they enjoyed a state of bliss somewhere between that possible on earth and that possible in heaven.
- Tintern Abbey is the ruin of a medieval abbey located in Monmouthshire, Wales, that is noted for its scenery. Wordsworth visited there in 1793 and returned in 1798, when he wrote "Lines Composed a Few Miles Above Tintern Abbey."



Stamford, 1828. Joseph Mallord William Turner. Watercolor on gouache, 29.3 x 42 cm. Lincolnshire County Council, Usher Gallery, Lincolnshire, UK.

The World Is Too Much with Us

William Wordsworth

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!°
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.—Great God! I'd rather be
A Pagan° suckled in a creed° outworn;
So might I, standing on this pleasant lea,°
Have glimpses that would make me less forlorn;
Have sight of Proteus° rising from the sea;
Or hear old Triton° blow his wreathèd horn.

4 sordid boon: selfish gift.

10 Pagan: here, a believer in the ancient Greek or Roman gods of mythology.
creed: statement of religious belief.

11 lea (lē): meadow.

13 Proteus (prō′tē əs): In Greek mythology, Proteus, an old man and a prophet, would rise from the sea and assume many forms.

14 Triton (trīt′ən): son of the sea god Neptune, who makes the sound of the ocean by blowing through his conch-shell horn.

It Is a Beauteous Evening, Calm and Free

William Wordsworth

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the Sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear Child! dear Girl! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year,
And worship'st at the Temple's inner shrine,
God being with thee when we know it not.

My Heart Leaps Up

William Wordsworth

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.°

9 piety: reverence; devotion.

Responding to Literature

Personal Response

Which poem did you like best? Why?

Analyzing Literature

The World Is Too Much with Us

Recall and Interpret

1. According to line 2, with what activities are people preoccupied? How does this preoccupation change people's lives? What does the speaker think of this change?
2. In lines 5–8, with what things are people "out of tune"? What larger ideas might these particular things **symbolize,** or stand for?
3. In lines 9–10, who does the speaker say he would rather be? What sights and sounds would he experience then? Why would these sights and sounds make him "less forlorn"?

Evaluate and Connect

4. Sum up the **theme,** or main idea, of the poem. In your opinion, is this theme still relevant to life today? Explain.

It Is a Beauteous Evening, Calm and Free

Recall and Interpret

5. In lines 2–3, to what does the speaker compare the evening? What does this **simile** (see page R14) suggest about the speaker's attitude toward nature?
6. In line 8, what does the speaker hear? Who does the speaker believe is making this sound? What does this belief suggest about the speaker?
7. Whom does the speaker address in line 9? How does her response to their surroundings differ from the speaker's? How is it similar?

Evaluate and Connect

8. At what point in the poem does the **rhyme scheme,** or pattern, change? (See page R13.) Why is this a logical point at which to change the rhyme scheme?

My Heart Leaps Up

Recall and Interpret

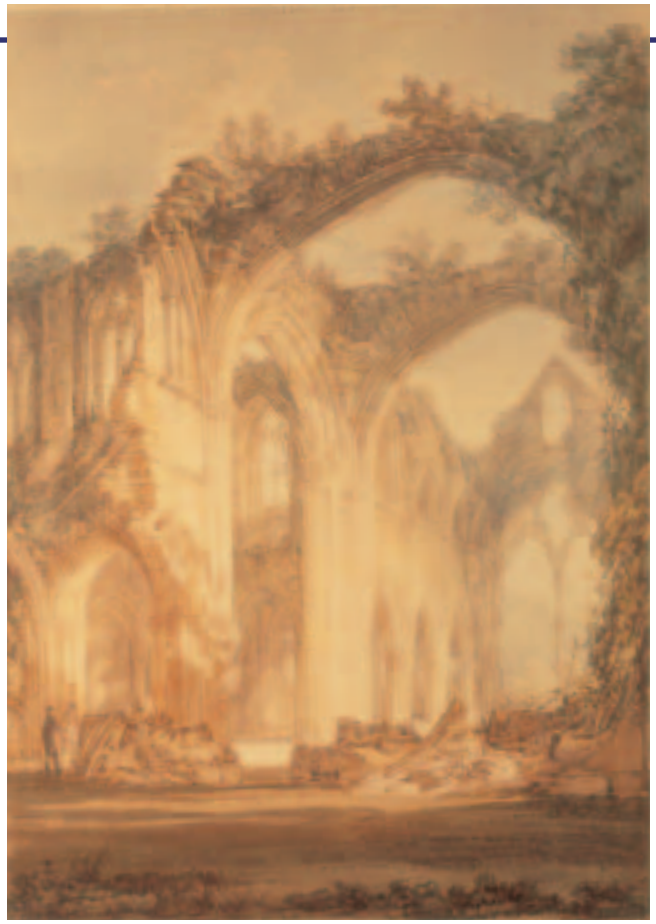
9. What natural phenomenon does the speaker admire? What qualities are usually associated with this phenomenon?
10. To what three stages of life does the speaker refer in the poem? What does the speaker hope these three stages will have in common? Why?

Evaluate and Connect

11. Restate the **paradox** (see page R11) in line 7 in your own words. In what sense is the statement contradictory? In what sense is it true?
12. What childlike quality would you like to retain? Why?

Author's Craft

Wordsworth not only helped create the new kind of poetry we call Romantic poetry, he also stated the principles that he considered the basis for that poetry in his introduction to *Lyrical Ballads*. In a paragraph or two, examine "The World Is Too Much with Us," "It Is a Beauteous Evening, Calm and Free," or "My Heart Leaps Up" and evaluate whether the poem follows Wordsworth's principles. Consider such principles as these: indications of the poet's sensitivity or understanding; spontaneous expression of powerful feelings; and simple, natural language. (See "Wordsworth's Poetic Principles" on page 687.)



Tintern Abbey, 1794. Joseph Mallord William Turner. Tate Gallery, London. Turner Clore Collection.

Lines Composed a Few Miles Above Tintern Abbey

William Wordsworth

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain springs
With a soft inland murmur. Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage ground, these orchard tufts,
Which at this season, with their unripe fruits,

Are clad in one green hue, and lose themselves
'Mid groves and copses.° Once again I see
These hedgerows,° hardly hedgerows, little lines
Of sportive wood run wild; these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some hermit's cave, where by his fire
The hermit sits alone.

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye;
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration—feelings, too,
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen° of the mystery,
In which the heavy and the weary weight
Of all this unintelligible° world,
Is lightened—that serene and blessed mood,
In which the affections gently lead us on—
Until, the breath of this corporeal° frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul;
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

14 *Copses* are thick, dense growths of small trees or bushes.
15 *Hedgerows* are rows of bushes, shrubs, or trees that serve as fences or boundaries.
38 *Burthen* is a variant form of *burden*.
40 *Unintelligible* means "incapable of being understood."
43 *Corporeal* means "bodily."

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If this
Be but a vain belief, yet, oh! how oft—
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart—
How oft, in spirit, have I turned to thee,
O sylvan° Wye!° thou wanderer through the woods,
How often has my spirit turned to thee!

And now, with gleams of half-extinguished thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again;
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe°
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led—more like a man
Flying from something that he dreads than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by)
To me was all in all—I cannot paint
What then I was. The sounding cataract°
Haunted me like a passion; the tall rock,
The mountain, and the deep and gloomy wood,
Their colors and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye. That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this

56 *Sylvan* means "wooded"; the *Wye* is the river whose banks Wordsworth walked during his visits.
67 A *roe* is a small Eurasian deer found in lightly forested regions.
76 A *cataract* is a large waterfall.

Faint° I, nor mourn nor murmur; other gifts
Have followed; for such loss, I would believe,
Abundant recompense.° For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man;
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye and ear—both what they half create,
And what perceive; well pleased to recognize
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

Nor perchance,
If I were not thus taught, should I the more
Suffer° my genial spirits° to decay;
For thou art with me here upon the banks
Of this fair river; thou my dearest Friend,°
My dear, dear Friend, and in thy voice I catch
The language of my former heart and read
My former pleasures in the shooting lights
Of thy wild eyes. Oh! yet a little while
May I behold in thee what I was once,
My dear, dear Sister! and this prayer I make,

86 Here, *faint* means "to lose heart; become depressed."
88 *Recompense* means "compensation; repayment."
113 Here, *suffer* means "to allow"; *genial spirits* means "vital energies."
115 *My dearest Friend* refers to Wordsworth's sister, Dorothy, who accompanied him on this walking tour.

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Knowing that Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy; for she can so inform°
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings. Therefore let the moon
Shine on thee in thy solitary walk;
And let the misty mountain winds be free
To blow against thee: and, in after years,
When these wild ecstasies shall be matured
Into a sober pleasure; when thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling place
For all sweet sounds and harmonies; oh! then,
If solitude, or fear, or pain, or grief,
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me,
And these my exhortations! Nor, perchance—
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence—wilt thou then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came
Unwearied in that service; rather say
With warmer love—oh! with far deeper zeal
Of holier love. Nor wilt thou then forget
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!

125 Here, *inform* means "to inspire."

Responding to Literature

Personal Response

Which lines of the poem did you find the most meaningful? Which lines would you like to clarify or ask questions about?

Analyzing Literature

Recall

1. Describe the **setting** (see page R14) of the poem. What sights and sounds does the speaker mention in lines 1–22?
2. How many years have passed since the speaker's first visit to the countryside overlooking Tintern Abbey?
3. In what ways has the speaker changed since his first visit? How does he look upon nature now?
4. Who accompanies the speaker on his return visit?
5. How does the speaker feel the visit will affect his companion in the future? How will the visit affect him?

Interpret

6. In lines 1–22, what is the speaker's attitude toward the sights and sounds around him?
7. Why has the speaker so often "returned in spirit" to these peaceful scenes since his first visit?
8. How does the speaker feel about the changes he sees in himself since his first visit?
9. How does the presence of a companion enhance the speaker's pleasure in returning to this particular place?
10. Why does the speaker believe his companion's thoughts will return to this place in future years? What do these reasons tell you about his opinion of their relationship?

Evaluate and Connect

11. Is the poem about nature, about human nature, or about both? Explain your opinion, citing lines from the poem to support your ideas.
12. In line 152, the speaker says that he is "a worshipper of Nature." In your opinion, does the speaker worship nature *only,* or does he worship something more? Give examples to support your opinion.
13. In what ways is the poem like prose? What elements are "poetic"?
14. Compare "Lines Composed a Few Miles Above Tintern Abbey" with "It Is a Beauteous Evening, Calm and Free." Consider Wordsworth's attitude toward nature and toward the enjoyment of nature. What similarities do you see in these poems?
15. In your opinion, why do people enjoy sharing a special place?

Literary ELEMENTS

Enjambment

Enjambment is the continuation of a sentence in a poem from one line to the next. Wordsworth often used enjambment in his poetry, as in these lines from "It Is a Beauteous Evening, Calm and Free":

> Listen! The mighty Being is awake,
> And doth with his eternal motion
> make
> A sound like thunder–everlastingly.

Although the line break might tempt you to pause after the word *make,* the lack of punctuation indicates that you should go on to the next line, reading at the same pace.

Poets often use enjambed lines to emphasize rhyming words. Notice, for example, how the line break above emphasizes the rhyme *awake* and *make*. Enjambed lines also enable poets to create a conversational tone, breaking lines at points where people would normally pause in conversation yet maintaining the unity of thought.

1. What lines of "The World Is Too Much with Us" are enjambed? What rhymes do the line breaks emphasize?
2. Read aloud the first four lines of "Lines Composed a Few Miles Above Tintern Abbey." How does enjambment help establish the conversational tone of the poem?

• See **Literary Terms Handbook,** p. R5.

Literature and Writing

Writing About Literature

Analyze Imagery The speaker in "Lines Composed a Few Miles Above Tintern Abbey" says that he loves "all the mighty world / Of eye and ear." Review the poem, taking notes on all the sights and sounds that are described. Then, in a few paragraphs, explain how these descriptions help readers picture the setting of the poem and, as the speaker says in line 49, "see into the life of things." Be sure to quote specific lines from the poem to support your ideas.

Personal Writing

A Special Place In "Lines Composed a Few Miles Above Tintern Abbey," the speaker recalls a place that was special to him and describes how his perceptions of that place have changed over time. Think about your discussion for the Reading Focus on page 687. Then describe in your journal a place from your childhood. How have you changed since last seeing it? How might this place be different to you today? Why might it seem different?

Extending Your Response

Literature Groups

Get Your Words' Worth Which lines from "Lines Composed a Few Miles Above Tintern Abbey" would you like to understand better? What questions about the meaning of the poem do you still have? In a small group, discuss the lines that you find puzzling or challenging. Exchange ideas about what these lines mean; then paraphrase them in your own words. When you are finished, share your group's "study guide" with others in your class.

Interdisciplinary Activity

Geography: The Lake District Where in England is the Lake District that inspired so many of Wordsworth's poems? How far is it from large cities, such as London? What are its main natural features? Has it changed since Wordsworth's time? Using an atlas, encyclopedia, and the Internet, explore these questions and locate pictures of the Lake District. Bring the pictures and your notes to class and give your classmates a brief overview of this area. You might also bring a map of England to show your classmates the exact location of the Lake District.



Grasmere, Cumbria, England.

Listening and Speaking

Multimedia Presentation With a partner, discuss the **mood** and **tone** of lines 1–57 of "Lines Composed a Few Miles Above Tintern Abbey." Together, decide what music you might play to help listeners get in the right mood for the poem and what feelings your voice should express as you read the lines. Choose parts and practice reading them aloud with the music in the background. Then do a performance of the lines for your class. Make and display a backdrop of scenery or show slides of the Lake District or a similar place while you perform.

Reading Further

If you enjoyed reading these poems by William Wordsworth, you might also enjoy these books:

Collection: *William Wordsworth: Selected Poetry,* edited by Stephen Gill and Duncan Wu, contains an excellent sampling of Wordsworth's poetry.

Biography: *Home at Grasmere: The Wordsworths and the Lakes,* by Penelope Hughes, includes paintings, etchings, and maps of the area.

Critical Biography: *Wordsworth,* by Margaret Drabble, is a brief, clear study of Wordsworth's life and work.

Save your work for your portfolio.

Before You Read

For the Sake of a Single Poem

Meet Rainer Maria Rilke



Early in life, the Austro-German writer Rainer (rī′ nər) Maria Rilke (ril′ kə) felt like a misfit. His family sent him to military school, a place he described as a "primer of horror." He proved his talents lay elsewhere when, at nineteen, he published his first book of poems.

Though Rilke attended college, his real education came through travel. Visits to Russia left him fascinated with mystical thought, especially the relationship between humanity, nature, and God. And in Paris, Rilke learned about art and concluded that all forms of artistic expression, including poetry, are religious in nature.

Rilke finally settled in Switzerland, where he died at fifty-one. His *Duino Elegies* deeply influenced the course of modern poetry, and in works such as *Letters to a Young Poet* he left the world a lasting vision of what it means to be an artist.

"Seek the depth of things."

—*Rilke*

"To Rilke everything was to be accepted, nothing denied. All things were to be seen, loved, filtered into the unconscious, there to be turned magically into names: and then the poetry *is* the naming."

—*Conrad Aiken*

Rainer Maria Rilke was born in 1875 and died in 1926.

Reading Further

You might enjoy these volumes of Rilke's poetry:

The Book of Images, a bilingual edition translated by Edward Snow.

Duino Elegies and the Sonnets to Orpheus, translated by A. Poulin Jr.

Reading Focus

Do you agree with the old saying "Poets are born, not made"?

Discuss Share and explore your ideas about this topic: Do you believe that writing poetry takes a special, inborn talent, or can people be taught to write good poems? On what do you base your opinion?

Setting a Purpose Read to discover the qualities that Rilke thinks a poet should possess.

Building Background

Malte's Notebooks

The selection that follows is from Rilke's only novel, *The Notebooks of Malte Laurids Brigge,* which tells the story of a poet who rises above poverty through art.

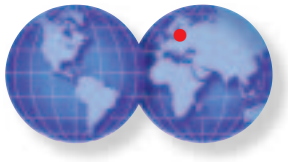
Rodin and Rilke

In 1902 Rilke was commissioned by a German publisher to write a book about Auguste Rodin (1840–1917). Rilke moved to Paris and became the friend and secretary of the French sculptor. Their association helped Rilke see art as more than the expression of emotion. Instead he began to see it as the expression of the truth of one's being.



"You must be able to think back to . . . days of childhood whose mystery is still unexplained."

—*Rilke*



For the Sake of a Single Poem

from The Notebooks of Malte Laurids Brigge

Rainer Maria Rilke
Translated by Stephen Mitchell

Ah, but poems amount to so little when you write them too early in your life. You ought to wait and gather sense and sweetness for a whole lifetime, and a long one if possible, and then, at the very end, you might perhaps be able to write ten good lines. For poems are not, as people think, simply emotions (one has emotions early enough)—they are experiences. For the sake of a single poem, you must see many cities, many people and Things, you must understand animals, must feel how birds fly, and know the gesture which small flowers make when they open in the morning. You must be able to think back to streets in unknown neighborhoods, to unexpected encounters, and to partings you had long seen coming; to days of childhood whose mystery is still unexplained, to parents whom you had to hurt when they brought in a joy and you didn't pick it up (it was a joy meant for somebody else—); to childhood illnesses that began so strangely with so many profound and difficult transformations, to days in quiet, restrained rooms and to mornings by the sea, to the sea itself, to seas, to nights of travel that rushed along high overhead and went flying with all the stars—and it is still not enough to be able to think of all that. You must have memories of many nights of love, each one different from all the others, memories of women screaming in labor, and of light, pale, sleeping girls who have just given birth and are closing again. But you must also have been beside the dying, must have sat beside the dead in the room with the open window and the scattered noises. And it is not yet enough to have memories. You must be able to forget them when they are many, and you must have the immense patience to wait until they return. For the memories themselves are not important. Only when they have changed into our very blood, into glance and gesture, and are nameless, no longer to be distinguished from ourselves—only then can it happen that in some very rare hour the first word of a poem arises in their midst and goes forth from them.

Responding to Literature

Personal Response

What new insights into the writing process do you have after reading this selection? Write them in your journal.

Analyzing Literature

Recall and Interpret

1. What is the narrator's opinion of poems written early in life? Why does he feel this way?
2. Name at least three experiences the narrator says poets must have. What do these experiences have in common? Why might a poet need to have these kinds of experiences?
3. What role does the narrator believe memories play in the writing of poems? In your opinion, are the narrator's views about memories contradictory? Explain your answer.
4. According to the narrator, when does a person become qualified to write a poem? On the basis of the narrator's views, what would you expect his own poems to be like?

Evaluate and Connect

5. If the narrator were asked to define the word *poem* for a dictionary entry, what do you think he would say? Why?
6. Describe the **tone** of the piece (see page R17). What does this tone reveal about the narrator's attitude toward poetry?
7. How might the narrator answer the questions in the Reading Focus on page 698? After reading "For the Sake of a Single Poem," would you change your response to any of the questions? Give reasons for your answer.
8. How might keeping a journal of your experiences help you follow the narrator's advice and improve your writing?

Literary ELEMENTS

Empathy

Empathy refers to an individual's close identification with a person, place, or thing, as when audience members experience the same emotions as a character in a play. When Rilke's speaker says that one "must feel how birds fly, and know the gesture which small flowers make when they open in the morning," he is suggesting that writers must empathize with the natural world in order to write about it.

1. At what other points does the speaker suggest that writers must have the ability to empathize with the people, places, or things they observe?
2. How might empathy help you gather experiences to write about?

• See **Literary Terms Handbook,** p. R5.

Extending Your Response

Creative Writing

Soar with the Eagles How does it feel to soar like an eagle? Take Rilke's advice and imagine how a bird feels when it flies. Picture how the land might look from above and what sensations you might experience as you fly through the air. Think of what you might hear and how it might sound to you. Then, in a paragraph, describe the experience using vivid sensory details and images.

Performing

Advice, Please Imagine that a freshman came to you and asked for your advice on how to write a good poem. On the basis of your experiences as a writer and the ideas Rilke puts forth in "For the Sake of a Single Poem," what would you tell this beginning writer? With a partner, role-play the conversation you might have about what makes good poetry; then perform the conversation for your class.

Save your work for your portfolio.

COMPARING selections

LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY and *For the Sake of a Single Poem*

COMPARE MEMORABLE EXPERIENCES

Both the speaker in the poem "Lines Composed a Few Miles Above Tintern Abbey" and the narrator in the excerpt "For the Sake of a Single Poem" describe memorable experiences. In a small group, compare and contrast their experiences by discussing the following questions:

- Which experiences do the speaker and the narrator seem to have in common? Are their attitudes toward these experiences similar or different? Explain your answer.
- In your opinion, would Rilke's narrator agree with Wordsworth that poems are based on memories of powerful experiences? Support your opinion with evidence from "For the Sake of a Single Poem."

COMPARE STYLES

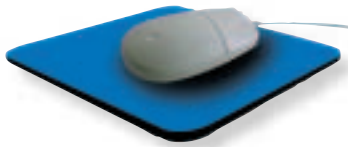
In what ways are Wordsworth's and Rilke's styles similar? In what ways are they different? To analyze the writers' styles, make a copy of the chart pictured below and place a check mark next to each technique the writer uses. Then, based on your responses, write a paragraph in which you compare the authors' styles, citing examples from each work as support.

	Wordsworth	Rilke
1. Uses similes, metaphors, or other comparisons		
2. Uses vivid imagery		
3. Creates a conversational tone		
4. Uses long, complex sentences		

COMPARE MOVEMENTS

Wordsworth was one of the leading voices of English Romanticism; Rilke was one of the leading voices of German Romanticism. How similar were these movements? Using the Internet and an encyclopedia, answer these questions:

1. When and how did Romanticism begin and spread in each country?
2. How did music and art in each of these countries demonstrate the influence of Romanticism?



Technology Skills

Multimedia: The Hypertext Research Paper

When conducting research, you may run across information that is interesting but not exactly relevant to the specific topic you're exploring. Hypertext software allows you to include supplementary facts, pictures, graphics, and sounds without detracting from the flow of the paper. You simply add hyperlinks to your text. When readers come to a hot link, they can decide whether to follow the link or continue reading, determining their own paths as they go along.

Sample Research Paper

William Shakespeare: A Man of Mystery

What makes someone a great writer? Is it that people all over the world and throughout the ages can identify with the characters and situations a writer presents? If this is true, then William Shakespeare is the greatest writer the English language has ever known. Indeed, "Shakespeare's plays capture the essence of what it is to be human" (Smith, 72).

Link to illustration

Link to information on quoted scholar

Button takes reader to next card

So who was this man who so accurately captures the human experience? Frankly, no one is quite sure. From christening records, scholars believe William Shakespeare to have been born on April 23, 1564, in the English town of Stratford-upon-Avon. No information about his education exists, but young William probably went to a local school in his town, where he was probably taught the classics and Latin.

Link to brief sound clip about life in sixteenth-century England

Link to definition

Link to illustration

Writing a Research Paper with Hypertext

Look through your portfolio for a research paper you wrote earlier in the year.

1. If necessary, transfer your paper onto a word processing document.
2. As you look through your paper on your word processing program, highlight those lines of text you are considering linking to supplemental information.
3. After your teacher has reviewed your paper, open your hypertext program. Copy your paper from your word processor and paste it, card by card, into the hypertext program. Make each paragraph of your paper a separate card.
4. Decide which highlighted items will link to supplemental information and add hot spots and additional cards as appropriate.
5. The card stack you make from your research paper should include
   a. A title and author card
   b. At least one hot spot per card that moves the reader to another place
   c. At least two imported or scanned graphics
   d. At least two imported or recorded sounds
   e. A button on each card that moves the reader to the next card (You can also include buttons to move readers to a previous card or one that takes them back to the title card.)
6. Review your presentation and revise it if necessary. Ask yourself these questions:
   - Are my ideas clear and easy to understand?
   - Are there enough graphics and sounds? Do they illustrate the points I want to make?
   - Does the project flow?
   - Will the viewer be able to navigate through all the links?

Save your research project on a disk or on the shared drive of your Local Area Network. (Ask the lab instructor for directions on saving your work.)



TECHNOLOGY TIP

To supplement your hypertext program, you can find additional backgrounds, borders, buttons, and clip art on the Internet. Use a search engine to find sources. Include the word *free* with other keywords in your search.

ACTIVITIES

1. Include your hypertext card stack in your electronic portfolio.
2. Write a new research paper specifically for hypertext. Choose a topic that will lend itself to multimedia presentation.
3. Volunteer to create hypercard stacks for your school or community library.

Before You Read

from *The Journals of Dorothy Wordsworth*

Meet Dorothy Wordsworth



When Dorothy Wordsworth was six years old, her mother died, and the young girl was separated from her brothers and sent to live with relatives. Many years later, Dorothy was reunited with—and formed a close relationship with—her brother William Wordsworth (see page 686), who became one of the most important poets of the Romantic period.

Dorothy and William enjoyed a deep friendship with the poet Samuel Taylor Coleridge (see page 709), with whom they walked and talked daily for a number of years. The three were so close that Dorothy once described the trio as "three persons with one soul." After William married, Dorothy lived with him and his wife and helped them raise their children.

Although Dorothy wrote some poetry, her best writing is found in her journals and letters. Her *Grasmere Journals* offer a remarkably detailed and rich view of English cottage life in the first part of the nineteenth century. Dorothy's journal writing shows her to be a keen observer of nature and of the people around her. One biographer has called her "probably . . . the most distinguished of English writers who never wrote a line for the general public."

When Wordsworth was in her mid-sixties, she fell seriously ill. She remained unwell until her death at the age of eighty-three.

"Her manners are simple, ardent, impressive. . . . Her information various—her eye watchful in minutest observation of nature. . . ."

—*Samuel Taylor Coleridge*

"Her manner was warm and even ardent . . . and some subtle fire of impassioned intellect apparently burned within her."

—*Thomas De Quincey*

Dorothy Wordsworth was born in 1771 and died in 1855.

Reading Further

If you enjoy reading this journal entry, you might want to look for these works:

Collection: *Dorothy Wordsworth: Selections from the Journals,* edited by Paul Hamilton, includes Wordsworth's *Alfoxden Journal* and *Grasmere Journals* as well as two journals kept while traveling.

Biography: *Dorothy Wordsworth & Romanticism,* by Susan M. Levin, looks at the woman and her time.

Reading Focus

Recall the last walk, bicycle ride, or leisurely drive you took.

Quickwrite Take ten minutes to write a description of this excursion. Include vivid sensory details in your description.

Setting a Purpose Read to enjoy a journal entry describing an April walk.

Building Background

The Time and Place

In 1799 William and Dorothy Wordsworth, together with their brother John, settled in Dove Cottage in the rustic village of Grasmere. There, from 1800 until 1803, Dorothy recorded in her journal vivid, detailed descriptions of village life.

Literary Influences

William Wordsworth often turned to Dorothy's journals for inspiration as well as for details for his poems. The journal entry you are about to read, written in the spring of 1802, inspired William to write the poem "I Wandered Lonely as a Cloud," the first stanza of which is reprinted here.

from The Journals of Dorothy Wordsworth

Dorothy Wordsworth

THURSDAY, APRIL 15. It was a threatening misty morning—but mild. We [Dorothy and William] set off after dinner from Eusemere. Mrs. Clarkson went a short way with us but turned back. The wind was furious, and we thought we must have returned. We first rested in the large boathouse, then under a furze bush opposite Mr. Clarkson's; saw the plough going in the field. The wind seized our breath; the lake was rough. There was a boat by itself floating in the middle of the bay below Water Millock. We rested again in the Water Millock lane. The hawthorns are black and green, the birches here and there greenish, but there is yet more of purple to be seen on the twigs. We got over into a field to avoid some cows—people working, a few primroses by the roadside, wood-sorrel flowers, the anemone, scentless violets, strawberries, and that starry yellow flower which Mrs. C. calls pile wort. When we were in the woods beyond Gowbarrow Park, we saw a few daffodils[1] close to the waterside. We fancied that the lake had floated the seeds ashore and that the little colony had so sprung up. But as we went along there were more and yet more, and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful. They grew among the mossy stones about and about them; some rested their heads upon these stones as on a pillow for weariness, and the rest tossed and reeled and danced and seemed as if they verily laughed with the wind that blew upon them over the lake. They looked so gay, ever glancing, ever changing. This wind blew directly over the lake to them. There was here and there a little knot and a few stragglers a few yards higher up, but they were so few as not to disturb the simplicity and unity and life of that one busy highway. We rested again and again. The bays were stormy, and we heard the waves at different distances and in the middle of the water like the sea.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

—William Wordsworth

1. The *daffodil,* also called the trumpet narcissus, has a brilliant yellow flower with a trumpet-shaped central crown.

Responding to Literature

Personal Response

Which image or images from the journal entry have lingered in your mind?

Analyzing Literature

Recall and Interpret

1. Describe the journey the Wordsworths take. What weather conditions do they encounter? What stops do they make? Why do they stop?
2. What kinds of observations does the author record in her journal? What do these observations seem to suggest about her attitude toward nature?
3. What human qualities does the author give to the daffodils? What do you learn from this use of **personification?** (See **Literary Terms Handbook,** page R11.)
4. Read the stanza from William Wordsworth's poem. Which details are similar to the ones Dorothy provides in her journal entry? Which are different?

Evaluate and Connect

5. Identify several sensory **images** (see page R8) in the journal entry and evaluate how well each one helps you imagine what the author is describing.
6. Compare the writing you did in the Reading Focus on page 704 with Wordsworth's journal entry. What techniques does she use that you might use to make your own writing more vivid? Explain your response.
7. Theme Connections Do you think you appreciate the natural world the same way the Wordsworths did? Explain.
8. Have you ever come upon a scene so beautiful or so extraordinary that you wanted to share it with someone? Describe the scene.

Literary Criticism

Scholar Susan M. Levin argues that one of the reasons Dorothy Wordsworth's work has been neglected is that journals "are considered suspect as literature." With a group of three or four classmates, discuss whether you value Wordsworth's journal as a piece of literature, a historical document, or both. During your discussion, refer to the excerpt you have read here and give reasons for your opinions.

Literary ELEMENTS

Journal

A **journal** is a daily record of events kept by a participant in those events or by a witness to them. Journals can provide interesting details about people's daily lives and can also be an important source of historical information. Dorothy Wordsworth's journals, for example, have provided scholars with vital information about William Wordsworth and his friendship with the poet Samuel Taylor Coleridge.

1. What does the journal entry reveal about the time and place in which Wordsworth lived?
2. What does the journal entry seem to suggest about Wordsworth's values and outlook on life? Use details from the selection to support your ideas.

- See **Literary Terms Handbook,** p. R8.

Extending Your Response

Creative Writing

Stanza Two Use details from Dorothy Wordsworth's journal entry to write a second stanza for William Wordsworth's "I Wandered Lonely as a Cloud." Try to match the meter and rhyme scheme of the poem. When you are satisfied with your stanza, read Wordsworth's first stanza aloud to a classmate, followed by your stanza. Ask your classmate for his or her reaction. Then locate and read Wordsworth's entire poem and compare the two versions.

Learning for Life

Grasmere Getaway Imagine that you work for the Lake District tourist board in Northern England, where the Wordsworths lived. Create a travel brochure using Dorothy Wordsworth's journal entry, along with other information you find about the area at the library or on the Internet. Share your brochure with the class.

Save your work for your portfolio.



Reading & Thinking Skills

Distinguishing Between Fact and Opinion

Dorothy Wordsworth includes both facts and opinions in her journal entry. For example, she writes: "There was a boat by itself floating in the middle of the bay below Water Millock." This is a **fact**–a statement that can be verified, or proved true. In this case, the statement can be verified through direct experience–something that people observe or participate in firsthand. Other statements of fact can be verified by consulting an authoritative source, such as a reference work or an expert on a particular subject.

An **opinion** is a personal judgment. Opinions, unlike facts, cannot be verified or proved true, because they are expressions of a person's beliefs or feelings. Wordsworth states this opinion in her journal: "I never saw daffodils so beautiful." Another person viewing the same daffodils might have a different opinion about them. Opinions may, however, be supported by evidence. These are called **valid opinions.** For example, Wordsworth goes on to describe, in vivid detail, what makes her feel that the daffodils along the shore are the most beautiful she has ever seen.

Opinions sometimes are presented as if they were facts. For example, after reading Wordsworth's journal entry, someone might make this statement: "Life was better in Wordsworth's time, because people had a greater appreciation for nature than people do today." This is an opinion–an expression of one person's beliefs–and cannot be proved true or verified. Another person might hold the opinion that life is better today than in Wordsworth's time, because technological advances have helped most people live longer, healthier lives.

As you read, it is important to be able to distinguish facts from opinions. Examine the writer's statements and be on the lookout for opinions that are presented as facts. Ask yourself, "Can this statement be proved or verified? If so, how?" Look for words that indicate an opinion, such as *best, worst,* and *believe.* Don't fall into the trap of accepting opinions as facts, no matter what kind of evidence the writer presents. Also keep in mind that facts and opinions are often presented together, as in this example: "The average life expectancy in Wordsworth's time was lower than it is today, but people were happier back then." The first part of the statement is a fact that can be verified; the second part is an opinion.

• For more about related reading strategies, see **Reading Handbook,** pp. R86–R93.

EXERCISE

Tell whether each statement below is a fact or an opinion. If the statement is a fact, explain how it can be verified. If the statement is an opinon, identify evidence that might be used to support it.

1. The Wordsworths set off on their walk on a misty morning in mid-April.
2. Although Dorothy Wordsworth wrote poetry, letters, and journals, her best writing is found in her journals.
3. William Wordsworth was the most important poet of the Romantic period.
4. Poetry is more effective than prose in conveying the beauty of the natural world.
5. William Wordsworth consulted his sister Dorothy's journals for poetic inspiration.

Literature FOCUS

Narrative Poetry

A **narrative poem's** chief purpose is to tell a story. Narrative poems have a narrator who describes a series of events, much like the narrator in a novel or short story. Many narrative poems also have literary elements such as figurative language or dialogue.

The Epic

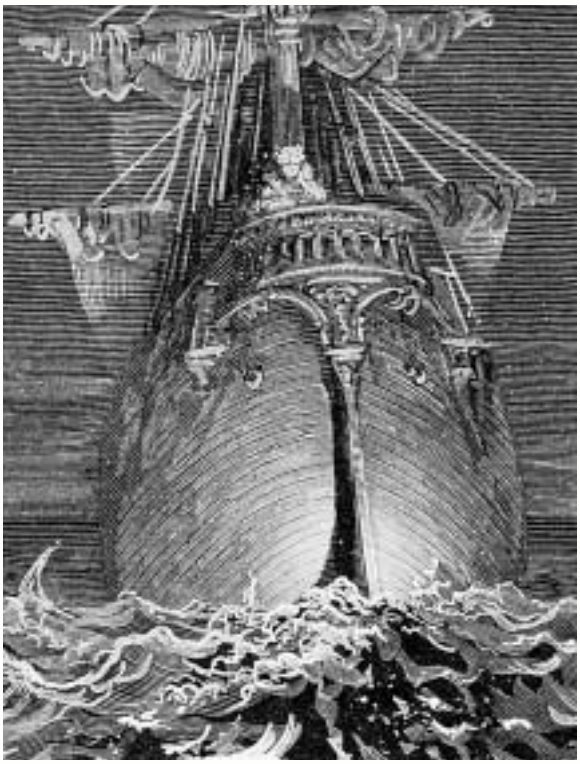
An **epic** is a long narrative poem written in a formal, serious style that traces the adventures of a noble and courageous hero. Typically, the setting extends far beyond the hero's homeland, and myth and history are intertwined to reflect the values of the societies in which the poets lived. The *Iliad*, the *Odyssey*, and *Beowulf* are called **folk epics** because they have no certain authorship and arise, usually through storytelling, from the collective experiences of a people. **Literary epics,** written by known authors, include Dante's *Divine Comedy* and Milton's *Paradise Lost*.

The Romance

The **metrical romance** is a type of narrative poem that grew out of the medieval European tradition of courtly love. It recounts the exploits of heroic knights in service to their kings, lords, or ladies. Romances are similar to epics, and poems such as *Sir Gawain and the Green Knight* and Spenser's *The Faerie Queene* can be classified as **epic romances.**

The Ballad

The **ballad,** which arose in Europe during the late Middle Ages, is a shorter narrative poem in the form of a song. **Folk ballads,** such as "Lord Randall" and "Sir Patrick Spens," were passed down in the **oral tradition** from generation to generation as songs before being written down. They usually contain a **refrain,** a passage repeated at regular intervals with variations, to help both the singer and the audience remember the story. **Literary ballads,** such as Keats's *La Belle Dame sans Merci* and Coleridge's *The Rime of the Ancient Mariner*, grew out of the folk ballad tradition.



The surviving mariner tries to pray, 1875. Gustave Doré. Engraving.

Narrative poetry continues to be appreciated and written today. Although the epic and the romance have become rarities, the ballad is alive and well in many popular songs.

ACTIVITY

Choose one of your favorite modern songs that tells a story. Write down the words and read them to a group of class members. Explain what qualities make the song a ballad.

Before You Read

Kubla Khan and *The Rime of the Ancient Mariner*

Meet Samuel Taylor Coleridge



Tales such as *Robinson Crusoe* and the *Arabian Nights* enthralled young Samuel Taylor Coleridge, and from an early age, he felt drawn to the worlds of fantasy and the exotic. A lonely boy, Coleridge retreated into books and his own vivid imagination where he nurtured dreams of a better future for himself.

As a boy, Coleridge spent much time alone outdoors. Once he ran away after a fight and collapsed on a riverbank, where he spent the night and almost froze to death. As a result, he contracted a painful case of rheumatism that plagued him the rest of his life. Opium was then a standard medical treatment for such a condition, and in the course of easing his persistent attacks, Coleridge grew to depend on the drug. "Yet to my fellow men," he wrote, "I may say that I was seduced in the accursed Habit ignorantly."

While at Cambridge University, Coleridge became inspired by the democratic ideals of the French Revolution. Along with several friends, including the poet Robert Southey, he joined in a scheme to establish an ideal community in the United States. The community would be removed from war and intolerance and would give all citizens an equal voice in the government. Coleridge, Southey, and others set up their community by the Susquehanna River in Pennsylvania. However, the utopian group disintegrated, and Coleridge moved with his wife and new baby to a small village in Somerset.

A turning point in Coleridge's life occurred when, at age twenty-five, he met the poet William Wordsworth. They became good friends, and Wordsworth and his sister Dorothy moved to Somerset to be near Coleridge. The two poets spent endless hours in each other's company and soon began their famous collaboration on *Lyrical Ballads*, which was published in 1798 and included Coleridge's *The Rime of the Ancient Mariner*. For Coleridge, this period was the happiest of his life.

By his early thirties, Coleridge had turned most of his attention to writing prose essays and treatises on literary and religious subjects. However, he did compose one more poetic masterpiece—"Kubla Khan." Despite illness, depression, and drug addiction, Coleridge produced an extraordinary body of work. He became the greatest literary critic of his age, known particularly for his perceptive commentary on the plays of Shakespeare and his *Biographia Literaria*, which contains an extended reasoned critique of Wordsworth's poems. He also became an influential philosopher, journalist, and literary theorist. The collected works of Coleridge fill volumes, although, with typical self-reproach, he faulted himself toward the end of his life for not having achieved more.

"Not the poem which we have *read*, but that to which we *return*, with the greatest pleasure, possesses the genuine power, and claims the name of *essential poetry*."

"Advice is like snow; the softer it falls the longer it dwells upon, and the deeper it sinks into the mind."

—*Coleridge*

"You will see Coleridge; he who sits obscure / In the exceeding lustre and the pure / Intense irradiation of a mind . . . , / A hooded eagle among blinking owls."

—*Percy Bysshe Shelley*

Samuel Taylor Coleridge was born in 1772 and died in 1834.

Reading Focus

Have you ever had a strange or fantastic dream that was so vivid you can still remember it? Perhaps you have read about such a dream or have seen one depicted on television or in a movie.

Freewrite Spend five to ten minutes writing about the dream. Describe what made it so memorable.

Setting a Purpose Read to discover how Coleridge uses dream imagery in two of his greatest poems.

Building Background

The Composition of "Kubla Khan"

Coleridge has given his own account of the source and inspiration of his masterpiece. He had been taking opium to ease the pain of his rheumatism and to distract his troubled mind he was reading a travel book called *Purchas His Pilgrimage* by Samuel Purchas (1613). He fell asleep after reading a passage relating how Kubla Khan, the thirteenth-century founder of the Mongol dynasty in China, built a beautiful palace amid a tropical paradise. According to Coleridge, during his three-hour nap he literally dreamed up three hundred lines of poetry "without any sensation or consciousness of effort." On waking, he began writing the poem, but was interrupted by a visitor. When he returned to his work an hour later, he could not remember the rest, and the poem remains an unfinished fragment.



Kubla Khan with Marco Polo in Peking, 1375. Bibliothèque Nationale, Paris.

Who was Kubla Khan?

Kubla Khan was a grandson of Genghis Khan. Kubla Khan conquered China and founded the Mongol dynasty there. Living between 1215 and 1294, he was the ruler of China that Marco Polo encountered, worked for, and wrote about.

The Composition of *The Rime of the Ancient Mariner*

Initially Wordsworth collaborated with Coleridge on the composition of *The Rime of the Ancient Mariner.* The poem is an account of a sea voyage to distant places, with crime, death, and inhuman suffering as parts of the ghastly adventure. Before dropping out of the joint venture, Wordsworth suggested several memorable details, including the shooting of the albatross and the ship's navigation by dead men. Some years after completing the poem, Coleridge himself wrote prose explanations for the margins to help the reader follow the movement of the narrative.

Did You Know?

Albatrosses are large nomadic seabirds with great powers of flight. They fly from Antarctic regions north to the tropics and are looked upon with admiration and awe by sailors, who consider them omens of good luck. Ideally suited to life at sea, they sleep on the ocean surface, drink seawater, and feed on small marine life, returning to land only to breed. They also feed on refuse thrown from ships. Despite a long-held superstition that killing an albatross can bring bad luck, sailors have been known to kill them for food.

KUBLA KHAN

Samuel Taylor Coleridge

In Xanadu° did Kubla Khan°
A stately pleasure dome decree:°
Where Alph,° the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,°
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!°
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently° was forced:
Amid whose swift half-intermitted° burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever

---

1 *Xanadu* (zaʹ nə do͞o´) is perhaps an altered form of *Xamdu* (also *Shang-tu*), a residence of Kubla Khan. *Kubla Khan* (1215–1294), the grandson of Genghis Khan, conquered China and became the first khan, or ruler, of the Mongol dynasty.
2 *Decree* means "order." Kubla Khan ordered that a pleasure dome be built.
3 Coleridge probably named the river *Alph* in reference to the Greek river Alpheus.
8 *Sinuous rills* means "winding streams."
13 *Athwart a cedarn cover* means "across a covering of cedars."
19 *Momently* means "from moment to moment."
20 *Intermitted* means "interrupted."

It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure°
From the fountain and the caves.
It was a miracle of rare device,°
A sunny pleasure dome with caves of ice!

A damsel with a dulcimer°
In a vision once I saw:
It was an Abyssinian° maid,
And on her dulcimer she played,
Singing of Mount Abora.°
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His° flashing eyes, his floating hair!
Weave a circle round him° thrice,
And close your eyes with holy dread,
For he° on honeydew hath fed,
And drunk the milk of Paradise.

---

33 Here, *measure* means "tune or melody; a rhythmic sound."
35 Here, *device* means "design."
37 A *dulcimer* (dul′ sə mər) is a stringed musical instrument.
39 *Abyssinian* means "from Abyssinia," the former name of Ethiopia in East Africa.
41 *Mount Abora* is probably a reference to Mount Amara in Ethiopia.
50–53 The words *his, him,* and *he* all refer to the speaker of the poem.

Responding to Literature

Personal Response

What parts of the poem did you find especially imaginative?

Analyzing Literature

Recall and Interpret

1. Describe the pleasure dome and its setting (see lines 1–11). How would you describe the mood of the place? Why?
2. How do the images of the fountain and the river in the second stanza compare with those of the pleasure dome in the first stanza? What does the contrast suggest to you about the nature of the pleasure dome?
3. After seeing the vision of the Abyssinian maid, what does the speaker wish for in lines 42–44? If his wish were granted, what would he be able to do? What does this wish suggest to you about the speaker?
4. What do you infer about the speaker's character from lines 49–54? Why might the speaker think that people would be filled with "holy dread" upon seeing him? What do you think "honeydew" and "the milk of Paradise" **symbolize** (see page R16)?

Evaluate and Connect

5. What does Coleridge's use of contrasting images contribute to your understanding of the poem?
6. How does the poet's use of **alliteration** and **rhyme** affect the musical quality of the poem? (See pages R1 and R13.)
7. Recall your response to the Reading Focus on page 710. What characteristics of "Kubla Khan" strike you as dreamlike? Explain.
8. What artists, writers, or musicians today might fit the speaker's description of himself? Explain.

Literary Criticism

Scholar Kenneth Burke maintains that "Kubla Khan" is in "perfect form," the first stanza presenting a thesis (main idea); the second, an antithesis (opposite idea); and the third, a fusion of the thesis and antithesis. Write an analysis of the structure of the poem and include an explanation of why you agree or disagree with Burke.

Literary ELEMENTS

Onomatopoeia

Onomatopoeia is the use of words that seem to imitate the sounds they refer to or the combination of words in which the sound seems to echo the meaning of the words. *Hum, whack, crackle,* and *buzz* are examples of onomatopoeia. An example of poet's creating verses that carry their meaning in their sounds is shown in these lines by Tennyson: "The moan of doves in immemorial elms, / And murmuring of innumerable bees."

1. Find words or lines in "Kubla Khan" that are examples of onomatopoeia.
2. How does this literary device help you better experience the poem with your senses? Explain your answer.

- See **Literary Terms Handbook,** p. R11.

Extending Your Response

Interdisciplinary Activity

History: The Real Life of Kubla Khan Using the Internet and library resources, find information about Kubla Khan (also spelled Kublai Khan). How did he establish and maintain his power? What was his life like? What was life like for the people he conquered? Photocopy any relevant images you find and use them to help you present your information to the class.

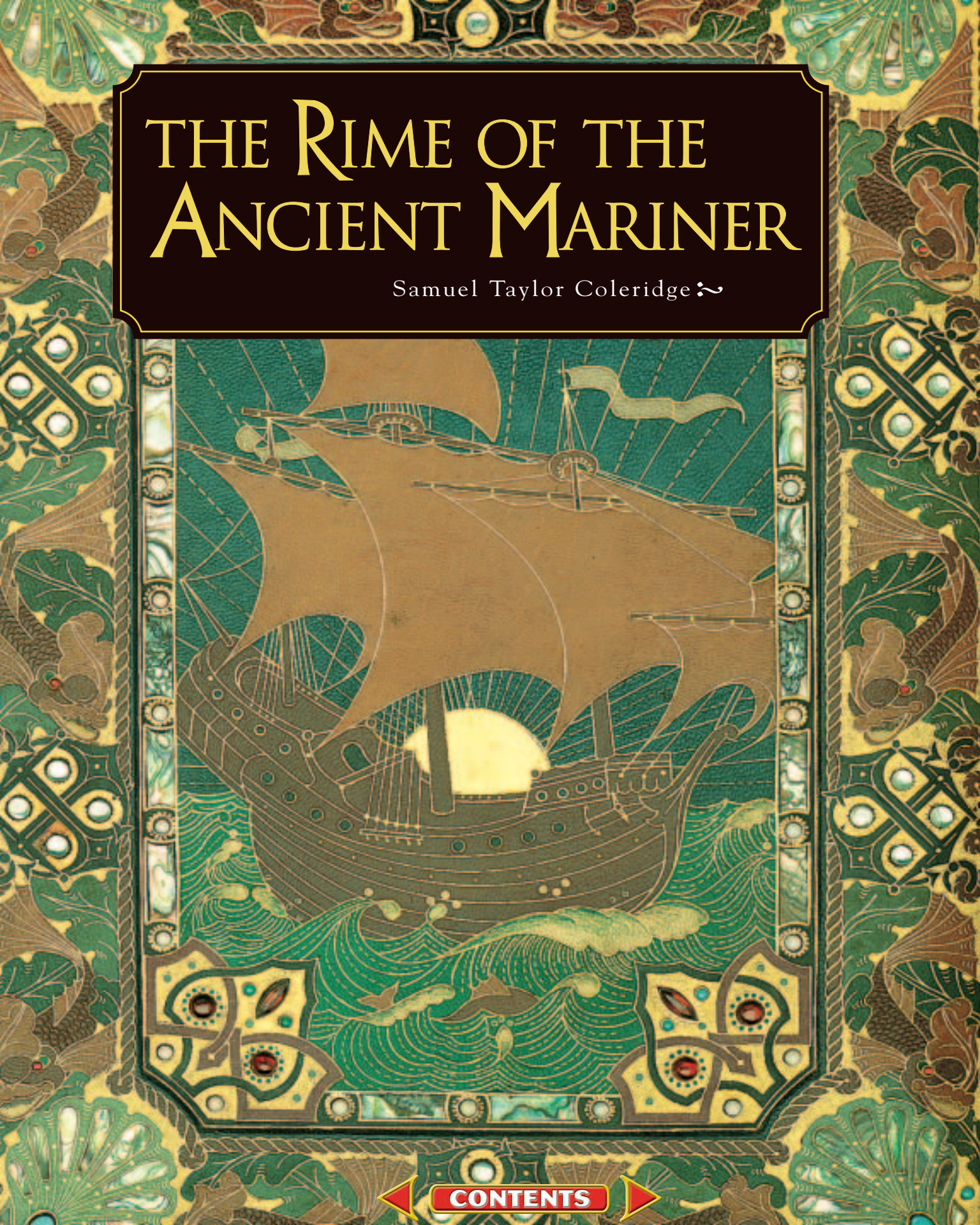
Personal Writing

Welcome to the Pleasure Dome Using the descriptions in the poem for ideas, write two paragraphs about your vision of a pleasure dome. What would it look like? What kinds of furniture and decorations would appear inside such a place? Let your imagination supply the details.

Save your work for your portfolio.

THE RIME OF THE ANCIENT MARINER

Samuel Taylor Coleridge



CONTENTS

ARGUMENT

How a Ship, having passed the Equator, was driven by storms to the cold Country towards the South Pole; and how from thence she made her course to the tropical Latitude of the Great Pacific Ocean; and of the strange things that befell; and in what manner the Ancient Mariner came back to his own Country.



PART I

It is an ancient Mariner,
And he stoppeth one of three.
"By thy long gray beard and glittering eye,
Now wherefore stopp'st thou me?

An ancient Mariner meeteth three Gallants bidden to a wedding feast and detaineth one.

"The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din."

He holds him with his skinny hand,
"There was a ship," quoth he.
"Hold off! unhand me, graybeard loon!"
Eftsoons° his hand dropped he.

He holds him with his glittering eye—
The Wedding Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding Guest is spellbound by the eye of the old seafaring man and constrained to hear his tale.

The Wedding Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

"The ship was cheered, the harbor cleared,
Merrily did we drop
Below the kirk,° below the hill,
Below the lighthouse top.

12 *Eftsoons* means "at once."
23 *Kirk* is Scottish for *church.*



Mariner recounts story to wedding guest, 1875. Gustave Doré. Engraving.

Viewing the art: How does the body language of the Mariner and the Wedding Guest reflect their emotions? Explain.

"The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

"Higher and higher every day,
Till over the mast at noon°—"
The Wedding Guest here beat his breast,
For he heard the loud bassoon.

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.°

The Wedding Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.
[The line is the equator.]

The Wedding Guest heareth the bridal music; but the Mariner continueth his tale.

30 In this line, Coleridge is saying the sun's position indicates that the ship has reached the equator.
36 A *minstrelsy* is a group of musicians.

CONTENTS

"And now the Storm Blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

"With sloping masts° and dipping prow,°
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye° we fled.

The ship driven by a storm toward the South Pole.

"And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

"And through the drifts the snowy clifts°
Did send a dismal sheen:
Nor shapes of men nor beasts we ken°—
The ice was all between.

The land of ice, and of fearful sounds, where no living thing was to be seen.

"The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!°

"At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

Till a great sea bird, called the Albatross, came through the snow-fog, and was received with great joy and hospitality.

"It ate the food it ne'er had eat,
And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!

45 A *mast* is a vertical pole that supports a ship's sails, and the *prow* is the forward part of a ship's hull.
50 *Aye* means "ever."
55 *Clifts* means "crevices."
57 *Ken* means "saw; identified."
62 A *swound* is a swoon or fainting fit.

"And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariners' hollo!

And lo! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward through fog and floating ice.

"In mist or cloud, on mast or shroud,°
It perched for vespers° nine;
Whiles all the night, through fog-smoke white,
Glimmered the white Moonshine."

"God save thee, ancient Mariner!
From the fiends that plague thee thus!—
Why look'st thou so?"°—"With my crossbow
I shot the Albatross."

The ancient Mariner inhospitably killeth the pious bird of good omen.

Part II

"The Sun now rose upon the right:°
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

"And the good south wind still blew behind,
But no sweet bird did follow,
Nor any day for food or play
Came to the mariners' hollo!

"And I had done a hellish thing,
And it would work 'em woe:
For all averred,° I had killed the bird
That made the breeze to blow.
'Ah, wretch!' said they, 'the bird to slay,
That made the breeze to blow!'

His shipmates cry out against the ancient Mariner for killing the bird of good luck.

"Nor dim nor red, like God's own head,
The glorious Sun uprist:°
Then all averred, I had killed the bird
That brought the fog and mist.
''Twas right,' said they, 'such birds to slay,
That bring the fog and mist.'

But when the fog cleared off, they justify the same, and thus make themselves accomplices in the crime.

75 A *shroud* is a rope that supports the mast of a ship.
76 Here, *vespers* means "evenings."
79–81 The words *["God . . . so?"]* are spoken by the Wedding Guest.
83 This line indicates that the ship is heading north.
93 *Averred* means "asserted; affirmed."
98 *Uprist* means "arose."

The albatross is shot by arrow, 1875. Gustave Doré. Engraving.

CONTENTS

"The fair breeze blew, the white foam flew,
The furrow° followed free;
We were the first that ever burst
Into that silent sea.

The fair breeze continues; the ship enters the Pacific Ocean and sails northward, even till it reaches the Line.

"Down dropped the breeze, the sails dropped down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

The ship hath been suddenly becalmed.

"All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

"Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

"Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

And the Albatross begins to be avenged.

"The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

"About, about, in reel and rout°
The death-fires° danced at night;
The water, like a witch's oils,
Burned green and blue and white.

"And some in dreams assurèd were
Of the Spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.

A Spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels. . . . They are very numerous, and there is no climate or element without one or more.

104 The *furrow* is the ship's wake.
127 *In reel and rout* means "in riotous, whirling movements."
128 *Death-fires* are luminous glowings supposedly seen over dead bodies.

"And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

"Ah! well a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

The shipmates, in their sore distress, would fain throw the whole guilt on the ancient Mariner: in sign whereof they hang the dead sea bird round his neck.



Cursed ship is sent to the equator where crew perish, 1875. Gustave Doré. Engraving.

Part III

"There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

The ancient Mariner beholdeth a sign in the element afar off.

"At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape, I wist.°

"A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water sprite,
It plunged and tacked and veered.

"With throats unslaked,° with black lips baked,
We could nor laugh nor wail;
Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, 'A sail! a sail!'

At its nearer approach, it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst.

"With throats unslaked, with black lips baked,
Agape° they heard me call:
Gramercy!° they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

A flash of joy;

"See! see! (I cried) she tacks no more!
Hither to work us weal;°
Without a breeze, without a tide,
She steadies with upright keel!

And horror follows. For can it be a ship that comes onward without wind or tide?

"The western wave was all aflame.
The day was well nigh done!
Almost upon the western wave
Rested the broad bright Sun;

152 *Wist* means "knew."
157 *Unslaked* means "unrelieved of thirst."
163 *Agape* means "with mouths open in wonder."
164 *Gramercy* is an exclamation of surprise or sudden feeling similar to "Have mercy on us!"
168 *Work us weal* means "do us good; benefit us."

When that strange shape drove suddenly
Betwixt us and the Sun.

"And straight° the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon grate he peered
With broad and burning face.

It seemeth him but the skeleton of a ship.

"Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those *her* sails that glance in the Sun,
Like restless gossameres?°

"Are those *her* ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a Death? and are there two?
Is Death that woman's mate?

And its ribs are seen as bars on the face of the setting Sun. The Specter-Woman and her Death mate, and no other on board the skeleton ship.

"*Her* lips were red, *her* looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Nightmare Life-in-Death was she,
Who thicks man's blood with cold.

Like vessel, like crew!

"The naked hulk alongside came,
And the twain were casting dice;
'The game is done! I've won! I've won!'
Quoth she, and whistles thrice.

Death and Life-in-Death have diced for the ship's crew, and she (the latter) winneth the ancient Mariner.

"The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea,
Off shot the specter bark.°

No twilight within the courts of the Sun.

"We listened and looked sideways up!
Fear at my heart, as at a cup,
My lifeblood seemed to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleamed white;

At the rising of the Moon,

177 Here, *straight* means "immediately."
184 *Gossameres* (or gossamers) are fine films of cobwebs.
202 *Specter bark* means "ghost ship."

CONTENTS

From the sails the dew did drip—
Till clomb° above the eastern bar
The hornèd Moon,° with one bright star
Within the nether° tip.

"One after one, by the star-dogged Moon,°
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

"Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
They dropped down one by one.

"The souls did from their bodies fly—
They fled to bliss or woe!
And every soul, it passed me by,
Like the whiz of my crossbow!"

One after another,

His shipmates drop down dead.

But Life-in-Death begins her work on the ancient Mariner.

209 *Clomb* means "climbed."
210 A *hornèd Moon* is a crescent moon.
211 *Nether* means "lower."
212 Sailors believed that a *star-dogged Moon* was a sign of impending evil.



Death and Life play dice on skeleton ship, 1875. Gustave Doré. Engraving.

Viewing the art: Do you think this engraving captures the mood and atmosphere of the scene in the poem? Why or why not?

PART IV

"I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

"I fear thee and thy glittering eye,
And thy skinny hand, so brown."—
"Fear not, fear not, thou Wedding Guest!
This body dropped not down.

"Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

"The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

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

"I looked to heaven, and tried to pray;
But or° ever a prayer had gushed,
A wicked whisper came, and made
My heart as dry as dust.

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

"The cold sweat melted from their limbs,
Nor rot nor reek did they:
The look with which they looked on me
Had never passed away.

The Wedding Guest feareth that a Spirit is talking to him;

But the ancient Mariner assureth him of his bodily life, and proceedeth to relate his horrible penance.

He despiseth the creatures of the calm.

And envieth that they should live, and so many lie dead.

But the curse liveth for him in the eye of the dead men.

245 Here, *or* means "before."

CONTENTS

"An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
Is the curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

"The moving Moon went up the sky,
And nowhere did abide:
Softly she was going up,
And a star or two beside—

"Her beams bemocked the sultry main,°
Like April hoarfrost° spread;
But where the ship's huge shadow lay,
The charmèd water burned alway°
A still and awful red.

"Beyond the shadow of the ship,
I watched the water snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary° flakes.

"Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire.

"O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.

"The selfsame moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea."

In his loneliness and fixedness he yearneth towards the journeying Moon, and the stars that still sojourn . . . ; and everywhere the blue sky belongs to them, and is their appointed rest, and their native country and their own natural homes, which they enter unannounced, as lords that are certainly expected, and yet there is a silent joy at their arrival.

By the light of the Moon, he beholdeth God's creatures of the great calm.

Their beauty and their happiness.

He blesseth them in his heart.

The spell begins to break.

267 This line means "Her moonbeams mocked the hot sea."
268 *Hoarfrost* is frost, especially the white coating it forms on surfaces.
270 *Alway* means "all along."
276 *Hoary* means "white."

The mariner blesses wat[illegible]nakes in moonlight, 1875. Gustave Doré. Engraving.

PART V

"Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from Heaven
That slid into my soul.

"The silly° buckets on the deck,
That had so long remained,
I dreamed that they were filled with dew;
And when I awoke, it rained.

By grace of the holy Mother, the ancient Mariner is refreshed with rain.

"My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

"I moved, and could not feel my limbs:
I was so light—almost
I thought that I had died in sleep,
And was a blessèd ghost.

"And soon I heard a roaring wind:
It did not come anear;
But with its sound it shook the sails
That were so thin and sere.°

He heareth sounds and seeth strange sights and commotions in the sky and the element.

"The upper air burst into life!
And a hundred fire-flags° sheen,°
To and fro they were hurried about!
And to and fro, and in and out,
The wan° stars danced between.

"And the coming wind did roar more loud,
And the sails did sigh like sedge;°
And the rain poured down from one black cloud;
The Moon was at its edge.

297 Here, *silly* means "useless."
312 *Sere* means "worn."
314 *Fire-flags* may refer to the aurora australis, or southern lights. *Sheen* means "shone."
317 *Wan* means "faint; dull" (compared with the fire-flags).
319 *Sedge* is marsh grass.

CONTENTS

"The thick black cloud was cleft,° and still
The Moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

"The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon
The dead men gave a groan.

"They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes;
It had been strange, even in a dream,
To have seen those dead men rise.

"The helmsman steered, the ship moved on;
Yet never a breeze up-blew;
The mariners all 'gan work the ropes,
Where they were wont° to do;
They raised their limbs like lifeless tools—
We were a ghastly crew.

"The body of my brother's son
Stood by me, knee to knee:
The body and I pulled at one rope,
But he said nought to me."

"I fear thee, ancient Mariner!"
"Be calm, thou Wedding Guest!
'Twas not those souls that fled in pain,
Which to their corses° came again,
But a troop of spirits blessed:

"For when it dawned—they dropped their arms,
And clustered round the mast;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

"Around, around, flew each sweet sound,
Then darted to the Sun;

The bodies of the ship's crew are inspired, and the ship moves on;
[Inspired means "breathed life into" or "animated by divine or supernatural influence."]

But not by the souls of the men, nor by demons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint.

322 *Cleft* means "split."
338 *Wont* means "accustomed."
348 *Corses* are corpses.

Slowly the sounds came back again,
Now mixed, now one by one.

"Sometimes a-dropping from the sky
I heard the skylark sing;
Sometimes all little birds that are,
How they seemed to fill the sea and air
With their sweet jargoning![362]

"And now 'twas like all instruments,
Now like a lonely flute;
And now it is an angel's song,
That makes the heavens be mute.

"It ceased; yet still the sails made on
A pleasant noise til noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

"Till noon we quietly sailed on,
Yet never a breeze did breathe:
Slowly and smoothly went the ship,
Moved onward from beneath.

"Under the keel nine fathom deep,
From the land of mist and snow,
The Spirit slid: and it was he
That made the ship to go.
The sails at noon left off their tune,
And the ship stood still also.

"The Sun, right up above the mast,
Had fixed her to the ocean:
But in a minute she 'gan stir,
With a short uneasy motion—
Backwards and forwards half her length
With a short uneasy motion.

"Then like a pawing horse let go,
She made a sudden bound:
It flung the blood into my head,
And I fell down in a swound.

The lonesome Spirit from the South Pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.

362 *Jargoning* means "warbling."

CONTENTS

"How long in that same fit I lay,
I have not to declare;
But ere my living life returned,
I heard, and in my soul discerned
Two voices in the air.

"'Is it he?' quoth one, 'Is this the man?
By him who died on cross,
With his cruel bow he laid full low
The harmless Albatross.

"'The Spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.'

"The other was a softer voice,
As soft as honeydew:
Quoth he, 'The man hath penance done,
And penance more will do.'"

The Polar Spirit's fellow demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.

Part VI

FIRST VOICE

"'But tell me, tell me! speak again,
Thy soft response renewing—
What makes that ship drive on so fast?
What is the ocean doing?'

SECOND VOICE

"'Still as a slave before his lord,
The ocean hath no blast;°
His great bright eye most silently
Up to the Moon is cast—

"'If he may know which way to go;
For she guides him smooth or grim.
See, brother, see! how graciously
She looketh down on him.'

FIRST VOICE

"'But why drives on that ship so fast,
Without or wave or wind?'

The Mariner hath been cast into a trance; for the angelic power causeth the vessel to drive northward faster than human life could endure.

415 *Blast* means "wind."

Angels remove the curse, 1875. Gustave Doré. Engraving.

SECOND VOICE

"'The air is cut away before,
And closes from behind.'

"'Fly, brother, fly! more high, more high!
Or we shall be belated:°
For slow and slow that ship will go,
When the Mariner's trance is abated.'

"I woke, and we were sailing on
As in a gentle weather:
'Twas night, calm night, the moon was high;
The dead men stood together.

"All stood together on the deck,
For a charnel-dungeon° fitter:
All fixed on me their stony eyes,
That in the Moon did glitter.

"The pang, the curse, with which they died,
Had never passed away:
I could not draw my eyes from theirs,
Nor turn them up to pray.

"And now this spell was snapped: once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen—

"Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread.

"But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

"It raised my hair, it fanned my cheek
Like a meadow-gale of spring—

The supernatural motion is retarded; the Mariner awakes, and his penance begins anew.

The curse is finally expiated. [Expiated means "paid for" or "made amends for."]

427 *Belated* means "made late."
435 A *charnel-dungeon* is a burial vault.

CONTENTS

It mingled strangely with my fears,
Yet it felt like a welcoming.

"Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze—
On me alone it blew.

And the ancient Mariner beholdeth his native country.

"Oh! dream of joy! is this indeed
The lighthouse top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

"We drifted o'er the harbor bar,°
And I with sobs did pray—
O let me be awake, my God!
Or let me sleep alway.

"The harbor bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

"The rock shone bright, the kirk no less,
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

"And the bay was white with silent light,
Till, rising from the same,
Full many shapes, that shadows were,
In crimson colors came.

The angelic spirits leave the dead bodies,

"A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck—
Oh, Christ! what saw I there!

"Each corse lay flat, lifeless and flat,
And, by the holy rood!°

468 A *harbor bar* is a bank of sand across the mouth of a harbor, obstructing navigation.
489 The *holy rood* is the cross symbolizing the Christian faith.

A man all light, a seraph° man,
On every corse there stood.

"This seraph band, each waved his hand:
It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light;

"This seraph band, each waved his hand,
No voice did they impart—
No voice; but oh! the silence sank
Like music on my heart.

"But soon I heard the dash of oars,
I heard the Pilot's° cheer;
My head was turned perforce° away,
And I saw a boat appear.

"The Pilot and the Pilot's boy,
I heard them coming fast:
Dear Lord in Heaven! it was a joy
The dead men could not blast.

"I saw a third—I heard his voice:
It is the Hermit good!
He singeth loud his godly hymns
That he makes in the wood.
He'll shrieve° my soul, he'll wash away
The Albatross's blood."

And appear in their own forms of light.

Part VII

"This Hermit good lives in that wood
Which slopes down to the sea.
How loudly his sweet voice he rears!
He loves to talk with mariners
That come from a far countree.

"He kneels at morn, and noon, and eve—
He hath a cushion plump:
It is the moss that wholly hides
The rotted old oak stump.

The Hermit of the wood

490 A *seraph* is an angel of the highest rank.
501 A *pilot* is a person who steers ships in and out of a harbor.
502 *Perforce* means "of necessity."
512 To *shrieve* is to hear confession and grant forgiveness.

Hermit saves the Marine 1875. Gustave Doré. Engraving.

CONTENTS

"The skiff° boat neared: I heard them talk,
'Why, this is strange, I trow!°
Where are those lights so many and fair,
That signal made but now?'

"'Strange, by my faith!' the Hermit said—
'And they answered not our cheer!°
The planks looked warped! and see those sails,
How thin they are and sere!
I never saw aught° like to them,
Unless perchance it were

"'Brown skeletons of leaves that lag
My forest brook along;
When the ivy tod° is heavy with snow,
And the owlet whoops to the wolf below,
That eats the she-wolf's young.'

"'Dear Lord! it hath a fiendish look—
(The Pilot made reply)
I am a-feared'—'Push on, push on!'
Said the Hermit cheerily.

"The boat came closer to the ship,
But I nor spake nor stirred;
The boat came close beneath the ship,
And straight° a sound was heard.

"Under the water it rumbled on,
Still louder and more dread:
It reached the ship, it split the bay;
The ship went down like lead.

"Stunned by that loud and dreadful sound,
Which sky and ocean smote,°
Like one that hath been seven days drowned
My body lay afloat;
But swift as dreams, myself I found
Within the Pilot's boat.

Approacheth the ship with wonder.

The ship suddenly sinketh.

The ancient Mariner is saved in the Pilot's boat.

523 A *skiff* is a small seagoing boat, used for sailing or rowing.
524 *Trow* means "suppose" or "believe."
528 Here, *cheer* means "shout of welcome."
531 *Aught* means "anything."
535 An *ivy tod* is a bush of ivy.
545 Here, *straight* means "immediately."
551 *Smote* means "struck."

"Upon the whirl, where sank the ship,
The boat spun round and round;
And all was still, save that the hill
Was telling of the sound.

"I moved my lips—the Pilot shrieked
And fell down in a fit;
The holy Hermit raised his eyes,
And prayed where he did sit.

"I took the oars: the Pilot's boy,
Who now doth crazy go,
Laughed loud and long, and all the while
His eyes went to and fro.
'Ha! ha!' quoth he, 'full plain I see,
The Devil knows how to row.'

"And now, all in my own countree,
I stood on the firm land!
The Hermit stepped forth from the boat,
And scarcely he could stand.

"'O shrieve me, shrieve me, holy man!'
The Hermit crossed his brow.°
'Say quick,' quoth he, 'I bid thee say—
What manner of man art thou?'

The ancient Mariner earnestly entreateth the Hermit to shrieve him; and the penance of life falls on him.

"Forthwith this frame of mine was wrenched
With a woeful agony,
Which forced me to begin my tale;
And then it left me free.

"Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

And ever and anon throughout his future life an agony constraineth him to travel from land to land,

"I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach.

575 *Crossed his brow* means "made the sign of the cross on his forehead."

CONTENTS



"What loud uproar bursts from that door!
The wedding guests are there:
But in the garden bower the bride
And bridemaids singing are:
And hark the little vesper bell,
Which biddeth me to prayer!

"O Wedding Guest! this soul hath been
Alone on a wide, wide sea:
So lonely 'twas, that God himself
Scarce seemèd there to be.

"O sweeter than the marriage feast,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company!—

"To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends
And youths and maidens gay!

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

"He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all."

The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding Guest
Turned from the bridegroom's door.

He went like one that hath been stunned,
And is of sense forlorn:°
A sadder and a wiser man,
He rose the morrow morn.

And to teach, by his own example, love and reverence to all things that God made and loveth.

623 *Of sense forlorn* means "stripped of his senses."

Responding to Literature

Personal Response

What images remain in your mind from this poem? Why?

Analyzing Literature

Recall

1. To whom does the Mariner address his tale? What is the **setting** of their meeting (see page R14)?
2. What does the Mariner say he has done? Does he offer an explanation for his action? What happens to the ship after this deed?
3. What do the crew members see coming toward them? What happens when this vision reaches their ship? What happens to the Mariner?
4. What comparison does the Mariner make between himself, the water snakes, and the dead men in lines 236–239? How does his view of the snakes change at the end of part 4 (lines 272–291)?
5. What happens to the Mariner after his ship sinks? What message is the Mariner compelled to tell from then on?

Interpret

6. What role do you think the listener and the setting play in the poem? Explain.
7. Do you think the Mariner is responsible for what happens to the ship? Why or why not?
8. Why, do you suppose, does this fate befall the crew and the Mariner? What does the Mariner's reaction suggest about his character?
9. How has the Mariner himself changed along with his changed view of the snakes? What is Coleridge suggesting with this change?
10. What does the Mariner's fate tell you about Coleridge's outlook on life?

Evaluate and Connect

11. Coleridge added sidenotes to help the reader better follow the plot. Do you think they are helpful? Why or why not?
12. Do you think the Mariner's punishment fits his crime? Explain.
13. How might this tale have been different if it had been told from the **point of view** of a crew member? (See page R12.)
14. Coleridge once wrote that a reader must put aside his or her understanding of reality and accept the writer's world. Identify three details in the poem that could help the reader accept this story as real.
15. Have you ever felt better about something after talking it over with a friend? Explain your response.

Literary Criticism

Scholar Susan J. Wolfson asserts that the question the Hermit asks the Mariner—"'What manner of man art thou?'—eludes certain answering." She goes on to ask, "Is [the Mariner] a killer of an Albatross, a blesser of water snakes, a preacher of God's love, or an agent of contamination?" Write a letter to Wolfson giving your opinion of the Mariner. Support your opinion with evidence from the poem.

Literary ELEMENTS

Structure

The **structure** of a literary work is its framework or general plan. It refers to the relationships of the parts to each other and to the whole piece. In a long narrative, structure is the device the writer uses to arrange the events in a story to proceed by stages to a satisfying conclusion. For example, *The Rime of the Ancient Mariner* is divided into seven parts, each of which treats an important event in the Mariner's spiritual and psychological journey.

1. After you have read the entire poem carefully, go back and look at each numbered section and determine how each one functions in the story.
2. Make an outline of the poem that clearly shows its structure.
3. For each section of the poem, choose a title that you think best summarizes the crucial point of that section. Defend your choices, using details from the poem.

• See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

As the Saying Goes Two expressions from the selections that have entered our language are "searching for one's Xanadu" from "Kubla Khan" and "an albatross hanging around one's neck" from *The Rime of the Ancient Mariner.* Working individually or with a partner, use the context of each poem to decide what the sayings mean. Then write a paragraph about each expression, giving examples of how each one could be used today.

Personal Writing

Taking the Blame One of the themes of *The Rime of the Ancient Mariner* is taking responsibility for one's actions. Write about a time in your life when you have had to accept the blame for a mistake you have made. How did you go about making amends for your error? What advice would you give someone facing a similar situation? Answer these questions in your journal.

Extending Your Response

Literature Groups

Simple Sidenotes Coleridge included sidenotes to help readers better understand the plot of *The Rime of the Ancient Mariner.* What sidenotes would you add to help modern readers? With your group, review the poem carefully and write sidenotes where you think they are needed. Be sure to use simple language that your reader will understand. Trade notes with another group and see if you neglected any points.

Learning for Life

A Memo for a Movie Write a memo to a movie producer in which you discuss why *The Rime of the Ancient Mariner* would make a great movie. Outline the major events of the adventure, identifying who, what, when, and where. Give suggestions for adapting the poem into a movie, including ideas about actors who could play the leading roles. Give reasons why these actors would be appropriate. You might also suggest a location for shooting the film.

Internet Connection

Coleridge on the Web To help readers find out more about how Coleridge wrote his poems, several universities have created Web sites that include his notebooks. Use these sites to further explore how Coleridge conceived of and wrote the two poems you have read. Report your findings to the class.

Reading Further

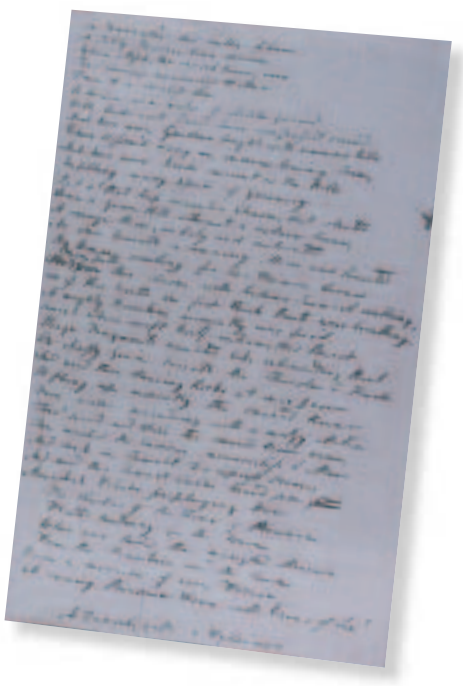
You might enjoy these works:

Collections: *The Portable Coleridge,* edited by I. A. Richards, includes poetry, essays, and letters.

Selected Poetry, edited with an introduction and notes by H. J. Jackson.

Biography: *Sara Coleridge: A Victorian Daughter: Her Life and Essays,* by Bradford Keyes Mudge, gives readers a glimpse of the life of Coleridge's daughter, Sara, and the times in which she lived.

Save your work for your portfolio.



Crewe manuscript of Samuel Coleridge's "Kubla Khan." The British Library, London.

Before You Read

The Blue Jar

Meet Isak Dinesen



Isak Dinesen (ē′ säk di′ nə sən) (the pen name of Karen Blixen) lived such an eventful life that her autobiography became an award-winning movie. Dinesen was born in Rungsted, a seaside village in Denmark. When she was ten, her father committed suicide, a tragedy that profoundly affected her. She later wrote, "It was as if a part of oneself had also died." As a young woman, she wrote stories and studied painting at the Royal Academy of Fine Arts in Copenhagen.

When Dinesen was twenty-eight, she was engaged to Bror Blixen, a Danish baron. They bought a six-thousand-acre coffee plantation in Kenya, East Africa, and were married in 1914. Dinesen grew to love her life in Kenya. Later she wrote eloquently about the beauty of the land, its animals, and its people in *Out of Africa*, which is considered by some critics to be the greatest pastoral romance, or fiction work idealizing country life, of the twentieth century.

In 1921 Dinesen and the baron divorced, and Dinesen later returned to Denmark. There she dedicated herself to becoming a professional writer in both Danish and English. At the age of forty-eight, she launched her literary career with the publication of her first collection of stories, *Seven Gothic Tales*. Dinesen went on to publish several other story collections, as well as essays and memoirs. Although she was nominated several times for the Nobel Prize, she never received it. When Ernest Hemingway accepted his Nobel Prize for literature in 1954, he said that it should have been awarded to "that beautiful Danish writer Isak Dinesen."

"I belong to an ancient, idle, wild, and useless tribe. . . . I am a storyteller."

—*Dinesen*

Isak Dinesen was born in 1885 and died in 1962.

Reading Focus

Think of a special object you treasure because of the memories it brings back.

Quickwrite Take several minutes to write about your object. Tell what makes it special to you. What memories does the object trigger?

Setting a Purpose Read Dinesen's short story to find out why a young woman decides to spend most of her life searching for a precious object.

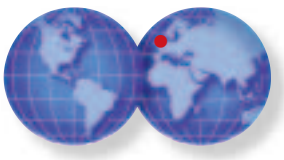
Building Background

Dinesen's First Listener

While in Kenya, Dinesen became good friends with Denys Finch Hatton, an English hunter and pilot. When he visited her, she would read him the stories she had composed during his absence. Like Scheherazade in *The Thousand and One Nights,* she delighted in weaving imaginative tales, hoping to prolong her friend's visits. While waiting to return to Denmark, Dinesen received news that Finch Hatton had been killed in a plane crash. Only forty-six years old at the time, Dinesen never returned to Africa, a land she had deeply loved.

Vocabulary Preview

immensely (i mens′ lē) *adv.* greatly; to a large degree; p. 739
fugitive (fū′ jə tiv) *n.* a person who has fled; p. 739
implore (im plôr′) *v.* to ask earnestly; to beg; p. 740



The Blue Jar

Isak Dinesen

There was once an immensely rich old Englishman who had been a courtier and a councillor to the Queen and who now, in his old age, cared for nothing but collecting ancient blue china. To that end he traveled to Persia,[1] Japan, and China, and he was everywhere accompanied by his daughter, the Lady Helena. It happened, as they sailed in the Chinese Sea, that the ship caught fire on a still night, and everybody went into the lifeboats and left her. In the dark and the confusion, the old peer[2] was separated from his daughter. Lady Helena got up on deck late and found the ship quite deserted. In the last moment, a young English sailor carried her down into a lifeboat that had been forgotten. To the two fugitives it seemed as if fire was following them from all sides, for the phosphorescence[3] played in the dark sea, and as they looked up, a falling star ran across the sky, as if it was going to drop into the boat. They sailed for nine days, till they were picked up by a Dutch merchantman and came home to England.

The old lord had believed his daughter to be dead. He now wept with joy, and at once took her off to a fashionable watering place so that she might recover from the hardships she had gone through. And as he thought it must be unpleasant to her that a young sailor, who made his bread in the merchant service, should tell the world that he had sailed for nine days alone with a peer's daughter, he paid the boy a fine sum and made him promise to go shipping in the other hemisphere and never come back. "For what," said the old nobleman, "would be the good of that?"

When Lady Helena recovered, and they gave her the news of the Court and of her family, and in the end also told her how the young sailor had been sent away never to come back, they found that her mind had suffered from her trials, and that she cared for nothing in all the world. She would not go back to her father's castle in its park, nor go to Court, nor travel to any gay town of the continent. The only thing which she now wanted to do was to go, like her father before her, to collect rare blue china. So she began to sail, from one country to the other, and her father went with her.

In her search she told the people with whom she dealt that she was looking for a particular blue color and would pay any price for it. But although she bought many hundred blue jars and bowls, she would always after a time put them aside and say, "Alas, alas, it is not the right blue." Her father, when they had sailed for many years, suggested to her that perhaps the color which she sought did not exist. "O God, Papa," said she, "how can you speak so wickedly? Surely there must be some of it left from the time when all the world was blue."

1. *Persia* is now Iran.
2. In this context, a *peer* is a titled nobleman.
3. *Phosphorescence* is the persistent emission of light from a substance that has been exposed to and then removed from radiant energy.

Vocabulary

immensely (i mens′ lē) *adv.* greatly; to a large degree
fugitive (fū′ jə tiv) *n.* a person who has fled

Her two old aunts in England implored her to come back, still to make a great match.[4] But she answered them, "Nay, I have got to sail. For you must know, dear aunts, that it is all nonsense when learned people tell you that the seas have got a bottom to them. On the contrary, the water, which is the noblest of the elements, does, of course, go all through the earth, so that our planet really floats in the ether,[5] like a soap bubble. And there, on the other hemisphere, a ship sails, with which I have got to keep pace. We two are like the reflection of one another, in the deep sea, and the ship of which I speak is always exactly beneath my own ship, upon the opposite side of the globe. You have never seen a big fish swimming underneath a boat, following it like a dark blue shade in the water. But in that way this ship goes, like the shadow of my ship, and I draw it to and fro wherever I go, as the moon draws the tides, all through the bulk of the earth. If I stopped sailing, what would these poor sailors who make their bread in the merchant service do? But I shall tell you a secret," she said. "In the end my ship will go down, to the center of the globe, and at the very same hour the other ship will sink as well—for people call it sinking, although I can assure you that there is no up and down in the sea—and there, in the midst of the world, we two shall meet."

And there, on the other hemisphere, a ship sails, with which I have got to keep pace.

Many years passed, the old lord died, and Lady Helena became old and deaf, but she still sailed. Then it happened, after the plunder[6] of the summer palace of the Emperor of China, that a merchant brought her a very old blue jar. The moment she set eyes on it she gave a terrible shriek. "There it is!" she cried. "I have found it at last. This is the true blue. Oh, how light it makes one. Oh, it is as fresh as a breeze, as deep as a deep secret, as full as I say not what." With trembling hands she held the jar to her bosom and sat for six hours sunk in contemplation of it. Then she said to her doctor and her lady-companion, "Now I can die. And when I am dead you will cut out my heart and lay it in the blue jar. For then everything will be as it was then. All shall be blue round me, and in the midst of the blue world my heart will be innocent and free, and will beat gently, like a wake that sings, like the drops that fall from an oar blade." A little later she asked them, "Is it not a sweet thing to think that, if only you have patience, all that has ever been, will come back to you?" Shortly afterwards the old lady died.

4. *To make a great match* is to marry well.
5. In ancient civilizations, *ether* was the element believed to fill outer space.
6. *Plunder* means "theft; pillage."

Vocabulary

implore (im plôr′) *v.* to ask earnestly; to beg

CONTENTS

Responding to Literature

Personal Response

What questions would you like to ask Lady Helena? Why?

Analyzing Literature

Recall and Interpret

1. How did the Englishman and his daughter become separated? How did this separation change her life? Explain.
2. What do you think happened between the sailor and Lady Helena during their nine days together? Why do you think so?
3. Why did the Englishman send the sailor away? Why might Lady Helena have reacted to the news of the sailor's leaving as she did? Support your answer.
4. In your opinion, why was Helena looking for a "particular blue color"? What do you think that color represented to her?
5. Why, do you think, did Helena want to have her heart put in the jar after her death? How had "all come back to her"?

Evaluate and Connect

6. Explain the **symbolism** of the two parallel ships on opposite sides of the Earth (see page R16). Do you find this an effective symbol? Why or why not?
7. What do you think this story says about searching?
8. Do you think this story has a happy ending? Why or why not?
9. Are your reasons for cherishing the object you described in the Reading Focus on page 738 similar to Lady Helena's? Explain.
10. How do people you know try to remember loved ones from whom they are separated?

Literary Criticism

Scholar Robert Langbaum asserts that the function of the color blue in "The Blue Jar" is to "brin[g] together the sea and blue china, nature and art, and wip[e] out the distinction between moral up and down, heaven and sea." If you were Langbaum's teacher, how would you assess his analysis of the color blue in "The Blue Jar"? Write a paragraph or two explaining why you agree or disagree with Langbaum's theory. Use specific examples from the story to support your assessment.

Literary ELEMENTS

Theme

The **theme** is the main idea conveyed by a literary work—usually a judgment or conclusion about life. Some works have a **stated theme,** which is expressed directly and explicitly. Other works have an **implied theme,** which is revealed gradually through other elements such as plot, character, setting, point of view, and symbol. A story's theme generally emerges from the interaction of the characters and the plot. Long works commonly have more than one theme.

1. What is the main theme of this story?
2. Is the theme stated or implied? Explain.
3. Might there be more than one theme in this story? State in your own words any other themes you find.

- See **Literary Terms Handbook,** p. R16.

Extending Your Response

Creative Writing

Fill in the Blank Choose a scene in the story that is referred to but not described. Write your version of what might have happened. Such a scene might involve Lady Helena and her father, or Helena and the sailor. Use details in the story as clues about what might have happened and let your imagination supply the rest.

Interdisciplinary Activity

Art: Visual Impressions Work individually or with a partner to illustrate an aspect of the selection. You may wish to draw your conception of the blue jar, make a collage of the ocean colors Lady Helena would have seen, or illustrate one of the scenes. Share your work as part of a "Blue Jar Art Gallery."

Save your work for your portfolio.

COMPARING selections

THE RIME OF THE ANCIENT MARINER and The Blue Jar

COMPARE VERSIONS OF THE QUEST

Many cultures have myths or legends following the pattern of quest, exile, and homecoming. The Ancient Mariner and Lady Helena both embark on long sea journeys during which they search for something. In a group, discuss their quests. Consider the following questions:

1. What is each character searching for?
2. How do their quests differ? How are they similar?
3. What does each character hope to gain from his or her quest?
4. Does either character obtain his or her goal?

COMPARE NARRATIVE STRATEGIES

Although *The Rime of the Ancient Mariner* is a poem and "The Blue Jar" is a short story, both are narratives. Write a brief essay comparing the narrative strategies that Coleridge and Dinesen employ in these works. In writing your essay, consider the following questions:

- Who is the narrator in each selection? Who is the audience or listener?
- Which narrator is more involved in the events of the story?
- In your opinion, which narrator is a better storyteller? For example, which story is more interesting, suspenseful, or entertaining? Why? Include specific examples to explain your reasoning.



Cursed ship is sent to the equator where crew perish, 1875. Gustave Doré. Engraving.

COMPARE CULTURES

The sailors in *The Rime of the Ancient Mariner* view the albatross as a good luck charm. What objects are commonly viewed as good luck charms in American culture? What do other cultures view as symbols of good luck? Pick two widely differing cultures and explore what each considers a symbol of luck. Find out the story behind each symbol and relate the stories to your classmates. Are there any similarities in the stories?

Grammar Link

Making Subjects and Verbs Agree

In every sentence, the subject and verb must agree; that is, if the **subject**–the who or what that is doing something–is singular, the **verb** that describes the action must be singular also. If the subject is plural, the verb must be plural. No matter how many words there are in a sentence or how the words are arranged, a verb agrees only with its subject. For example, Isak Dinesen begins her short story "The Blue Jar" by writing, "There was once an immensely rich old Englishman who had been a courtier and a councillor to the Queen. . . ."

Because the subject *Englishman* is singular, Dinesen uses the singular verb *was*. The subject in this sentence follows the verb, a situation that causes some writers to make agreement errors. Make sure you avoid this error and those listed below.

Problem 1 A predicate nominative that differs in number from the subject
China plates and cups was the lord's hobby.

Solution Ignore the predicate nominative and make the verb agree with the subject, in this case *plates* and *cups*.
China plates and cups were the lord's hobby.

Problem 2 A compound subject that is joined by *or* or *nor*
Neither her aunts nor her father were able to distract Lady Helena from her search.

Solution Make the verb agree with the subject that is closer to it.
Neither her aunts nor her father was able to distract Lady Helena from her search.

Problem 3 An indefinite pronoun as the subject
Everybody have tried to convince Lady Helena to return to England.

Solution Determine whether the indefinite pronoun is singular or plural and make the verb agree.
Everybody has tried to convince Lady Helena to return to England.

- For more about subject-verb agreement, see **Language Handbook,** p. R20.

EXERCISE

Correct any errors in subject/verb agreement that you find in these sentences.

1. Neither a special blue color nor rare jars was the real object of Lady Helena's search.
2. Few who read "The Blue Jar" is unmoved.
3. Neither Isak Dinesen nor Pierre Andrel are the author's real name, but she wrote under both names.
4. Much of her writing deal with the supernatural.
5. Her experiences in Africa is the basis of her book *Out of Africa.*

MEDIA connection

Online Exhibition

In this exhibition, the National Library of Medicine examines the parallels between ethical issues raised by today's startling breakthroughs in medicine and science and those raised in Mary Shelley's novel *Frankenstein*.

National Library of Medicine

Address: http://www.nlm.nih.gov

Frankenstein: Penetrating the Secrets of Nature

An Exhibition at the National Library of Medicine • National Institutes of Health

October 31, 1997–August 15, 1998

Promise and Peril

"They may come up with a disease that can't be cured, even a monster. Is this the answer to Dr. Frankenstein's dream?"

The time was the early 1970s. The speaker was the mayor of Cambridge, Massachusetts, warning against a proposed DNA laboratory at Harvard University. Today, we almost expect to hear references to "Frankenstein"—whether the monster, scientist, novel, film, image, or myth is often unclear—whenever some powerful new technology poses risk to humankind or challenges our ideas of what it means to be human. The atomic bomb, interspecies organ transplants, genetic engineering, and cloning, among many others, have each prompted such warnings; Mary Shelley's hideous brainchild continues to embody and express our fears.

Dolly and the Frankenstein Syndrome

In early 1997 word reached America that Scottish researchers had cloned a sheep—"Dolly." There was widespread excitement at what these scientists had achieved. But there was also troubled speculation.

Can we let scientists who hold the kind of power cloning represents proceed without constraint? Dare we embrace such a breakthrough's benefits heedless of its risks?



For those few months in early 1997, cloning epitomized society's struggle to navigate the shoals of unsettling scientific change. But as science more deeply penetrates the secrets of nature, issues like cloning will arise again and again. Each time they do, Mary Shelley's *Frankenstein* will sound its note of warning.

Analyzing Media

1. What parallels are drawn between Mary Shelley's *Frankenstein* and modern scientific and medical breakthroughs?
2. What ethical problems can you see in cloning? Why might scientists pursue research on cloning?

Before You Read

from *Frankenstein*

Meet Mary Shelley



The daughter of two celebrated writers and social thinkers, Mary Shelley might have been destined for literary stardom even if she had not met and married the great Romantic poet Percy Bysshe Shelley (see page 766). No one could have predicted, however, that at eighteen Mary would write *Frankenstein*, a novel that in its day far outstripped in popularity the poetry of her famous husband.

Mary Shelley was the daughter of the radical philosopher William Godwin and the writer Mary Wollstonecraft. She never knew her mother, however, who died shortly after her birth. Her father remarried, and in his home Mary met many literary lights of the day. One of these writers was the famous Percy Bysshe Shelley, the man who was to become her husband.

The Shelleys' life together was romantic, but troubled. Only one of their children survived infancy, Mary suffered a breakdown, and just before her twenty-third birthday, her husband drowned while sailing.

As a widow, Shelley continued to write, but mostly she devoted herself to establishing her husband's reputation as one of the great English poets. She maintained a warm relationship with her only surviving son until her death.

"Nothing contributes so much to tranquilize the mind as a steady purpose—a point on which the soul may fix its intellectual eye."

—*Shelley*

Mary Shelley was born in 1797 and died in 1851.

Reading Further

You might enjoy these works:

Novel: *The Last Man,* by Mary Shelley, gives an account of the Earth's lone survivor of a plague in 2100.

Biography: *Mary Shelley: A Biography,* by Muriel Spark, is a respected biography by an acclaimed twentieth-century fiction writer.

Reading Focus

Think about a time when a strange, funny, or interesting idea popped into your head "out of the blue." What might have triggered the thought?

Journal Write a paragraph or two in which you describe your interesting thought and what might have inspired it.

Setting a Purpose Read to find out what inspired Mary Shelley to write *Frankenstein.*

Building Background

Frankenstein

Frankenstein tells the story of Victor Frankenstein, an idealistic student who gives life to an artificial man made from bones and pieces of corpses. Although Frankenstein's "monster" is sensitive and kind, his appearance inspires hatred and fear, dooming him to misery.

Vocabulary Preview

incite (in sīt′) *v.* to urge or provoke; p. 747

illustrious (i lus′ trē əs) *adj.* famous and distinguished; p. 748

relinquish (ri ling′ kwish) *v.* to give up; to put aside; to abandon; p. 748

vital (vīt′ əl) *adj.* necessary for, or characteristic of, life; p. 749

acute (ə kūt′) *adj.* sharp; intense; p. 749

transient (trans′ zē ənt) *adj.* lasting only a brief time; temporary; p. 750

from The Introduction to Frankenstein

Mary Shelley

THE PUBLISHERS OF THE STANDARD NOVELS, in selecting *Frankenstein* for one of their series, expressed a wish that I should furnish them with some account of the origin of the story. I am the more willing to comply because I shall thus give a general answer to the question so very frequently asked me—how I, then a young girl, came to think of and to dilate[1] upon so very hideous an idea.

It is true that I am very averse to bringing myself forward in print, but as my account will only appear as an appendage[2] to a former production, and as it will be confined to such topics as have connection with my authorship alone, I can scarcely accuse myself of a personal intrusion.

It is not singular that, as the daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing. As a child I scribbled, and my favorite pastime during the hours given me for recreation was to "write stories." Still, I had a dearer pleasure than this, which was the formation of castles in the air—the indulging in waking dreams—the following up trains of thought, which had for their subject the formation of a succession of imaginary incidents. My dreams were at once more fantastic and agreeable than my writings. In the latter I was a close imitator—rather doing as others had done than putting down the suggestions of my own mind. What I wrote was intended at least for one other eye—my childhood's companion and friend; but my dreams were all my own. I accounted for them to nobody; they were my refuge when annoyed—my dearest pleasure when free.

I lived principally in the country as a girl and passed a considerable time in Scotland. I made occasional visits to the more picturesque parts, but my habitual residence was on the blank and dreary northern shores of the Tay, near Dundee. Blank and dreary on retrospection, I call them; they were not so to me then. They were the aerie[3] of freedom and the pleasant region where unheeded I could commune with the creatures of my fancy. I wrote then, but in a most commonplace style. It was beneath the trees of the grounds belonging to our house, or on the bleak sides of the woodless mountains near, that my true compositions, the airy flights of my imagination, were

1. Here, *dilate* means "to speak or write at length."
2. An *appendage* is an addition or accompaniment.
3. An *aerie* is a nest or retreat.

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Castle, Victor Hugo (1802–1885). British Museum, London.

Viewing the painting: How would you describe the atmosphere in this painting? How does it compare with the setting in which Shelley found herself?

born and fostered. I did not make myself the heroine of my tales. Life appeared to me too commonplace an affair as regarded myself. I could not figure to myself that romantic woes or wonderful events would ever be my lot; but I was not confined to my own identity, and I could people the hours with creations far more interesting to me at that age than my own sensations.

After this my life became busier, and reality stood in place of fiction. My husband, however, was from the first very anxious that I should prove myself worthy of my parentage and enroll myself on the page of fame. He was forever inciting me to obtain literary reputation, which even on my own part I cared for then, though since I have become infinitely indifferent to it. At this time he desired that I should write, not so much with the idea that I could produce anything worthy of notice, but that he might himself judge how far I possessed the promise of better things hereafter. Still I did nothing. Traveling, and the cares of a family, occupied my time; and study, in the way of reading or improving my ideas in communication with his far more cultivated mind, was all of literary employment that engaged my attention.

In the summer of 1816, we visited Switzerland and became the neighbors of Lord Byron.[4] At first we spent our pleasant

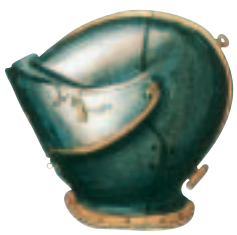
4. George Gordon, *Lord Byron* (1788–1824) was an English Romantic poet.

Vocabulary

incite (in sīt′) *v.* to urge or provoke

hours on the lake or wandering on its shores; and Lord Byron, who was writing the third canto[5] of *Childe Harold*,[6] was the only one among us who put his thoughts upon paper. These, as he brought them successively to us, clothed in all the light and harmony of poetry, seemed to stamp as divine the glories of heaven and earth, whose influences we partook with him.

But it proved a wet, ungenial summer, and incessant rain often confined us for days to the house. Some volumes of ghost stories translated from the German into French fell into our hands. There was the *History of the Inconstant Lover*, who, when he thought to clasp the bride to whom he had pledged his vows, found himself in the arms of the pale ghost of her whom he had deserted. There was the tale of the sinful founder of his race whose miserable doom it was to bestow the kiss of death on all the younger sons of his fated house, just when they reached the age of promise. His gigantic, shadowy form, clothed like the ghost in *Hamlet*, in complete armor, but with the beaver up, was seen at midnight, by the moon's fitful beams, to advance slowly along the gloomy avenue. The shape was lost beneath the shadow of the castle walls; but soon a gate swung back, a step was heard, the door of the chamber opened, and he advanced to the couch of the blooming youths, cradled in healthy sleep. Eternal sorrow sat upon his face as he bent down and kissed the forehead of the boys, who from that hour withered like flowers snapped upon the stalk. I have not seen these stories since then, but their incidents are as fresh in my mind as if I had read them yesterday.



Did You Know?
In a suit of armor, a *beaver* is a moveable piece on the helmet that protects the face.

"We will each write a ghost story," said Lord Byron, and his proposition was acceded[7] to. There were four of us.[8] The noble author[9] began a tale, a fragment of which he printed at the end of his poem of Mazeppa. Shelley, more apt to embody ideas and sentiments in the radiance of brilliant imagery and in the music of the most melodious verse that adorns our language than to invent the machinery of a story, commenced one founded on the experiences of his early life. Poor Polidori had some terrible idea about a skull-headed lady who was so punished for peeping through a keyhole—what to see I forget: something very shocking and wrong, of course; but when she was reduced to a worse condition than the renowned Tom of Coventry,[10] he did not know what to do with her and was obliged to dispatch her to the tomb of the Capulets,[11] the only place for which she was fitted. The illustrious poets also, annoyed by the platitude[12] of prose, speedily relinquished their uncongenial task.

I busied myself *to think of a story*—a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature and awaken thrilling horror—

5. A *canto* is a division of a long poem.
6. *Childe Harold's Pilgrimage* is one of Byron's best-known poems.
7. *Acceded* means "consented."
8. The *four of us* consisted of the Shelleys, Byron, and John Polidori, Byron's personal physician.
9. *The noble author* refers to Byron.
10. According to legend, Peeping *Tom of Coventry* lost his eyes as punishment for looking at Lady Godiva when she rode naked through Coventry.
11. The *tomb of the Capulets* was the setting of Romeo and Juliet's deaths in Shakespeare's play.
12. *Platitude* means "lack of originality; dullness; triteness."

Vocabulary

illustrious (i lus′ trē əs) *adj.* famous and distinguished
relinquish (ri ling′ kwish) *v.* to give up; put aside; to abandon

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one to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart. If I did not accomplish these things, my ghost story would be unworthy of its name. I thought and pondered—vainly. I felt that blank incapability of invention which is the greatest misery of authorship, when dull Nothing replies to our anxious invocations.[13] "Have you thought of a story?" I was asked each morning, and each morning I was forced to reply with a mortifying negative.

Everything must have a beginning, to speak in Sanchean phrase,[14] and that beginning must be linked to something that went before. The Hindus give the world an elephant to support it, but they make the elephant stand upon a tortoise. Invention, it must be humbly admitted, does not consist in creating out of void, but out of chaos; the materials must, in the first place, be afforded: it can give form to dark, shapeless substances but cannot bring into being the substance itself. In all matters of discovery and invention, even of those that appertain to the imagination, we are continually reminded of the story of Columbus and his egg.[15] Invention consists in the capacity of seizing on the capabilities of a subject and in the power of molding and fashioning ideas suggested to it.

Many and long were the conversations between Lord Byron and Shelley, to which I was a devout but nearly silent listener. During one of these, various philosophical doctrines were discussed, and among others the nature of the principle of life, and whether there was any probability of its ever being discovered and communicated. They talked of the experiments of Dr. Darwin[16] (I speak not of what the doctor really did or said that he did, but, as more to my purpose, of what was then spoken of as having been done by him), who preserved a piece of vermicelli[17] in a glass case till by some extraordinary means it began to move with voluntary motion. Not thus, after all, would life be given. Perhaps a corpse would be reanimated; galvanism[18] had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and endued with vital warmth.

Night waned upon this talk, and even the witching hour had gone by before we retired to rest. When I placed my head on my pillow, I did not sleep, nor could I be said to think. My imagination, unbidden, possessed and guided me, gifting the successive images that arose in my mind with a vividness far beyond the usual bounds of reverie. I saw—with shut eyes, but acute mental vision—I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm[19] of a man stretched out, and then, on the working of some powerful engine, show signs of life and stir with an uneasy, half-vital motion. Frightful must it be, for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world. His success would terrify the artist;

13. *Invocations* are prayers or appeals to a higher power.
14. *Sanchean phrase* refers to Cervantes's *Don Quixote,* in which the character of Sancho Panza often uses proverbs to express common sense.
15. In response to claims that others could have discovered the New World before him, *Columbus* challenged guests at a banquet to make an *egg* stand on end. When nobody could do it, he tapped one end of the egg flat and stood it on the table, bolstering his claim that the others could only follow his lead.
16. *Dr.* Erasmus *Darwin* was a physician and scientist and the grandfather of the famous naturalist Charles Darwin.
17. *Vermicelli* (vur′ mə chel′ ē) is a long, slender noodle thinner than spaghetti.
18. Here, *galvanism* may refer to the use of electricity to stimulate muscle tissue.
19. A *phantasm* is an image or illusion.

Vocabulary

vital (vīt′ əl) *adj.* necessary for, or characteristic of, life
acute (ə kūt′) *adj.* sharp; intense

he would rush away from his odious handiwork, horror-stricken. He would hope that, left to itself, the slight spark of life which he had communicated would fade, that this thing which had received such imperfect animation would subside into dead matter, and he might sleep in the belief that the silence of the grave would quench forever the transient existence of the hideous corpse which he had looked upon as the cradle of life. He sleeps; but he is awakened; he opens his eyes; behold, the horrid thing stands at his bedside, opening his curtains and looking on him with yellow, watery, but speculative eyes.

I opened mine in terror. The idea so possessed my mind that a thrill of fear ran through me, and I wished to exchange the ghastly image of my fancy for the realities around. I see them still: the very room, the dark parquet, the closed shutters with the moonlight struggling through, and the sense I had that the glassy lake and white high Alps were beyond. I could not so easily get rid of my hideous phantom; still it haunted me. I must try to think of something else. I recurred to my ghost story—my tiresome, unlucky ghost story! Oh! If I could only contrive one which would frighten my reader as I myself had been frightened that night!



Did You Know?
A *parquet* (pär kā′) floor is made of wooden pieces, often of different colors, worked into a geometric pattern or mosaic.

Swift as light and as cheering was the idea that broke in upon me. "I have found it! What terrified me will terrify others; and I need only describe the specter which had haunted my midnight pillow." On the morrow I announced that I had *thought of a story*. I began that day with the words "It was on a dreary night of November," making only a transcript of the grim terrors of my waking dream.

At first I thought but of a few pages, of a short tale, but Shelley urged me to develop the idea at greater length. I certainly did not owe the suggestion of one incident, nor scarcely of one train of feeling, to my husband, and yet but for his incitement, it would never have taken the form in which it was presented to the world. From this declaration I must except the preface. As far as I can recollect, it was entirely written by him.

And now, once again, I bid my hideous progeny[20] go forth and prosper. I have an affection for it, for it was the offspring of happy days, when death and grief were but words,[21] which found no true echo in my heart. Its several pages speak of many a walk, many a drive, and many a conversation, when I was not alone; and my companion[22] was one who, in this world, I shall never see more. But this is for myself; my readers have nothing to do with these associations. . . .

20. *Progeny* means "offspring, or the product of a creative effort."
21. *[when death . . . words]* Shelley is referring to a time before the deaths of her husband and two of her children.
22. Shelley's *companion* was her husband, who died in a boating accident in 1822.

Vocabulary
transient (tran′ zē ənt) *adj.* lasting only a brief time; temporary

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Responding to Literature

Personal Response

What insights or ideas did this selection give you?

Analyzing Literature

Recall and Interpret

1. Why does Shelley write this account of the origin of her story, even though she claims she is "averse to bringing herself forward in print"? What does this contradiction tell you about her personality?
2. According to the second paragraph, what childhood activity did Shelley find more "agreeable" than writing? How did Shelley's parents and husband influence her as a writer?
3. What does Shelley claim is necessary for invention? Describe the events that led up to her idea for the plot of *Frankenstein.* Do these factors support her theory of invention?
4. What do Shelley's reflections in the last paragraph tell you about her life?

Evaluate and Connect

5. Shelley wants to appeal to "the mysterious fears of our nature and awaken thrilling horror." What books or movies have you read or seen that meet this description?
6. Do you agree with Shelley's opinion of what is needed for invention? Why or why not?
7. Shelley was not alone when she conceived of and wrote *Frankenstein.* What part did other writers play in her success?
8. Review your response to the Reading Focus on page 745. How was your inspiration similar to Shelley's? How was it different?

Literary Criticism

Author Brian W. Aldiss argues that the introduction to *Frankenstein* contains evidence that the novel should be classified as science fiction. With a partner, list elements from the introduction that support Aldiss's opinion. Then share your list with your classmates in a class discussion.

Literary ELEMENTS

Gothic Novel

Mary Shelley's *Frankenstein* is a **gothic novel.** A gothic novel has a gloomy, foreboding setting and elements of mystery, horror, or the supernatural. Haunted castles, clanking chains, graveyards, and spirits often figure in gothic novels. Originally the term *gothic novel* referred only to works with a medieval atmosphere or setting. Gradually, however, its meaning expanded to refer to works lacking the medieval setting, but rife with an atmosphere of terror or gloom.

1. Describe the gothic elements in Shelley's dream that inspired her story *Frankenstein.*
2. In your opinion, what accounts for the popularity of gothic novels today?

• See **Literary Terms Handbook,** p. R7.

Extending Your Response

Interdisciplinary Activity

Science: Scientific Springboard With a partner, find passages in the selection that refer to the science of Shelley's day. Compare and contrast these ideas to any proved or unproved scientific thoughts from today. Might an author be able to write a gothic novel from one of these modern theories? Share your findings and opinions with your classmates.

Creative Writing

Inspiring Thoughts In the Reading Focus on page 745, you wrote down thoughts you once had that came to you spontaneously, like those of Mary Shelley when thinking about *Frankenstein*. Follow her lead and begin to turn those thoughts into a story. You do not have to write a whole story—just a scene that flows from your original idea.

Save your work for your portfolio.

Writing Workshop

Business Writing: A Letter of Complaint

William Blake writes, "I was angry with my friend; / I told my wrath, my wrath did end. / I was angry with my foe; / I told it not, my wrath did grow." One effective way to resolve a problem is by writing a formal letter of complaint. In fact, this is an especially good way to address a complaint to a business, an organization, or someone in a position of authority. **In this workshop, you will write a formal letter of complaint that presents a problem and suggests a solution.**

- As you write your letter of complaint, refer to the **Writing Handbook,** pp. R62–R77.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- written a formal letter of complaint in an appropriate tone
- directly stated a problem and offered a solution
- explained the problem and solution by using details and examples
- followed the conventions of a formal business letter
- presented a letter of complaint that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

Collect relevant documents—contracts, sales receipts, previous correspondence about this complaint—so that you will have specific details such as dates, quotations, guarantees, and dollar amounts on hand to use in your draft.

Explore ideas

What people, events, or situations have been frustrating or disappointing to you recently? Freewrite about these experiences to discover problems you might want to address in a formal letter—or you might consider addressing one of these issues:

- unequal access to quality education for all people, as Mary Wollstonecraft describes
- inappropriate emphasis on materialism, as William Wordsworth expresses in "The World Is Too Much with Us"
- the difficulty of trying to write about a specific assigned topic, as Mary Shelley hints in her introduction to *Frankenstein*

Settle on a solution

Once you have chosen a problem to write about, brainstorm a list of possible solutions. How can your reader best solve your problem? Brainstorm with a classmate or quickwrite a list of satisfactory solutions to your problem.

Consider your purpose and audience

When you write a letter of complaint, your main purpose will probably be to persuade someone to help you reach a particular solution to a problem. To accomplish this, you need to identify the problem, convince your reader that the problem needs to be solved, and explain how you want it solved. Your audience should be the person who has the authority to provide the solution you recommend. For example, if you have a problem with merchandise you bought at a store, your audience would probably be the store manager.

Make a plan

As you plan your letter, set up the formal letter format that you will use. You can then jot down details and notes to yourself within the actual working letter. If you use a word processor, moving and changing information will be much easier than if you write your letter by hand.

This example shows one way to format a letter. Use **full block form** for a formal letter of complaint. Align the text along the left margin and separate the paragraphs and other elements of the letter with an extra line of space. Use this model to get an idea of how you might organize your details and present your complaint.

STUDENT MODEL

Heading
Start with your full address and the date.

140 Town Road
Carlisle, MA 01741
April 4, 2002

Inside Address
Include the name, business title, and address of your intended reader. If you do not have an individual's name, use the name of the department or the title of the individual you hope to reach.

Galactic Productions
Customer Service
PO Box 087348
Western Station
Brooklyn, NY 11211

Salutation
Your salutation should be formal, polite, and punctuated with a colon. If you do not have a specific name, you can write "To Whom It May Concern:" or "Dear Sir or Madam:"

Dear Sir or Madam:

Introductory paragraph
Identify your problem or complaint.

I will explain that when my mother ordered several items, the shipment came more than three months later and included a T-shirt that wasn't like the one she'd ordered.

Body
Give the history of your complaint and explain why it is valid. It may consist of one paragraph or several.

I'll begin by saying that when my mother placed the order, the catalog showed a "Nightmare" shirt in black and white, available in Small. I'll explain that the shirt she received was gray and X-Large, which is all that is shown in the more recent catalog, and that I do not want this color or size.

Here I'll tell them I'm returning the T-shirt and offer several options for exchanging the T-shirt, listing in separate paragraphs my order of preference.

I'll suggest that they send me the correct T-shirt in the correct size, if they have any in stock.

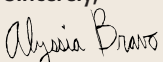
I'll say that if that shirt isn't available, they can send me a specific video.

Concluding paragraph
Tell your audience what you want. You might offer several options, listed in order of preference, or just one.

Finally, I'll ask for a refund or credit to my mother's account if none of these items are available.

Closing
These final words should be polite and businesslike and punctuated with a comma. "Sincerely," is usually best.

Sincerely,



Signature
Type or print your full name. Write your signature in the space above your typed name.

Alyssia Bravo

Complete Student Model on p. R102.

DRAFTING

DRAFTING TIP

Try to keep your tone businesslike–that is, reasonable and polite. If you do slip into an angry tone, however, don't stop to rewrite. Instead, just highlight the passage as a reminder to revise it later.



TECHNOLOGY TIP

As you write, you can mark places where you could later add facts or examples. Most word processing programs allow you to leave special marks as reminders to fill in information.

Write your draft

As you begin your draft, keep your purpose in mind: Identify the problem, convince your readers that the problem needs to be solved, and then explain how you want the problem solved. Although you will probably want to follow your writing plan as you draft, let your ideas flow and try to remain open to incorporating new details and arguments. Leave plenty of space between lines to make revising easier.

State the problem

Try writing a first draft of your introductory paragraph. Your letter should begin with a direct statement of the problem. Say what you want to say; there is nothing wrong with being direct. It is a service to your reader to state the problem clearly. Also include a brief explanation of when, where, how, and why the problem occurred. Then write another version, using different strategies to get your point across. Read both versions to a partner and ask which is clearer and more attention-getting. Perhaps a combination of your drafts might prove to be the most effective way to state your problem.

STUDENT MODEL

FIRST DRAFT:

I am writing to inform you of a problem I am hoping you can resolve to our satisfaction. We're good customers and have ordered from you before, but this time the shipment didn't arrive until three months after we ordered it, and when it did, there was a major problem.

SECOND DRAFT:

Last December, my mother, Karen Bravo, ordered several items for me from your catalog. It was a long time until the shipment finally arrived. And although most of the items came just as she had ordered them, there was a major problem with one important item: the "Nightmare" T-shirt (item G).

Complete Student Model on p. R102.

Focus your topic

Don't try to cover too many points or explain more than is neccesary in your letter. Your audience will be much more likely to read your entire letter if you keep it brief and to the point. Concentrate on one or two aspects of the problem that you care most about. Delete any complaints or concerns that do not pertain specifically to those main aspects and then see if you need to elaborate more fully on the remaining points to make your argument most effective.

Add elaboration

Make sure that you include convincing support for each of your main points. For a letter of complaint, you will most likely use facts and specific details (such as dates and product names, the history of the problem, and an account of the steps you have already taken to remedy the situation).

REVISING

Take another look

Put your draft aside for a few hours or a day or two. When you go back to it, read it as if you were the intended audience. Note where you begin to lose interest or begin to get confused or angry. Rewrite these passages to make them clearer or more concise. Use the **Rubric for Revising** to spot other areas for improvement.

Have a writing conference

Read your letter to a friend or classmate and ask for feedback. To get your conversation started, you might ask your listener to refer to the **Rubric for Revising.** Then consider making changes based on your listener's comments.

Revise for style

Read your letter of complaint aloud to yourself and listen for opportunities to rework sentences that seem awkward or repetitious. Consider varying the length and structure of your sentences. Use **parallel structure** to emphasize your main points. At the sentence level, using parallel structure means making sure that the items in a series have the same grammatical form. For example, if you are listing several steps you have tried to remedy a bad situation, make sure the steps are written in the same form: *spoken to the salesperson, called the store manager, contacted the Better Business Bureau.* You can also use parallel structure through extended portions of your letter. Try introducing each new point with a phrase or a sentence that has the same grammatical structure as other points. For example, you might begin each main section of your letter with a phrase such as *When I . . .*

REVISING TIP

Revise to eliminate fancy phrasings, irrelevant details, and unnecessary repetition.

STUDENT MODEL

At the time that "Nightmare"
~~Here's the problem. When~~ my mother placed the order, the shirt (item G) was shown in your catalog as white with black armbands and a black neckband. ~~Very cool.~~ It was also available in the Adult Small size, ~~which is what she ordered.~~ The enclosed shirt, a ~~drab~~ heather gray of the same design Adult X-Large, was what we received. I realize that your catalog since we placed the order has changed and that the current catalog lists this large gray shirt ~~generic model~~ as the only option, but ~~I'd be ashamed to wear something like this in public.~~ do not want this color or size

Complete Student Model on p. R102.

RUBRIC FOR REVISING

Your revised letter of complaint should have

- a direct statement of the problem and the solution you desire
- a complete history of the problem
- details and examples that elaborate on the problem and solution
- a businesslike tone throughout

Your revised letter of complaint should be free of

- language that would confuse, distract, or offend the reader
- personal attacks on the reader
- errors in formatting and in grammar, usage, and mechanics

EDITING/PROOFREADING

When you are satisfied with your letter, proofread it carefully for errors in grammar, usage, mechanics, and spelling. Use the **Proofreading Checklist** on the inside back cover and look for only one kind of error at a time.

PROOFREADING TIP

Be sure to check that you punctuate your letter properly, especially in the salutation and closing.

Grammar Hint

When two or more events occur at the same time, use the same verb tense for each event.

When mother *placed* the order, she *wanted* the black and white shirt.

- For more about verb tense, see **Language Handbook,** p. R25.

STUDENT MODEL

When we opened the package, we ~~see~~ saw the problem immediately.

Complete Student Model on p. R102.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R102.

PUBLISHING/PRESENTING

PRESENTING TIP

Before you send your letter, be sure you have addressed it to the person who has the authority to remedy your problem.

Make sure your letter is legible, printed on clean paper, properly formatted, and free of errors. If possible, use a computer or typewriter to produce your final copy. If you plan to include copies of sales receipts or other evidence, be certain they are legible and clearly labeled. Retain a personal copy of your letter to refer to if contacted by your reader. This copy will also come in handy if you need to follow up on your complaint later.

Reflecting

In your journal, reflect on your letter-writing experience. What was the most difficult part of this process? What was the easiest? What did you enjoy most? What might you do differently the next time you write such a letter? If you receive a response to your letter, note this response in your journal as well. Finally, set goals for your next piece of writing. What have you learned that you might use in future writing projects?

Save your work for your portfolio.

Theme 8 Truth and Beauty

"'Beauty is truth, truth beauty,'—that is all / Ye know on earth, and all ye need to know." John Keats wrote these words in his poem "Ode on a Grecian Urn," found in this theme. His words could, however, apply to all the selections in this theme. Each selection explores the nature of truth or the notion of beauty, reflecting upon some universal human emotions along the way.

THEME PROJECTS

Interdisciplinary Project

Music: Mood Medley Create an audiotape of musical pieces that convey the mood of several selections in this theme.

1. Reflect upon the mood of each poem in this theme. Choose five selections that have widely differing moods and select a piece of music for each. Consider various types of music, such as classical, pop, jazz, rap, blues, and new age. Which would best suit the mood of each selection?
2. Prepare a brief introduction to each piece of music, giving its title and naming the performers. Tell which selection the music goes with and why you chose it.
3. Make a tape of the musical selections and your introductions. Play the tape for your classmates and discuss their responses to the music.

Internet Connection

Design a Web Site With a partner, design a Web site for one of the authors represented in this theme.

1. Together, choose an author and plan what information you should include about that person. Include text about his life, works, and thoughts.
2. Plan a special feature that explores the selections from this theme. This feature might include critical reviews, photos or artwork, and your personal responses.
3. Search the Internet to find other sites related to your author and decide where you will add "hot links" to them on your Web site. Try downloading portraits of the author and maps or photos showing where the author lived.
4. If you have the technology, you might design an actual Web site or work with your school or school district to create one. Otherwise, create your site on poster board, with a separate section for each "window." Share your site with the class.



The Woodpecker Tapestry (detail of the woodpeckers). Designed by William Morris (1834–1896). Tapestry. Private collection.

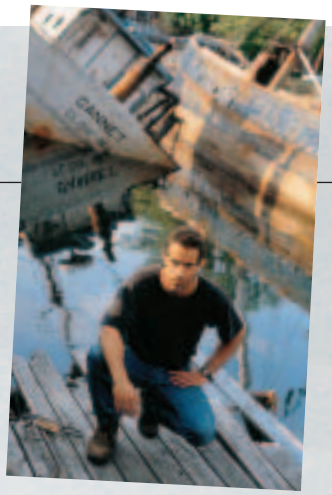
MEDIA connection

Interview

The Perfect Storm, by Sebastian Junger, chronicles the true events leading up to the shipwreck of the fishing boat *Andrea Gail*. Read this interview to learn Junger's views on the terrifying power of the ocean.

Into Cold Water

Amazon.com Talks with Sebastian Junger



It was the storm of the century, the result of a rare confluence of meteorological events in October 1991 that drove waves more than 100 feet high—the largest waves ever recorded in the Atlantic. While far out to sea the crew of the *Andrea Gail* was struggling to stay afloat and alive, a young freelance journalist watched the huge waves batter the shoreline of Gloucester, Massachusetts. That journalist was Sebastian Junger. In a recent conversation, Amazon.com's Tod Nelson asked Junger what it was like to be in a storm of that magnitude and how that led to the writing of the bestselling book, *The Perfect Storm*.

Junger: It was one of the most powerful things I had ever seen, these huge 30-foot swells coming in and destroying houses along the coast. I later learned that a boat from Gloucester had gone down.

Amazon.com: Had you worked on fishing boats?

Junger: Well, I've always lived by the sea; but no, I never worked as a fisherman. It's really rough, a really rough place.

Amazon.com: Why has your book captured readers' imaginations and fascinations so? Are we morbid?

Junger: I think people are fascinated by danger and risk and these crushingly powerful forces of nature. And they should be. I think there's a normal human fascination with things that can annihilate us.

Amazon.com: I was really surprised that you knew so little about the characters' lives and about what happened to them, but I still felt like I was on the boat with them.

Junger: Thank you. That's a real compliment. That's what I realized halfway through: the things that I thought were a liability in this book, like having no evidence of the sinking of the *Andrea Gail* other than the floating fuel containers, ended up being assets. By page 200 or so, there are too many holes in the story, too much we don't know. But if you handle it right, I guess it just adds to the creepiness and perhaps the overwhelming, consuming power of the storm. It didn't occur to me until well into the book that that was happening. And it really saved me.

Analyzing Media

1. How does Junger characterize the power of the ocean? What feelings does the ocean inspire in Junger personally?
2. Do you agree that a lack of details and evidence might add to the "creepiness" of a tale about a shipwreck? Explain why or why not.

Before You Read

from *Childe Harold's Pilgrimage* and *She Walks in Beauty*

Meet George Gordon, Lord Byron



"Mad, bad, and dangerous to know" is how one contemporary described George Gordon, Lord Byron. Indeed, Byron—aristocrat, poet, member of Parliament, athlete, expatriate, and freedom fighter—was perhaps the most colorful figure of his day.

Descended from two noble but flamboyant and violent families, Byron inherited his title and property at the age of ten when his great-uncle, known as the "Wicked Lord," died. Byron had been born with a clubfoot, and the physical suffering and acute embarrassment it caused him profoundly affected his temperament. "No action of Lord Byron's life—scarce a line he has written—but was influenced by his personal defect," Mary Shelley wrote. To compensate for his condition, Byron succeeded in becoming a masterful swimmer, horseman, boxer, cricket player, and fencer.

After graduating from Cambridge University, Byron toured southern Europe and Asia Minor. While traveling, he worked his adventures into poetry, including the first part of his long poem *Childe Harold's Pilgrimage*. This he published on his return to England at age twenty-four, and as he quipped, "I awoke one morning and found myself famous." His books sold well, and he influenced art and fashion, as well as literature, with his flamboyant style. Soon, however, the fame of the handsome young writer turned to notoriety. Personal scandals plagued him as he pursued a self-indulgent lifestyle involving many love affairs.

At twenty-eight, Byron exiled himself from England, never to return. He spent most of his remaining life in Italy. Shortly after his thirty-sixth birthday, Byron died of fever, having exhausted his energies training Greek troops fighting for independence from the Turks. His efforts in support of the Greek independence movement made him a national hero in Greece.

"[Poetry] is the lava of the imagination whose eruption prevents an earthquake."

"But words are things; and a small drop of ink,
Falling, like dew, upon a thought, produces
That which makes thousands, perhaps millions, think."

"Always laugh when you can. It is cheap medicine."

—*Byron*

Lord Byron was born in 1788 and died in 1824.

Reading Further

To read more by or about Byron, look for these works:

Collections: *Byron: Selected Poetry,* edited by Jerome J. McGann, is a fine collection offering a generous selection of Byron's poems.

Byron's Poetry, edited by Frank D. McConnell, contains a selection of Byron's poems, letters, and journal entries, as well as essays by Byron scholars.

Listening: *The Poetry of Byron* includes selections from the poet's major works read by the American actor Tyrone Power.

Reading Focus

Think about things or people you particularly admire. Do you appreciate them for their beauty? Their power? Their skill? Their goodness?

Quickwrite Write a brief description of something or someone you especially admire. Include an explanation of the qualities that inspire your admiration.

Setting a Purpose Read to discover how one poet describes what he admires.

Building Background

The Cast of Characters

Who is Childe Harold in *Childe Harold's Pilgrimage*? Who is the mysterious lady in "She Walks in Beauty"?

- To create his hero Childe Harold, Byron drew upon a tradition from the days of chivalry. In medieval times, *childe* referred to a young nobleman who was a candidate for knighthood. Byron applied that title to his hero to suggest the character's inner nobility and his pursuit of a goal. In Childe Harold's case, however, that goal has nothing to do with knighthood. Instead, he travels the world of Byron's own day. His "pilgrimage" is a search for meaning after being disillusioned by society, the "high life," and the Napoleonic wars. As Byron describes him, Childe Harold is "the wandering outlaw of his own dark mind." His travels through Europe parallel Byron's own; in fact, so many readers identified Childe Harold as Byron himself that Byron complained in a preface to the four-part work that his character "was never intended as an example."
- The poem "She Walks in Beauty" was inspired by Lady Wilmot Horton, Byron's cousin by marriage. Byron wrote this poem after seeing her at an evening party, where she wore a black mourning gown decorated with glittering spangles.

The Byronic Hero

The speaker in *Childe Harold's Pilgrimage* is an unconventional outsider, a moody, passionate, mysterious wanderer through life. In short, he is a **Byronic hero**—an antihero, alienated and rebellious. The Byronic hero is difficult to portray because the reader must sympathize with him, yet he may be rather unpleasant. He can never be happy, even when good things happen, because that would require a perfect world. Byron himself might be considered a Byronic hero, a handsome, brooding, reckless character who came to typify the "tortured artist."

Literary Criticism

The critical response to the works of Lord Byron has been varied. Matthew Arnold considers Byron one of the finest poets of the nineteenth century. Virginia Woolf, in contrast, once remarked, "I'm much impressed by the extreme badness of B[yron]'s poetry." Read the following selections and come to your own conclusions about Byron's work.



George Gordon Byron, 6th Baron Byron, 1813. Richard Westall. Oil on canvas. National Portrait Gallery, London.

CONTENTS

from Childe Harold's Pilgrimage

George Gordon, Lord Byron

Apostrophe to the Ocean

There is a pleasure in the pathless woods;
There is a rapture on the lonely shore;
There is society, where none intrudes,
By the deep sea, and music in its roar.
I love not man the less, but nature more,
From these our interviews, in which I steal°
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore. Upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled,° uncoffined, and unknown.

His steps are not upon thy paths—thy fields
Are not a spoil for him—thou dost arise
And shake him from thee; the vile strength he wields
For earth's destruction thou dost all despise,
Spurning him from thy bosom to the skies,
And send'st him, shivering in thy playful spray
And howling, to his gods, where haply° lies
His petty hope in some near port or bay,
And dashest him again to earth—there let him lay.

6 steal: to depart quietly.

18 unknelled: without the ringing of church bells.

25 haply: perhaps.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake
And monarchs tremble in their capitals,
The oak leviathans,° whose huge ribs make
Their clay° creator the vain title take
Of lord of thee and arbiter° of war—
These are thy toys, and as the snowy flake,
They melt into thy yeast° of waves, which mar
Alike the Armada's° pride or spoils of Trafalgar.°

Thy shores are empires, changed in all save thee—
Assyria,° Greece,° Rome,° Carthage,° what are they?
Thy waters washed them power while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts—not so thou,
Unchangeable, save to thy wild waves' play.
Time writes no wrinkle on thine azure° brow;
Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form
Glasses itself° in tempests; in all time,
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole, or in the torrid clime°
Dark-heaving—boundless, endless, and sublime—
The image of eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone°
Obeys thee; thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward: from a boy
I wantoned° with thy breakers°—they to me
Were a delight—and if the freshening sea
Made them a terror, 'twas a pleasing fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do here.

31 leviathans: large ships.

32 clay: human.

33 arbiter: one who has the power to decide or judge.

35 yeast: the foam or froth of troubled waters.

36 Armada: a Spanish fleet that sailed against England in 1588 and was destroyed, as were most of the French ships captured by Lord Nelson at the Spanish cape of **Trafalgar** in 1805.

38 Assyria, Greece, Rome, Carthage: powerful ancient empires.

44 azure: sky blue.

47 Glasses itself: reflects.

49 torrid clime: the intensely hot area near the equator.

53 zone: a climatic region of the earth.

58 wantoned: frolicked. **breakers:** large waves.

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She Walks in Beauty

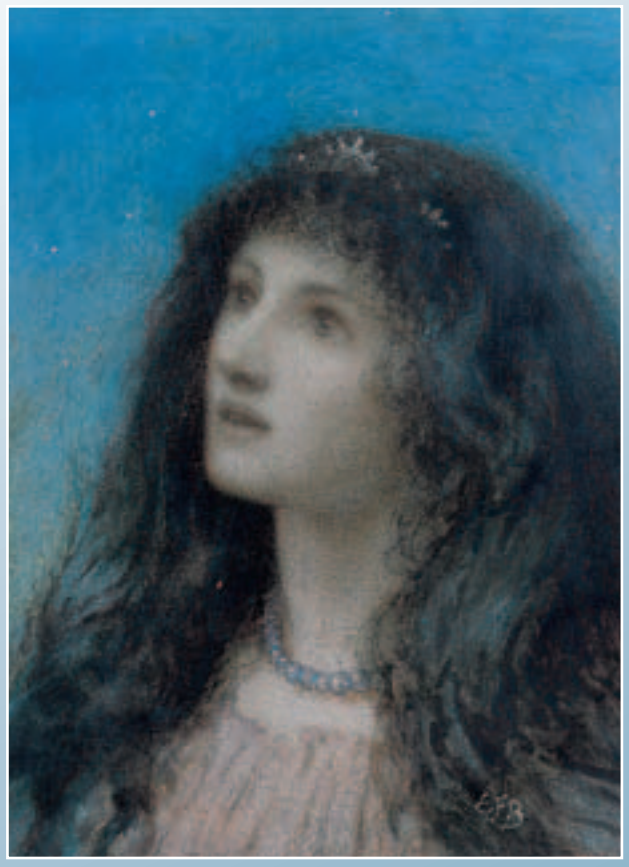
George Gordon, Lord Byron

She walks in beauty, like the night
Of cloudless climes° and starry skies;
And all that's best of dark and bright
Meet in her aspect° and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

2 Here, *climes* means "climates" or "atmospheres."
4 Here, *aspect* means "appearance" or "face."



Head of a Girl at Night, 1890. Eleanor Fortesque Brickdale. Watercolor, 11¾ x 9¾ in.

Viewing the painting: How does the woman pictured compare with your mental image of the woman described in the poem?

Responding to Literature

Personal Response

What new ideas about nature and beauty did these poems suggest to you? Write your thoughts in your journal and then share your ideas with a partner.

Analyzing Literature

from Childe Harold's Pilgrimage

Recall and Interpret

1. In lines 1–36, how does the speaker portray the relationship between the ocean and human beings? What do these lines suggest about the ability of human beings to master nature?
2. In lines 37–54, how does the speaker contrast the nature of the ocean with the fortunes of human beings? What can you infer from this contrast?
3. In the last stanza, how does the speaker describe his boyhood relationship with the ocean? What do the first and last stanzas reveal about the speaker?

Evaluate and Connect

4. Byron wrote these stanzas as an **apostrophe,** a rhetorical figure in which the speaker addresses a thing as if it were a person. Do you think the use of apostrophe reinforces his **theme,** or main idea? Give reasons for your answer. (See **Literary Terms Handbook,** pages R1 and R16.)

She Walks in Beauty

Recall and Interpret

5. To what does the speaker compare the woman? Use details from the poem to explain what you learn about her from this comparison.
6. Besides beauty, what other qualities does the woman have, according to the speaker? What can you infer about the speaker's feelings toward her?

Evaluate and Connect

7. What **images** in the poem best communicate to you the woman's beauty?
8. Theme Connections In your opinion, does the speaker equate beauty with goodness? Do people do the same thing today? Explain your answers.

Extending Your Response

Creative Writing

Apostrophe to . . . Byron's apostrophe to the ocean expresses the speaker's admiration and awe in response to something in the world outside himself. Look back at the description you wrote for the Reading Focus on page 760. Turn that description into an **apostrophe** in praise of your subject. Try your hand at writing verse or, if you prefer, write in prose.

Interdisciplinary Activity

Geography: Ancient Cultures Research the location and relation to the ocean of one of the ancient civilizations Byron mentions in "Apostrophe to the Ocean": Assyria, Greece, Rome, or Carthage. In what ways did the society depend on the sea? Share your findings with the class in an oral presentation. Support your presentation with a map that shows the location of the civilization.

Save your work for your portfolio.

MEDIA connection

Magazine Article

Scientists spend their lives working to better understand historical figures of the past. As they learn more, their views often change. In this article, a reporter ponders the meaning of Ramses the Great's legacy.

Ramses the Great

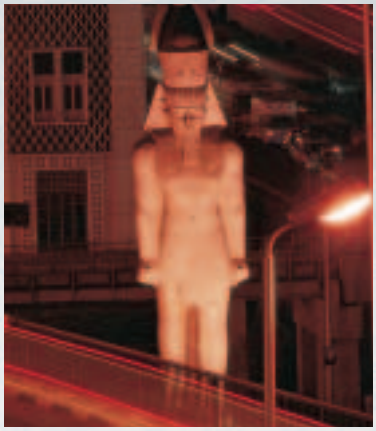
by Rick Gore—*National Geographic*, April 1991

In the year 1279 B.C. the Sphinx, that great man-animal monument that stands near the ancient Egyptian capital of Memphis, was already more than a thousand years old. A young warrior strides between its paws. He is dressed in regal garb, a ceremonial wig concealing his close-cropped hair.

On a colossal statue that scholars now suspect stood between the paws, he orders workers to chisel in his throne name, User-maat-re—Strong-in-truth-is-Re. And beside that inscription he commands them to carve his personal name, Ramesse—or, to us, Ramses the Great.

He will reign more than 60 years, sire at least 90 children, bring his empire prosperity and peace, build more colossal structures and have his name carved on more stone surfaces than any other pharaoh. He will be linked also with the Exodus of the Hebrews.

Our perception of Ramses has long been colored by the



English poet Percy Bysshe Shelley. He wrote his famous sonnet "Ozymandias" after a magnificent bust of Ramses, found near a shattered colossus at the pharaoh's funerary temple in Thebes, was shipped with great fanfare to the British Museum in 1817. Shelley imagined Ramses as a symbol of tyranny and unbridled egotism.

But there must have been another side. At the British Museum, I had visited the Ramses bust with Egyptologist Kenneth Kitchen of the University of Liverpool. Kitchen has spent the past 22 years translating and studying the 2,000 pages of hieroglyphs that relate to Ramses. He is the world's leading authority on the man.

We looked up at the bust.

"See, Shelley got it wrong," said Kitchen. "Our man never sneers. Look at his lips. He smiles. Gently. It's a lovely poem, but I'm afraid it's pure Shelley."

Kitchen's work and new archaeological interpretations are indeed helping us to see beyond the cruel and romantic vision of Ramses. As this scholarship enriches our knowledge of ancient Egypt, it is rounding out a more human portrait of this towering figure. Who was the man behind the great stone mask? That is the question that pulled me to Egypt.

Analyzing Media

1. According to the article, how have perceptions of Ramses the Great changed since Shelley wrote his poem "Ozymandias"?
2. Do you think we will ever truly know "the man behind the great stone mask"? Why or why not?

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Before You Read

Shelley's Poetry

Meet Percy Bysshe Shelley



The first ten years of Shelley's life were probably his happiest. The oldest child in a family of mostly girls, he was adored by his sisters and indulged by his father, a country squire. At ten, when he attended Syon House Academy, however, he was ridiculed for not knowing the games the other boys played. When he switched to Eton at twelve, the boys there treated him worse, calling him "Mad Shelley" and playing practical jokes on him. Shelley retreated into fantasy, writing gothic poems and melodramatic romances. He also gravitated to political literature opposing hypocrisy and injustice.

At eighteen, Shelley entered University College, Oxford, where he met his lifelong friend Thomas Hogg the first day. The two were expelled only six months later, however, after they circulated the pamphlet *The Necessity of Atheism* and disdained to answer college authorities' questions about the pamphlet.

Shelley then went to London, where he met, and eventually eloped with, Harriet Westbrook. Both Shelley's family and Harriet's were opposed to the marriage. As a result, the couple had to fend for themselves with little money. After moving from place to place, they went to Ireland, joining the movement for government reform and Catholic emancipation and working for better living conditions for the poor.

By twenty-one, Shelley had returned to London, become a father, published his first major work—a prophetic poem titled *Queen Mab*—and become legally responsible for his debts, which he could not pay. He had also taken on the debts of his mentor, the radical philosopher William Godwin. To complicate matters further, Shelley had fallen in love with Godwin's daughter, Mary. Just before his twenty-second birthday, Shelley left for Europe with Mary and her younger stepsister Jane. They spent the summer of 1816 on the shores of Lake Geneva, in Switzerland, where Shelley met and made friends with the poet George Gordon, Lord Byron. After two years of traveling and writing, they returned to England. Soon after their return, Harriet drowned. Then, even though Shelley and Mary were married, he was shunned by London society because he was considered immoral.

In 1818 Shelley, seeking a more healthful climate and relief from his creditors, moved his household to Italy. There he wrote most of his best poetry, his admired essay *A Defense of Poetry*, and his philosophical drama *Prometheus Unbound*. Yet life for him was far from ideal. He and Mary lost two children, and Mary had a nervous breakdown. Then, just before his thirtieth birthday, Shelley drowned in a boating accident. "You were all brutally mistaken about Shelley," wrote his grief-stricken friend Lord Byron, "[He was] the best and least selfish man I ever knew."

"A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and in many others; the pains and pleasures of his species must become his own."

—*Shelley*

Percy Bysshe Shelley was born in 1792 and died in 1822.

Reading Focus

When you visit or see a photograph of ancient ruins, what do you think about? Do you look upon the ruins of buildings and statues as reminders of the people that left them behind? If you wanted to make a lasting contribution or leave behind something that you would be remembered for, what would it be?

Discuss With a partner, discuss the kinds of contributions and creations that people can offer to a society. What kinds seem to be the most effective and enduring?

Setting a Purpose Read three poems by Shelley to learn what he values as effective and enduring.

Building Background

The Real Ozymandias

Ozymandias is the Greek name for Ramses II, the pharaoh who ruled Egypt during the thirteenth century B.C. He is thought to be the pharaoh portrayed in the biblical book of Exodus who mercilessly oppressed the Israelites until Moses won their freedom. Ramses is also known for sponsoring extensive construction projects to glorify his reign. Among the results, according to one ancient historian, was the largest statue in Egypt. It is the remains of this monument that Shelley contemplates in the poem "Ozymandias."



Statue of Ramses II.

The West Wind

Shelley conceived and wrote "Ode to the West Wind" in 1819 in a forest beside the Arno River near Florence, Italy. He wrote "on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapors which pour down the autumnal rains."

The Skylark

The European skylark is a small bird thought to have one of the most beautiful songs of all the larks, a family of birds celebrated for its singing. What's more, the skylark sings only in flight–usually when it is too high to be seen. Typically, skylarks soar high into the sky, hover there while singing, plummet downward, and then soar upward again.

The Structure of the Poems

Both "Ode to the West Wind" and "To a Skylark" are long poems, consisting of several stanzas. "Ode to the West Wind" is divided into five numbered sections. As you read, watch for changes in the meaning of the poem that these divisions signal and look for similar changes in "To a Skylark." The rhyme schemes of both poems produce echoes. As you read, listen to the echoes of the West Wind's blowing and the skylark's singing. Lastly, think about what each poem's structure contributes to its tone.

Shelley Resources

For further information on Shelley, look for these works:

Collection: *The Complete Poems of Percy Bysshe Shelley* is a poetry collection with notes added by his wife, Mary Wollstonecraft Shelley.

Biography: *Percy Bysshe Shelley,* by Donald H. Reiman, is part of Twayne's English authors series.

Listening: *The Poetry of Percy Bysshe Shelley* contains the poet's major works read by actor Vincent Price.



Ozymandias

Percy Bysshe Shelley

I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage° lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand° that mocked° them, and the heart° that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

4 visage: face.

8 hand: the hand of the sculptor.
mocked: "imitated" or "derided."
heart: the heart of Ozymandias.

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Responding to Literature

Personal Response

What is your opinion of Ozymandias? Give reasons for your answer.

Analyzing Literature

Recall and Interpret

1. What does the traveler describe? What specific details help you visualize what is being described?
2. According to the traveler, what was the sculptor's attitude toward the subject? On what evidence does the traveler base this conclusion?
3. What words appear on the pedestal? What do these words suggest about Ozymandias's personality and character?
4. How does the traveler describe the area where the ruins lie? What does this description seem to suggest about the nature of power and fame?

Evaluate and Connect

5. In your opinion, what **theme,** or message, does this poem convey? Give evidence from the poem to support your answer.
6. Why do you think Shelley uses "a traveler from an antique land" as the storyteller within the poem? What is the effect of having both a speaker and a storyteller? Support your ideas with details from the poem.
7. Find several examples of **alliteration.** (See **Literary Terms Handbook,** page R1.) What effect is created by the use of this sound device?
8. Think of a historical figure or a famous person alive today who shares some of Ozymandias's character traits. What do the two individuals have in common?

Literary Criticism

Scholar Donald H. Reiman, summing up Shelley's own philosophy, asserts that Shelley "dedicated his efforts to the destruction of tyranny in all its forms." What evidence can you find of that dedication in "Ozymandias"? Share your thoughts with a partner. Be sure to refer to specific lines or ideas from the poem as you discuss Shelley's philosophy.

Literary ELEMENTS

Irony

Irony arises when the author, character, or reader becomes aware of a contrast or an inconsistency between appearance and reality. Irony can take several forms. In **verbal irony,** something that appears to mean one thing actually means the opposite. In **situational irony,** something that appears likely to happen is not what actually occurs. **Dramatic irony** exists when the audience or reader knows something that a character does not know.

1. Find several examples of irony in "Ozymandias." What type of irony is illustrated by each example? Explain your answers.
2. How does the irony support the **theme** of the poem?

• See **Literary Terms Handbook,** p. R8.

Extending Your Response

Performing

Dramatize It! With a group of classmates, develop a way to present this poem to a group of younger students so that it will capture their attention. You might create visual aids or have a member of your group role-play Ozymandias. You could even use sound effects. Practice performing for your classmates and use their suggestions to improve your presentation. Then, if possible, perform the poem for a group of younger students.

Personal Writing

The Toll of Time Think about your discussion for the Reading Focus on page 767. After reading this poem, have your thoughts changed about leaving statues and buildings as memorials? Can you think of a better way for people to leave their mark on the world? Write your thoughts in your journal and then discuss them with your partner.

Save your work for your portfolio.

Ode to the West Wind

Percy Bysshe Shelley

1

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

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

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

Her clarion° o'er the dreaming earth and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odors plain and hill:

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

4 hectic red: like the flushed cheeks that are symptomatic of tuberculosis and other wasting diseases.

6 chariotest: conveys in a chariot.

9 azure: sky blue. **sister of the Spring:** the south wind.

10 clarion: trumpet call.



Snow Storm at Sea, 1842. Joseph Mallord William Turner. Oil on canvas, 91½ x 122 cm. Tate Gallery, London.

Viewing the painting: In your opinion, how does Turner's visual representation of the wind compare with Shelley's written description?

2

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

Angels° of rain and lightning: there are spread
On the blue surface of thine aery surge,
Like the bright hair uplifted from the head

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

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

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

3

Thou who didst waken from his summer dreams
The blue Mediterranean where he lay
Lulled by the coil of his crystalline streams,

Beside a pumice° isle in Baiae's bay,°
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers
So sweet the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know

Thy voice and suddenly grow grey with fear
And tremble and despoil° themselves:° oh, hear!

17 the tangled boughs of Heaven and Ocean: a metaphor for the way in which clouds are formed by a suspension of water **(Ocean)** in air **(Heaven).**

18 Angels: messengers.

21 Maenad (mē′ nad)**:** in Greek mythology, a female worshiper of Dionysus, the god of wine and wild revelry.

25 sepulchre (sep′ əl kər)**:** a tomb.

32 pumice (pum′ is)**:** a light, porous volcanic rock. **Baiae's** (bī′ ēz) **bay:** a small seaport in a volcanic area near Naples, Italy, which had been a tourist resort in ancient Roman times. Shelley had taken a boat trip there in 1818 and observed its underwater ruins.

39–42 The sea-blooms . . . despoil themselves: the vegetation at the bottom of the sea changes with the seasons. **despoil:** to undress; here, referring to a loss of vegetation.

4

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power and share

The impulse° of thy strength, only less free
Than thou, O Uncontrollable! If even
I were as in my boyhood and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skiey speed
Scarce seemed a vision, I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and bowed
One too like thee: tameless and swift and proud.

5

Make me thy lyre,° even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet, though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And by the incantation° of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened Earth

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

46 impulse: a sudden force that causes motion, such as a push.

57 lyre (līr): a harp, in this case probably an Aeolian harp, a stringed instrument that produces musical sounds when the wind passes over its strings.

65 incantation: a ritual recitation or chanting, usually of a magic charm or spell.

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Blue Descent, 1997. Julia Condon. Oil on linen, 26 x 22 in. Private collection.

To a Skylark

Percy Bysshe Shelley

Hail to thee, blithe° Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse° strains of unpremeditated° art.

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

1 blithe: carefree; lighthearted.

5 profuse: plentiful; given freely or abundantly. **unpremeditated:** done without plan or forethought.

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To a Skylark



Blue Descent, 1997 (detail).

In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run—
Like an unbodied joy whose race is just begun.

The pale purple even°
Melts around thy flight;
Like a star of Heaven,
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight,

Keen° as are the arrows
Of that silver sphere,°
Whose intense lamp narrows
In the white dawn clear
Until we hardly see—we feel that it is there.

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and Heaven is overflowed.

What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody.

Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not:

16 even: evening.

21 Keen: sharp.

22 silver sphere: the planet Venus, also called the morning star because it is visible just before or at sunrise.

CONTENTS

Like a high-born maiden
In a palace tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower:°

Like a glowworm golden
In a dell° of dew,
Scattering unbeholden
Its aerial hue
Among the flowers and grass, which screen it from the view!

Like a rose embowered
In its own green leaves,
By warm winds deflowered,
Till the scent it gives
Makes faint with too much sweet those heavy-wingèd thieves:

Sound of vernal° showers
On the twinkling grass,
Rain-awakened flowers,
All that ever was
Joyous and clear and fresh, thy music doth surpass:

Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

Chorus Hymeneal,°
Or triumphal chant,
Matched with thine would be all
But an empty vaunt,°
A thing wherein we feel there is some hidden want.

What objects are the fountains°
Of thy happy strain?°
What fields or waves or mountains?
What shapes of sky or plain?
What love of thine own kind? What ignorance of pain?

45 bower: a private room or bedroom.

47 dell: a small, deep valley.

56 vernal: occurring in the spring.

66 Chorus Hymeneal (hī′ mə nē′ əl): a wedding song that comes from the name Hymen, the Greek god of marriage.

69 vaunt: a boast.

71 fountains: sources.

72 strain: a melody.

With thy clear keen joyance°
Languor° cannot be:
Shadow of annoyance
Never came near thee:
Thou lovest—but ne'er knew love's sad satiety.°

Waking or asleep,
Thou of death must deem°
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn
Hate and pride and fear;
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near.

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground!

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
The world should listen then—as I am listening now.

76 joyance: rejoicing; delight.

77 Languor (lang′ gər): lack of energy or spirit; weariness.

80 satiety (sə tī′ ə tē): a feeling of weariness or even dislike of something caused by satisfying an appetite or desire for it to excess.

82 deem: to think, believe, or judge.

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Responding to Literature

Personal Response

Make a sketch or drawing that depicts your impression of one of the poems.

Analyzing Literature

Ode to the West Wind

Recall and Interpret

1. In sections 1–3, the speaker describes the West Wind's effect on three aspects of nature. What are those aspects? What do you learn about the speaker's view of the West Wind from these descriptions?
2. What relationship between himself and the West Wind does the speaker suggest in section 4? What do you think he is seeking? How does he think the West Wind can help?
3. In section 5, what does the speaker ask of the West Wind? What would the wind's help allow him to do? What does this request tell you about the speaker?
4. What is your interpretation of the last line of the poem? How does this line help you better understand what the West Wind **symbolizes,** or represents, for the speaker?

Evaluate and Connect

5. What effect does Shelley create by using **apostrophe** (see page R1)? Support your ideas using specific examples from the poem.
6. Find several examples of **simile** and **metaphor** (see pages R14 and R9). Evaluate how each comparison enriches your understanding and appreciation of the poem.
7. If you were to address a poem or other piece of writing to some element of nature, what would it be? Explain your choice.

To a Skylark

Recall and Interpret

8. In lines 1–30, what words and **images** (see page R8) help you imagine the skylark's flight and its song? Describe the speaker's attitude toward the skylark.
9. To what people or things does the speaker compare the skylark in lines 31–60? What qualities of the skylark do these comparisons suggest?
10. How does the speaker characterize the skylark's song? What does the speaker claim would happen if he could gain the skylark's gift? What does this suggest to you about Shelley's views of creativity and art?

Evaluate and Connect

11. What effect is created by the poem's **rhyme scheme** (see page R13)?
12. Theme Connections What ideas about beauty and truth do you think this poem conveys? Do you agree with these ideas? Why or why not?

Comparing Poems

On the basis of your reading of "Ode to the West Wind" and "To a Skylark," how would you describe Shelley's style? Is his style consistent in both poems, or do you see unique elements in each? With a partner, reread the poems, making judgments and drawing conclusions about style. You might like to broaden your analysis by also examining "Ozymandias" and other examples of Shelley's poetry. Share your conclusions with the class.

Literary ELEMENTS

Terza Rima

Terza rima is a verse form consisting of a sequence of interlocking three-line stanzas, or **tercets.** The first and third lines of the first stanza rhyme, and the second line provides the rhyme for the first and third lines of the next stanza, forming the rhyme scheme *aba bcb cdc* and so on. Shelley borrowed this poetic form from Italian literature to create "Ode to the West Wind."

Each of the five sections of this poem is a **sonnet** (see page R15) containing four stanzas of terza rima followed by a rhymed **couplet**–that is, a two-line stanza.

1. Identify the rhyme scheme of the first four tercets.
2. Why might Shelley have chosen to use terza rima in this poem? Give several reasons for your answer.

• See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

Sentimental Shelley Not all readers have admired Shelley's poetry. Some critics have found his work to be too sentimental. Do you agree or disagree? In a few paragraphs, support or challenge the notion that Shelley's poems are too sentimental. Draw upon your knowledge of Romanticism, as well as your own personal taste. Give examples from the poem to support your view.

Creative Writing

Ode to an Evergreen Our daily lives are full of commitments. Sometimes it's a challenge to stop and look at the natural world around us. Write a short poem about an aspect of nature that you particularly admire–perhaps a tree, a field, or a bird. As Shelley does in his poems "Ode to the West Wind" and "To a Skylark," address the aspect of nature directly in your poem.

Extending Your Response

Literature Groups

Discuss Each of Shelley's poems examines someone's desire or attempt to create something meaningful. In your group, review what Ozymandias wanted to build and what each speaker wants to create. Discuss what Shelley says about each of their desires, motivations, and attempts and determine the poet's attitude toward each. Then develop a statement about creativity that you think sums up the messages in these poems. Use a chart like the one shown below to share your ideas with other groups.

Ozymandias	Ode speaker	Skylark speaker

Creativity Statement: _____

Listening and Speaking

Shelley Songs Many of Shelley's poems have been set to music. Locate a recording of one poem that has been set to music and play it for the rest of the class. (You might check the listings in *Music for Shelley's Poetry: An Annotated Bibliography,* by Burton Pollin.) Then, with your classmates, analyze how hearing the words sung affects your understanding of the poem's artistic elements, such as rhyme, imagery, and language.

Interdisciplinary Activity

History: Who Was Ozymandias? Use library and Internet resources to research the pharaoh Ramses II. What types of "works" might he have expected onlookers to find? What kind of ruler was he? Look for answers to these questions and to questions you generate about this ancient king. Compile your findings into a brief oral report and then deliver your report to the class.

Save your work for your portfolio.

INTERDISCIPLINARY CONNECTION

SCIENCE/ORNITHOLOGY

Bird-Watching: A Lifetime Hobby



In his poem "To a Skylark," Percy Bysshe Shelley describes the song of a skylark as a "shrill delight," "a rain of melody," and "a crystal stream." He writes that the skylark's music surpasses "All that ever was / Joyous and clear and fresh." The naturalist Scott Weidensaul uses much more down-to-earth words when he describes bird songs in his book *The Birder's Miscellany:* "Potato-chip, potato-chip," "Oonga-chunk, oonga-chunk," and "Pleased, pleased, pleased to meet'cha." Although they are certainly not as poetic as Shelley's descriptions, these words can help you identify the birds doing the singing—in this case, the American goldfinch, the American bittern, and the Chestnut-sided warbler.

Birders, or bird-watchers, are people who enjoy the scientific sport of *bird-watching*—the observation of live birds in their natural habitat. Most bird-watchers do more than just observe birds, however. They often compete in collecting bird sightings, hoping to amass the longest list of sightings for a given day, year, or lifetime.

To identify the birds they see, birders note descriptive details called *field marks*. Field marks are the physical or behavioral features that distinguish each species or variety of bird, such as a bird's size, shape, bill characteristics, patterns of coloration, special markings, appearance in flight, song patterns, and so on. A birder will then check a field guide of birds to see which bird matches up with these field marks and record his or her sighting in a notebook.

The Equipment

You don't have to be an *ornithologist*—that is, a scientist who studies birds—to be a birder. Bird-watching is something anyone can do. If you would like to try this sport, all you really need to get started are the following items:

- a field guide to birds in your region
- a notebook
- a pencil

Probably the best time to set out on a bird-watching adventure is early morning, when birds are most active. Remember to move slowly and quietly and to use your ears as well as your eyes to detect birds in their surroundings. If you decide to keep up the hobby, you may want to add a good pair of binoculars to your supplies. Binoculars will enable you to observe birds that are just a little too far away to see clearly but whose songs catch your fancy—birds like Shelley's skylark, which "singing still dost soar, and soaring ever singest."

Activity

Check out a field guide to birds from the library. Then spend two hours outside with the guide, a notebook, and a pencil, spotting, describing, and identifying as many birds as you can. Try recording the bird's songs as well, using Scott Weidensaul's suggestion: Break the songs into syllables and change the tunes into words. Finally, compare your list with those of your classmates to see who amassed the longest list and whose identifications are the best supported.

Before You Read

Keats's Poetry

Meet John Keats



"Mortality," wrote John Keats, "weighs heavily on me like unwilling sleep." Keats penned these words at twenty-one, soon after launching his poetic career. In five years, he was dead. To say he made the most of his time would be an understatement, for no other poet progressed so far so fast.

As a boy at school, the small but spirited Keats made his mark as an athlete. He took no special interest in literature, however, until he was fifteen. With his teacher Charles Cowden Clarke's encouragement, he then threw himself headlong into reading, going through Edmund Spenser's *Faerie Queene*, Clarke recalled, "as a young horse through a spring meadow—ramping!"

No sooner had Keats awakened to literature than he was pulled out of school by his practical-minded guardian and apprenticed to the pharmacist-surgeon Thomas Hammond, with whom Keats studied medicine. Keats continued to read with his former teacher, though, walking the two miles to Clarke's house twice a week. Four years into his unhappy apprenticeship, Keats broke with Hammond and entered Guy's Hospital in London to continue his medical studies. But at twenty-one, he abandoned medicine for poetry.

Up to that time, Keats had written few poems—and certainly none of artistic importance. Then, after spending a whole night with Clarke reading from the poet George Chapman's forceful translation of Homer, he produced his first major poem: "On First Looking into Chapman's Homer." Clarke showed it to Leigh Hunt, a political radical and writer, who published it and other early Keats poems in his journal the *Examiner*.

With Hunt's help, Keats found a publisher for his first book when he was still twenty-one. It sold poorly and got mixed reviews. *Endymion*, a long allegorical poem published the following year, fared even worse. After reviewing the poem, critic John Gibson Lockhart remarked: "It is a better and a wiser thing to be a starved apothecary than a starved poet; so back to the shop Mr John, back to 'plasters, pills, and ointment boxes.'"

Soon after *Endymion* came out, Keats set off on a walking tour of the northern British Isles. After slogging for days in pouring rain, he came down with the first symptoms of tuberculosis and had to return to London. There he found that his brother Tom was gravely ill with the disease. Keats devoted himself to caring for Tom, who died in December.

At the outset of 1819, Keats was struggling with his own failing health, financial troubles, and the emotional strain of a new love for a woman named Fanny Brawne. Yet this year came to be called his Great Year, during which he produced one masterpiece after another. But time was running out.

By the fall, Keats's tuberculosis made it impossible for him to keep up his creative momentum. Though Brawne and Keats's friends cared for him faithfully, he was clearly dying. In a desperate attempt to prolong his life, he sailed the next September for Italy. He died in Rome just six months later and was buried there. At his request, his marker bears no name—just this epitaph: "Here lies one whose name was writ in water."

"I am convinced more and more every day that fine writing is, next to fine doing, the top thing in the world."

"Nothing ever becomes real until it is experienced—Even a proverb is no Proverb to you till your Life has illustrated it."

—*Keats*

John Keats was born in 1795 and died in 1821.

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Reading Focus

What are some things you hope to be able to accomplish in your lifetime? Skydiving? Writing a novel? Having children? Traveling to exotic places?

Journal In your journal, write some of your dreams and goals. What if something were to prevent you from achieving these goals? How might it affect you? Note your thoughts about these questions in your journal.

Setting a Purpose Read several poems filled with strong imagery and emotion and see how one speaker feels about lost opportunities.

Building Background

Literary Forms

Keats took the title for "La Belle Dame sans Merci" (The Beautiful Woman Without Pity) from a medieval poem by Alain Chartier. The poem is a **ballad**–a popular form of storytelling in medieval times (see page R2). Like most ballads, it unfolds through action and dialogue and contains some repetition.

"When I Have Fears That I May Cease to Be" is a **sonnet**–a fourteen-line poem with a set structure and rhyme scheme (see page R15). The sonnet form gives the poet an opportunity to trace a single thought to a climactic moment in which the speaker presents a changed perspective, realization, or surprising insight.

Inspirations

The painting of Grecian urns can be traced back to the Greek city of Corinth in the seventh century B.C. There, painters began to cover vases with black silhouetted shapes, often the forms of animals. As the style spread to Athens, it developed to include narrative scenes based on Greek mythology. The look of an Athenian vase–black figures on a red clay background–became famous. In Keats's day, archeological excavations in the Mediterranean region produced many examples of the form, creating interest throughout Europe in all things classical. His poem "Ode on a Grecian Urn" may have been inspired by just such an urn.

From his comments in a letter to his friend J. H. Reynolds, Keats seems to have been inspired to write "To Autumn" by his viewing a stubble field, or a reaped field in which only the lower parts of the wheat stalks remain. "I never liked stubble fields so much as now–Aye, better than the chilly green of the spring. Somehow a stubble plain looks warm–in the same way that some pictures look warm–this struck me so much in my Sunday's walk that I composed upon it."

Sound Advice

Keats had a sound philosophy about learning from failure. He has said, "Don't be discouraged by a failure. It can be a positive experience. Failure is, in a sense, the highway to success, inasmuch as every discovery of what is false leads us to seek earnestly after what is true, and every fresh experience points out some form of error which we shall ever afterwards carefully avoid." On the critical failure of his poem *Endymion,* Keats said, "In *Endymion,* I leaped headlong into the Sea, and thereby have become better acquainted with the Soundings, the quicksands, & the rocks, than if I had stayed upon the green shore, and piped a silly pipe, and took tea & comfortable advice.–I was never afraid of failure; for I would sooner fail than not be among the greatest."

Keats also had clear views on poetry. In a letter to John Taylor, Keats remarked, "Poetry should please by a fine excess and not by singularity. It should strike the reader as a wording of his own highest thoughts, and appear almost as a remembrance. . . . If poetry comes not as naturally as the leaves to a tree it had better not come at all."



Castor and Pollux, Tyndareus and Leda. 6th century B.C., Ancient Greece. Black-figured amphora. Museo Gregoriano Etrusco, Rome.

La Belle Dame sans Merci

John Keats



La Belle Dame sans Merci, 1926. Frank Cadogan Cowper. Oil on canvas, 102 x 97 cm. Private collection.

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge° has wither'd from the lake,
And no birds sing.

O what can ail thee, knight-at-arms,
So haggard, and so woe-begone?
The squirrel's granary° is full,
And the harvest's done.

I see a lily on thy brow,
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast withereth too.

I met a lady in the meads,°
Full beautiful—a fairy's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;°
She look'd at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend and sing
A fairy's song.

She found me roots of relish sweet,
And honey wild, and manna dew,°
And sure in language strange she said
"I love thee true."

She took me to her elfin grot,°
And there she wept and sigh'd full sore,
And there I shut her wild wild eyes
With kisses four.

And there she lulled me asleep,
And there I dream'd—Ah! woe betide!
The latest° dream I ever dream'd
On the cold hill side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried, "La Belle Dame sans Merci
Hath thee in thrall!"°

I saw their starved lips in the gloam,°
With horrid warning gaped wide,
And I awoke, and found me here,
On the cold hill's side.

And this is why I sojourn° here,
Alone and palely loitering,
Though the sedge is wither'd from the lake,
And no birds sing.

3 *Sedge* refers to reedy, grasslike plants often found on wet ground or in water.
7 A *granary* is a place for storing grain.
13 *Meads* is an old-fashioned way of saying "meadowlands."
18 *Zone* is an old-fashioned term for "belt" or "girdle."

26 *Manna dew* is the sweet juice from the European ash tree and certain other plants. According to Exodus 16:13–36, *manna* is also the food that God miraculously provided for the Israelites.
29 *Grot* means "cave" or "grotto."
35 *Latest* here means "last."
40 *In thrall* means "enslaved."
41 *Gloam* means "twilight."
45 A *sojourn* is a visit or temporary stay.



Summer Evening, Skagen, 1908. Peder Severin Kroyer. Oil on canvas. Bonhams, London.

When I Have Fears That I May Cease to Be

John Keats

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

2 *Gleaned* means "to collect slowly and carefully." It also means "to gather crops left on a field after reaping."
3 *Charactery* means characters or symbols, in other words, letters of the alphabet.
4 *Garners* are storehouses for grain.

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Responding to Literature

Personal Response

Which poem did you find more moving? What did it leave you thinking or wondering? Write about your reactions in your journal.

Analyzing Literature

La Belle Dame sans Merci

Recall and Interpret

1. What does the speaker ask of the knight-at-arms in the first two stanzas? How does the time of year reflect the knight's physical and emotional state?
2. Summarize the story the knight tells in reply. What do the knight's words reveal about him?
3. How do you interpret the knight's dream? In your opinion, why does the knight stay "on the cold hill's side"? Use details from the poem to support your ideas.

Evaluate and Connect

4. Theme Connections In this poem, does beauty seem to be a positive or negative quality? Explain your answer.

When I Have Fears That I May Cease to Be

Recall and Interpret

5. Summarize the speaker's main fears. What do these fears reveal about the speaker's values and goals?
6. Explain the agricultural **metaphors** and **similes** found in lines 1–4 (see pages R14 and R9). What do the comparisons reveal?
7. What happens to the speaker's fears? What **tone** is established in the last two lines?

Evaluate and Connect

8. According to the ideas expressed in this poem, how would you describe Keats's views on death? How do you cope with your own fears and worries about death?

Literary Criticism

Scholars have variously interpreted "La Bell Dame sans Merci" as a poem about (1) the enslavement of the poet by his muse, (2) Keat's concern that his love for Fanny Brawne was dissipating his poetic powers, and (3) the seductive nature of fame. How do you interpret the poem? Do you agree with any of these views? Write an explication of the poem's central theme. Be sure to support your analysis with specific examples and ideas from the text.

Extending Your Response

Personal Writing

Look back at your response to the Reading Focus on page 781. How has reading "When I Have Fears" changed your thoughts about your goals? Do they seem as important to you now? Or are they more important? How will you go about making sure you achieve your goals? Add your thoughts to your previous journal entry.

Literature Groups

What Happened? What do you think really happened to the knight in "La Belle Dame sans Merci"? In your group, discuss the possible answers to this question, using lines and details from the poem to support your ideas. Share your group's reasoning with the rest of the class.

Save your work for your portfolio.

Ode on a Grecian Urn



John Keats

1

Thou still unravished bride of quietness,
Thou foster child of silence and slow time,
Sylvan° historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about° thy shape
Of deities or mortals, or of both,
In Tempe° or the dales of Arcady?°
What men or gods are these? What maidens loath?°
What mad pursuit? What struggle to escape?
What pipes and timbrels?° What wild ecstasy?

3 Sylvan: of the woods.

5 haunts about: surrounds.

7 Tempe: a beautiful valley. **Arcady** (Arcadia): a mountainous region. Both are in Greece and have traditionally been considered ideal rustic landscapes.

8 loath: reluctant.

10 timbrels: ancient percussion instruments similar to tambourines.

2

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual° ear, but, more endeared,
Pipe to the spirit ditties° of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
Forever wilt thou love, and she be fair!

13 sensual: physical or bodily.

14 ditties: short, simple songs.

Untitled. 6th century B.C., Attic. Black-figured amphora.
The Cummer Museum of Art and Gardens, Jacksonville, FL.

3

Ah, happy, happy boughs! that cannot shed
  Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
  Forever piping songs forever new;
More happy love! more happy, happy love!
  Forever warm and still to be enjoyed,
    Forever panting, and forever young;
All breathing human passion far above,
  That leaves a heart high-sorrowful and cloyed,°
    A burning forehead, and a parching tongue.

29 **cloyed:** oversatisfied; burdened by excess.

4

Who are these coming to the sacrifice?
  To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
  And all her silken flanks with garlands dressed?
What little town by river or seashore,
  Or mountain-built with peaceful citadel,°
    Is emptied of this folk, this pious morn?
And, little town, thy streets forevermore
  Will silent be; and not a soul to tell
    Why thou art desolate, can e'er return.

36 **citadel:** a fortress.

5

O Attic° shape! Fair attitude! with brede°
  Of marble men and maidens overwrought,°
With forest branches and the trodden weed;
  Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!°
  When old age shall this generation waste,
    Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
  "Beauty is truth, truth beauty"—that is all
    Ye know on earth, and all ye need to know.

41 **Attic:** the simple, graceful style characteristic of Attica, or Athens, Greece.
brede: an interwoven or braided design.

42 **overwrought:** with the surface decorated.

45 **Pastoral:** an artwork depicting the life of a shepherd or simple rural life in general.

To Autumn

John Keats



CONTENTS

1

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimmed their clammy cells.

2

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary° floor,
Thy hair soft-lifted by the winnowing° wind;
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies, while thy hook°
Spares the next swath° and all its twinèd flowers:
And sometimes like a gleaner° thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings, hours by hours.

3

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music, too—
While barred° clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows,° borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;°
Hedge crickets sing; and now with treble soft
The redbreast whistles from a garden croft,°
And gathering swallows twitter in the skies.

14 granary: a storehouse for grain.

15 winnowing: a process of separating wheat grain from chaff, or husks, by blowing away the lighter chaff.

17 hook: a curved blade used to cut grain.

18 swath: a row or area of grain to be cut.

19 gleaner: one who gathers grain left in the field by the reapers.

25 barred: streaked.

28 sallows: low-growing willow trees.

30 bourn: region.

32 croft: a small piece of enclosed land, often near a house.

Responding to Literature

Personal Response

What images of the Grecian urn and of autumn still linger in your mind? Why?

Analyzing Literature

Ode on a Grecian Urn

Recall and Interpret

1. What **metaphors** (see page R9) does the speaker use to describe the urn in lines 1–3? What do the metaphors reveal about the speaker's view of the urn?
2. Why might an "unheard melody" be sweeter than a heard melody (see lines 11–12)?
3. What people and things does the speaker address in the second and third stanzas? Why does the speaker envy them? Cite evidence from the poem.
4. Theme Connections What message does the poem give about truth and beauty?

Evaluate and Connect

5. What can you infer about Keats's opinion of art? Support your inference with evidence from the poem. How has the poem changed your view of art?
6. How do the speaker's strings of questions, exclamations, and repetitions reveal his emotional state and values?
7. How might an urn that is like the one described by the speaker be a "friend to man"? Explain your response.

To Autumn

Recall and Interpret

8. Name four things from stanza 1 that autumn and the sun conspire to do. What are the "clammy cells" summer has "o'er-brimmed" and with what has it "o'er-brimmed" them?
9. Describe the **personified** images of autumn in the second stanza (see page R11). In what ways do these differ from those in the first stanza?
10. According to the speaker, who sings the songs of autumn?
11. At what time of day do the creatures sing? Why might this be an appropriate time for autumn's music?

Evaluate and Connect

12. What are some of the descriptive details that help create a sense of abundance? In which stanzas do most of them appear? Why might Keats have put them there?
13. What examples of **imagery**—sensory details that appeal to one or more of the five senses—do you find in "To Autumn"? What do these images contribute to your appreciation of the poem?
14. How might you personify one of the three other seasons? Why?

Literary Criticism

Scholar Walter Jackson Bate maintains that "To Autumn" is one of Keats's finest odes because each stanza "concentrates on a dominant . . . aspect of autumn, but . . . [also] admits and absorbs its opposite." With a partner, identify the "dominant aspect" and the "opposite" in each stanza. Compare your ideas with those of your classmates.

Literary ELEMENTS

Ode

An **ode** is a long, serious lyric poem that is elevated in tone and style. Some odes celebrate a person, an event, or even a power; others are more private meditations. Almost all involve **apostrophe** (see page R1), addressing an absent person or a personified animal, an inanimate object, or an idea.

The ode originated in ancient Greece as a dramatic song of celebration accompanied by dance. **Irregular odes** have no set rhyme scheme or stanza pattern. **Horatian odes,** named for the Roman poet Horace, do have a regular stanza pattern and rhyme scheme. "Ode on a Grecian Urn" is a Horatian ode.

1. Describe the stanza pattern and rhyme scheme of "Ode on a Grecian Urn" and "To Autumn."
2. What is the theme of "Ode on a Grecian Urn"? Does the speaker celebrate, meditate, or do both?
3. Whom or what does the speaker address in the ode "To Autumn"?

• See **Literary Terms Handbook,** p. R11.

Literature and Writing

Writing About Literature

Discussing Imagery Write two or three paragraphs about Keats's **imagery** in one of the four poems you have just read. Use passages from the poem to show how his imagery appeals to each of the various senses. You might also discuss how other literary devices help him create or underscore the sensory impressions he conveys with his imagery.

Creative Writing

The Songs of Spring "Where are the songs of Spring?" asks the speaker in "To Autumn." Review his description of the songs of autumn. Then, think about the natural noises that would be the songs of spring. Write a poem in which you present these songs. Use stanza 3 of "To Autumn" as a model or develop your own free-verse presentation.

Extending Your Response

Literature Groups

Quotation Some critics claim that the quotation beginning in line 49 of "Ode on a Grecian Urn" does not actually end until the last word of the poem. With your group, discuss how the poem's meaning changes if the quotation is extended. Which version do you think Keats intended? Share your thoughts with another group, supporting your answers with evidence from the poem.

Listening and Speaking

Research Read "When I Have Fears That I May Cease to Be" to five people of varying ages–elderly to young–and ask them for their reactions. If they are reluctant to open up, consider sharing your reactions to the poem or to the Reading Focus on page 781. Then discuss the responses you and your classmates gathered and draw some conclusions. For example, do young people appear to have more fears or fewer fears than older people?

Internet Connection

Odes and Ends Surf the Internet (including the *Glencoe Literature* Web site at <http://www.lit.glencoe.com>) to see what other students think about John Keats's odes. Using Keats's name as your search word, visit one of the many Keats pages or chat rooms. There, you might generate questions about Keats and post them on a bulletin board. Print out the best information you find and share it with your class.

Reading Further

You might enjoy the following works:

Collection: *The Essential Keats,* edited by Philip Levine, contains some of Keats's best work.

Biography: *Keats,* by Fred Inglis, is an accessible introduction to Keats's life and works.

Save your work for your portfolio.

Before You Read

Haiku for Four Seasons

Meet Bashō



Japanese poet Matsuo Munefusa, better known by the pen name "Bashō," was supposed to follow in his father's footsteps and lead the life of a samurai. But his days as a soldier ended when his samurai master, Lord Sengin, suddenly died. The devastated Bashō spent time in a monastery before becoming a pupil of Kigin, a haiku master. Within a remarkably short period of time, Bashō attained a superb style. He soon transformed haiku from light entertainment into a serious expressive form.

Bashō possessed a capacity for bold experimentation, as well as a sound sense of discipline. This unique combination resulted in exquisitely balanced poems with many layers of meaning. Generations of writers would go on to study these poems in order to perfect their own technique.

When Bashō was thirty, he opened his own school. In his forties, he made several journeys through Japan, recording his impressions in journals. *The Narrow Road to the Far North*, the journal of his third trip, is one of the great works of Japanese literature. Bashō's fourth journey proved to be his last. He became ill, dying in Osaka at age fifty.

"[A]ll who have achieved real excellence in any art possess one thing in common: that is, a mind to obey nature, to be one with nature."

—*Bashō*

Bashō was born in 1644 and died in 1694.

Reading Further

You might also enjoy these books:

Collection: *The Way of Silence,* edited by Richard Lewis, holds Bashō's haiku illustrated with photographs.

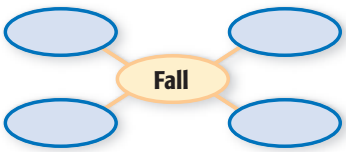
Biography: *Matsuo Bashō,* by Makoto Ueda, shares Bashō's life story and poems.

Reading Focus

Which of the four seasons is your favorite? Why?

Web It! Make a web like the one shown of the sights, sounds, and smells you associate with your favorite season.

Setting a Purpose Read to discover the images Bashō associates with each season.



Building Background

Literary Influence

Bashō was a student of Zen Buddhism, which stresses the interconnectedness of all things. In keeping with Zen, Bashō often explores the relationship between two very different images in his poems.

Bashō's contemporaries typically paid more attention to the form of their haiku than to the content. The haiku composed by these poets were often based on gossip and literary games and had meaning only to those who knew their background. Bashō, however, believed that haiku should have universal meaning. He followed the Zen philosophy in his work by taking a larger meaning and compressing it into a simple pattern. Bashō achieved his goal of striking a common chord with his readers–his work has touched generations of poets and readers throughout the world. As you read the following haiku, be alert for paired contrasting images and think about larger meanings that combining those images might suggest.



Haiku for Four Seasons

Bashō
Translated by Makoto Ueda

Spring

Ran no ka ya
Chō no tsubasa ni
Takimono su

The fragrant orchid:
Into a butterfly's wings
It breathes the incense.

Summer

Hi no michi ya
Aoi katamuku
Satsuki-ame

Toward the sun's path
Hollyhock flowers turning
In the rains of summer.

Autumn

Kareeda ni
Karasu no tomarikeri
Aki no kure

On a bare branch
A crow is perched—
Autumn evening.

Winter

Fuyu no hi ya
Bajō ni kōru
Kagebōshi

The winter sun—
Frozen on the horse,
My shadow.

Responding to Literature

Personal Response

What images in the poems surprised you? Explain why the images surprised you.

Analyzing Literature

Recall and Interpret

1. Describe the **personification** in "Spring." (See **Literary Terms Handbook,** page R11.) What relationship does it establish between the insect and the flower?
2. What are the flowers turning toward in "Summer"? What **mood** does this image evoke? (See **Literary Terms Handbook,** page R10.)
3. What bird perches on the branch in "Autumn"? In your opinion, what might this bird and the branch have in common? How does this similarity help evoke an image of fall?
4. What does the speaker in "Winter" see? How does this image help evoke the winter season?

Evaluate and Connect

5. In your opinion, which poem most effectively evokes the season it describes? Why?
6. Which of the poems describe movement? Why do you think Bashō might have chosen to include movement in these haiku?
7. Bashō suggested that poets must become one with nature in order to write well. In your opinion, did he "practice what he preached" in the "Haiku for Four Seasons"? Explain.
8. In what ways are haiku like other poems you have read? In what ways are they different?

Literary Criticism

Scholar Harold G. Henderson notes that in Basho's poems, "[T]he two parts that make up the whole are compared to each other, not in simile or metaphor, but as two phenomena, each of which exists in its own right." He maintains that in this comparison, "[T]he differences are just as important as the likenesses." Write a paragraph comparing and contrasting the crow in "Autumn" with the evening sky. What thoughts or feelings emerge from the comparison?

Literary ELEMENTS

Haiku

A **haiku** is a nature poem that generally consists of seventeen syllables arranged in three lines. The first and last lines usually contain five syllables each; the middle line, seven syllables. Through the use of striking **imagery,** the writer of haiku tries to instill in readers a variety of feelings and associations. For example, the central image in Bashō's "Spring" encourages readers to associate aspects of orchid petals with aspects of butterfly wings.

1. Count the syllables in these translations of Bashō's haiku. Do they adhere to the traditional model?
2. What other associations does the central image of "Spring" bring to mind? What emotions do these associations evoke in you?

- See **Literary Terms Handbook,** p. R7.

Extending Your Response

Creative Writing

Your Haiku Capture the sights, sounds, or emotions you associate with your favorite season in your own **haiku.** Use the images you listed in the Reading Focus on page 792 as a starting point or choose other images that you think would make an effective haiku. Try to adhere to the traditional haiku form. Use Bashō's poems as a model. When you are finished, share your haiku with a classmate.

Interdisciplinary Activity

Art: Illustration Using markers, pencils, charcoal, or watercolors, make an illustration depicting one of the four seasons. Use the words and images from the appropriate poem for guidance or draw your own impressions of the season. Keep your picture simple, like the haiku, and try to capture the mood of the poem in your illustration.

COMPARING selections

To Autumn and Haiku for Four Seasons

COMPARE IMAGERY

Both Keats and Bashō attempt to capture the essence of a season through the use of sensory **imagery** (see page R8). In a small group, trace the types of images each poet uses, classifying them on a chart like the one pictured. Then, discuss how the images in "To Autumn" compare with the images in Haiku for Four Seasons.

	"To Autumn"	Haiku for Four Seasons
Sight		
Sound		
Smell		
Taste		
Touch		

COMPARE ATTITUDES

Keats and Bashō express very different attitudes toward autumn in their poems. What are the key images each poet uses to describe this season? Which poem better expresses your own attitude toward fall? In a paragraph or two, contrast the poets' attitudes toward autumn, using lines and images from each poem to illustrate the contrasts. Then briefly describe which of the poets' attitudes you prefer and why.

COMPARE CULTURES

Although haiku originated in Japan, poets all over the world have written in this form, sometimes adhering to tradition and sometimes departing from it. Using the keyword *haiku,* search the Internet to find examples of haiku written by British, Latin American, or American poets and compare your findings with Bashō's haiku. As you make your comparison, consider these points:

- the **subject** of the haiku
- the **form** in which the haiku are written–traditional or nontraditional
- the **tone** of the haiku–humorous, serious, or ironic

Bring examples of the haiku you found to class and discuss your comparisons with your classmates.

Writing Workshop

Personal Writing: Reflective Essay

In "Ode on a Grecian Urn," John Keats reflects on the meaning that an object of art holds for him. What meanings do the poems in this theme hold for you? Perhaps the thoughts that Byron expresses in "Apostrophe to the Ocean" are especially meaningful to you. Or maybe Shelley's "Ozymandias" has given you insights into what might cause the high and mighty to fall. Reflect on the poems you have read and the ideas they express. **In this workshop, you will write a reflective essay that explores what a poem means to you.**

- As you write your reflective essay, refer to the **Writing Handbook,** pp. R62–R77.

Evaluation Rubric

By the time you complete this Writing Workshop, you will have

- presented your personal reflections about the meaning of a poem
- developed your reflections in a logical, coherent manner
- cited lines from the poem to support your ideas
- concluded by summarizing your main idea
- presented a reflective essay that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

Others will read your essay, so be sure to write only about experiences that you are willing to share.

Explore ideas

Your essay is more likely to turn out well if you choose a poem that truly sparks your interest. Answer the following questions to discover which poem might work the best for you. Then focus your thoughts on that poem.

- Which poem made the deepest impression on you?
- What is the theme, or main idea, of the poem?
- Which images, phrases, or lines in the poem express this theme?
- Do you agree or disagree with the idea expressed by this theme?
- What observations or experiences have led you to agree or disagree?
- How do your own experiences compare with those of the speaker in the poem?

Choose an audience

Direct your reflective essay to your classmates, your teacher, or other people who are familiar with the poem.

Consider your purpose

Your purpose is to present your personal reflections about the meaning of a poem.

Make a plan

Before you begin writing, take some time to plan what you will say. On a chart like the one pictured on the next page, jot down notes about what you might say in the beginning, middle, and end of your essay.

STUDENT MODEL

Introduction:	capture reader's attention—reflect on the vanity of self-importance in the rich and famous and among some at Tyler High; state my main idea—"Ozymandias" is a reminder that none of us can escape the fate of the ancient ruler, who is now forgotten.
Body:	Paragraph 2: Ozymandias's vanity and sneering arrogance; background and connections to current society (first eight lines of the poem) Paragraph 3: Ozymandias's obscurity now; background and connections to current society Paragraph 4: irony of Ozymandias's situation; his initial pride and the erosion of his significance, similar to modern celebrities (last six lines of the poem)
Conclusion:	sum up my main idea; use image of sand from the poem to reinforce idea

Complete Student Model on p. R103.

DRAFTING

DRAFTING TIP

As you draft, include as many impressions and reactions to the poem as you like. You can always tighten the focus of your work in the revising stage.

Write your draft

Review your notes and begin writing your first draft. During this step in the writing process, focus on getting your ideas down in a logical order. You can help yourself get organized and create smooth bridges between sentences by using transition words such as *first, next, then, when,* and *as*.

STUDENT MODEL

When I first read Shelley's "Ozymandias," I thought about people today who overestimate their own importance. In this modern world, it seems obvious that the rich and famous, especially, feel superior to the rest of us. But that's not a new attitude. As I reread the poem, I thought there was something meaningful about the fact that Ozymandias had this same attitude thousands of years ago. He ended up in the dust, just like we all will. The more I read the poem, the more I realized that it shows us that the sand of time will bury all our earthly vanity.

Complete Student Model on p. R103.

REVISING

REVISING TIP

Look over your **diction,** or word choice. Is the language you used clear and precise? Underline words and phrases that are weak or too general and replace them with more exact words as you revise.

Evaluate your work

After you finish your draft, set it aside for a few hours or even a day. Then reread your draft and use the **Rubric for Revising** to help you identify the aspects of your essay that need more work.

Use a peer reviewer

Ask a classmate to act as a peer reviewer. The peer reviewer should listen as you read your draft aloud and share his or her first impressions of how the draft sounds. Discuss your reviewer's first impressions. Then use some of the following suggestions for directing further discussion with your peer reviewer.

- Have your reviewer tell you in his or her own words what the main points of your essay are. If you do not hear your ideas restated, consider revising to clarify the main points.
- Ask your reviewer to tell you what parts he or she liked best and why. These may be parts you should consider expanding as you revise.
- Discuss your ideas with your peer reviewer. He or she may have insights that you would like to add to your essay.
- Ask your reviewer for comments on specific elements of your essay, such as word choice, organization, and tone.
- Finally, go through the **Rubric for Revising** with your peer reviewer. Did he or she find any weaknesses that you had missed?

Your peer reviewer can give you valuable information about how well you have presented your topic. However, remember that this is your essay. It's up to you to decide which comments and recommendations to accept and incorporate into your paper.

STUDENT MODEL

I've also seen this ~~puffed up~~ exaggerated sense of importance reflected in the attitudes and actions of some stuck-up students in Tyler High and in powerful politicians. These ~~People like these~~ think they are ~~so~~ much more special than in the long run they really are. In "Ozymandias," Percy Bysshe Shelley shows ~~that~~ how even one of the greatest pharaohs of ancient Egypt ~~came~~ comes to nothing ruin and ness. The poem's theme should be a reminder to us all, especially to the ~~snobs and celebrities~~ self-important people of today, that ~~we're all doomed to oblivion~~ cannot escape the same fate.

Complete Student Model on p. R103.

RUBRIC FOR REVISING

Your revised reflective essay should have

- ☑ an introduction that captures the reader's attention
- ☑ specific examples and quotations from the poem that develop or elaborate on your main idea
- ☑ a clear and consistent organization with transitions that help the essay move smoothly between ideas
- ☑ diction that is clear and precise

Your revised reflective essay should be free of

- ☑ general statements that are not backed up with specific details or examples
- ☑ errors in grammar, usage, and mechanics

EDITING/PROOFREADING

Once you are satisfied with the content of your reflective essay, proofread it carefully for errors in grammar, usage, mechanics, and spelling. Use the **Proofreading Checklist** on the inside back cover of this book as a guide to help you mark your mistakes.

PROOFREADING TIP

Look back at the poem to make sure you have correctly quoted all the lines and phrases that you cite to support the ideas in your essay.

Grammar Hint

Avoid **dangling modifiers**—descriptive phrases that do not logically modify any word in a sentence. Fix a dangling modifier by rewriting the sentence in which it appears, adding a noun to which the modifying phrase clearly refers. Often you will need to add other words too.

Reading Shelley's poem, Ozymandias was just a man after all.

Reading Shelley's poem, I realized that Ozymandias was just a man after all.

- For more about usage problems, see **Language Handbook,** p. R28.

STUDENT MODEL

Looking at our society, I see too many people who think ~~their~~ they're better than any one else. They show off their wealth and status with fancy cloths e expensive cars and huge houses.

Complete Student Model on p. R103.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R103.

PUBLISHING/PRESENTING

After you have completed your essay, think about how you can share it with others. You might

- give it to a partner to read
- read it aloud to a group of your classmates
- submit it to a school newspaper or literary magazine
- post it on an Internet page or bulletin board devoted to the author of the selection you were reflecting on

Reflecting

Think about the selection you chose to write about. Did you grasp its significance immediately, or did the significance come only after reflection? How did writing this essay affect your understanding? What did you learn about yourself? Note your thoughts in your journal. Plan to build on your strengths in your next piece of writing.

Save your work for your portfolio.

Unit Assessment

Personal Response

1. Which of the selections in this unit had the greatest impact on you? Which selections had the least? Give reasons for your responses.
2. As a result of the work you did in this unit, state what new ideas you have about the following:
   - the leaders of the Romantic movement and their effect on literature of the day
   - the restrictions on women who lived and wrote during this period and the contributions of those women
   - the techniques and styles used by the various authors you read
   - the value of nature in our industrialized world

Analyzing Literature

Creating Your Own Theme The selections in this unit have been organized into two themes: "The Natural and the Fantastic" and "Truth and Beauty." Choose at least five of the selections from this unit and organize them into a new theme of your own choosing. Give a title to your theme. Then explain in writing how the selections you've chosen relate to your theme title as well as how they connect to each other.

Evaluate and Set Goals

Evaluate

1. List three contributions you made to the class as you worked through this unit. Place a checkmark beside your best contribution.
2. Which writing assignment from this unit did you find most difficult?
   - Why?
   - What did you learn from the task?
   - How might you approach a similar assignment in the future?
3. If you could give a letter grade to the overall work you did in this unit, what would it be? Give at least two reasons for your assessment.

Set Goals

1. Think about the activities in this unit in which you feel you did your weakest work. How do you think you could improve?
2. Choose a goal to work toward in the next unit to improve your performance.
3. Meet with your teacher to discuss your goal and determine what steps you will take to achieve it.
4. Establish criteria so that you can judge whether you have met your goal.

Build Your Portfolio

Select From the writing you did in this unit, choose two pieces to include in your portfolio. Use the following questions to guide your choice:

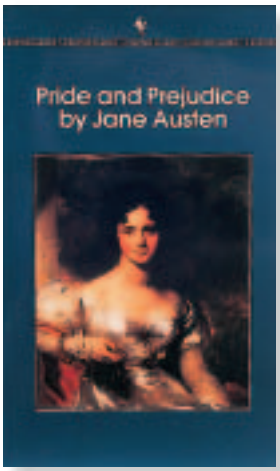
- Which pieces taught you the most?
- Which would you be most willing to share with your family, friends, or classmates?
- Which were the most enjoyable to do?
- Which represent your best writing or most original thought?

Reflect Include some explanatory notes with the portfolio pieces you chose. Use these questions to guide your analysis:

- What do you like best about each piece?
- How did you grow as a writer because of the work you did on it?
- What other approach might you have taken to the subject you wrote about?

Reading on Your Own

If you have enjoyed the literature in this unit, you might also be interested in the following books.

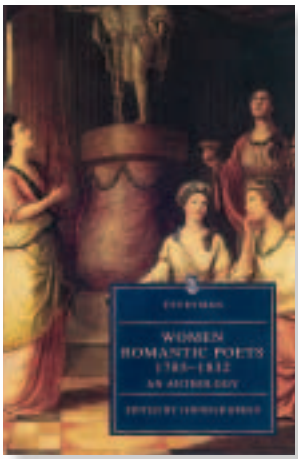


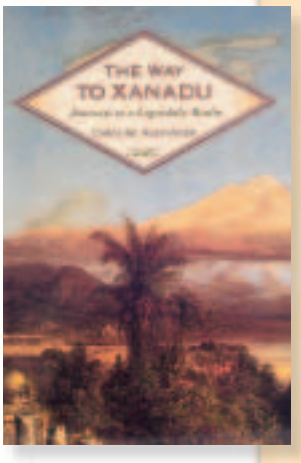
Pride and Prejudice
by Jane Austen Elizabeth Bennet is the bright, self-assured, and irreverent daughter of a poor country gentleman. Fitzwilliam Darcy is the snobbish, disapproving, and very proper nephew of a wealthy landowner. What happens when these two opposites attract? Austen's novel recounts the comic misadventures of two whose stubborn pride and foolish prejudices threaten to keep them forever apart.



Jane and the Man of Cloth
by Stephanie Barron This fictional mystery features the author Jane Austen as an amateur sleuth who must unravel the secrets of High Down Grange, a dismal manor house where she and her family take refuge during a storm. When a murder takes place near the manor, villagers suspect the ringleader of the local smuggling trade. But could the murderer actually be mysterious, attractive Geoffrey Sidmouth, master of High Down Grange?

Women Romantic Poets 1785–1832: An Anthology
edited by Jennifer Breen Two main groups of women wrote poetry during the Romantic Era: elite women of letters (who wrote for the love of it) and working-class women (who wrote for the money in it). This collection presents some of the finest works of both social groups, including such well-known authors as Dorothy Wordsworth, Anna Barbauld, and Mary Lamb.





The Way to Xanadu: Journeys to a Legendary Realm
by Caroline Alexander
Caroline Alexander has had a lifelong fascination with "Kubla Khan," the masterful poem in which Samuel Taylor Coleridge describes the great vistas of Mongolia, Ethiopia, and other exotic lands. Yet Coleridge never visited these places; he learned about them from travel accounts. Alexander undertakes the journey that Coleridge missed, visiting the locales of the poem and describing their wondrous beauty and rich history.

Standardized Test Practice

The passage below is followed by eight questions based on its content. Select the best answer and write the corresponding letter on your paper.

SOCIAL SCIENCE: This passage is adapted from *Our Dreaming Mind,* by Robert L. Van De Castle (© 1994, Robert L. Van De Castle, Ph.D.).

This indication of the role that cultural factors could play in dreams whetted my curiosity. I wished I could interact more directly with members of a culture that had not been completely "white-washed" by Western influences to discover how they viewed their dream life. Calvin and I applied for and received a small grant to study the Cuna Indians on the San Blas Islands off the Atlantic coast of Panama.

During that first visit, in 1964, I established a strong relationship with the Cunas. For some reason, I felt impelled to bring along a black felt cowboy hat, although I ordinarily dislike wearing hats and I always resented cowboys' adversarial stance against Indians in the movies. I also experienced inner prompting to bring along some onyx eggs for gifts. After arriving, I was surprised to discover that *neles*, the Cuna medicine men who are dream interpreters and curers of bad dreams, all wore black felt hats almost identical to mine, and that *aqua nusas*, or river stones with a layered or ringed appearance, were considered to possess powerful healing properties. Eggs, it turned out, were used for special friendship ceremonies, so when I presented one of my onyx-layered stone eggs to a *nele*, a strong bond quickly formed between us because he felt my gift had enhanced the power of his "medicine basket." I found it very easy to speak to chiefs and other officials in the council houses if I submerged my professional persona and responded to my *nele* inner voice.

I was also impressed by the Cunas' high regard for dreams. If someone had what was considered an important dream, there would be no hesitation to report it at a town council meeting. A man who dreamed about a fish hook, for example, would be excused from a community labor project in the jungle because he would be considered at high risk for receiving a snake bite. Ordinarily, failure to report for a community labor project would result in social censure and a large fine, but the responsibility would be readily waived in the case of an ominous dream. The Cuna word for dream translates as "to see in the hammock." I feel that my many nights in Cuna hammocks helped me to see dreams from a very different cultural perspective.

The middle-class American culture in which I was raised laughed at or dismissed dreams as silly and meaningless. My experience with the Cunas taught me that dreams could play a central role in societal functioning: their messages were heard and shared collectively and the warnings they contained were heeded. The Cunas had developed procedures to help alleviate troubling dreams; one technique was to bathe the dreamer's eyes with special potions to wash away the disturbing visual imagery.

As I think over my career development in dreams, I'm aware of subliminal influences. I didn't realize it at the time, but my understanding of dreams as both physiological and spiritual phenomena was probably expanded by my experiences with the Cuna Indians, particularly with their *neles*, who serve as dream interpreters, physicians, and also oral historians. In fact, their cosmology presents a perfect set of metaphors for the multilayered nature of dreams. The Cunas believe there are eight levels of reality or existence beneath the surface of the land on which they live. One could thus vertically descend through eight levels of *kalus*, or kingdoms beneath the ground, to discover the source of certain dreams. I have observed *neles* in their attempts to descend to these deeper *kalus*, with the aid of their wooden *nuchu* dolls, which acted as assistants on their

underground journeys. Corresponding to the eight underground regions are eight aerial levels to which the *nele* may ascend for progressively higher levels of understanding and transpersonal functioning. It seems, in retrospect, that my activities with dreams after the first San Blas expedition could be looked at as explorations into the deeper underground, or biological, levels of expression, which can be reflected in dreams, and the higher psychic, or transpersonal, dimensions, which can be attained in dreams.

1. The main point of the last paragraph is that the subliminal influences upon which the author's opinions were formed suggests that the Cuna culture is:

A. complex.
B. intolerant.
C. idealistic.
D. progressive.

2. It can be reasonably inferred from the passage that the author feels that wearing a black hat helped him to:

I. fit in with the *neles*.
II. fit in with the women.
III. have an important dream.

F. I only
G. II only
H. I and II only
J. II and III only

3. As it is used in line 73, the word *cosmology* most nearly means:

A. a theory about the nature of the universe.
B. physical make-up.
C. record-keeping programs and practices.
D. medical education.

4. One of the main points made in the third paragraph (lines 36–52) is that Cunas use dreams to:

F. avoid potentially dangerous situations.
G. learn to see the world from a new perspective.
H. find a way to define regional culture.
J. bracket ninety percent of the world's culture.

5. According to the passage, only by understanding the belief in *kalus*, or layers of reality, can one know what:

A. panacea will fully integrate Cuna culture.
B. is so appealing about the Cunas' multilayered metaphor.
C. is the origin of one's dream.
D. a genuinely multicultural world might look like.

6. The reason the author states that he was raised in a "middle-class American culture" is to:

F. show how his experience with the Cunas prompted his interest in dreams.
G. provide evidence that dreams have societal influences.
H. produce a range of cultural perspectives.
J. show how two cultures can view the same phenomena differently.

7. According to the passage, Cunas were able to alleviate bad dreams by:

A. visiting a *kalu*.
B. bathing the dreamer's eyes.
C. eating onyx eggs.
D. wearing a sarong-like skirt.

8. The author's comment about cultures that are "white-washed" (line 5) refers to groups that:

F. have little interest in fostering cultural growth.
G. have already been influenced by outside forces.
H. the dominant group has tried to exclude from shaping Cuna culture.
J. were silenced by harsh military invasions.

STOP

"Oh, to be in England / Now that April's there,
And whoever wakes in England / Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough / In England—now!"

—Robert Browning



The Thames, 1876. James Jacques Joseph Tissot. Oil on canvas, 72.5 x 118 cm. Wakefield Museums and Galleries, West Yorkshire, UK.

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UNIT FIVE

The Victorian Age

1832–1901



Theme 9

Emotional Responses

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Theme 10

Lasting Impressions

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Setting the Scene

At six o'clock in the morning on May 24, 1837, the gates to Kensington Palace swung open. Eager crowds rushed in to witness the serenade beneath the palace window that would awaken a sleeping princess on her eighteenth birthday.

For a good part of her life, the princess had been isolated in this palace in an effort to keep her dependent on her widowed mother. Yet, the princess had grown into a strong-willed, determined young woman. As it turned out, she would need every bit of that determination. Less than a month after her eighteenth birthday, the princess was again disturbed early in the morning. This time she awoke to the news that King William IV had died and that she, Victoria, was now Queen of the United Kingdom of Great Britain and Ireland.

That night Victoria wrote in her diary: "I shall do my utmost to fulfill my duty towards my country; I am very young and perhaps in many, though not in all things, inexperienced, but I am sure that very few have more real good-will and more real desire to do what is fit and right than I have."

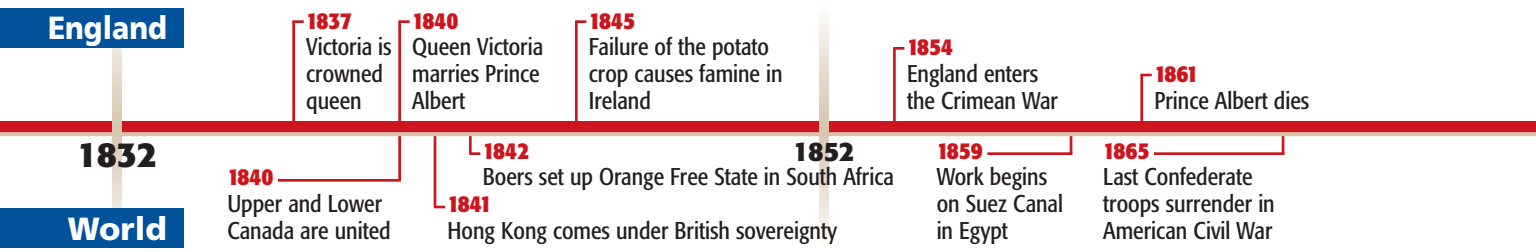
Active Reading Strategies

Reading the Time Line

1. Mohandas Gandhi became a great leader of India. How old was he when Queen Victoria was proclaimed Empress of India?
2. How many years after the Boers set up an Orange Free State in South Africa did the Boer War begin?



The Coronation of Queen Victoria, 1837. Edmund Thomas Paris. Bradford Art Galleries and Museums, West Yorkshire, UK.



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History of the Time

Victoria

Victoria was crowned queen in 1837, at the age of eighteen, and went on to rule for more than sixty years—the longest reign in British history. In 1840 she married her German cousin Albert, whom she adored. Victoria eventually bore nine children, while Albert assumed an extensive role in influencing the governing of the country. Royal observers commented that for all intents and purposes he was the king.

To escape hectic London, Albert designed Balmoral Castle in Scotland and a royal residence on the Isle of Wight. The family made frequent retreats to these homes, where they could enjoy a simpler life that brought them closer to the lives of their increasingly middle-class subjects.

In 1861 Prince Albert died of typhoid fever; the inconsolable queen went into deep mourning, which lasted virtually the rest of her life. She attempted to govern her country as her beloved Albert would have wished, but eventually she withdrew to Balmoral and became a remote figure. Victoria's ministers and subjects disapproved of her distant manner and began to talk of abolishing the monarchy. By the time of her death in 1901, however, Victoria had reached the peak of her popularity, especially among the middle classes that had risen and prospered during her reign.



Balmoral Castle

The Victorian Age

The Victorian age encompassed years of unprecedented economic, technological, and political expansion and dramatic social change.

- Britain peaked in influence as a world power. The British Empire covered about a quarter of the world's area and population, reaching into Canada, Australia, New Zealand, Africa, and Asia.
- People referred to England as "the workshop of the world." A strong middle class arose, and its rigid standards and high moral tone defined the age. Unfortunately, as material and technological advances multiplied, so did congestion, slums, and an exploited working class.
- A growing social consciousness stirred reforms. Public Health Acts established local control over water, sewage, and other public health matters. In 1891 free grammar schools were established.
- As the queen's political role diminished, a contentious Parliament produced strong prime ministers. Along with domestic issues, they dealt with such events as the Irish Potato Famine and the Crimean War with Russia.

In 1901 Victoria's eldest son took the throne as Edward VII. The Victorian age was over, and the modern age had begun.



Life of the Time



Crystal Palace

People are talking about

◄ The Great Exhibition of 1851 Each day for 140 days, about 100,000 people from all classes and countries poured into a huge glass and iron marvel called the Crystal Palace. There they could view some 14,000 exhibits displaying the latest in everything from artificial limbs to reaping machines. The exhibition proudly declared the economic and industrial supremacy of Great Britain.



The Crawlers. John Thompson (1820–1900). Woodbury type photograph. Victoria and Albert Museum, London.

► Social Reform The harsh lives of the laboring class stirred many Victorians to action. The Earl of Shaftesbury sponsored laws limiting child labor and limiting the work day. William Booth organized the Salvation Army to feed and house London's poor, and Octavia Hill made important progress in housing reform. The journalist Henry Mayhew detailed the grim lives of the poor in magazine articles and books that raised public awareness.



Maids of All Work, 1865. John Finnie. Geffrye Museum, London.

◄ The Middle Class The Victorian middle class dominated the time. This class glorified such virtues as character and duty, along with earnestness, hard work, and respectability. Rigid codes of conduct guided everything from basic morality to the proper way to hold a spoon. To support their regulated lives, middle-class households required domestic help, and an enormous servant class arose. By 1881 about one in every seven people in England and Wales worked as a servant.

Firsts

- The first section of London's underground railway was built.
- Matthew Webb became the first person to swim the English Channel.

England

1833 Mathematician Charles Babbage proposes a large-scale digital calculator

1839 First real bicycle made in Scotland

1840 Construction begins on new Houses of Parliament

1856 "Big Ben" (13.5-ton bell at Houses of Parliament) is cast

1832

1839 First electric clock is built in Switzerland

1841 First university degrees granted to American women

1847 Italian composer Verdi's opera *Macbeth* debuts

1852

1853 Telegraph system is established in India

1865 Austrian scientist Gregor Mendel presents laws of heredity

World

CONTENTS

Food & Fashion

- The tea party became an important feature of middle-class Victorian life. As the trend caught on, more and more food was served at each party. Eventually, tea party hosts were serving entire meals to guests. ►
- The 1880s saw the opening of teashops where unaccompanied women could eat alone in public for the first time. Women were also found dining alone at restaurants in the new one-stop department stores.



Afternoon tea



Woman of fashion, c. 1881–1900.

◄ Fashionable Victorian women spent a great deal of time changing clothes, as each meal and activity required different attire. Tiny-waisted fashions demanded corsets, which caused not only discomfort but fainting spells and even permanent disability. Huge crinolines formed by steel hoops were eventually replaced by clumsy bustles.

Arts & Entertainment

- The Pre-Raphaelite Brotherhood of painters and poets was founded in 1848 by Dante Gabriel Rosetti, William Holman Hunt, and John Millais to protest what they deemed low standards in contemporary art. Turning their backs on an increasingly industrialized and dingy world, they created paintings with bright colors and subjects that recalled the spirit of the Middle Ages.
- Sir William S. Gilbert, lyricist, and Sir Arthur Sullivan, composer, delighted audiences with comic operettas such as *H.M.S. Pinafore* (1878) and *The Pirates of Penzance* (1879).

Amusements

- The Victorian middle class frowned on inactivity, even during leisure hours. Outdoors they kept busy with such activities as lawn tennis, garden parties, and picnics.
- Cricket became enormously popular with all classes. Another favorite activity was cycling, which encouraged the design of simpler, lighter clothing for women.

Critical Thinking

Connecting Past and Present

1. What values and ideals are important in the United States today? Share your thoughts with a small group.
2. With your group, come up with a list of ways in which the values and manners in our society differ from those of Victorian England. Use examples to support your opinions.

1869 Debtors' prisons are abolished

1872

1874 First impressionist art exhibit is held in Paris

1877 University of Tokyo is founded

1880 Gilbert and Sullivan's *The Pirates of Penzance* debuts in London

1885 Uniqueness of fingerprints is proven by Sir Francis Galton

1892

1896 Five Nobel Prizes are established in Sweden

1901

Literature of the Time

PEOPLE ARE READING . . .



The Last Days of Pompeii

◄ Books Victorians enjoyed reading in a variety of genres. Historical fiction, such as Edward Bulwer-Lytton's *The Last Days of Pompeii*, gripped readers, as did the first widely read mystery novels, such as Wilkie Collins's *The Woman in White*. English science fiction began with *The Time Machine* by H. G. Wells, and Robert Louis Stevenson's horror story *The Strange Case of Dr. Jekyll and Mr. Hyde* vividly portrayed the deep split between a Victorian man's public and private lives.

Punch Founded by Henry Mayhew and Ebenezer Landells, *Punch* magazine amused Victorians with satiric commentaries and clever drawings. The first issue appeared in 1841 and sold 10,000 copies. The magazine has enjoyed more than 150 years of success despite often being banned in Europe.

A History of England In December of 1855, Thomas Babbington Macaulay published the third and fourth volumes of his *History of England*. They were a huge success, selling 26,500 copies in the first ten weeks. The fifth and final volume appeared in 1861. Macaulay had fulfilled his dream of writing a work of history that was as popular as a fashionable novel.

People Are Writing

Rules of Behavior The social codes governing middle-class life found expression in ever-growing numbers of etiquette books and deportment guides. One such book, entitled *Office Staff Practices*, listed a strict code of behavior for employees, including no talking during business hours.

Plays "Theater," as one critic has pointed out, "was to Victorian England what television is to us today." Like television, Victorian theater drew a huge audience with spectacular stagings of farces and melodramas, and like television, most of what it offered was artistically undistinguished. By the 1890s, however, Oscar Wilde and George Bernard Shaw were turning out plays that rank with the masterpieces of any age.



Illustration of proper street etiquette from a nineteenth-century etiquette book.

England

1841 Humorous weekly *Punch* is founded

1842 Alfred, Lord Tennyson, *Poems*

1850 Elizabeth Barrett Browning, *Sonnets from the Portuguese*

1859 John Stuart Mill, *On Liberty;* Charles Darwin, *On the Origin of Species*

1862 Christina Rossetti, *Goblin Market and Other Poems*

1832

1841 U.S.: Ralph Waldo Emerson, *Essays*

1848 Germany: Marx and Engels, *The Communist Manifesto*

1852 U.S.: Harriet Beecher Stowe, *Uncle Tom's Cabin*

World

CONTENTS

Literary Trends: Exposing Social Issues

The Romanticism that characterized the beginning of the nineteenth century continued, but emerging concerns over working and living conditions in the industrial age caused many writers to begin to focus on these topics. Charles Dickens and Charlotte Brontë wrote novels that combined Romanticism with realistic depictions of life. Robert Browning created realistic character studies in poetic form, and Christina Rossetti wrote intense poems based on her own experiences of loss and sorrow.

FOCUS ON . . .

Charles Dickens

Charles Dickens reigned as the most popular writer of his day. Dickens began his career as a journalist, but his greatest public appeal came from his many novels, which typically appeared in serial form in newspapers or magazines.

Dickens was the model of a Victorian writer, for his work combined realistic social criticism with comedy and romantic sentiment. He was no stranger to the social conditions found in his stories. At the age of twelve, he was forced to support himself by working in a factory while his father spent time in debtor's prison. Dickens's experiences during this period formed the basis for his novel *David Copperfield*, and one can find images of prisons and lonely, oppressed children in many of his other novels. In his writing, Dickens invented a vast array of memorable characters, and his sharp portrayals of social abuses helped bring about reforms in prisons and schools.



Charles Dickens



1872

1873 Walter Pater, *Studies In the History of the Renaissance*

1882 Norway: Henrik Ibsen, *An Enemy of the People*

1883 South Africa: Olive Schreiner, *The Story of an African Farm*

1892

1889 William Butler Yeats, "The Wanderings of Oisin"

1897 Bram Stoker, *Dracula*

1899 Austria: Sigmund Freud, *The Interpretation of Dreams*

1901

Novels of the Time

Novels dominated the literary scene, and many became wildly popular, turning their authors into celebrated public figures. Some of the works first appeared as magazine installments, and writers were encouraged to stretch out stories to prolong sales. Despite this commercialism, many novels of the time offered more than entertainment: They offered serious social commentary as well as insightful portraits of Victorian lives.



Hard Times

by Charles Dickens (1854)

Based largely on Dickens's firsthand observations of life in the bleak industrial towns of Victorian England, this novel shows how industrialization was dehumanizing workers and communities. The characters Louisa and Tom are raised to know nothing but what is "severely workful"—practical facts, to the exclusion of imagination and beauty. The results are disastrous. Louisa is married to Josiah Bounderby, a ruthless manufacturer; and Tom, because of his upbringing, grows to become a calculating and unscrupulous man.



Middlemarch: A Study of Provincial Life

by George Eliot (1871–1872)

This work, widely considered Eliot's best, is true to its subtitle, for it offers a detailed and riveting portrait of provincial England in the nineteenth century, giving readers a glimpse of every class of that society, from landed gentry to laborers. The plot revolves around the frustrations of its two main characters. A Victorian woman vainly seeking intellectual fulfillment, Dorothea Brooke resorts to marrying scholarly but pompous Edward Casaubon. Meanwhile, Tertius Lydgate, an idealistic young doctor, faces ruin and disgrace brought on by his beautiful but thoughtless wife.

England

1838 Dickens's *Oliver Twist* and *Nicholas Nickleby* become best-sellers

1847 Charlotte Brontë, *Jane Eyre;* Emily Brontë, *Wuthering Heights*

1859 Charles Dickens, *A Tale of Two Cities*

1832 — **1852**

World

1842 Russia: Nikolay Gogol, *Dead Souls*

1856 France: Gustave Flaubert, *Madame Bovary*

1865 Bengal: Bankim Chandra Chatterjee, *Daughter of the Lord of the Fort*

CONTENTS

Critics Corner



Actress Charlotte Gainsbourg as Jane Eyre, 1996.

An eminent contemporary, indeed, has employed the sharp vivacity of a female pen to prove "upon irresistible evidence" that *Jane Eyre must be* the work of a man! . . . This question of authorship, which was somewhat hotly debated a little while ago, helped to keep up the excitement about *Jane Eyre;* but, independently of that title to notoriety, it is certain that, for many years, there had been no work of such power, piquancy, and originality. Its very faults were faults on the side of vigor; and its beauties were all original. The grand secret of its success, however,—as of all genuine and lasting success,—was its *reality.* From out of the depths of a sorrowing experience, here was a voice speaking to the experience of thousands.

—George Henry Lewes (1850)

The objection to its whole conception is that the abnormal is treated as if it were the normal. . . . In *Jane Eyre* the furnace of emotion is heated seven times more than it is wont to be heated in the healthy life of every day; the atmosphere is that of a Turkish bath.

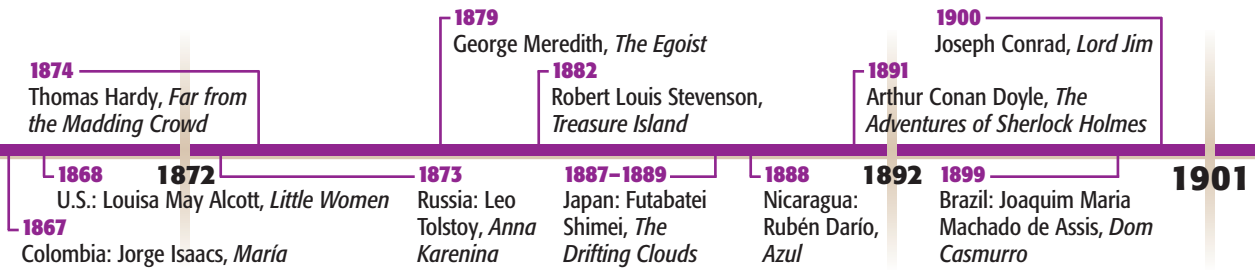
—James Ashcroft Noble (1886)



Charlotte Brontë

Jane Eyre
by Charlotte Brontë (1847)

Charlotte Brontë intertwines elements of Romanticism and Realism in her first published novel, *Jane Eyre*. As she tells the romantic tale of a poor, orphaned governess and her wealthy, brooding employer, Brontë provides lyrical glimpses into English provincial life. Given the realities of her world, Jane Eyre must choose between her romantic impulses and her moral duty. As a fine Victorian woman, she chooses the latter, with very dramatic—and romantic—results.



Language of the Time

How People Speak

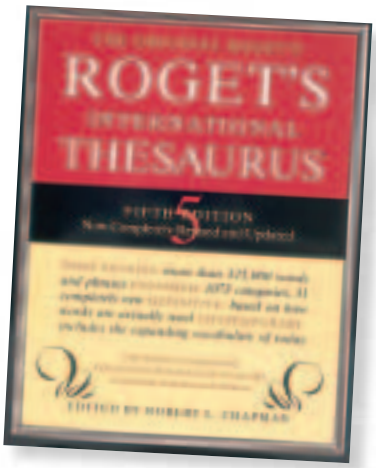
Dialect Differences Just as distinctions in social class emerged throughout the country, distinctions in language use and dialect became evident. Many authors, including Charles Dickens and Thomas Hardy, used these varieties of language in their writing to convey social distinctions between characters.

Many English people took pride in their particular dialect and sometimes publicly criticized those who spoke differently, as in the following scene recorded by Prime Minister Benjamin Disraeli:

"Lord Derby was very punctilious in his pronunciation of English, though his son talked a Lancashire patois. Lord Derby would insolently correct Lord Granville across the House of Lords. Lord Granville always said 'wropped up'—'wrapped' Lord Derby would say in a tone clear to the reporters."



Home Rule debate in the House of Lords, 1897. Illustration from the *London Daily News*.



How People Write

Standards in Writing Though conversation and fictional writing made free use of dialects and language differences, formal writing still demanded conformity to standards. For example, in *The Queen's English*, Henry Alford pointed out that while it was acceptable to form contractions such as *can't* for *cannot* in speech, it was not acceptable in writing.

Roget's Thesaurus The writer's task was significantly eased after the physician Peter Mark Roget published his *Thesaurus* in 1852. The book, which catalogued words and their synonyms by concept, proved an immediate success, with twenty-eight editions published by the time of Roget's death in 1869.

New Words and Expressions

Progress in industry and changes in technology required Britons to adopt new vocabulary. In the field of geology, the terms *Jurassic* and *Cambrian* appeared. Breakthroughs in medicine led to the words *diphtheria* and *cirrhosis*. In economics, *entrepreneur* came to mean someone who was willing to take a business risk. Following are other new words and the year of their first recorded usage: paleontology (1838), sucrose (1848), beriberi (1879), watt (1882), chromosome (1890), electron (1891).

Critical Thinking

The Victorian Age

1. Every age can be characterized by its major traits. In a small group, list the traits that typify Victorian England.
2. In a paragraph, tell which writer, in your opinion, typifies the Victorian Age. Use specific details from this Unit Introduction to support your choice.

Theme 9

Emotional Responses

Emotional responses are the responses of the heart. Pain, joy, anxiety, sorrow, relief, exuberance—these are only a few of the responses of our hearts as we experience life. The selections in this theme probe the nature and depth of emotional response, and as a whole, they celebrate the vastness of human sensibility.



Untitled (Shona Maiden). Godfrey Mutenga. Serpentine stone, 22.5 in. Just Africa Gallery, Hyannis, MA.

THEME PROJECTS

Interdisciplinary Project

Art: Emotions Choose three works from this theme and create a collage for each, focusing on the emotions expressed in each selection. Use magazine clippings, pictures from brochures, objects from nature, or other eye-catching materials in your collages.

1. Reread each selection and ponder its meaning. Notice significant images and ideas. Consider what emotions the piece represents. Then choose your materials and begin assembling your collages.
2. Remember that each collage should evoke an emotional response in your viewer. How you organize and present your materials will help you create this effect.
3. Display your collages for the class but don't identify the selections. Have your classmates guess which work each collage represents.
4. Be ready to explain why you chose the words, materials, or textures you did.

Performing

Performance Art Many of these selections use powerful imagery to help the reader experience the emotional response of the speaker. Communicate this experience to your own audience through performance art, incorporating dance, video, music, and pantomime.

1. Working with a group, choose two selections you would like to perform. Focus on the parts of the selection to which you responded most strongly.
2. Decide how you want to bring those selections to life. For example, you might want to combine music with pantomime for one selection and video with dance for another.
3. Practice your performances and, as a group, evaluate whether the performances evoke the emotional responses you had intended. Refine your performances on the basis of your evaluation.
4. Present your performances to the class without indicating which selections you are interpreting. Then ask your classmates to identify the selections you represented and explain how they knew.

Before You Read

Tennyson's Poetry

Meet Alfred, Lord Tennyson



Not an average child, Alfred Tennyson produced a six-thousand-line epic poem by the age of twelve. He also wrote poems in the styles of Alexander Pope, Sir Walter Scott, and John Milton before his teen years. Throughout his life, Tennyson would turn to poetry whenever he felt troubled. As he said in one of his poems, "for the unquiet heart and brain, / A use in measured language lies." Tennyson had great need of such solace. His father, a clergyman, had a long history of mental instability. When Tennyson's grandfather considered the clergyman unfit to take over the family dynasty—thereby virtually disinheriting him—Tennyson's father turned to drugs and alcohol. He often took out his bitter disappointment on the family. On more than one occasion, he threatened to kill Tennyson's older brother Frederick.

At age eighteen, Tennyson joined his older brothers at Cambridge University. Although he was painfully shy, his poetry brought him to the attention of an elite group of students known as "The Apostles." Thriving on their affection and support, Tennyson gained confidence in his abilities. His closest friend was Arthur Henry Hallam, a brilliant and popular student who later became engaged to Tennyson's sister. While Tennyson was at Cambridge, he published *Poems, Chiefly Lyrical,* and he went to Spain with Hallam and other Apostles to aid in the unsuccessful revolt against Ferdinard VII.

In 1831 Tennyson left Cambridge to be with his father, whose health was failing. After his father's death, Tennyson decided to pursue a career in poetry rather than return to school. His early volumes of poetry drew mixed reviews, however, and Tennyson was hurt by some of the harsher criticism. Then, in 1833, he learned that Arthur Hallam had died suddenly of a stroke. Tennyson fell into a deep depression, saying, "I suffered what seemed to me to shatter all my life so that I desired to die rather than live." Although he continued to write poetry, he did not publish anything for nearly a decade; however, he wrote some of his most significant poems during this period.

When he was thirty-two, Tennyson brought out a new book of poems. This time, almost all of the reviews were positive. Fame came in 1850 with the publication of *In Memoriam A. H. H.*, a long cycle of poems about his grief over the loss of Hallam. That same year, Queen Victoria appointed Tennyson to succeed William Wordsworth as poet laureate. Finally confident about his future, Tennyson married Emily Sellwood, a woman whom he had met and become engaged to fourteen years earlier.

For the rest of his life, Tennyson enjoyed remarkable prestige. His books could be found in the home of nearly every English reader, and many people considered him a spokesman for the Victorian age. His gruff manner and striking appearance added to his mystique. In 1883 Tennyson accepted the title of baron, becoming the first poet ever to be ennobled for his work. Upon his death, he was buried near Browning and Chaucer in the Poet's Corner at Westminster Abbey.

"He makes me thrill sometimes to the end of my fingers, as only a true, great poet can."

—Elizabeth Barrett Browning

"You can never open Tennyson at the wrong page."

—Dante Gabriel Rossetti

Alfred, Lord Tennyson was born in 1809 and died in 1892.

Reading Focus

How do memories of the past affect your present life?

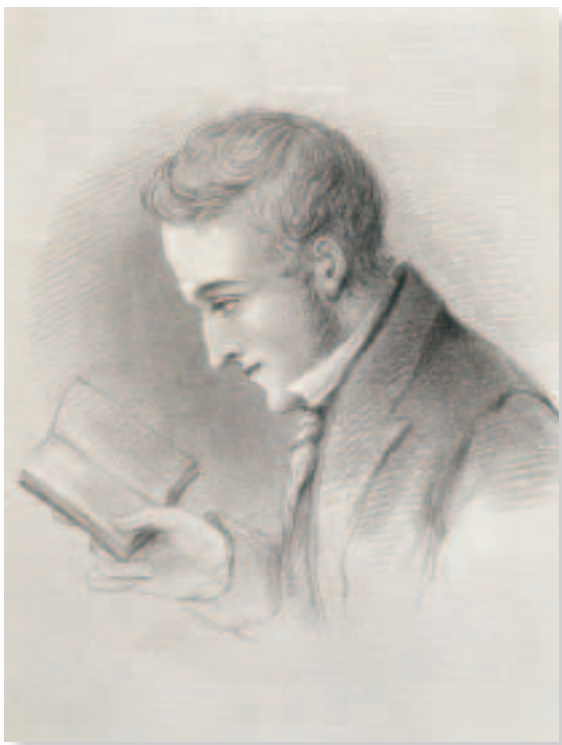
Journal Record your response in your journal.

Setting a Purpose Read the following poems to find out how each speaker draws upon experiences from the past.

Building Background

In Memoriam A. H. H.

Tennyson was deeply shaken by the news of Arthur Hallam's death in 1833. Within a few days he wrote an **elegy** (a poem of mourning or lament) about this loss. He continued writing elegies over the next seventeen years, exploring not only his personal grief but also the larger issues of life and death. Eventually he collected these poems under the title *In Memoriam A. H. H.* Tennyson once described the work as a series of "short swallow-flights of song." He wrote: "It must be remembered that this is a poem, not an actual biography. The different moods of sorrow as in a drama are dramatically given, and my conviction that fear, doubt, and suffering will find answer and relief only through faith in a God of Love."



Etching of Arthur Hallam.

"Crossing the Bar"

Toward the end of his life, Tennyson wrote "Crossing the Bar" as he sailed across the water that separates England's mainland from the Isle of Wight, where his new house was located. Tennyson requested that this poem be placed at the end of every edition of his poems.

"Tears, Idle Tears"

This **lyric** is from Tennyson's first long **narrative poem,** *The Princess,* which explores the role of women in society and presses for gradual social reform. Some of the poem's best-known lyrics were added to a third edition, but "Tears, Idle Tears" appeared in the first. Tennyson said that he wrote "Tears, Idle Tears" at Tintern Abbey, the setting of a famous poem by William Wordsworth. The place, he said, was "full for me of its bygone memories."

"Ulysses"

Like *In Memoriam,* "Ulysses" was inspired by Arthur Hallam's death. Tennyson said that the poem expresses "the feeling about the need of going forward and braving the struggle of life. . . ." Ulysses is the Roman name for the Greek hero Odysseus, whose exploits are portrayed in Homer's epic poems, the *Iliad* and the *Odyssey.* Odysseus, the king of Ithaca, spent ten years fighting in the Trojan War, a great conflict between Greece and Troy. Following Troy's fall, Odysseus wandered for ten more years through the Mediterranean, encountering mythical creatures and meeting various challenges and adventures. Finally he arrived home, where he was reunited with his wife, Penelope, and his son, Telemachus. In his poem "Ulysses," Tennyson moves the story of Odysseus beyond Homer's *Odyssey,* presenting the thoughts of an aging hero who longs for one last adventure.



London Twilight from the Adelphi. Christopher Richard Wynne Nevinson (1889–1946). Oil on canvas, 44.5 x 59 cm.

from In Memoriam A.H.H.

Alfred, Lord Tennyson

7

Dark house, by which once more I stand
  Here in the long unlovely street,°
  Doors, where my heart was used to beat
So quickly, waiting for a hand,

A hand that can be clasped no more—
  Behold me, for I cannot sleep,
  And like a guilty thing I creep
At earliest morning to the door.

He is not here; but far away
  The noise of life begins again,
  And ghastly through the drizzling rain
On the bald street breaks the blank day.

2 The *long unlovely street* is Wimpole Street in London, where Arthur Henry Hallam lived after he left Cambridge.

CONTENTS

27

I envy not in any moods
  The captive void of noble rage,
  The linnet° born within the cage,
That never knew the summer woods;

I envy not the beast that takes
  His license° in the field of time,
  Unfettered by the sense of crime,
To whom a conscience never wakes;

Nor, what may count itself as blest,
  The heart that never plighted troth°
  But stagnates in the weeds of sloth;°
Nor any want-begotten rest.°

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

3 A *linnet* is a small bird.
6 *License* is the ability to act without restraint.
10 *Plighted troth* means "pledged loyalty" or "became engaged to marry."
11 *Sloth* means "inactivity."
12 *Want-begotten rest* is leisure that comes from a lack of commitment (as opposed to a rest that is earned through struggle).

54

O, yet we trust that somehow good
  Will be the final goal of ill,
  To pangs of nature, sins of will,
Defects of doubt, and taints of blood;°

That nothing walks with aimless feet;
  That not one life shall be destroyed,
  Or cast as rubbish to the void,
When God hath made the pile complete;

3–4 These two lines specify four types of ills: *pangs of nature* (physical pain), *sins of will* (moral transgressions), *defects of doubt* (spiritual shortcomings), and *taints of blood* (inherited flaws).



That not a worm is cloven° in vain;
That not a moth with vain desire
Is shriveled in a fruitless fire,
Or but subserves° another's gain.

Behold, we know not anything;
I can but trust that good shall fall
At last—far off—at last, to all,
And every winter change to spring.

So runs my dream; but what am I?
An infant crying in the night;
An infant crying for the light,
And with no language but a cry.

9 *Cloven* means "split."
12 *Subserves* means "promotes" or "assists."

106

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

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

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

Ring out a slowly dying cause,
And ancient forms of party strife;°
Ring in the nobler modes of life,
With sweeter manners, purer laws.

12 *Redress* means "remedy" or "relief."
14 *Party strife* is antagonism or a dispute between sides or factions.

CONTENTS

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

130

Thy voice is on the rolling air
I hear thee where the waters run;
Thou standest in the rising sun,
And in the setting thou art fair.

What art thou then? I cannot guess;
But though I seem in star and flower
To feel thee some diffusive power,
I do not therefore love thee less.

My love involves the love before;
My love is vaster passion now;
Tho' mix'd with God and Nature thou,
I seem to love thee more and more.

Far off thou art, but ever nigh;°
I have thee still, and I rejoice;
I prosper, circled with thy voice;
I shall not lose thee tho' I die.

13 *Nigh* means "near."



Crossing the Bar



Alfred, Lord Tennyson

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

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

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

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

A *bar,* or sandbar, is a ridge of sand formed by the action of tides or currents.

13 *Bourne* means "boundary."
14 *Flood* means "rising tide."

CONTENTS



Tears, Idle Tears

from *The Princess*

Alfred, Lord Tennyson

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy autumn fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;°
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement° slowly grows a glimmering square;
So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

Here, *idle* means "having no basis or reason."
9 *Verge* refers to the horizon.
14 A *casement* is a window that opens outward.

Responding to Literature

Personal Response

Which lines from these poems did you find the most memorable? Why?

Analyzing Literature

from *In Memoriam A. H. H.*

Recall and Interpret

1. Where does section 7 take place? What feelings does this **setting** (see page R14) evoke in the speaker? Why?
2. In section 27, to what does the speaker compare those people who have never loved anyone? What do these **metaphors** lead the speaker to conclude about lost love? (See **Literary Terms Handbook,** page R9.)
3. What spiritual beliefs console the speaker in section 54? In section 130?
4. During what time of year does section 106 take place? What does this time **symbolize,** or represent, to the speaker?

Evaluate and Connect

5. In your opinion, does the speaker come to accept his friend's death? Explain your answer, citing specific lines from the poem as support.
6. Do you share the speaker's philosophy about lost love? Explain.

Crossing the Bar

Recall and Interpret

7. What is compared to a sea voyage in this poem? What phrases and **images** (see page R8) suggest this comparison?
8. Restate lines 15–16 in your own words. Who is the "Pilot" the speaker hopes to meet? What might the meeting **symbolize,** or represent?

Evaluate and Connect

9. How would you describe the **tone** (see page R17) of the poem? What words and phrases create this tone?
10. What is your opinion of the speaker's attitude toward death?

Tears, Idle Tears

Recall and Interpret

11. In line 4, what sight inspires the speaker? What qualities might make this place seem happy? sad?
12. In lines 10 and 15, what general adjectives does the speaker use to describe "the days that are no more"? What specific examples does he present to illustrate and reinforce these adjectives?
13. In lines 16–19, to what does the speaker compare "the days that are no more"? How do these **similes** (see page R14) illustrate line 20?

Evaluate and Connect

14. How does the poem's title relate to its **theme,** or main idea?
15. Sum up the speaker's attitude toward the past. Compare it to the attitude expressed by the speaker of *In Memoriam.*

Ulysses

Alfred, Lord Tennyson

It little profits that an idle king,
By this still hearth, among these barren crags,°
Matched with an agèd wife, I mete and dole
Unequal laws° unto a savage race,
That hoard and sleep and feed, and know not me.

I cannot rest from travel; I will drink
Life to the lees.° All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
Through scudding° drifts the rainy Hyades°
Vexed the dim sea. I am become a name;
For always roaming with a hungry heart
Much have I seen and known—cities of men
And manners, climates, councils, governments,
Myself not least, but honored of them all—
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.°
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untraveled world, whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

2 barren crags: here, the rugged landscape of Ithaca, the Greek island where Ulysses lives.

4 Unequal laws: rewards and punishments.

7 lees: sediment found at the bottom of wine and other liquids; to "drink to the lees" is to drink to the last drop.

10 scudding: wind-driven. **Hyades** (hī′ə dēz′): a cluster of stars; when they rose, it was believed that rain would soon follow.

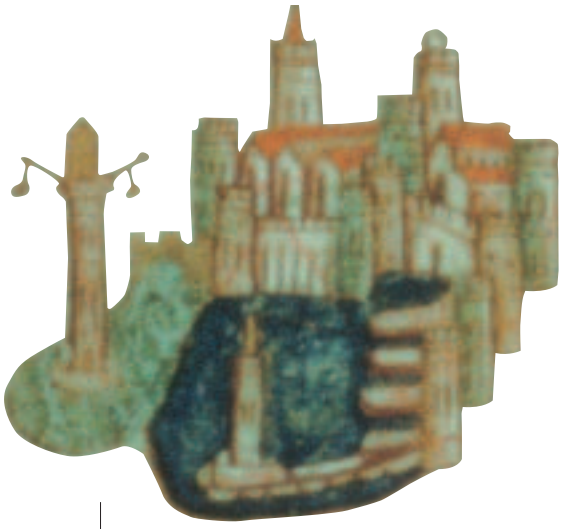
16–17 battle . . . Troy: the Trojan War, which the Greeks won after a ten-year siege.



Miniature nautical map of the central Mediterranean, 1560 (detail). Matteo Prunes. Parchment. Museo Correr, Venice, Italy.

CONTENTS

Ulysses



Miniature nautical map of the central Mediterranean, 1560 (detail). Matteo Prunes. Parchment. Museo Correr, Venice, Italy.

This is my son, mine own Telemachus,
To whom I leave the scepter and the isle—
Well-loved of me, discerning to fulfill
This labor, by slow prudence to make mild
A rugged people, and through soft degrees
Subdue them to the useful and the good.
Most blameless is he, centered in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet° adoration to my household gods,
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail;
There gloom the dark broad seas. My mariners,
Souls that have toiled and wrought and thought with me—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads—you and I are old;
Old age hath yet his honor and his toil;
Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows;° for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars,° until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,°
And see the great Achilles,° whom we knew.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are—
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

42 Meet: fitting; proper.

59 sounding furrows: crashing waves.

60–61 baths . . . stars: reference to the ancient belief that the stars descended into a sea or river that encircled the earth.

63 Happy Isles: in Greek mythology, the place where mortals favored by the gods are sent to dwell after they die.

64 Achilles (ə kil′ ēz): the greatest warrior in the Greek assault on Troy.

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Responding to Literature

Personal Response

What questions would you ask Ulysses if he were alive today? Write two or three questions in your journal and then share them with a partner.

Analyzing Literature

Recall

1. How does Ulysses spend his time at home?
2. What does Ulysses miss from his past?
3. What plans does Ulysses have for his son Telemachus?
4. To whom is Ulysses speaking in the poem?
5. What does Ulysses want his listeners to do with him?

Interpret

6. How does Ulysses feel about his life at home? Use evidence from the poem to support your answer.
7. How do you interpret lines 18–21 of the poem?
8. Does Ulysses approve of his son's approach to life? How can you tell?
9. **Tone** is the attitude that a speaker takes toward the audience, a subject, or a character. (See **Literary Terms Handbook,** page R17.) How would you describe Ulysses's tone as he addresses his listeners?
10. Sum up Ulysses's thoughts and feelings about aging. Support your answer with evidence from the poem.

Evaluate and Connect

11. In your opinion, why might Tennyson have chosen to wait until late in the poem before revealing whom Ulysses is addressing in his monologue?
12. What arguments does Ulysses present to persuade his listeners to join him? Did you find his arguments persuasive? Explain why or why not.
13. Which character would you rather have as a ruler, Ulysses or Telemachus? Why?
14. Does Ulysses remind you of any people who are alive today? Explain who and why he reminds you of this person or persons.
15. How would you imagine Ulysses might answer the Reading Focus question on page 817? How does this answer compare with yours?

Literary Criticism

Scholar Christopher Ricks asserts, "Ulysses yearns to believe that his life is not just a past, that it still has a future. But that this is a yearning, and not a confident assurance, comes out in a ubiquitous feature of the poem's language: its reluctance . . . to use the future tense." In a brief essay, discuss Ricks's theory and note the few instances in "Ulysses" in which the future tense is used. Tell whether you agree with Ricks's interpretation. Be sure to support your ideas with evidence from the poem.

Author's Craft

"Ulysses" takes the form of a **dramatic monologue**—a dramatic poem in which the speaker describes a crucial moment in his or her life to a silent listener. In the process, the speaker reveals much about his or her own character. With a partner, discuss the character of Ulysses as Tennyson portrays him. Consider his attitude toward his family and toward the people of Ithaca, the value he places on his past experiences, his dreams for the future, his description of Telemachus, and his efforts to inspire his crew. What sort of man is Ulysses in this poem?

Literary ELEMENTS

Assonance and Consonance

Assonance is the repetition of similar vowel sounds within nonrhyming words. For example, notice the repetition of long *e* sounds in line 5 of "Ulysses": "That hoard and sleep and feed, and know not me." **Consonance** is the repetition of consonant sounds within or at the ends of nonrhyming words. Notice how Tennyson repeats the *n* and *r* sounds in line 17: "Far on the ringing plains of windy Troy." Repeated sounds create unity by linking words together. Repeated sounds can also create a musical pattern, just as rhyme does.

1. Find other examples of assonance and consonance in "Ulysses."
2. How does Tennyson's use of assonance and consonance contribute to the overall effect of the poem?

- See **Literary Terms Handbook,** pp. R2 and R4.

Literature and Writing

Writing About Literature

Analyzing Techniques Pick out a passage from one of Tennyson's poems that you found especially moving or interesting. Write an analysis discussing the literary elements Tennyson uses in the passage—for example, imagery, metaphor, symbol, or sound devices such as assonance or alliteration. Explain how these elements work together to create a compelling piece of poetry.

Personal Writing

Applying Themes In his poems, Tennyson often expresses ideas about life in thematic statements, such as "'Tis better to have loved and lost / Than never to have loved at all" and "I will drink / Life to the lees." Find another such statement and explain whether you agree with it. Discuss how the idea relates to your own experience or the experience of someone you know.

Extending Your Response

Literature Groups

Hero or Shirker? Ulysses wants to leave his wife, son, and homeland to go on one last voyage. Do you consider him irresponsible, or do you think he is just being true to his nature as a **hero**? (See **Literary Terms Handbook,** page R7.) Is his plan in the best interest of his people? How do you think his family will react? Discuss these questions in your group, using details from the poem to support your answers. Together, create a group statement of opinion and explain your ideas to the rest of your class.



Ulysses and the Sirens, from the *Odyssey,* by Homer. Mosaic. Musée du Bardo, Tunis, Africa.

Performing

Oral Interpretation With a small group of students, discuss and clarify the meaning of any unfamiliar words or phrases in "Ulysses." Together, divide the poem into logical sections and assign a section to each group member. Discuss what tone of voice would be appropriate for reading each section of the poem and what nonverbal communication techniques would help convey the poem's meaning. Practice reading the poem aloud with expression. Then present your oral interpretation of "Ulysses" to the rest of your class.

Interdisciplinary Activity

Music: Choosing Accompaniment Tennyson is often praised for the musical qualities of his writing. With a partner, select a piece of music that you think would make a good accompaniment to one of the poems that you have read here. Try to find music that suits the **mood** of the poem. (See **Literary Terms Handbook,** page R10.) Or you could choose to compose your own musical accompaniment for the piece. Then play the music for your class as you take turns reading the poem aloud.

Reading Further

If you want to read more by or about Tennyson, you might enjoy the following works:

Poetry: *Tennyson's Poetry,* edited by Robert W. Hill Jr., contains an annotated selection of Tennyson's poems as well as early responses and critical essays about his work.

Biography: *Tennyson,* by Peter Levi, gives a detailed and insightful account of Tennyson's life.

Save your work for your portfolio.

MEDIA connection

Song

From Tennyson to Eric Clapton, poets continue to find inspiration in Homer's legendary hero Ulysses.

TALES OF BRAVE ULYSSES

by Eric Clapton and Martin Sharp



You thought the leaden winter would bring you down forever,
But you rode upon a steamer to the violence of the sun.

And the colors of the sea blind your eyes with trembling mermaids,
And you touch the distant beaches with tales of brave Ulysses:
How his naked ears were tortured by the sirens sweetly singing,
For the sparkling waves are calling you to kiss their white laced lips.

And you see a girl's brown body dancing through the turquoise,
And her footprints make you follow where the sky loves the sea.
And when your fingers find her, she drowns you in her body,
Carving deep blue ripples in the tissues of your mind.

The tiny purple fishes run laughing through your fingers,
And you want to take her with you to the hard land of the winter.

Her name is Aphrodite and she rides a crimson shell,
And you know you cannot leave her for you touched the distant sands
With tales of brave Ulysses; how his naked ears were tortured
By the sirens sweetly singing.

The tiny purple fishes run laughing through your fingers,
And you want to take her with you to the hard land of the winter.

Words and music by Eric Clapton and Martin Sharp. Copyright © 1968 by Dratleaf Ltd.

Analyzing Media

1. Who do you think the "you" is in this song? Why do you think the songwriters draw a connection between this person and Ulysses?
2. In your opinion, what do the songwriters mean when they talk about "touch[ing] the distant beaches with tales of brave Ulysses"?

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Grammar Link

Using Commas with Nonessential Elements

Commas are used to set off nonessential elements, or additional information that interrupts the flow of thought in a sentence. The interruption may be an expression, a comment, a definition, a clarification, supplementary information, or a name.

Determine whether the element is truly essential to the meaning of the sentence. If the element does not fundamentally change the meaning of the sentence, set it off with commas. Reading a sentence aloud may help you decide.

Problem 1 Missing commas with nonessential participles, infinitives, and their phrases
Ten of Tennyson's poems including "Ulysses" will be read aloud by the class.

Solution *Ten of Tennyson's poems, including "Ulysses," will be read aloud by the class.*

Problem 2 Missing commas with nonessential adjective clauses
Ulysses who was a legendary Greek hero traveled through the Mediterranean for ten years.

Solution *Ulysses, who was a legendary Greek hero, traveled through the Mediterranean for ten years.*

Problem 3 Missing commas with nonessential appositives
The speaker an aging hero expresses Tennyson's ideas about the struggle of life.

Solution *The speaker, an aging hero, expresses Tennyson's ideas about the struggle of life.*

Problem 4 Missing commas with interjections, conjunctive adverbs, and parenthetical expressions
Ulysses in fact has been celebrated by many famous authors.
Tennyson's poem however is a continuation of Ulysses' story.

Solution *Ulysses, in fact, has been celebrated by many famous authors.*
Tennyson's poem, however, is a continuation of Ulysses' story.

- For more about commas with nonessential elements, see **Language Handbook,** p. R30.

EXERCISE

Explain the reason for each comma below by referring to the lesson above.

1. Ulysses, the hero of Lord Tennyson's dramatic monologue, has returned to Ithaca as king. It seems, however, that Tennyson's Ulysses is not content!
2. The past twenty years have been filled with adventures, including ten years of war and ten of forced wandering.
3. Indeed, Ulysses has expressed a desire never to leave again.

Before You Read

Sonnet 43

Meet Elizabeth Barrett Browning



When she was fifteen, Elizabeth Barrett suffered a spinal injury which, along with other afflictions, left her bedridden for much of her life. Poor health, however, did not stop her from becoming one of the most admired poets of her time; nor did it stop her from having one of the most famous romances in literary history.

The eldest child of a wealthy country squire, Barrett spent her childhood playing in the countryside and reading. As she grew older, her illnesses were compounded by her father's overprotectiveness and the tragic death of her brother. By the age of thirty-five, she was confined to her bedroom in the family's London home.

Despite her confinement, Barrett became well known for her published verses. Some of her poems came to the attention of the poet Robert Browning, who immediately wrote her a letter declaring, "I love your verses with all my heart." Eventually, the couple fell in love and were secretly married when Barrett was forty. After she eloped, Barrett Browning's disapproving father never spoke to her again.

The couple moved to Italy, where Barrett Browning's health flourished. She gave birth to a son, nicknamed "Pen," and continued to write poetry. Her work was so highly regarded that she was recommended as a possible successor to the poet laureateship of England after Wordsworth died. The Brownings lived in Italy for fifteen years until Barrett Browning's death at the age of fifty-five.

"If thou must love me, let it be for nought
Except for love's sake only."

—*Barrett Browning*

Elizabeth Barrett Browning was born in 1806 and died in 1861.

Reading Further

To learn more about Barrett Browning, look for this work:

Biography: *Elizabeth Barrett Browning,* by Virginia L. Radley, explores Barrett Browning's life and work, providing insight into her fine critical mind.

Reading Focus

How would you describe true love?

Quickwrite Write the words "True love is" in your journal. Then complete the sentence with words and phrases that could be used to describe deep and abiding love; for example, "True love is a candle that burns forever."

Setting a Purpose Read to learn how the speaker describes her feelings for her beloved.

Building Background

Poems of Love

During her courtship with Robert Browning, Elizabeth Barrett began writing love poems. She wrote forty-four sonnets describing the fear, excitement, and hope she felt when, after years as an invalid, she fell in love. Barrett Browning waited until three years after her marriage to slip the sonnets into her husband's coat pocket. Robert Browning was so impressed with the sonnets that he insisted she publish them. Not wanting to share her private feelings with the public, she published the cycle of sonnets under the misleading title *Sonnets from the Portuguese,* hoping people would think the poems were translations rather than expressions of her own emotions. The poem you will read, "Sonnet 43," is the best known of the collection. Its opening line—"How do I love thee? Let me count the ways"—probably ranks as one of the most famous lines in English poetry.



Clasped Hands of Elizabeth and Robert Browning, 1853. Harriet Hosmer. Bronze sculpture, 3¼ x 8¼ x 4½ in. Armstrong Browning Library of Baylor University, Waco, TX.

Sonnet 43

Elizabeth Barrett Browning

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

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Responding to Literature

Personal Response

What line or lines from the sonnet did you find most memorable? Why?

Analyzing Literature

Recall and Interpret

1. In your own words, explain how the speaker describes her love in lines 1–8. What do these lines reveal about the nature of the speaker's love?
2. How does the speaker describe her love in lines 9–12? What can you infer about the speaker's past from these lines?
3. What do you think the speaker means when she says, "I love thee with the breath, / Smiles, tears, of all my life"? What might it mean to love someone in this manner?
4. How long does the speaker expect her love to last? What line or lines in the poem support your interpretation?

Evaluate and Connect

5. Reread the description of true love you wrote in the Reading Focus on page 831. How does it compare with the speaker's description?
6. What effects are created by the use of **repetition?** (See page R13.) Give specific examples.
7. How would you describe the speaker's **tone,** or attitude toward the subject? What does the speaker's tone seem to suggest about her character and personality?
8. In your opinion, what are the advantages and disadvantages of the type of love the speaker describes?

Literary Criticism

Some contemporary scholars maintain that the language and imagery of the *Sonnets from the Portuguese* are dated; other scholars maintain that the poems are too personal to be of wide interest. In your opinion, does either of these criticisms apply to "Sonnet 43"? Do both? Share your opinion with your classmates. Be sure to support your viewpoint with specific evidence from the poem.

Literary ELEMENTS

Sonnet Sequence

A **sonnet sequence** is a series of sonnets connected by a common theme or subject. A **sonnet** (see page 244) is a poem of fourteen lines, containing a fixed rhyme scheme and a regular meter (usually iambic pentameter, in which each line has five feet and each foot consists of an unstressed syllable followed by a stressed syllable). Such poets as Petrarch, Shakespeare, and Sidney have written sonnet sequences about romantic love. Barrett Browning helped to revive an interest in the sonnet sequence with her *Sonnets from the Portuguese.*

1. What effect is created by the rhyme scheme used in "Sonnet 43"?
2. Does the poet follow the tradition of ending a sonnet with a conclusion about the subject? Explain.

• See **Literary Terms Handbook,** p. R15.

Extending Your Response

Creative Writing

How Do *You* Love? Try your hand at writing your own love **sonnet.** Begin with the line "How do I love thee? Let me count the ways." Then write thirteen lines in which you describe your love. Your poem may be serious or humorous, but be sure to use vivid imagery and at least one metaphor or simile. You could follow the same rhyme scheme as "Sonnet 43" or invent one of your own. Be sure to end your sonnet with a conclusion about the subject.

Learning for Life

The Practical Side of Love The speaker of "Sonnet 43" describes an idealized love. Imagine that you are a marriage counselor. Write a list of the practical qualities you think couples should have if they would like to maintain a healthy relationship. Examples might include honesty and willingness to share household tasks. Discuss your ideas with a small group of your classmates.

Save your work for your portfolio.

Before You Read

Love Is Not All: It Is Not Meat nor Drink

Meet Edna St. Vincent Millay



To a generation of young Americans during the 1910s and 1920s, the poet Edna St. Vincent Millay was a symbol of the modern woman: young, independent, free-spirited, energetic, and beautiful.

As a child, Millay loved music and books and published her first poems in the children's magazine *St. Nicholas*. Later, a poem she wrote called "Renascence" prompted a family friend to help Millay obtain a scholarship to Vassar College. After graduating, she moved to Greenwich Village, a section of New York City renowned for its artists, intellectuals, and eccentric atmosphere. There, Millay tried to make a living as an actor with the Provincetown Players, a troupe that also produced some of her plays. She supplemented her income by writing poetry and prose for a magazine under the pseudonym of Nancy Boyd and went on to publish her verse in *Vanity Fair*.

While in her late twenties, Millay spent two years in Europe. Upon returning to New York, she met and fell in love with Eugen Boissevain, a businessman whom she married several months later.

After her wedding, Millay moved to the countryside, where she continued to write and give reading tours. She became more involved with politics, especially during World War II, and wrote many poems with political themes. She is best known, however, for the lyrical verse of her youth.

"My candle burns at both ends;
It will not last the night;
But, ah, my foes, and oh, my friends—
It gives a lovely light."

—*Millay*

Edna St. Vincent Millay was born in 1892 and died in 1950.

Reading Further

You might enjoy these works:

Poetry Collection: *Collected Lyrics of Edna St. Vincent Millay* includes her much loved lyric poetry.

Biography: *Restless Spirit: The Life of Edna St. Vincent Millay,* by Miriam Gurko.

Reading Focus

Have you ever heard the expression "Love is not everything"?

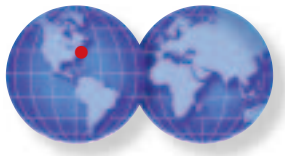
Freewrite Jot down the thoughts and ideas that come to mind in response to this statement. Do you agree with it? Why or why not?

Setting a Purpose Read the poem to interpret the speaker's ideas about love.

Building Background

Poet of Youth

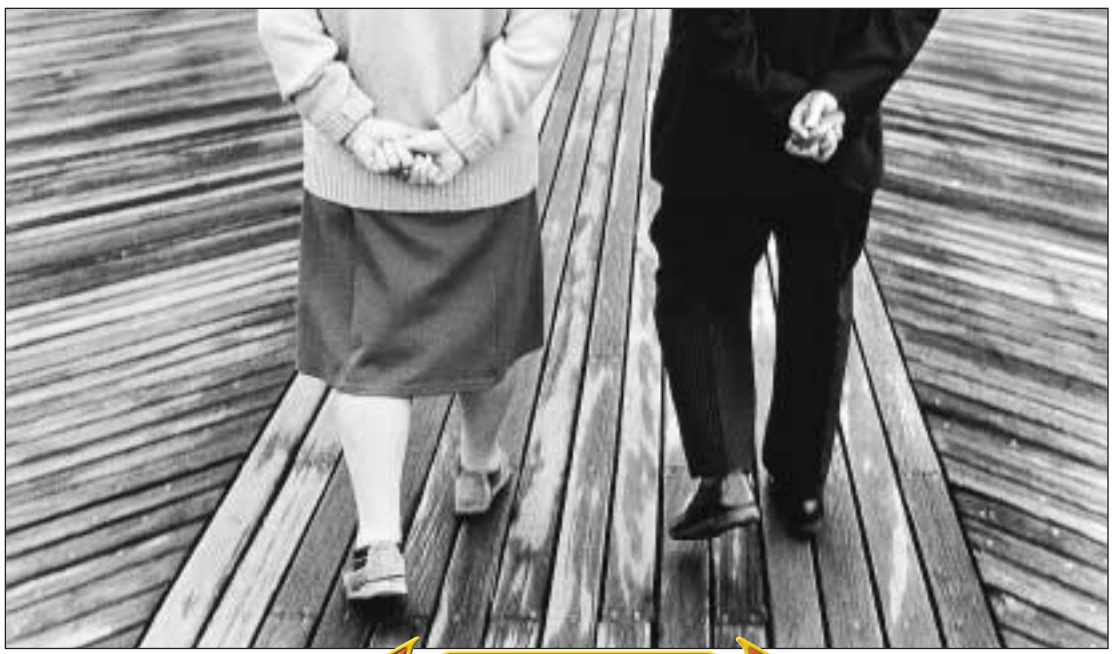
A bright, pretty young woman, Millay had numerous suitors. These fleeting romances provided subject matter for many of the poems she wrote during the 1920s. Millay's witty, sometimes cynical poems offered a marked contrast to the sentimental, light verses popular at the time. The candor and cleverness of her poetry captured the imagination of an audience eager for a modern viewpoint. The so-called "Flaming Youth" of the 1920s—a decade also known as the Roaring Twenties—adopted as their motto a line from one of Millay's poems: "My candle burns at both ends." (See the stanza at the end of Millay's biography, above.) Ironically, Millay grew to detest the fame that came from her reputation as a symbol of rebellious youth.



Love Is Not All: It Is Not Meat nor Drink

Edna St. Vincent Millay

Love is not all: it is not meat nor drink
Nor slumber nor a roof against the rain;
Nor yet a floating spar to men that sink
And rise and sink and rise and sink again;
Love can not fill the thickened lung with breath,
Nor clean the blood, nor set the fractured bone;
Yet many a man is making friends with death
Even as I speak, for lack of love alone.
It well may be that in a difficult hour,
Pinned down by pain and moaning for release,
Or nagged by want past resolution's power,
I might be driven to sell your love for peace,
Or trade the memory of this night for food.
It well may be. I do not think I would.



Responding to Literature

Personal Response

Do you think the speaker would agree with the attitude toward love that you expressed in the Reading Focus on page 834? Why or why not?

Analyzing Literature

Recall and Interpret

1. In lines 1–6, what evidence does the speaker present to show that "love is not all"? What do these lines suggest about the speaker's attitude toward love?
2. According to lines 7–8, what can lack of love do? Compare this statement with the ideas presented in lines 1–6.
3. What does the speaker suggest she might do in lines 9–13? What attitude toward love does this statement reflect?
4. What attitude about love does the speaker express in the last line of the poem? What does this line suggest about the value the speaker places on love? Explain.

Evaluate and Connect

5. Find at least one example of **personification** (see page R11). What effect does it create?
6. What type of **sonnet** is this? (See page R15.) How does the use of this poetic form help Millay to communicate her intended meaning?
7. Theme Connections Which lines in the poem reflect the speaker's emotional responses to love, and which reflect her rational responses? Which type of response does the speaker seem to value more highly? Give reasons for your answers.
8. Would you describe this as a love poem? Why or why not?

Literary Criticism

Scholar Jo Ellen Green Kaiser asserts that Millay "first attempted to negotiate a modernist as well as a sentimental aesthetic" and later rejected modernism in her work. Does "Love Is Not All: It Is Not Meat nor Drink" seem to you to be modern? In what ways does it seem sentimental? Write a brief response, using specific examples from the poem as support.

Literary ELEMENTS

Alliteration

Alliteration is the repetition of nearby consonant sounds, usually at the beginnings of words. Poets use alliteration to emphasize particular words or ideas, to create melodious sounds, and to help establish the prevailing mood of a poem. Note the repetition of the *m* sound in this line from "Love Is Not All: It Is Not Meat nor Drink."

Yet many a man is making friends with death

1. Find at least two other examples of alliteration in the poem. Which consonant sounds are repeated?
2. Explain the effect or effects created by the use of alliteration in the examples you chose.

• See **Literary Terms Handbook,** p. R1

Extending Your Response

Personal Writing

What Sustains You? In your journal, describe your response to the ideas presented in this poem. Then write a paragraph or two about something besides love that, although not necessary for survival, makes your life more fulfilling and interesting. You might want to write about a favorite sport or hobby, for example. Explain how your life is enriched by this activity.

Listening and Speaking

Romantic or Cynic? Interview a classmate, asking the following questions to determine whether your partner is a romantic or a cynic: Do you believe that people can die from a broken heart? Can people be truly happy without ever experiencing love? Ask your partner to explain his or her answers. Then share your own thoughts.

Save your work for your portfolio.

COMPARING selections

Sonnet 43 **and** *Love Is Not All: It Is Not Meat nor Drink*

COMPARE **TONE**

Although the speakers in "Sonnet 43" and "Love Is Not All: It Is Not Meat nor Drink" both discuss love, each has a distinct **tone,** or attitude toward the subject. In a small group, discuss the following questions.

- How would you describe the tone of each speaker? In each poem, how does the poet's choice of words and details help to create that tone?
- Is each speaker's tone consistent throughout the poem, or does it sometimes change? What effects are created by any shifts in tone?
- Compare the two speakers' tones. How are the tones similar? How are they different?

After discussing these questions, share and compare your ideas with the members of another group.

COMPARE **THEMES**

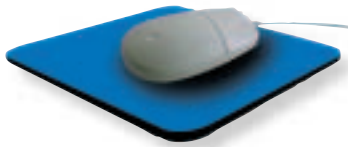
The **theme** of a literary work is the main idea the author wants to convey. Write three paragraphs in which you identify, and then compare and contrast, the themes of the two poems.

- In your first two paragraphs, state what you believe to be the theme of each poem. Use specific details from the poem to support your interpretation of its theme.
- In your third paragraph, compare the two themes, pointing out similarities and differences.

When you have completed the paragraphs, share your writing with a partner. Compare your individual interpretations of theme.

COMPARE **CULTURES AND CUSTOMS**

Both Elizabeth Barrett Browning and Edna St. Vincent Millay wrote poetry about love, but the two women grew up in different cultures and lived in different eras. Research love, courtship, and marriage in Victorian England and in the United States during the 1910s and 1920s. How did people meet and court one another? At what age did most people marry? Present your findings to the class, highlighting similarities and differences between the courtship and marriage customs followed during two different eras, in two distinct cultures.



Technology Skills

Active Reading Strategies for Electronic Texts

The most effective readers are those who are engaged with the text. To be an effective, engaged reader apply the following strategies whenever you read.

- **Predict** Combine clues in the reading selection with what you already know to make educated guesses about what will happen next.
- **Connect** Draw parallels between the people, events, and places in the selection and the people, events, and places in your own life.
- **Question** Check your understanding by asking yourself questions pertaining to plot, theme, characters, and more.
- **Visualize** Incorporate details from the selection to form pictures in your mind.
- **Evaluate** Form opinions and make judgments while you read. Review and revise your ideas after you have finished a selection.
- **Review** Pause occasionally to think about what you have read. Summarize and rephrase to increase your understanding.
- **Respond** Think about your immediate reactions to the selection.

Finding and Reading E-texts

The World Wide Web is full of sites that make it easy to access the full text of books in the public domain. (Public domain books are those for which the copyright has expired, allowing free use of them by the public without permission from an author or publisher.) Such sites as the Internet Public Library (http://www.ipl.org) make electronic texts available with the click of a mouse. You can browse through categories or search for specific texts by author, title, or Dewey decimal number. Some books can be accessed in a compressed, or zipped, format so that you can quickly and easily download the data to your computer's hard drive. But unless you have unlimited access to a printer, you will probably read the book on your monitor.



Technology Tip

Books from Internet sources often show up on your monitor in a double-spaced, typewriter-like style of type—not the most inviting format for sustained reading. If you download such a book to your hard drive, you can reformat it to suit your own preferences in type style and size. Files that are compressed for downloading can be uncompressed with easily available freeware.

ACTIVE READING STRATEGIES FOR READING ON A MONITOR	
Pause periodically	Stop every three or four screens to rest your eyes. Take a minute and look at something far away, perhaps at something out a window. Use the time to think about what you have just read.
Take notes	Keep a notebook handy to jot down important plot points, notes on characters, and questions about confusing sections. Write down anything you would highlight in a book.
Visualize and illustrate	Take the time to picture events in your mind. Using details provided by the author, you might even draw simple sketches of characters or incidents you encounter in the story.
Log responses	In your notebook, keep a running log of your responses.
Evaluate	As you scroll through the book, make judgments about the information or story, the characters, and the writing.

Overcoming Obstacles in Hypertext

Reading a conventional book on a computer monitor has its difficulties, but the unpredictable nature of hypertext can create even greater problems in active reading. From childhood, you have been trained to read in a logical, sequential manner. But just as society moved from an oral to a written tradition, it now seems to be moving toward a visual or image-based tradition. Consequently, the written word will be irrevocably changed by its position in cyberspace in much the same way that many styles of painting were influenced by the technology of the camera.

The biggest problem associated with hypertext tends to be reader disorientation. By following links from place to place, you may forget where you started, or you may lose your train of thought. The result is a form of information overload. The situation is akin to wandering around an art museum for hours without being able to recall seeing a single painting. The strategies listed below will help you to stay focused and avoid overload when navigating through hypertext.

ACTIVE READING TIPS FOR HYPERTEXT	
Have a specific purpose	If you find yourself wandering aimlessly through a maze of linked documents, stop and recall your purpose for reading. Follow only those paths that are directly related to reaching your goal.
Take notes	Writing down key points can help you put a nonlinear story into a more traditional format.
Return home before you get lost	Follow only a few links before returning to the home page or to the site where you began.
Use the back and forward buttons	Following a document forward and back through its steps helps orient you to your virtual location in cyberspace.
Skim all links, then return to those you found most useful	If the overall document is not too large, quickly browse through all links and then go back to the pages you think can best help you reach your reading goal.
Print key passages	If you find a link that is particularly useful, print it out and keep it in your notebook.
Question	If the hypertext is interactive, ask questions of the author or of other readers. If it is not, jot questions down in your notebook for further exploration.
Respond	Take the time to respond to what you read online just as you would with a book. Keep a reading log.
Review	Summarize important incidents in your notebook. Put confusing text into your own words.

ACTIVITIES

1. Think of a question about a selection in this book that you've read and have been impressed by. Use a search engine to find Web sources where you can learn more about it or its author. Practice the active reading strategies for electronic texts as you explore the sources.
2. Keep a notebook just for active reading notes. Use this notebook to jot down your reflections whenever you read electronic texts.

Before You Read

My Last Duchess and *Porphyria's Lover*

Meet Robert Browning



Sometimes called the "poet of men's souls," Robert Browning was an expert at dissecting the hearts and minds of his characters. This analytical bent was encouraged early in life by his parents. Although he attended various schools, Browning's education was gained mostly at home, where he lived with his parents until he married at age thirty-four. Browning's father fostered his son's literary and artistic interests by hiring private tutors, by giving him a grounding in Greek and Latin, and by granting access to his collection of over six thousand books.

After spending one year at London University, Browning embarked on a writing career. Most of his early works were printed at his family's expense. Unfortunately, Browning's high expectations were quickly dashed by critics who mocked his poems and ignored his plays altogether. Although he was already revealing his mature style by age thirty in dramatic monologues such as "My Last Duchess," the poems failed to garner critical success.

One person who did admire Browning's work was a popular poet named Elizabeth Barrett. She praised him in a poem that she published in 1844. After several months of correspondence, they met in person. Browning soon declared his love for Barrett, but she was reluctant to marry because of her poor health and the opposition of her overbearing father. In 1846, however, she agreed to elope with him to Italy.

The couple settled in Florence, where they remained for the next fifteen years. Their marriage proved to be a happy one. Barrett Browning recovered her health, and in 1849 she gave birth to a son. When she died in 1861, Robert Browning and his son moved back to England, where Browning prepared his wife's *Last Poems* for publication.

Back in London, Browning finally began to receive the recognition he deserved. Another edition of his collected poems was requested in 1863, and his next book of poems, *Dramatis Personae* (1864) reached two editions. After the publication of *The Ring and the Book* (1868), a blank-verse dramatic poem based on a murder trial in Rome in 1698, Browning became a much sought-after celebrity. William Sharp wrote, "Everybody wished him to come and dine, and he did his utmost to gratify everybody."

Although Browning lived for nearly thirty years after the death of his wife, he never remarried. He claimed that his "heart was buried in Florence." On his last trip to Italy, he developed bronchitis. His son reported that after learning of the favorable reviews of his last book of verse, Browning smiled and muttered, "How gratifying." He died a few hours later and was buried in the Poets' Corner of Westminster Abbey.

"Oppression makes the wise man mad."

"I count life just a stuff
To try the soul's strength on."

"You never know what life means till you die:
Even throughout life, 'tis death that makes life live,
Gives it whatever the significance."

—Browning

Robert Browning was born in 1812 and died in 1889.

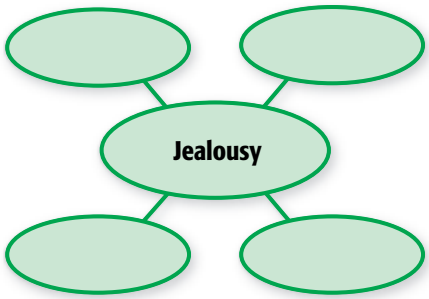
CONTENTS

Reading Focus

What do you think of when you hear the word *jealousy?*

Web It! In a web such as the one shown, write words and phrases that you associate with jealousy.

Setting a Purpose Read the following poems to learn how jealousy affects each speaker.



Building Background

Browning's Speakers

During his teens, Browning devoted much time to studying the poems of Percy Bysshe Shelley (see page 766). His first published work, *Pauline,* was clearly influenced by Shelley's confessional style. One reviewer commented on the "intense and morbid self-consciousness" that the poem displayed. Embarrassed by such criticism, Browning decided to avoid exposing himself in his poetry. He began to use speakers who were fictional or historical characters. "Porphyria's Lover" is one of his early experiments with **dramatic poetry.** He further refined his techniques in "My Last Duchess," which is loosely based on the life of a sixteenth-century Italian duke whose wife died under mysterious circumstances.



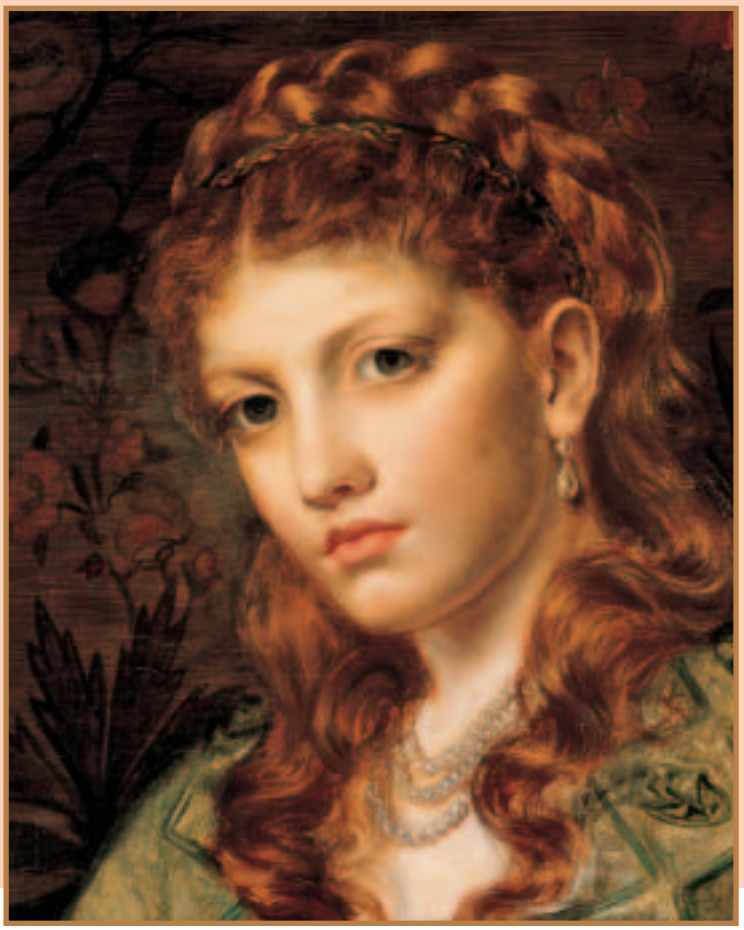
Poet's Corner at Westminster Abbey.

The Two Sides of Robert Browning

From early in his career, Browning explored the darker aspects of human nature. Critics have noted that in poems such as "Porphyria's Lover" and "My Last Duchess," Browning encourages his readers to understand the motives of his less-than-sympathetic speakers. After reading such poems, Browning's contemporaries were often puzzled when they met him in person. A loving husband and father, Browning enjoyed indulging in pleasant conversation. His outward manner seemed completely at odds with the poet who wrote about murder, madness, jealousy, deceit, and corruption. The American writer Henry James was fascinated by the contrast between Browning's life and work. Commenting on Browning's burial in the Poets' Corner of Westminster Abbey, James wrote, "A good many oddities and a good many great writers have been entombed in the Abbey; but none of the odd ones have been so great and none of the great ones so odd."

Browning the Celebrity

Although Browning felt the sting of harsh criticism early in his career, in his later years he basked in the glow of critical and popular success. He received honorary degrees from Oxford University in 1882 and the University of Edinburgh in 1884. By the time the poet was in his seventies, Browning societies, clubs, and discussion groups were all the rage. Book lovers delighted in reading his long, often difficult poems, and they spent hours discovering the meaning behind his most obscure references.



Fiammetta, 1876. Emma Sandys. Oil on board, 30.5 cm x 25.4 cm.

My Last Duchess

Robert Browning

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà° Pandolf's° hands
Worked busily a day, and there she stands.
Will 't please you sit and look at her? I said
"Frà Pandolf" by design,° for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by°
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,°

3 Frà (frä)**:** Brother. **Frà Pandolf:** an imaginary artist who is also a monk.

6 by design: intentionally.

9 puts by: sets aside.

11 durst: dare.

CONTENTS

How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, "Her mantle° laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious° fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth,° and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence°
Is ample warrant° that no just pretense°
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir! Notice Neptune,° though,
Taming a sea horse, thought a rarity,
Which Claus of Innsbruck° cast in bronze for me!

16 mantle: cloak.

27 officious: interfering; meddlesome.

41 forsooth: in truth.

49 munificence (mū nif′ ə səns)**:** great generosity.
50 warrant: guarantee. **just pretense:** legitimate claim.
54 Neptune: god of the sea in Roman mythology. Note that the speaker is referring to a sculpture of Neptune.
56 Claus (klows) **of Innsbruck** (inz′ brook)**:** an imaginary sculptor. Innsbruck, Austria, is the site of Emperor Maximilian's tomb, known for its bronze work.

Porphyria's Lover

Robert Browning

The rain set early in tonight,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worst to vex the lake:
I listened with heart fit to break.

When glided in Porphyria; straight
She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
Which done, she rose, and from her form

Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
And called me. When no voice replied,

She put my arm about her waist,
And made her smooth white shoulder bare,
And all her yellow hair displaced,
And, stooping, made my cheek lie there,
And spread, o'er all, her yellow hair,

Murmuring how she loved me—she
Too weak, for all her heart's endeavor,
To set its struggling passion free
From pride, and vainer ties dissever,°
And give herself to me forever.

But passion sometimes would prevail,
Nor could tonight's gay feast restrain
A sudden thought of one so pale
For love of her, and all in vain:
So, she was come through wind and rain.

24 *Dissever* (di sev′ ər) means "to separate; divide."

CONTENTS

Be sure I looked up at her eyes
Happy and proud; at last I knew
Porphyria worshiped me; surprise
Made my heart swell, and still it grew
While I debated what to do.

That moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,

And strangled her. No pain felt she;
I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her lids: again
Laughed the blue eyes without a stain.

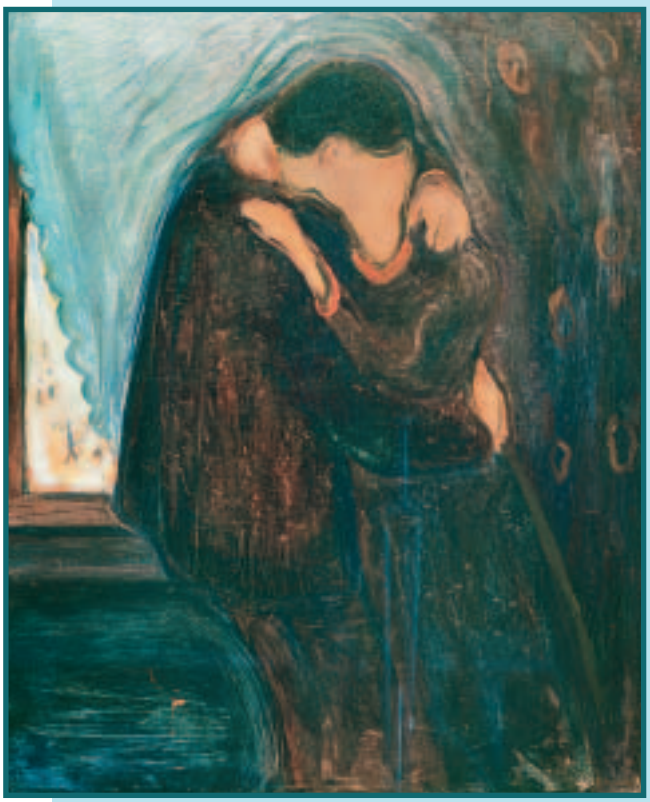
And I untightened next the tress
About her neck; her cheek once more
Blushed bright beneath my burning kiss:
I propped her head up as before.
Only, this time my shoulder bore

Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all it scorned at once is fled,
And I, its love, am gained instead!

Porphyria's love: she guessed not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirred,
And yet God has not said a word!

The Kiss, 1897. Edvard Munch. Oil on canvas. 99 x 81 cm. Munch Museum, Oslo, Norway.

Viewing the painting: How would you describe the embrace represented in this painting? Does it capture the mood of the embrace Browning describes in the poem?



Responding to Literature

Personal Response

If you could talk with the speakers of the two poems, what would you say to them? Jot your thoughts down in your notebook.

Analyzing Literature

My Last Duchess

Recall and Interpret

1. Who is the speaker of the poem, and what is he showing to the visitor? How does he account for "that spot of joy" on the duchess's cheek?
2. Summarize the speaker's description of the duchess's character and behavior. From this description, what can you infer about his attitude toward her?
3. According to the speaker, why didn't he tell the duchess how her behavior affected him? What does this choice reveal about the speaker's character?
4. What do you think may have happened to the duchess? Use evidence from the poem to support your conclusion.
5. Who is the visitor that the speaker is addressing? Why has he come to see the speaker? Support your answer using evidence from the poem.

Evaluate and Connect

6. What reason might the speaker have for telling this story to the visitor? Do you think the speaker reveals more about himself or his actions than he had intended to reveal? Give reasons for your answer.
7. What effects are created by Browning's use of the **heroic couplet?** (See **Literary Terms Handbook,** page R7.) Does the form of the poem suit its subject matter? Give reasons for your answer.
8. If you had been the visitor, how do you think you might have reacted to the speaker's story? Explain your answer.

Porphyria's Lover

Recall and Interpret

9. What does Porphyria do after entering the cottage (lines 6–35)? What does her behavior seem to suggest about her character?
10. Describe the nature of the relationship between the speaker and Porphyria. What details from the poem support your description?
11. What does the speaker do to Porphyria? What do his subsequent thoughts and actions seem to suggest about his motivation? Explain.
12. What does the last line tell you about the speaker's state of mind?

Evaluate and Connect

13. How do the **setting** and **tone** of the poem contribute to its **atmosphere,** or prevailing mood? (See **Literary Terms Handbook,** pages R14, R17, and R2.)
14. Scan the poem's **meter** and chart its **rhyme scheme**. (See **Literary Terms Handbook,** pages R9 and R13.) Evaluate how the use of these sound devices helps Browning convey his intended meaning.
15. What other characters from literature or films does the speaker remind you of? What traits do they share?

Literary ELEMENTS

Dramatic Monologue

In a **dramatic monologue,** the speaker describes a crucial moment in his or her life to a silent listener. As we "overhear" this one-sided conversation, we gain insight into the speaker's character and learn his or her viewpoint about the subject being discussed. The speaker can be a fictional or historical figure clearly distinct from the poet. Often the speaker will reveal the listener's identity and the dramatic situation in which the monologue is spoken.

1. How does the dramatic situation of "My Last Duchess" complicate your understanding of the speaker?
2. Why might Browning have chosen not to indicate the presence of a listener in "Porphyria's Lover"?

- See **Literary Terms Handbook,** p. R5.

Literature and Writing

Writing About Literature

Compare Characters Write several paragraphs in which you compare and contrast the speakers of the two poems. You might consider some of the following questions in your comparison: What are their positions in society? What did each speaker resent about the woman in his life? How did they deal with their jealousy? What is their attitude about the fate suffered by each woman?

Creative Writing

Letter Write a letter from the listener in "My Last Duchess" to his master, the count. Discuss what you have learned about the duke and describe your reaction to the duke's story about his late wife. Do you think that the count should allow his daughter to marry the duke? Tell the count the course of action you think he should follow. Give reasons for your advice.

Extending Your Response

Literature Groups

Dangerous Passion In the Reading Focus on page 841, you filled in a word web with your thoughts about jealousy. Which words and phrases from the webs might be applied to each of the speakers? Why? Do the women who are involved with the speakers intend to make them jealous? Discuss these questions in your group. Share your group's conclusions with the class.

Listening and Speaking

Dramatic Reading Read one of the poems aloud to a classmate. Before you begin, think about how you can use your voice, facial expressions, and gestures to make your reading dramatic. After the reading, ask your partner to critique your performance, particularly your gestures, movement, and vocalization. Incorporate his or her suggestions as you give your reading for the class.

Learning for Life

News Broadcast Imagine that you are a television reporter assigned to cover the death of the duchess or Porphyria. Using details from Browning's poem as well as your own ideas, write a brief script for your report. Rehearse to improve details of your broadcast and create skillful, artistic staging. When you are finished, present your news report to the class.

Reading Further

If you enjoyed these poems, look for the following works:

Poetry: *Selected Poetry,* edited by Daniel Karlin, contains a valuable introduction to Browning's work and a large assortment of poems.

Biography: *Robert Browning: A Portrait,* by Betty Miller, uses the testimony of Browning's contemporaries to describe this intelligent poet.

Save your work for your portfolio.

Before You Read

Dover Beach

Meet Matthew Arnold



Matthew Arnold was not much of a scholar in his youth, and he spent his teenage years in a state of rebellion. He struggled primarily against his father, who was a clergyman and the headmaster of Rugby School. As a student at Rugby, Arnold often disappointed his father by neglecting his studies and adopting a frivolous manner. Nevertheless, he was a bright young man: At eighteen he won the Rugby poetry contest and a scholarship to Oxford University. Ultimately, his father's ideas about moral and social issues, as well as education, had a strong influence on him.

After receiving his degree, Arnold returned briefly to Rugby to teach. He then became a secretary for a wealthy politician. When he was in his late twenties, Arnold published two volumes of poetry anonymously. He later withdrew these books from circulation because he was dissatisfied with his writing.

Arnold met and married Fanny Lucy Wightman when he was twenty-nine. To support his new wife, he accepted the position of inspector of schools, which he kept for thirty-five years. He also continued to write poetry. One of his books, *Poems: A Second Series*, gained him the professorship of poetry at Oxford.

After his brief professorship, Arnold, then in his fifties, began to write literary criticism almost exclusively. This new career led him on a lecture tour of the United States when he was sixty-three. Seemingly in excellent health, Arnold died suddenly of heart failure at age sixty-five.

"The greatness of a poet lies in his powerful and beautiful application of ideas to life, to the question: How to live?"

—*Arnold*

Matthew Arnold was born in 1822 and died in 1888.

Reading Further

If you'd like to learn more about Matthew Arnold and his works, look for these books:

Collection: *Selected Poems and Prose,* edited by Miriam Allot, contains Arnold's major writings.

Criticism: *Matthew Arnold: A Survey of His Poetry and Prose,* by Douglas Bush, provides a critical appraisal.

Reading Focus

Have you ever viewed a scene in nature that inspired you to think about the deeper meaning of life?

Journal In your journal, describe the scene you viewed, as well as the thoughts it inspired.

Setting a Purpose Read to find out how an ocean view inspires thoughts in one speaker.

Building Background

Times of Change

Arnold is believed to have written "Dover Beach" in the summer of 1851, when he and his wife stopped in the town of Dover on their honeymoon. Famous for its white cliffs, the city is only about twenty miles from France, across the Strait of Dover. At the time Arnold wrote the poem, he was adjusting not only to marriage but also to his new position as inspector of schools. On a broader social level, he, like other Victorians, was adjusting to the transition in England from an age of faith to an age of science and technology. It was a time when scientific discoveries seemed to challenge traditional religious beliefs. Arnold addresses these profound social and religious changes in "Dover Beach."

Dover Beach

Matthew Arnold

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits°—on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the moon-blanched land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,°
Begin, and cease, and then again begin,
With tremulous° cadence° slow, and bring
The eternal note of sadness in.

Sophocles° long ago
Heard it on the Aegean,° and it brought
Into his mind the turbid° ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle° furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night wind, down the vast edges drear
And naked shingles° of the world.

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

3 straits: the Strait of Dover, a narrow channel separating England and France.

11 strand: shore.

13 tremulous: trembling. **cadence:** rhythmic rise and fall.

15 Sophocles (sof′ ə klēz′): Greek dramatist who lived during the fifth century B.C.
16 Aegean (i jē′ ən): arm of the Mediterranean Sea between Greece and Turkey.
17 turbid: confusing; in a state of turmoil.

23 girdle: anything that girds, or encircles, such as a belt or sash worn around the waist.

28 shingles: beaches covered with water-worn pebbles.

35 darkling: characterized by darkness.

Responding to Literature

Personal Response

What line or lines in the poem made the deepest impression on you? Why?

Analyzing Literature

Recall and Interpret

1. What does the speaker describe in lines 1–5? How does the speaker feel about the things he describes?
2. What emotion does the speaker associate with the sound of waves? What contrast does the speaker set up in the first stanza?
3. What **allusion** does Arnold make in the second stanza? (See **Literary Terms Handbook,** page R1.) What does this allusion suggest about the speaker's thoughts?
4. What is faith compared to in the third stanza? What does the speaker seem to be saying about faith?
5. How does the speaker describe the world in the fourth stanza? How would you characterize the speaker's outlook on life? on love?

Evaluate and Connect

6. What is the **theme,** or main idea, of the poem? In your opinion, do Arnold's images of the shoreline effectively convey the theme? Give reasons to support your opinion.
7. Review your response to the Reading Focus on page 848. How do the thoughts inspired by the scene you viewed compare with the speaker's thoughts upon viewing the cliffs of Dover?
8. Which recent events might support the speaker's view of the world in the last stanza? Explain your answer.

Literary ELEMENTS

Imagery

In "Dover Beach," Arnold uses vivid imagery to capture the sights and sounds of the seashore. **Imagery** is the "word pictures" that writers create to help evoke an emotional response in readers. In creating effective images, writers use **sensory details,** or descriptions that appeal to one or more of the five senses: sight, hearing, touch, taste, and smell. For example, Arnold describes how "the cliffs of England stand, / Glimmering and vast, out in the tranquil bay."

1. Which imagery in the poem appeals to the sense of hearing? To the sense of smell?
2. How do these images contribute to your enjoyment and understanding of the poem?

- See **Literary Terms Handbook,** p. R1.

Extending Your Response

Internet Connection

The White Cliffs of Dover Do Internet research to learn more about the white cliffs for which the English town of Dover is famous. What are the cliffs made of? How did they form? What views can be seen from the cliffs? What important historical events have occurred in this area? Share your findings with the class, including any images you have downloaded from Internet sites.

Creative Writing

Journal Imagine that you are the person the speaker is addressing in the poem. You are looking at the same night scene to which the speaker is responding. Write a journal entry describing what you see and hear from the window, including observations about how the scene affects your mood. Also discuss your reaction to the speaker's melancholy thoughts about the world.

Literature Groups

The Tremulous Cadence How does the **rhythm** of the poem enhance its meaning? With a small group of classmates, take turns reading aloud the first two stanzas, overemphasizing accented words and syllables to hear the rhythm of the lines. Then discuss how the rhythmic pattern, or **meter,** supports the imagery in the stanzas.

Save your work for your portfolio.



Writing Skills

Achieving Variety by Combining Sentences

A good writer uses a variety of sentence types to produce pleasing and effective paragraphs. Read aloud some of your own writing. You may find that you use mostly short simple sentences or that the rhythm of your sentences tends to be monotonous. You can improve your writing and develop your own style by practicing sentence combining. Learning to correctly combine two or more short sentences into longer more complex sentences will help you to add variety to your writing and express your ideas with clarity. Notice how combining sentences improves the following examples.

Before Combining: Matthew Arnold was the son of Dr. Thomas Arnold. Thomas Arnold was a clergyman and headmaster of the prestigious Rugby School. As a young man, Matthew Arnold rebelled against his father. He adopted a frivolous manner and neglected his studies.

After Combining: Matthew Arnold was the son of Dr. Thomas Arnold, a clergyman and headmaster of the prestigious Rugby School. As a young man, Arnold rebelled against his father by adopting a frivolous manner and neglecting his studies.

Try the following strategies to combine sentences.

- Use the information in one sentence as an appositive:
  Separate: Matthew Arnold was the son of Dr. Thomas Arnold. Thomas Arnold was a clergyman.
  Combined: Matthew Arnold was the son of Dr. Thomas Arnold, a clergyman.

- Make one sentence a subordinate clause:
  Separate: Matthew Arnold probably wrote "Dover Beach" in the summer of 1851. He and his wife stopped in Dover on their honeymoon.
  Combined: Matthew Arnold probably wrote "Dover Beach" in the summer of 1851, when he and his wife stopped in Dover on their honeymoon.
  Separate: Science and technology advanced greatly during the Victorian age. Slums, congestion, and the exploited working class also multiplied.
  Combined: Although science and technology advanced greatly during the Victorian age, slums, congestion, and the exploited working class also multiplied.

EXERCISES

Combine each pair of sentences, using one of the strategies above. Be sure to punctuate your new sentences correctly.

1. Arnold graduated from Oxford University. Then he worked as a private secretary.
2. Dover is famous for its white chalk cliffs. Dover is a town in England only about twenty miles from France.
3. Arnold addresses a change in his society. This change was the transition from an age of faith to an age of science and technology.

Before You Read

Silent Noon and *A Birthday*



Meet Dante Gabriel Rossetti

Dante Gabriel Rossetti fell deeply in love with Elizabeth Siddal, a frail beauty who modeled for his paintings and inspired his poetry. They eventually married, but their union turned out to be less than perfect. Rossetti returned home one day to find Siddal on her deathbed, suffering from a drug overdose. He felt so guilty about having neglected her that he dropped the only copy of his unpublished love poems into her grave. Later regretting his impetuous act, Rossetti had his wife's coffin unearthed to retrieve his poems.

Rossetti grew up in a literary home. His father was an Italian poet and political exile, and other Italian exiles often gathered at the Rossetti home to discuss literature and politics. Later, the young Rossetti and two other students at the Royal Academy founded the Pre-Raphaelite Brotherhood. The group supported contemporary poetry and opposed what it perceived to be the dullness and artificiality of Academy art.

Rossetti published several of his poems in the Pre-Raphaelite journal, *Germ*. After his wife's death, he continued to write poetry and to paint the dreamlike images of women for which he has become famous. He suffered an emotional breakdown when he was forty-four, and although he lived another ten years, he never fully recovered. His ballads and sonnets were collected a year before he died.

"Conception, my boy, *fundamental brainwork*, is what makes the difference in all art."

—D. G. Rossetti

Dante Gabriel Rossetti was born in 1828 and died in 1882.



Meet Christina Rossetti

A devout Anglican, Christina Rossetti led a quieter and more pious life than her older brother Dante Gabriel Rossetti. She did, however, share both his passion for literature and his remarkable talent for writing poetry.

Rossetti felt the same influence her brother did growing up in the family's literary household. During a sickly adolescence, she spent her time reading extensively. When she was seventeen, her grandfather financed the publication of several of her poems; later, her brother published more of her work in the Pre-Raphaelite journal, *Germ*. Rossetti's most famous book of poetry, *Goblin Market and Other Poems*, was published when she was thirty-two, and she continued to write poetry throughout her life.

Although Rossetti claimed to have no interest in politics, she did contribute her time to several causes: voluteering at a home for former prostitutes and speaking out against the harsh treatment of animals. Rossetti spent her final years caring for her two aunts and her mother. At the age of sixty-two, Rossetti was diagnosed with cancer and died two years later.

"When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree."

—C. Rossetti

Christina Rossetti was born in 1830 and died in 1894.

Reading Focus

Think of a time when you experienced great joy. How would you describe your joyous experience?

Think/Pair/Share On your own, make a list of the words or images you might use to describe a particularly joyous experience. Compare your list with a partner's. Then decide together which words and images you think best convey a sense of joy. Share your choices with the class.

Setting a Purpose Read the poems to discover how each speaker conveys joyous emotions.

Building Background

The Pre-Raphaelites

In 1848, a group of artists and writers established the Pre-Raphaelite Brotherhood. The Pre-Raphaelites wanted to return to the simplicity and unstudied passions that prevailed in Italian art before the time of the Renaissance painter Raphael. Dante Gabriel Rossetti was a central figure in this movement, along with artists John Everett Millais, William Holman Hunt, and William Morris. He and his contemporaries believed that Raphael had initiated an era of academics and science, and they rejected this academic approach to art in favor of a more realistic portrayal of nature. The Pre-Raphaelites' aim was to "enforce and encourage an entire adherence to the simplicity of nature." Rossetti applied the principles of this artistic movement to both his paintings and his poetry. He used natural lighting and focused on details to construct vivid images in his paintings. Rossetti achieved the same awareness of the natural world in his poetry through the use of **imagery**, or language that appeals to one or more of the senses.



Reverie, 1868. Dante Gabriel Rossetti (1828–1882). Colored chalks, 83.8 x 71.1cm.

Christina Rossetti

Christina Rossetti enjoys a reputation as a careful crafter of poetry. Her poems frequently use dense language and repeated words and structures to create their effects, and her vivid imagery is reminiscent of the sights and sounds of the Middle Ages.

Other Works and Information

You might enjoy reading more by or about Dante Gabriel Rossetti and Christina Rossetti:

Collections: *The Essential Rossetti,* selected and with an introduction by John Hollander.

The Selected Poems of Christina Rossetti, edited and introduced by Marya Zaturenska.

Criticism: *Christina Rossetti: A Study,* by Fredegond Shove.

Biography: *Rossetti: His Life and Works,* by Evelyn Waugh.

Silent Noon

Dante Gabriel Rossetti

Your hands lie open in the long fresh grass—
  The finger-points look through like rosy blooms:
  Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
  Are golden kingcup° fields with silver edge
  Where the cow parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hourglass.

Deep in the sun-searched growths the dragonfly
Hangs like a blue thread loosened from the sky—
  So this winged hour is dropped to us from above.
Oh! clasp we to our hearts, for deathless dower,°
This close-companioned inarticulate hour
  When twofold silence was the song of love.

6 A *kingcup* is a buttercup.
12 A *dower* is an inheritance, specifically the portion of a deceased husband's estate that is allotted to his wife.

A Birthday

Christina Rossetti

My heart is like a singing bird
  Whose nest is in a watered shoot;
My heart is like an apple tree
  Whose boughs are bent with
    thickset fruit;
My heart is like a rainbow shell
  That paddles in a halcyon° sea;
My heart is gladder than all these
  Because my love is come to me.

Raise me a dais° of silk and down;
  Hang it with vair° and purple dyes;
Carve it in doves and pomegranates,
  And peacocks with a hundred eyes;
Work it in gold and silver grapes,
  In leaves and silver fleurs-de-lys;°
Because the birthday of my life
  Is come, my love is come to me.

6 *Halcyon* (hal′ sē ən) means "calm, undisturbed, peaceful" as well as "golden, happy."

9 A *dais* (dā′ is) is a raised platform, as for a throne or the seat of a guest of honor.
10 *Vair* (vār) was squirrel fur used in the Middle Ages to trim the robes of nobility.
14 *Fleurs-de-lys* (flur′ də lē′) are designs based on the iris flower, used as the emblem of the kings of France.

CONTENTS

Responding to Literature

Personal Response

How do the speakers convey joyous emotions? Compare the words and images they use with the ones you chose in the Reading Focus on page 853.

Analyzing Literature

Silent Noon

Recall and Interpret

1. Explain the scene the speaker is describing. What images help you visualize the scene? Cite specific lines in your response.
2. What can you infer about the relationship between the speaker and his beloved? Use details from the poem to support your answer.
3. Explain the **paradox,** or apparent contradiction, in the poem's last line.

Evaluate and Connect

4. Evaluate how the use of visual **imagery** (see page R8) contributes to the **atmosphere** (see page R2) of the poem.
5. Theme Connections How does the use of **figurative language** help the speaker convey his emotional responses? (See **Literary Terms Handbook,** page R6.) Give specific examples from the poem in your response.

A Birthday

Recall and Interpret

6. To what three things does the speaker compare her heart? What accounts for her happy emotions?
7. Use your own words to explain the speaker's description of the dais. What does this description reveal about the speaker's feelings for her beloved? Explain.
8. What do you think the speaker means when she refers to "the birthday of my life"?

Evaluate and Connect

9. What effects are created by the use of **repetition?** Give specific examples.
10. What person or event in your own life might you describe as "the birthday of my life"? Why is this person or event special?

Extending Your Response

Interdisciplinary Activity

Art: Capturing the Mood Illustrate one of the poems by creating an original piece of art or by looking through art books to find an appropriate painting. If you use an existing piece of art, write a brief statement explaining why you think it effectively illustrates the poem. Your illustration need not include every image the poet describes, but its mood should match the mood of the poem.

Writing About Literature

Comparing the Poems The speakers in "Silent Noon" and "A Birthday" each describe a different way of responding to love. Write two to three paragraphs in which you compare and contrast the poems. Analyze how such elements as tone, imagery, and diction help the two speakers express their distinct responses to love.

Save your work for your portfolio.

Vo·cab·u·lar·y Skills

Using Latin Word Parts

Many English words are based on Latin words or word parts. These English words retain spellings and meanings that reflect their Latin origins. For example, three of the less familiar words in Christina Rossetti's "A Birthday" come from Latin. *Halcyon* comes from the Latin name for the kingfisher, a bird that was associated with calm seas; the word *dais* comes from the Latin word *discus,* meaning "table"; and *vair* comes from the Latin word *varius,* meaning "of various colors."

Knowing Latin roots, prefixes, and suffixes can make analyzing unfamiliar words much easier. If you know the meanings of Latin word parts, you can often use that knowledge to figure out the meanings of unfamiliar words that you encounter in your reading. The chart below lists a few Latin word parts.

LATIN WORD PART	MEANING	EXAMPLE
dis-	**opposite of, not**	*disinterest*
pre-	**before**	*precede*
semi-	**half**	*semiannual*
sub-	**below, outside of**	*subscript*
trans-	**across, over**	*transgress*
cred	**believe**	*incredible*
cur	**run**	*concur*
ject	**throw**	*eject*
scrib	**write**	*transcribe*
tact	**touch**	*contact*
-able, -ible	**capable of**	*portable*
-er, -or	**doer**	*subscriber*
-ize	**make, cause**	*legalize*
-ment	**action, result**	*detachment*
-tion	**state, action**	*rejection*

EXERCISES

1. Using the chart and a dictionary, write a definition for each of the following words. Then use each word in a sentence. How does the Latin word part contribute to each word's meaning?

   a. transcription
   b. intact
   c. recurrent
   d. accredited
   e. prescription

2. Using the chart and a dictionary, write five words composed of at least two Latin word parts. Then use each word in a sentence.

Before You Read

Jabberwocky

Meet Lewis Carroll



Considered a dull lecturer by many of his students and a marginally important mathematician by his colleagues at Oxford University, Charles Lutwidge Dodgson might, on the surface, seem an uninteresting fellow. Yet this quiet man published some of the wittiest children's fiction ever written. Under the pen name Lewis Carroll, Dodgson became world famous, particularly for two books that, for generations, have captivated children and adults alike: *Alice's Adventures in Wonderland* and *Through the Looking Glass and What Alice Found There*.

The son of a church rector, Dodgson was the third child and oldest son in a family of eleven children. The Dodgson children lived in an isolated country village and had few friends outside the family, but they found many ways of amusing themselves. From an early age, Dodgson entertained his younger siblings by performing magic tricks and marionette shows and by writing poetry for the family's homemade newspapers.

When he was older, Dodgson attended Rugby School and Oxford University, where he excelled in mathematics and classical studies. He was ordained a deacon, but a severe stammer kept him from a career in preaching. Painfully shy, he could sit in silence for hours at social gatherings.

In the company of children, however, Dodgson was neither shy nor dull. He was able to speak to children without stammering, and he loved to entertain young visitors by inventing games, performing magic tricks, giving puppet shows, and telling stories. A talented photographer as well, he took portraits of children and famous friends, such as Alfred, Lord Tennyson and Dante Gabriel Rossetti.

"I can explain all the poems that ever were invented—and a good many that haven't been invented just yet."

—*Carroll*

Lewis Carroll was born in 1832 and died in 1898.

Reading Focus

Have you ever invented a brand new word?

Quickwrite Make up a new word, write down its definition, and use it in a sentence. Read the sentence to a partner and see if he or she can guess the meaning of your invented word.

Setting a Purpose Use context and other clues to figure out possible meanings for the invented words in this famous poem.

Building Background

The Story of Alice

Dodgson often entertained the young daughters of Henry George Liddell, the dean of his college. One of the daughters, Alice Liddell, would later recall how she and her sisters "used to sit on the big sofa on each side of him, while he told us stories, illustrating them by pencil or ink drawings. . . ." On a summer day in 1862, Dodgson and a friend took the girls on a boat trip up the Thames River. Dodgson told an especially amusing tale that afternoon, and young Alice Liddell begged him to write it down for her. Eventually some writers who read the manuscript persuaded Dodgson to revise and expand his story for publication. In 1865 he published the story as *Alice's Adventures in Wonderland*. This bizarre prose narrative, with songs and poems scattered throughout, delighted children in Victorian England. Six years later he published a sequel, *Through the Looking Glass and What Alice Found There*, which includes the poem "Jabberwocky." While they remain popular among children, the *Alice* books have also become classic reading for adults.

Jabberwocky

Lewis Carroll

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

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

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

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

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

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

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



The Jabberwock, 19th century. John Tenniel. Illustration.

Viewing the illustration: How does this illustration compare with your image of the Jabberwock?

Responding to Literature

Personal Response

Which lines in the poem struck you as particularly amusing? Why? Share your response with the class.

Analyzing Literature

Recall and Interpret

1. What warnings does the father give his son? What do these warnings suggest to you about the **setting** of the poem? (See **Literary Terms Handbook,** page R14.)
2. Summarize what happens in stanzas 3–5. What do these events reveal about the boy's character?
3. Describe the Jabberwock. What can you infer about this creature from information in the poem?
4. How does the father respond to his son's actions? Why do you think he responds in this manner?

Evaluate and Connect

5. Describe the poet's choice of **meter** and **rhyme scheme**. (See **Literary Terms Handbook,** pages R9 and R13.) What effects are created by these choices?
6. How would you describe the poem's **atmosphere**? (See **Literary Terms Handbook,** page R2.) Does the atmosphere change? Explain your answer citing specific evidence from the poem.
7. Why do you think Carroll repeats the first stanza at the end of the poem? What is the effect of this **repetition?**
8. Imagine being confronted by a creature such as the Jabberwock. How do you think you would react? Why?

Literary ELEMENTS

Nonsense Verse

Nonsense verse is humorous poetry that defies logic. It usually has a strong rhythm and contains made-up words known as **nonce words.** Context and syntactical clues can help you figure out possible meanings for nonce words. For example, the father warns his son to "shun / The frumious Bandersnatch!" The context tells you that the *Bandersnatch* is some sort of creature to be avoided; *frumious* must be an adjective describing an unpleasant or frightening trait.

1. Use context and syntactical clues to figure out possible meanings of other nonce words in the poem.
2. Rewrite one or more stanzas of the poem, substituting real words for any nonce words Carroll uses.

• See **Literary Terms Handbook,** p. R10.

Extending Your Response

Performing

Theater of the Nonsensical In a small group, use a combination of mime, dance, music, or visual arts to create a multimedia performance of "Jabberwocky." As part of your planning, go over the poem together and recall possible meanings for the nonce words (see the Literary Element on nonsense verse, above). Use this discussion to help you decide what each creature and setting should look and sound like.

Creative Writing

The Jabberwock's Tale Lewis Carroll wrote "Jabberwocky" from the victor's perspective. Write two or three stanzas of nonsense verse in which you portray the battle as seen through the Jabberwock's flaming eyes. You can borrow the language in Carroll's poem or invent your own nonce words (see the Reading Focus on page 857).

Save your work for your portfolio.

MEDIA connection

Parody

Although composed during the Victorian age, Lewis Carroll's writings are as popular as ever today. "Jabberwocky" is parodied here in a poem about video games written by *MAD* magazine's Frank Jacobs.

Joystick Jabberwocky

by Frank Jacobs

'Twas Billy, and the Shyguy Clones
Did Grax and Grumple in the Kraid;
All Lizzie were the Hanger Zones,
And Phanto Renegade.

"Beware the Shadow Boss, my son!
The Killer Clams, the Mummy Men!
Don't Goombah with a Neul, and shun
The Death Breath known as Ken!"

He Holtzed at Zigmos from afar,
Dodged Zombie Slime with lightning scroll,
While Zelda in her Mamda Jar
Made Yuki with a Troll.

And as he Beaked for Pyradoks,
The Shadow Boss Twinbellowed through,
Backed up by Pengs, Chicago Ox,
Twelve Ninjas and McGoo.

Dagoom! Dagoom! Zabs met their doom!
And when the final Folfu fell,
Lay Bloopered ranks of Battletanks
And Mario as well.

"And hast thou zapped the Shadow Boss?
Well, spike my Foss! No Sniffit thee!
Kello! Kello! O Porcupo!"
He Dakkered in his Skree.



'Twas Billy, and the Shyguy Clones
Did Grax and Grumple in the Kraid;
All Lizzie were the Hanger Zones,
And Phanto Renegade.

Analyzing Media

1. What do you think the poem is about? Write a brief summary.
2. In Jacobs's parody, just as in Carroll's original poem, the father warns his son about some danger. What do you think the father is warning his son about in "Joystick Jabberwocky"? Which words help you to understand the warning?



Reading & Thinking Skills

Questioning

If you found Lewis Carroll's "Jabberwocky" difficult to understand, you're not alone. Alice, the character to whom the poem is recited in *Through the Looking Glass,* says:

> **"It seems very pretty . . . but it's *rather* hard to understand! . . . Somehow it seems to fill my head with ideas—only I don't exactly know what they are! However, *somebody* killed *something*: that's clear, at any rate—."**

Even if it is not nonsense verse, a work of literature may seem as unintelligible as "Jabberwocky" on first reading. A careful reader searches for clues to meaning and eventual understanding. Conduct your search for meaningful clues as a police detective would conduct a crime investigation. Ask questions and look for answers.

Ask these questions *before* you begin reading a work:

- What does the title suggest the work will be about?
- What do the illustrations suggest?
- What do I already know about the author? about the work?

To increase your understanding of a work, continue asking questions *as* you read. Helpful questions might include:

- What is the work about? Where does it take place?
- Who are the main characters?
- What motivates the characters to act the way they do?
- What is happening at this point in the work, and do I understand what it means?
- How does this fit in with what came before?
- What parts are confusing to me?
- What is the main idea the author is trying to convey?
- If I could talk to the author, what would I ask?

After you finish reading, make note of any unanswered questions you have and bring them up during class discussion to discover what other students think. Often you will be able to work out the answers together. Or, if you wish, go one step further and post your questions on an Internet bulletin board related to the work. Chances are, other readers will have already pondered the same questions you have!

• For related comprehension skills, see **Reading Handbook,** pp. R86–R93.

ACTIVITY

Reread "Jabberwocky" and write questions that occur to you as you read and after you've finished. Compare your list of questions with a partner's and try to formulate answers to the questions together.

Writing Workshop

Expository Writing: Comparison-Contrast Essay

You are trying to decide where to go for a camping trip. You have narrowed your choices down to two places, but how will you decide your destination? Which state park will you choose—White Pines or Starved Rock? Probably you will do some research on each, listing resources, sights, and facilities. Then you will compare the two and decide which you prefer. No matter which one you select, you will learn something about both parks. Similarly, when you compare and contrast two pieces of literature, you will come to understand each of them better. **Your goal in this workshop is to write an essay in which you compare and contrast two poems.** By doing so, you will gain insight into your own response to each of them.

- As you write your comparison-contrast essay, refer to the **Writing Handbook,** pp. R62–R77.

Evaluation Rubric

By the time you complete this Writing Workshop, you will have

- developed a thesis that notes the main similarities and differences between two poems
- focused on significant, rather than superficial, similarities and differences
- provided evidence to support each comparison and contrast
- organized your main points and evidence in a logical and consistent manner
- presented a comparison-contrast essay that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

You can generate ideas by talking with a partner about the ways in which two poems are alike and different.

Choose your subjects

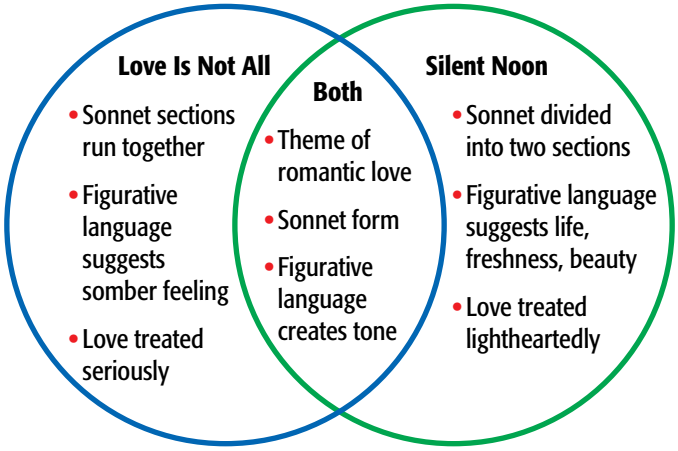
It is a good idea to compare and contrast poems that are similar in at least one major way. You might start by returning to a poem that has lingered in your mind. Read it a few times, making sure that you understand it. Then take notes on the main components of the poem—its theme, imagery, structure, tone, or language, for example. Then ask yourself what other poems you have read have similar qualities or components.

If you do not already have a poem in mind, use the following questions as a springboard to help you choose one.

- Of the poems in this theme, which contains a line that might comfort you if you were to experience a personal loss?
- Which poem best expresses your view of love?
- Which poem has the most memorable language or imagery?
- Which speaker of a poem remains most vivid in your mind?

Find similarities and differences

Once you have identified two works that share a certain quality, explore their similarities and differences in greater depth. Keep in mind that your essay will discuss how each poem handles the same elements. For example, if you mention the imagery of one poem, then you will need to discuss the imagery of the other poem. One way to keep track of similarities and differences is to use a Venn diagram like the one shown at the top of the next page.



Identify your audience

For whom are you writing this essay? For your teacher? For your classmates? For a college admissions board you'd like to impress? Identifying your audience will help you determine the tone of your writing, the language you use, and the kind of explanation you include.

Consider your purpose

Although your main purpose for writing is to reveal the key similarities and differences between two poems, you may have a secondary purpose as well. For example, you might want to explain why you responded more positively to one work than to another or to show how two works that seem similar are actually very different. A statement that sums up your secondary purpose may form either part or all of your thesis statement.

Make a plan

Your essay should include an introduction, a body, and a conclusion. You may organize your body paragraphs by poem, by element, or by similarity and difference. Study the outlines shown below and then consider which of these methods will best suit your purpose. In your own essay, you might want to focus on elements other than those listed here.

By Poem	By Element	By Similarity and Difference
A. Poem 1 1. form 2. figurative language 3. tone B. Poem 2 1. form 2. figurative language 3. tone	A. Form 1. poem 1 2. poem 2 B. Figurative language 1. poem 1 2. poem 2 C. Tone 1. poem 1 2. poem 2	A. Similarities 1. theme 2. form 3. figurative language B. Differences 1. form 2. figurative language 3. tone

DRAFTING

DRAFTING TIP

If you are unsure of how to conclude your essay, tell a partner about the similarities and differences that you have discovered. Then have your partner ask you questions to help you draw several on-the-spot conclusions about what you have learned.



TECHNOLOGY TIP

As you write, you may want to add specific examples and line numbers later. Most word processing programs allow you to leave special marks as reminders to fill in information.

Write your draft

Remember that the most important part of this stage in the writing process is to get your ideas down on paper. As you draft, remember your audience, purpose, and plan but do not let these concerns constrict you. Let your ideas flow and leave plenty of space between lines to revise your writing later.

Feel free to start writing at any stage. For example, you might draft your essay by writing straight through from the introduction to the conclusion. However, you might find it easier to begin at the end by stating your conclusion and then to write your main points in the body of your essay. Or the easiest approach for you might be to begin with the body, getting your main ideas down; then sum up your main ideas in a conclusion; and finally, craft an opening that introduces your subject and thesis.

Go from general to specific

Your essay will be more interesting if you can identify a larger pattern of meaning behind the two poems' similarities and differences. To do so, start by raising some general questions in your introduction or conclusion, such as what the comparison reveals about the poets' attitudes about the world. In your attempt to answer the questions you have raised, you may discover more about your own views as well as those of each poet.

In the body of your essay, on the other hand, you need to support your main points with details that are as precise as possible. Examine specific images, words, and phrases and show how they relate to your general statements.

STUDENT MODEL

While Edna St. Vincent Millay's "Love Is Not All: It Is Not Meat nor Drink" and Dante Gabriel Rossetti's "Silent Noon" are both sonnets, and both address romantic love, they differ in some significant ways. Millay, for example, runs all fourteen lines of the sonnet together, giving her poem a dense, dark feeling. And Millay reinforces that feeling with somber figurative language, establishing a dark backdrop against which she makes her final statement about the significance of love in a world full of tragedy and disaster. In contrast, Rossetti's figurative language evokes feelings of life, freshness, and beauty—a more lighthearted view than Millay's. Even the space between the two sections of Rossetti's sonnet accentuates a feeling of lightness, in comparison with Millay's compressed lines.

Complete Student Model on p. R104.

REVISING

Take a fresh look

You'll be better able to look at your draft with a fresh, objective eye if you can set it aside for a few hours or a few days. When you come back to it, try reading it as if you were a member of your audience, noting language that is vague or imprecise or anything else that might confuse readers. Asking yourself how well your essay meets the points in the **Rubric for Revising** can help you see how you might improve your essay.

Find another eye

Read your essay aloud to a classmate or a friend. Encourage this listener to provide you with feedback, using the **Rubric for Revising** as a guide. Both positive and negative feedback can be helpful, so carefully consider making changes based on your listener's comments, but evaluate your listener's feedback and only make revisions that you feel will improve your work.

REVISING TIP

Feel free to change your mind! Writers often gain a deeper understanding of their subjects by writing about them. If what you originally thought about your two pieces no longer strikes you as true, revise your thesis.

STUDENT MODEL

Rossetti, on the other hand, ~~chooses to~~ does see the world and love in a light~~er~~, ~~more~~ buoyant way. ~~He doesn't even use the word love in the first line of his poem.~~ Like Millay, He uses the sonnet form, but he divides his sonnet into two stanzas. The space between the two stanzas ~~creates~~ accentuates a feeling of lightness. ~~On top of all that,~~ Rossetti also uses ~~a great deal of~~ figurative language to convey a feeling of life, freshness, and beauty. ~~Unlike Millay's somber backdrop,~~ In contrast to Millay's poem, Rossetti's poem paints ~~this~~ an idyllic image of two romantic lovers lying in a "sun-searched" pasture. From the center of a "visible silence," Rossetti's speaker addresses the object of his affections. "Your eyes smile peace," he murmurs.

Complete Student Model on p. R104.

RUBRIC FOR REVISING

Your revised comparison-contrast essay should have

- ☑ an introduction that makes clear what is being compared and contrasted and why
- ☑ specific examples from the poems to support the main ideas
- ☑ a logical, consistent organizational structure that clarifies the comparisons and contrasts
- ☑ transitions and relational terms that connect ideas clearly

Your revised comparison-contrast essay should be free of

- ☑ incomplete or illogical thoughts that make the meaning unclear
- ☑ information and examples that are not related to the main ideas
- ☑ errors in grammar, usage, and mechanics

EDITING/PROOFREADING

PROOFREADING TIP

Double-check to make sure that each time the title of a short poem occurs, you put quotation marks around it. Italicize or underscore titles of long poems.

When you are satisfied with the content of your essay, proofread it several times for errors in grammar, usage, mechanics, and spelling. Narrow your search to just one kind of error at a time. Use the **Proofreading Checklist** on the inside back cover as a guide.

Grammar Hint

If the parts of a compound subject do not belong to one unit or if they refer to different people or things, use a plural verb.
"Love Is Not All: It Is Not Meat nor Drink" and "Silent Noon" have some similarities.

If the parts of a compound subject belong to one unit or refer to the same person or thing, use a singular verb.
Pen and paper is still the preferred method when writing poetry.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R104.

STUDENT MODEL

In Rosettis poem the world and love ~~is~~ are seen in a light boyant way.

Complete Student Model on p. R104.

PUBLISHING/PRESENTING

TECHNOLOGY TIP

If you are using a computer, consider adding a "footer" to your essay. For help in creating footers, see the "help" or "index" section of your software.

How you present your essay depends on your audience. If you've chosen to submit your essay to a college admissions board, you will want to make a clean copy in which the text is double-spaced and printed in type no smaller than twelve points. You might even want to add a title page and enclose the essay in a protective cover. No matter who your audience is, be sure to check your work one last time for mistakes.

Reflecting

How has comparing and contrasting these poems changed your understanding of them? Under what other circumstances might you benefit from writing to compare and contrast two things? With a classmate, see how many such circumstances you can generate.

Save your work for your portfolio.

Theme 10 Lasting Impressions

The flash of moonlight on water; the music of a friend's laughter; the scent of pine in the mountains; the lonely sound of a train whistle. Impressions flow by us in a stream: some of them stick, some eventually fade away. In this theme, writers consider the impressions that last, that mark us deeply, and that make us who we are.

THEME PROJECTS

Listening, Speaking, and Viewing

Retrospective Montage As each year comes to a close, television stations, magazines, and newspapers often present a collection of images that reflect the year's most memorable moments. In a small group, read through the selections and choose the two or three images from each that impressed you most strongly.

1. As a group, decide how you will represent these images visually to your audience: perhaps through photographs, a video, sketches, or computer art.
2. Combine these images into a montage, a larger composition made up of the individual images.
3. As a news team, present your montage to the class.

Learning for Life

Chronicling Time Every selection in this theme deals with the passing of time.

1. As you read through the theme, record in your journal images from your daily life that impress you strongly.
2. At the end of the theme, write a poem chronicling these images over the length of time it took to read through the selections.
3. Write your poem in the style of one of the poems in the theme. Perhaps you will write a lyric poem or a poem with an unusual rhythm or rhyme scheme.
4. Include your poem in a class collection and, if you wish, recite your poem for the class. Afterward, explain why you thought the structure you chose was most effective for your poem.



Lillies, Lanterns and Sunshine, 1923. Helen Turner. Oil on canvas, 35 x 43 in. The Chrysler Museum of Art, Norfolk, VA. Gift of W. B. S. Grandy. 27.1.1.

Before You Read

Hardy's Poetry

Meet Thomas Hardy



When Thomas Hardy was apprenticed to an architect at age sixteen, a minister denounced him for trying to rise above his class. But the young man had even higher ambitions than the minister suspected. Each morning Hardy rose early and studied literature before going to the office. His hunger for learning led him to become one of the most distinguished writers in England.

Hardy was born and grew up in Higher Bockhampton, a small village in the county of Dorset in southwest England. This countryside would become the setting for much of his writing. After completing his apprenticeship in this rural region, Hardy moved to London, where he worked for five years as an architect. In his spare time, he visited art museums, attended the theater, and wrote poetry. Hardy hoped to become a poet, but his verse was rejected by magazines. He decided that he had a better chance of earning a living as a novelist. He returned to Dorset and wrote his first novel while continuing to practice architecture. Publishers rejected his manuscript, but he didn't give up on writing. After his third novel met with success in 1874, he devoted himself completely to writing.

When Hardy was thirty, he traveled to Cornwall where he met Emma Gifford, whom he married four years later. At first the marriage was a happy one, but after several years the couple began to drift apart. The difficulty of sustaining love in marriage became an important theme in Hardy's work. His later novels were harshly criticized for their treatment of relationships between men and women. Although Hardy was hurt by such attacks, the publicity helped boost sales of his books, making him a wealthy man.

A particularly harsh review of *Tess of the d'Urbervilles* led Hardy to declare, "Well, if this sort of thing continues, no more novel-writing for me. A man must be a fool to deliberately stand up to be shot at." When the publication of his novel *Jude the Obscure* inspired even greater moral outrage, Hardy decided never to write another novel. Instead, he returned to poetry, his first literary passion, publishing his first book of poems when he was fifty-eight. During the next three decades, he wrote nearly a thousand poems.

Hardy's wife died in 1912, and he experienced deep regret and remorse. He expressed these feelings in his "Poems of 1912-1913," which are considered the peak of his poetic achievement.

In 1914 Hardy married Florence Dugdale, a teacher who was thirty-eight years younger than he.They lived peacefully in their country house, where Hardy often received visits from younger writers. Over time his novels lost their scandalous reputation, and he also gained recognition as an important poet. Hardy continued to write prolifically until the last few months of his life.

"Poetry is emotion put into measure."

"A certain provincialism of feeling is invaluable. It is of the essence of individuality, and is largely made up of that crude enthusiasm without which no great thoughts are thought, no great deeds done."

—*Hardy*

Thomas Hardy was born in 1840 and died in 1928.

Reading Focus

What experiences have you had that taught you important lessons about life?

Chart It! In a chart like the one below, list several such experiences as well as the life lessons you learned from each one.

Experience	Lesson or Lessons I Learned

Setting a Purpose Read the following poems to share experiences that teach lessons about life.

Building Background

"The Darkling Thrush"

Hardy first published this poem in the last days of the nineteenth century. Its original title was "By the Century's Deathbed." The bird in the poem is probably the missel thrush, a European species that feeds on mistletoe and other berries. In a book published around the time Hardy wrote his poem, a naturalist offered the following description:

Mid-winter is the season of the missel-thrush . . . when there is no gleam of light anywhere and no change in that darkness of immense ever-moving cloud above; and the south-west raves all day and all night, and day after day, then the storm-cock [missel thrush] sings his loudest from a tree-top and has no rival.

"The Man He Killed"

In a headnote to this poem, Hardy indicated that the speaker is a man who recently returned home to Dorset from the South African War. The poem is set in a Dorset inn, and some of the speaker's words come from the Dorset **dialect.** (See **Literary Terms Handbook,** page R4.) The South African War, also known as the Boer War, was waged from 1899 to 1902. This conflict between Great Britain and the Afrikaans settlers in South Africa led many British citizens to begin criticizing their government's imperialist policies. Hardy claimed to be "quite outside politics," but he never hesitated to voice his opposition to war.

Naturalism

Thomas Hardy was one of the first English writers to embrace **naturalism.** Naturalist writers tended to depict the world as harsh and unfeeling, with human beings as the passive victims of nature or society. Nature was often shown in the cold light of science. It was considered to be a force completely indifferent to the human misery it caused. Society, too, was portrayed as indifferent to human suffering. Naturalists shared some of the idealism of the Romantics, however. They hoped that pointing out the evils of society would lead to social reform.

Hardy, Naturalism, and Romanticism

Although Hardy was a naturalist writer, he appreciated the work of the Romantic poets, especially Shelley and Keats. Even though Hardy's "darkling thrush" is quite different from Shelley's skylark, his work does show the influence of the Romantic poets. One critic sums Hardy up as a "poet of Romantic longings and Victorian subject matter who nonetheless managed to present his poems in a powerfully modernist voice."



The Bombardment of Cronje's Camp at Paardeburg, The Boer War, (1899–1902).

The Darkling Thrush

Thomas Hardy



I leant upon a coppice° gate
When Frost was specter-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems° scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

The land's sharp features seemed to be
The Century's corpse° outleant,°
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ° and birth
Was shrunken hard and dry,
And every spirit upon earth
Seemed fervorless as I.

At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;°
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,°
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,
That I could think there trembled through
His happy good-night air
Some blessed Hope, whereof he knew
And I was unaware.

1 A *coppice* is a small wood or thicket.
5 *Bine-stems* are the stems of a climbing plant.
10 *The Century's corpse* refers to the passing of the nineteenth century (Hardy first published this poem on Dec. 29, 1900). *Outleant* means "leaned out" or "outstretched."
13 Here, *germ* means "seed" or "bud."
20 *Illimited* means "unlimited."
22 *Blast-beruffled plume* refers to the bird's feathers, which were disturbed or made to stand on end by a gust of wind.

CONTENTS

The Man He Killed

Thomas Hardy

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet°
Right many a nipperkin!°

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because—
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

"He thought he'd 'list,° perhaps,
Off-hand like—just as I—
Was out of work—had sold his traps°—
No other reason why.

"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."°

3 Here, *wet* means "drink."
4 *Nipperkin* is a colloquial word for a small glass of ale.
13 Here, *'list* means "enlist in the army."
15 *Traps* are personal belongings.
20 A *half-a-crown* is a coin formerly used in Great Britain.



Two Soldiers at Arras, 1917. John Singer Sargent. Watercolor on paper. Christie's Images.

Viewing the painting: What does the body language of the soldiers in this picture reveal about them? How might they be similar to the soldiers in the poem?



"Ah, Are You Digging on My Grave?"

Thomas Hardy

"Ah, are you digging on my grave
My loved one?—planting rue?"°
—"No: yesterday he went to wed
One of the brightest wealth has bred.
'It cannot hurt her now,' he said,
'That I should not be true.'"

"Then who is digging on my grave?
My nearest dearest kin?"
—"Ah, no: they sit and think, 'What use!
What good will planting flowers produce?
No tendance° of her mound can loose
Her spirit from Death's gin.'"°

"But some one digs upon my grave?
My enemy?—prodding sly?"
—"Nay: when she heard you had passed the Gate
That shuts on all flesh soon or late,
She thought you no more worth her hate,
And cares not where you lie."

"Then, who is digging on my grave?
Say—since I have not guessed!"
—"O it is I, my mistress dear,
Your little dog, who still lives near,
And much I hope my movements here
Have not disturbed your rest?"

"Ah, yes! *You* dig upon my grave . . .
Why flashed it not on me
That one true heart was left behind!
What feeling do we ever find
To equal among human kind
A dog's fidelity!"

"Mistress, I dug upon your grave
To bury a bone, in case
I should be hungry near this spot
When passing on my daily trot.
I am sorry, but I quite forgot
It was your resting-place."

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2 *Rue* is a type of ornamental plant; the word can also mean "sorrow."
11 *Tendance* means "tending" or "looking after."
12 Here, *gin* means "trap."

CONTENTS

Responding to Literature

Personal Response

Which of these three poems did you like best? Why? Share your response with a classmate.

Analyzing Literature

The Darkling Thrush

Recall and Interpret

1. What images in the first stanza indicate the season of the year and the time of day? What **mood** (see page R10) do these images help create?
2. What are the landscape, the sky, and the wind compared to in the second stanza? What do these descriptions reveal about the speaker's state of mind?
3. Describe the speaker's emotional response to the thrush's song. What qualities of the song make him feel this way?

Evaluate and Connect

4. How would the meaning of Hardy's poem change if the thrush were young and strong instead of old and frail?
5. The speaker experiences the end of an era. How will graduation mark the end of an era for you? Are your feelings about the ending similar to the speaker's? Explain.

The Man He Killed

Recall and Interpret

6. What does the speaker think would have happened if he had met the man at an inn? What actually happened? Why?
7. In the fourth stanza, how does the speaker compare himself to the dead man? In your opinion, why does he make this comparison?
8. From the last two stanzas, what can you infer about the speaker's attitude toward war? Refer to specific lines or phrases in your response.

Evaluate and Connect

9. How does the use of such sound devices as **rhyme, meter,** and **alliteration** help Hardy to convey his intended meaning? (See **Literary Terms Handbook,** pages R13, R9, and R1.) Explain your response, citing specific lines from the poem as support.
10. What is the effect of Hardy's use of words from the Dorset **dialect**? (See **Literary Terms Handbook,** page R4.)

"Ah, Are You Digging on My Grave?"

Recall and Interpret

11. Who does the woman think might be digging on her grave? How do these people now regard the woman?
12. How does the woman react when she learns who is digging? What can you infer from the digger's response? Explain.

Evaluate and Connect

13. In your opinion, why might Hardy have written this poem as a **dialogue?** (See **Literary Terms Handbook,** page R4.)
14. Do you think that dogs or other pets sometimes exhibit more loyalty to their masters than human beings show to one another? Give reasons for your answer.

Literary ELEMENTS

Verbal and Situational Irony

Irony is a contrast between reality and what seems to be real. **Verbal irony** occurs when a person says one thing and means another. For example, the speaker in "The Man He Killed" uses verbal irony when he says in line 17 that war is "quaint," a word normally used to describe something pleasantly odd or old-fashioned. **Situational irony** occurs when the reader or a character expects one thing to happen and something completely different takes place. Works with surprise endings all make use of situational irony.

1. In "The Man He Killed," what details suggest that the speaker is being ironic when he uses the word *quaint* to describe war?
2. Describe an example of situational irony in "'Ah, Are You Digging on My Grave?'"
3. Identify and explain at least one example of irony in "The Darkling Thrush."

• See **Literary Terms Handbook,** p. R8.

Literature and Writing

Writing About Literature

Compare Tones In several paragraphs, compare the tones of each poem. How are they similar to one another? Can you find any differences among them? What does this comparison reveal about Hardy's outlook on life? Use evidence from each poem to support your opinions.

Creative Writing

Talking Back How might the speaker respond to those who forgot her in "'Ah, Are You Digging on My Grave'"? Write a new stanza or several stanzas in which the speaker tells everyone how she feels. You may write in free verse but remain true to the tone of the original poem.

Extending Your Response

Literature Groups

Life Lessons Learned In your group, discuss and debate the life lessons that the three Hardy poems seem to teach. Support your ideas with specific details from each of the poems. Then recall your response to the Reading Focus on page 869 and compare your real-life experiences–and the lessons learned from them–with the ones that are described in the poems.

Interdisciplinary Activity

Art: Illustrating a Scene Perhaps because of his long experience as a novelist, Thomas Hardy was especially good at creating vivid scenes in his poetry. Make a drawing or painting to illustrate a scene from one of the poems. When you are finished, share the illustration with a classmate and explain which passage or images inspired your artwork.

Internet Connection

Exploring the Countryside Do an Internet search to learn about the climate, geography, and history of Dorset, the county where Hardy was born and lived most of his life. You may want to research Max Gate, the home that Hardy (a former architect) designed and built in Dorset. Also find out about the climate, vegetation, industry, and population of the region. Share your findings with the class.

Reading Further

Look for these works by Thomas Hardy:

Collections: *The Essential Hardy,* selected by Joseph Brodsky, contains some of Hardy's best poems.

Outside the Gates of the World: Selected Short Stories, edited by Jan Jedrzejewski, provides an introduction to Hardy's short fiction.

Save your work for your portfolio.

MEDIA connection

Web Site

Sometimes people forget those who have passed on. Not so for our pets! The Web site below is devoted to famous pet burial sites across the country and to the people who visit them. These pets are gone but *not* forgotten.

Gone but not forgotten . . .

Address: http://www.roadsideamerica.com



Great animals deserve post-mortem tributes as much as any President or rock star. It's unlikely you'll find Teddy Roosevelt's hide stretched over a frame and action-posed in a display case, but what about **Trigger,** Roy Rogers's horse? Or **Owney,** the U.S. Postal mascot dog? Or **Old Rip,** the desiccated miracle toad? You betcha. Americans adore their dead animal companions, if judged by the amount of stuffing and mounting, and of deified civic mascots and public statuary. Sometimes, it's just a worn granite slab and a sad story—worthwhile enough for a snack-break off the interstate.



Pet Casket Factory Tour

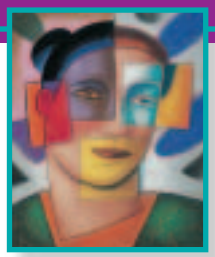
Back to Main Gate

Analyzing Media

1. How would you describe the tone of this Web site? Explain.
2. If you were making a cross-country trip, would you stop at any of these pet grave sites? If you would, what would you do there? If not, why would you decide against visiting?

CONTENTS

LISTENING, SPEAKING, and VIEWING



Making a Persuasive Speech

In "The Man He Killed," Thomas Hardy wants to persuade readers to share his opposition to war in general and the Boer War in particular. Unlike Hardy, you probably don't write a poem when you want to persuade people to agree with you; instead, you speak to them directly. A good way to develop your persuasive speaking skills is to prepare and deliver a formal **persuasive speech.** Learning how to prepare a formal persuasive speech can help you become more effective at persuading people in everyday, informal situations as well. The goal of a persuasive speech is to convince listeners to adopt a particular opinion or to take some action regarding an issue. The speech should be built on structured, logical arguments and should use solid evidence to support those arguments. Here are some guidelines and techniques for writing an effective persuasive speech.

Structure	Purpose	Techniques
Introduction	States your topic and position	• Choose a topic and position you have strong feelings about. • Identify your listeners–their mood, background, and attitude. • Make your first words powerful and engaging.
Body or Argument	Supports your position with strong reasons and convincing evidence presented in a logical order	• Cite statistics and/or quote a respected authority. • Use established truths, such as historical and scientific facts. • Share personal experiences.
Conclusion	Sways the audience to your position	• Restate your position. • Summarize your main points. • Make an emotional appeal for support or action.

Your delivery will help shape your audience's reaction to your speech. Follow these tips.

- Stand tall with your head straight, but be natural.
- Speak from the heart; don't read your speech.
- Maintain eye contact with your audience. Refer to your notes only when necessary.
- Speak clearly and distinctly. Pronounce all words carefully.
- Speak at a moderate speed but use your voice to emphasize main points.
- Speak loudly enough for everyone in the audience to hear you.
- Use gertures and facial expressions to convey meaning and reinforce your ideas.

ACTIVITY

Write a two-minute persuasive speech on a topic of current interest and deliver your speech to your class. Then revise your speech on the basis of your classmates' praise and suggestions.

Before You Read

Pied Beauty and *Spring and Fall: To a Young Child*

Meet Gerard Manley Hopkins



Like many artists and writers, Gerard Manley Hopkins did not know fame during his lifetime. In fact, his poetry was not published until nearly thirty years after his death. Hopkins was born into a middle-class Anglican family who shared a love of literature, art, and music. He began writing as a child and won a poetry prize when he was fifteen.

Hopkins studied Latin and Greek at Oxford University. Longing for a more spiritual life, at twenty-two Hopkins converted to Roman Catholicism against the wishes of his family. To commit himself more fully to his spiritual life, he became a Jesuit priest. Soon after, he burned most of his poems in a display of religious devotion. Hopkins wrote no poetry for seven years until one of his superiors suggested that he write a poem about five Franciscan nuns exiled for their faith who had drowned in the shipwreck of the *Deutschland* in 1875. "The Wreck of the Deutschland" was rejected for publication, but sparked in Hopkins a renewed interest in writing poetry.

Hopkins's life was varied and full. His priestly duties took him to England's slums where he witnessed the misery of the poor. His last five years of life were spent teaching Greek and Latin literature at the Catholic University in Dublin and writing some of his most innovative poetry. Sickly throughout most of his adult life, he died of typhoid at forty-four.

"The world is charged with the grandeur of God."

—*Hopkins*

Gerard Manley Hopkins was born in 1844 and died in 1889.

Reading Further

Look for these works by and about Hopkins:

Collections: *Gerard Manley Hopkins,* edited by Catherine Phillips, contains poems, journal entries, letters, and sermons.

Selected Letters, edited by Catherine Phillips, reveals Hopkins's sensitivity to nature.

Reading Focus

What lessons can nature teach us about beauty and the cycles of life and death?

Quickwrite Jot down ideas that come to mind in response to this question. Try to think of examples to illustrate one or more of your ideas.

Setting a Purpose Read the poems to learn some lessons that nature can teach us.

Building Background

Sprung Rhythm

Gerard Manley Hopkins once said that "design, pattern, or what I am in the habit of calling 'inscape' is what I above all aim at in poetry." One way that he formed a pattern in his poetry was by frequently using a technique he called **sprung rhythm.** Hopkins devised the term to describe a kind of meter in which each foot contains one stressed syllable (the first) and any number of unstressed syllables. This meter has four kinds of feet: the stressed monosyllable (´), the trochee (´˘), the dactyl (´˘˘), and the first paeon (´˘˘˘). Additional unstressed syllables are also permitted.

Poet W. B. Yeats noted that scanning this type of meter is difficult because "it may not be certain at first glance where the stress falls." But Hopkins chose to use this rhythm because "it is nearest to the rhythm of prose, that is the native and natural rhythm of speech."

Pied Beauty

Gerard Manley Hopkins

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

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

Pied: having two or more colors in patches or blotches.

1 **dappled:** a synonym for *pied.*

2 **brinded:** streaked or spotted.

3 **rose-moles:** marks of a reddish color. **stipple:** a method of painting that uses small dots of color to produce gradations of tone.

4 **Fresh-firecoal chestnut-falls:** here, the glowing color of chestnuts newly stripped of their husks.

5 **Landscape plotted and pieced:** here, the patchwork pattern created by dividing land into fields. **fold:** an enclosed area for sheep. **fallow:** land plowed but left unseeded.

6 **trim:** equipment or clothing.

7 **counter:** contrary; opposite.

10 **fathers-forth:** creates.

Spring and Fall: To a Young Child

Gerard Manley Hopkins

Márgarét, are you gríeving
Over Goldengrove unleaving?°
Leáves líke the things of man, you
With your fresh thoughts care for, can you?
Áh! ás the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal° lie;
And yet you wíll weep and know why.
Now no matter, child, the name:
Sórrow's spríngs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost° guessed:
It ís the blight° man was born for,
It is Margaret you mourn for.

2 **Goldengrove unleaving:** here, a grove of trees losing its autumn leaves.

8 **wanwood leafmeal:** a ground covering of crushed, decomposed, pale-colored autumn leaves.

13 **ghost:** spirit; soul.

14 **blight:** a disease caused by parasites that makes plants and trees wither and die.

CONTENTS

Responding to Literature

Personal Response

Do you think the same person could be the speaker of both poems, or is it likely that the speakers are two different people? Give reasons for your answer.

Analyzing Literature

Pied Beauty

Recall and Interpret

1. In the first stanza, for what specific things does the speaker glorify God? What do the speaker's choices seem to suggest about his concept of beauty?
2. In the second stanza, for what does the speaker praise God? Explain the comparison the speaker makes between God's beauty and the beauty of the world.

Evaluate and Connect

3. In your opinion, why does Hopkins include examples from trade (*gear, tackle*, and *trim*) in his praise of pied beauty?
4. How does the poet's use of **imagery** (see page R8) help to convey the **theme,** or main idea, of the poem?

Spring and Fall: To a Young Child

Recall and Interpret

5. How does the speaker first explain Margaret's grief? What is the real reason for her sorrow, according to the speaker?
6. What can you infer about the speaker's philosophy toward life, death, and the aging process? Use details from the poem to support your answer.

Evaluate and Interpret

7. In your opinion, does **sprung rhythm** resemble natural, everyday speech? (See page 877 and **Literary Terms Handbook,** page R15.) Support your answer, using specific examples from the poem.
8. Do you agree with the point of view expressed in lines 5–8? Do you think such a change in outlook is an inevitable part of growing older? Why or why not?

Extending Your Response

Personal Writing

Lessons from Nature Review the writing you did in response to the Reading Focus on page 877. Compare your ideas with the ones expressed in the two poems. In your journal, list lessons about beauty and the cycles of life and death that you have learned from your own experiences with nature and from reading Hopkins's two poems.

Interdisciplinary Activity

Art: Envisioning an Image In "Pied Beauty," Hopkins packs many images into a few lines. Read the poem slowly, pausing to envision each of the images. Then draw or photograph something that portrays one of the images you enjoy. If you prefer, look for an existing photograph or work of art that illustrates Hopkins's image as you envision it.

Listening and Speaking

Reading Aloud With a partner, take turns reading the two poems aloud. Before you begin, read over the definition of sprung rhythm in the Background on page 877. Also pay attention to the way each poem sounds, specifically the use of **end rhyme** and **alliteration** in each poem. Discuss how these sound devices affect your reading.

Save your work for your portfolio.

Before You Read

Time

Meet Gabriela Mistral



Every country in Latin America has a school bearing Gabriela Mistral's (gä brē ā′ lä mēs träl′) name. Born Lucila Godoy Alcayaga, Mistral grew up in a provincial town in Chile and became a schoolteacher at the age of fifteen. After an early love affair ended with the suicide of her lover, she dealt with her pain by writing poetry that offered courage and hope to others. When she was twenty-five years old, she entered three sonnets in a national poetry contest. She entered the poems under the title "Sonnets of Death" and used the pseudonym Gabriela Mistral. She derived the name from two of her favorite poets, Gabriele D'Annunzio and Frédéric Mistral. That year, Mistral won the Chilean national prize for poetry.

She also caught the attention of the Chilean Ministry of Education, which appointed her principal in several different schools over the course of her career. Mistral was also invited by the Mexican government to help implement an educational reform program there. A statue of her stands in Mexico City, a tribute to her work in education.

While Mistral was in Mexico, the publication of her first book of poems was greeted with critical acclaim; another book followed and her fame spread. She traveled to the United States, where she taught at several universities.

During her later years, Mistral traveled extensively as an ambassador for her country. She was awarded the Nobel Prize for Literature in 1945, becoming the first female poet and the first Latin American to be so honored.

"Writing tends to cheer me. It always soothes my spirit and blesses me with an innocent, tender, childlike day."

—*Mistral*

Gabriela Mistral was born in 1889 and died in 1957.

Reading Further

You might enjoy this collection of Mistral's poetry:

Selected Poems of Gabriela Mistral, translated and edited by Doris Dana, is a lovely collection of poems with the Spanish originals shown side-by-side with their English translations.

Reading Focus

What is your favorite time of day? What is it about this part of the day that appeals to you?

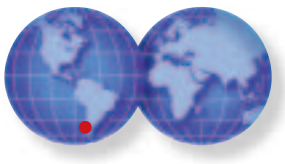
Freewrite Spend five minutes writing about your favorite time of day.

Setting a Purpose Read the poem "Time" to learn how the speaker responds to different times of day.

Building Background

Poet of Her People

Gabriela Mistral grew up in Montegrande, a small village in the Elqui Valley of northern Chile. From the beginning, her poetry encompassed her love of the natural world. She wrote, "I left behind a labyrinth of hills, and something of this knot which cannot be unraveled remains in what I create, whether verse or prose." As a poet, a teacher, and an ambassador for her country, she believed her mission was to speak for ordinary people, especially women and children. The epitaph on her tombstone summarizes her philosophy: "What the soul does for the body so does the poet for her people." Her poems were often similar in rhyme, meter, and structure to those of other Latin American writers of the time, but her clean style and diverse themes provided a new and exciting poetry.



Time

Gabriela Mistral
Translated by Doris Dana



Convent Gardens, Antigua, 1993. Hilary Simon. Colored inks on silk. Private collection.

Daybreak

My heart swells that the Universe
like a fiery cascade may enter.
The new day comes. Its coming
leaves me breathless.
I sing. Like a cavern brimming
I sing my new day.

For grace lost and recovered
I stand humble. Not giving. Receiving.
Until the Gorgon° night,
vanquished, flees.

9 *Gorgon* means "petrifying; terrible." In Greek mythology, the Gorgon is one of three females with snakes for hair, whose look turns the beholder into stone.

Morning

She has returned! She has returned!
Each morning the same and new.
Awaited every yesterday,
she must return this morning.

Mornings of empty hands
that promised and betrayed.
Behold this new morning unfold,
leap like a deer from the East,
awake, happy and new,
alert, eager and rich with deeds.

Brother, raise up your head
fallen to your breast. Receive her.
Be worthy of her who leaps up,
soars and darts like a halcyon,°
golden halcyon plunging earthward singing
Alleluia, alleluia, alleluia!

24 Here, *halcyon* (hal′ sē ən) means a "kingfisher," the bird that, according to legend, bred at sea during the winter solstice and had the power to calm the wind and waves during that period so they would not disturb its nest.

Afternoon

I feel my heart melt like wax
in this sweetness:
slow oil, not wine,
my veins,
I feel my life fleeting
silent and sweet as a gazelle.

Night

Mountain ranges dissolve,
cattle wander astray,
the sun returns to its forge,
all the world slips away.
Orchard and garden are fading,
the farmhouse already immersed.
My mountains submerge their crests
and their living cry.

All creatures are sliding aslant
down toward forgetfulness and sleep.
You and I, also, my baby,
tumble down toward night's keep.



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The Good Adventure. René Magritte (1898–1967). © 2000 C. Herscovici, Brussels/Artists Rights Society (ARS), New York.

CONTENTS

Responding to Literature

Personal Response

What images came to mind as you read this poem? Sketch two or three of the strongest images in your notebook.

Analyzing Literature

Recall and Interpret

1. How does the speaker respond to daybreak? From this response, what can you infer about the speaker's attitude toward the night that is past and the day that is dawning?
2. To what does the speaker compare morning? Why? What does the advice given in lines 21–26 suggest about the speaker's regard for morning?
3. Describe the speaker's response to afternoon. How does it compare to the speaker's response to daybreak and morning?
4. What evidence does the speaker give to show that at night, "all the world slips away"? What do the last two lines of the poem seem to suggest about the cyclical nature of time?

Evaluate and Connect

5. How does Mistral use **imagery** (see page R8) to help convey her intended meaning? Give specific examples.
6. How does the use of **allusion** (see page R1) add to your understanding and appreciation of this poem? Explain.
7. What effects are created by the poet's use of **personification?** (See page R11.) Give specific examples.
8. Theme Connections In your opinion, what lasting impressions does this poem create? What lessons could a person learn from these impressions?

Literary ELEMENTS

Simile

A **simile** is a figure of speech that uses *like* or *as* to compare two seemingly unlike things. Mistral uses a number of similes in this poem, as in this example: "I feel my life fleeting / silent and sweet as a gazelle." In this simile, the speaker is comparing the passage of time to the movement of a gazelle: both are swift, silent, and sweet. Similes help make descriptions more vivid and add depth and richness to poems and other literary works.

1. Identify two other similes in "Time." What two things are being compared in each simile? What do the two things have in common?
2. Evaluate how each simile adds to your understanding and appreciation of the poem.

- See **Literary Terms Handbook,** p. R14.

Extending Your Response

Creative Writing

Your Favorite Time of Day Use your writing from the Reading Focus on page 880 as inspiration for a poem about your favorite time of day. Describe the emotions you experience during this time. Also describe at least one aspect of nature that, for you, best represents this time of day. For example, if you prefer mornings, you may want to describe the sunrise, birds singing, or some other image you associate with morning. Try using a simile in your description if it is appropriate.

Performing

The Passing Day In a small group, choose a time of day from the poem to dramatize for the rest of the class. Have one group member read Mistral's description while the other members use pantomime to express the mood and action. Or you may want to read the section of the poem as a group, either in unison or with different voices reciting different parts of the poem. Be sure your voices and body language express the mood and meaning of the poem.

Save your work for your portfolio.

COMPARING selections

Spring and Fall: To a Young Child and Time



Convent Gardens, Antigua, 1993.

COMPARE **TONES**

Both of these poems deal with the passing of time. As a group, discuss the following questions.

1. How would you describe each speaker's **tone,** or attitude toward the subject?
2. What words and phrases help to create the tone of each poem?
3. Which of the two poems more closely reflects your own attitude about the passing of time? Explain.

COMPARE **THEMES**

Write three paragraphs in which you identify and compare the themes of the two poems.

- In your first two paragraphs, state what you believe to be the **theme,** or message, of each poem. Use specific details or lines from the poems to support your interpretation of each theme.
- In your third paragraph, compare and contrast the two themes. What life lessons do the two poems teach? How are these lessons similar? How are they different?
- Share your writing with a partner, comparing your interpretations of theme.

COMPARE **CULTURES**

As you learned in the biographies on pages 877 and 880, Gerard Manley Hopkins and Gabriela Mistral both won poetry prizes at a young age: Hopkins at fifteen and Mistral at twenty-five. What impact did these awards have on the lives of the two poets? What importance did poetry have in the cultures of the two nations (England and Chile) at the time the prizes were awarded? What status does poetry have in those countries today? Has the status changed? Do library and Internet research to find answers to these questions. Share your findings with the class.

INTERDISCIPLINARY ART CONNECTION

Impressionism

In line 3 of "Pied Beauty," Gerard Manley Hopkins uses the phrase "rose-moles all in stipple" to describe the reddish spots on the skin of a trout. The word *stipple* refers to a method of applying paint in dots or daubs rather than in lines or solid patches. This painting technique was characteristic of a revolutionary art movement during Hopkins's time: Impressionism.

Impressionism developed in France in the late nineteenth and early twentieth century. Impressionist painters, including Claude Monet, Camille Pissarro, Berthe Morisot, and Pierre-Auguste Renoir, tried to capture the play of light on a surface at a particular moment. They experimented with the use of color, tone, and texture to create this effect. The intent of the impressionist movement was to record an *impression* of a scene as bits of color and light. Up close, an impressionist painting looks like a surface filled with dots of color. From a distance, the painting comes to life and shimmers with light. For example, if the painter saw distant people as tiny black spots, they would appear on the canvas as tiny spots of black paint. But in viewing the painting on display, you would see that the spots looked like people. Art critic Charles Stuckey explains that Impressionism "made art address the previously unacknowledged, yet most commonplace, kind of visual experience: the glance."

Impressionism is characterized by the portrayal of subjects from everyday life, especially in the outdoors. Monet stressed the importance of painting outdoor scenes. "When you go out to paint," he advised, "try to forget what objects you have before you, a tree, a house, a field, or whatever, merely think here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives you your own naive impression of the scene before you."

The impressionists held their first show in 1874 and the last of seven more shows in 1886. By this time, members of the group had begun to go their separate ways, yet their influence is felt even today. The impressionists revolutionized the art world by moving away from traditional techniques and viewing the world in a fresh, new light.



Giverny Landscape in Monet's Garden, 1897. Lilla Cabot Perry. Oil on canvas, 26 x 32 in. Private collection. Photo courtesy of R. H. Love Galleries, Inc., Chicago.

Activity

With a partner, agree upon a scene and describe it in terms similar to Monet's. You might describe a wall of your classroom or a view from the classroom window. Write your impressions of what you see at a "glance" and compare them.

MEDIA connection

Magazine Article

Youth, strength, and untimely death are recurring themes in much of literature. In this article from *Sports Illustrated*, see how these same themes are explored on the college playing field.

To an Athlete Dying Young

by Tim Layden—*Sports Illustrated*, December 30, 1996

The sound track of sport is loud: the thunder of a crowd, the smack of football pads colliding, the pounding music during timeouts. Yet what I remember most from 1996 is a sad, telling silence. The place was a barren alfalfa field in the Nebraska hamlet of Raymond. It was the third Saturday in April, two days after a 1946 Piper Cub flown by former Nebraska quarterback Brook Berringer crashed in that field, killing the 22-year-old Berringer and a friend. A brilliant spring sun fell toward the horizon, and a warm breeze washed over the scorched earth where the plane had burned.

In death Berringer was recalled as a dedicated, caring and studious athlete who performed ably in helping the Cornhuskers win the national championship in 1994 and then sat with dignity when beaten out for starting quarterback by Tommie Frazier the following fall. Away from the field he was a good student and a terrific citizen, a tribute to his mother and late father. Yet these qualities would scarcely have been publicized had he not died, because it is de rigueur to lump college football players together as brainless, lawless mercenaries serving a corrupt system. Berringer played for a Cornhuskers team that in 1995, when a number of players were involved in criminal incidents, was regarded as a chain gang dressed in red.



But no institution is all good or all evil. College football is full of Brook Berringers. I see them every day, talk to them, listen to them and marvel at the manner in which they juggle adult responsibilities and pressures while surrounded by peers who have few worries beyond schoolwork and social life. Only the most jaded soul could get to know Florida State senior running back Warrick Dunn and not come away feeling good. The same is true of Tennessee's Peyton Manning, Florida's Lawrence Wright, Michigan's Jarrett Irons, Arizona State's Juan Roque, Penn State's Wally Richardson and many, many others.

And the same was true of that generous Cornhusker who crashed and burned on a field last April.

Analyzing Media

1. What do you learn about Berringer in this article? Why do you think the author says that "these qualities would scarcely have been publicized had [Berringer] not died"?
2. What do you find ironic about an athlete dying young?

Before You Read

To an Athlete Dying Young and *When I Was One-and-Twenty*

Meet A. E. Housman



The oldest of seven children, Alfred Edward Housman loved learning and sharing his knowledge with his younger brothers and sisters so much that he became the family tutor. One day in the family library, he opened an astronomy book. To demonstrate a lesson for his siblings, he had them gather on the front lawn. There, each took on the role of a celestial body and, under his direction, moved about the yard according to the laws of the solar system.

At the center of this active, happy home life was Housman's mother, who favored young Alfred. Her death on Housman's twelfth birthday was an enormous loss from which he never fully recovered.

A brilliant student of philosophy and the classics, Housman seemed destined for a shining academic career at Oxford University. To everyone's surprise, however, he failed his final examinations. He took a civil service job in London and continued to study Greek and Latin on his own in the evenings in the British Museum reading room. His feeling for how poets select their words enabled him to recognize and correct errors in Greek and Latin texts. He also wrote journal articles that impressed professional scholars. As a result, Housman was awarded professorships at the University of London and at Cambridge.

A shy and private man, Housman lived his later years secluded in his rooms at Trinity College, Cambridge. To many, the quiet distance of Housman's personality seemed incongruous with the beauty and sentiment of his works.

Housman's poems have never gone out of print. His first volume of poems, *A Shropshire Lad*, earned him immediate acclaim and remains one of the most widely read and quoted volumes of poetry in the English language.

"With rue my heart is laden
For golden friends I had,
For many a rose-lipped maiden
And many a lightfoot lad."

—*Housman*

A. E. Housman was born in 1859 and died in 1936.

Reading Further

Look for these works by and about Housman:

Poetry Collection: *A Shropshire Lad,* by A. E. Housman, contains some of his best work.

Criticism: *Houseman's Land of Lost Content,* by B. J. Leggett, examines *A Shropshire Lad.*

Reading Focus

Why do you think star athletes often achieve celebrity status? How are these athletes treated after their days of glory have ended?

Discuss As a class, discuss your responses to these questions.

Setting a Purpose Read to discover two speakers' ideas about youth, fame, and early death.

Building Background

Literary Influences

As a child, Housman was encouraged by his mother to recite passages from the King James Bible. The simplicity and eloquence of its language strongly impressed him. Other works that influenced Housman include Greek and Latin lyric poetry, as well as traditional English and Scottish folk ballads, whose language, structure, and rich subject matter sparked Housman's own creativity. Housman used Heinrich Heine's poems and Shakespeare's songs as models for the poems in *A Shropshire Lad.* Yet many of Housman's favorite themes—passing youth, early death, unhappy love, the indifference of nature—derive from the disappointments and pains of his own youth.

To an Athlete Dying Young

A. E. Housman



The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsman of a stiller town.

Smart lad, to slip betimes° away
From fields where glory does not stay
And early though the laurel° grows
It withers quicker than the rose.

Eyes the shady night has shut
Cannot see the record cut,°

And silence sounds no worse than cheers
After earth has stopped the ears:

Now you will not swell the rout°
Of lads that wore their honors out,
Runners whom renown outran
And the name died before the man.

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel° up
The still-defended challenge-cup.

And round that early-laureled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

9 Here, *betimes* means "early in life."
11 *Laurel* is the symbol for victory; in ancient Greece and Rome, victorious athletes were crowned with laurel wreaths.
14 *Cut* means "broken; outdone."
17 In this instance, a *rout* is a particular group or class of people.
23 A *lintel* is an architectural piece spanning, and usually bearing the weight, above a door.

CONTENTS

When I Was One-and-Twenty

A. E. Housman

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas°
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue."°
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

3 *Crowns, pounds,* and *guineas* are British units of currency.

14 Here, *rue* means "sorrow; regret."



Viewing the art: How would you describe this young man's emotions? How do they compare with the emotions of the speaker?

Responding to Literature

Personal Response

What emotions did you experience while reading these poems? To which poem did you react more strongly? Why?

Analyzing Literature

To an Athlete Dying Young

Recall and Interpret

1. Compare the two occasions on which the athlete is brought home "shoulder-high." What has happened to him in each case?
2. Summarize the commentary and advice the speaker gives in lines 9–28. What can you infer about the speaker's attitudes toward youth, fame, and early death? Explain the basis for your inference.

Evaluate and Connect

3. Do the poem's **meter** and **rhyme scheme** seem well suited to its subject matter? (See **Literary Terms Handbook,** pages R9 and R13.) Give reasons for your answer.
4. Recall the Reading Focus on page 887. How do you think the speaker of the poem might view the celebrity status awarded to star athletes in our society? Explain.

When I Was One-and-Twenty

Recall and Interpret

5. What advice does the wise man give to the speaker? How does the speaker respond to this advice? Why?
6. How does the speaker's attitude change? What do you think causes this change?

Evaluate and Connect

7. What is **ironic** about the experience the speaker describes? How does the speaker's use of **repetition** reinforce this irony? (See **Literary Terms Handbook,** pages R8 and R13.)
8. Have you ever experienced a change in attitude like the one the speaker describes? Explain what caused this change.

Literary ELEMENTS

Lyric Poetry

Often short and highly musical, **lyric poetry** expresses personal thoughts and emotions, rather than telling a story as narrative poetry does. The word *lyric* comes from *lyre,* a stringed instrument used to accompany poetry in ancient Greece. While the subject of a lyric poem might be an object, a person, or an event, the emphasis is on the experience of emotion.

1. Describe the personal thoughts and emotions expressed by each poem's speaker.
2. From the two poems you have read, why do you think Housman is considered an outstanding lyric poet? Use specific examples from the poems to support your ideas.

- See **Literary Terms Handbook,** page R9.

Literature FOCUS

The Short Story

Although storytelling is an ancient practice, the **short story** as a genre is a relatively recent development in literary history. This short form of fiction first appeared in the United States in the early 1800s with the work of Nathaniel Hawthorne and Edgar Allan Poe. Short stories were often published for the first time in magazines and newspapers, and their widespread availability helped stimulate the general public's interest in them. "Miss Youghal's *Sais*" by Rudyard Kipling (1865–1936) was one of the first short stories by an English writer. Other English short-story writers include Charles Dickens (1812–1870) and Thomas Hardy (1840–1928).

Short stories contain the same literary elements as **novels.**

plot—events arising from a conflict and leading to a climax

characters—the actors in a story, a main character and minor characters

setting—the time and place of the story's events

point of view—first-person or third-person narrator

theme—the message of a story, sometimes expressed as a general statement about life

Since by definition a short story is *short*, it must use these elements in a more concentrated way than they are used in a novel. For instance, the short-story writer can introduce only a limited number of characters and cannot provide detailed character development. Likewise, the short-story writer must minimize the details and complications of plot. A short story usually focuses on a single episode or incident.

In the following excerpt, short-story writer and literary critic Sean O'Faolain explains how much readers can learn from a single sentence. O'Faolain's comments concern the first sentence in "The Lady with the Dog" by Anton Chekhov, a Russian master of the short story. "It was reported that a new face had been seen on the quay [landing place for loading and unloading ships]; a lady with a little dog."

> "The amount of information conveyed in that sentence is an interesting example of the shorthand of the modern short-story. What do we gather from it? We gather, altogether by implication, that the scene is laid in a port. We gather that this port is a seaside resort, for ladies with little dogs do not perambulate on commercial docks. We gather that the season is fine weather—probably summer or autumn. We gather that this seaside resort is a sleepy, unfrequented little place: for one does not observe new faces at big, crowded places like Brighton or Deauville [resorts in England and France]. Furthermore, the phrase "it was reported" implies that gossip circulates in a friendly way at this sleepy resort. We gather still more. We gather that somebody has been bored and wakes up at this bit of gossip; and that we shall presently hear about him. I say "him," because one again guesses, when it is a question of a lady, that the person most likely to be interested is a man. And sure enough the next sentence confirms all this. 'Dimitri Gomov who had been a fortnight at Yalta and got used to it . . .' And so on."

Imagine how much space it would have taken to explicitly state all this information. According to O'Faolain this "compression by suggestion and implication" is one of the great charms of the short story. As you read the upcoming short story, be especially aware of compression by suggestion and implication.

Answering the following questions will help you to study and analyze a short story.



Plot

- What events make up the story's plot?
- How are the characters and setting introduced?
- What is the conflict (or conflicts) on which the plot turns? Is the conflict **external** or **internal?**
- Are the events logically related or does coincidence play a role?
- How does the story end? Is the **resolution** satisfying?

Characters

- Who is the story's **main character** (or characters)? Who are the **minor characters** in the story?
- What role do the minor characters play?
- How do the characters change and develop as the story progresses?
- What are the **motivations** behind the characters' thoughts and actions?

Setting

- What is the story's historic and geographic setting?
- What are the ideas, values, customs, and beliefs of the characters in the story?
- How does the setting reveal, reinforce, or influence character, plot, or theme?

Point of View

- Who is the narrator of the story?
- Does the narrator reveal the thoughts, feelings, and observations of only one character or of all the characters?
- Is the point of view consistent throughout the story or does it shift?
- What information does the point of view provide for the reader?

Theme

- What statement(s) about human experience does the story make?
- Is the story's theme stated or implied? **Stated themes** are directly and explicity presented in a story. **Implied themes** must be inferred by considering all the elements of a story and asking what message about life is conveyed.

ACTIVITY

Look for answers to the questions above as you read the following short story, "Miss Youghal's *Sais,*" by Rudyard Kipling.

Before You Read

Miss Youghal's Sais

Meet Rudyard Kipling



Few authors have been as well liked and as bitterly criticized as Rudyard Kipling. Born to English parents living in Bombay, India, Kipling grew up speaking Hindustani better than English. His happy childhood in India made a deep impression on him and contributed to his romantic treatment of the Indian subcontinent in his fiction. His support of British imperialism, however, has been unfavorably received.

When he was only five years old, Kipling was shipped off to boarding school in England; at seventeen, he returned to India, where he worked as an editor while writing and publishing his first stories about life in British-ruled India. In 1889 Kipling returned to England and continued his successful and prolific writing career. After marrying American Caroline Balestier in 1892, Kipling settled in Vermont for a few years, where he wrote his collection of children's stories, *The Jungle Book*.

Over the next few years, Kipling wrote and traveled extensively. His lifetime accomplishments are vast: He wrote three novels and hundreds of short stories and poems. In 1907 Kipling became the first English author to be awarded the Nobel Prize for Literature.

"The magic of literature lies in the words, and not in any man."

—*Kipling*

Rudyard Kipling was born in 1865 and died in 1936.

Reading Further

Look for these works by and about Kipling:

Story Collection: *The Best Short Stories of Rudyard Kipling,* edited by Randall Jarrell, includes an introduction.

Biography: *Rudyard Kipling and His World,* by Kingsley Amis, gives insight into Kipling's life and work.

Reading Focus

Think about your attitude toward adventure. Would you describe yourself as an adventure-seeker? Why or why not?

Think/Pair/Share Spend a few minutes thinking about the two questions. Then meet with a partner to share and compare your attitudes toward adventure.

Setting a Purpose Read the following short story to discover the main character's attitude toward adventure.

Building Background

Kipling's India

For over 100 years prior to gaining independence in 1947, India was a colony of the British Empire. When India was a colony, all aspects of Indian society were dominated by the British way of life. Kipling's literature, which reflects this imperialism, has drawn attacks from critics and readers alike. Yet even those who condemn Kipling's political attitudes have come to recognize the respect he showed for native cultures and the careful, loving attention he gave to detailing Indian life.

Vocabulary Preview

unsavory (un sā′ vər ē) *adj.* sinister; morally questionable; p. 895

compensation (kom′ pən sā′ shən) *n.* something that offsets, counterbalances, or makes up for; p. 897

suppressing (sə prəs′ ing) *n.* the prohibition of the publication or circulation of; censorship; p. 897

farce (färs) *n.* a humorous drama in which the situation and characters are greatly exaggerated; p. 898

Miss Youghal's Sais

Rudyard Kipling

When Man and Woman are agreed, what can the Kazi[1] *do?*

Proverb.

Some people say that there is no romance in India. Those people are wrong. Our lives hold quite as much romance as is good for us. Sometimes more.

Strickland was in the Police, and people did not understand him; so they said he was a doubtful sort of man and passed by on the other side.

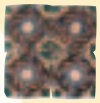
1. A *kazi* (kä′ zē) is a civil judge.



A View of Benares. Holger Jerichau (1861–1900). Burlington Paintings, London.

Viewing the painting: How does the setting of the painting reflect that of the story?

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Strickland had himself to thank for this. He held the extraordinary theory that a Policeman in India should try to know as much about the natives as the natives themselves. Now, in the whole of Upper India there is only one man who can pass for Hindu or Mahommedan,[2] hide-dresser or priest, as he pleases. He is feared and respected by the natives from the Ghor Kathri[3] to the Jamma Musjid;[4] and he is supposed to have the gift of invisibility and executive control over many Devils. But this has done him no good in the eyes of the Indian Government.

Strickland was foolish enough to take that man for his model; and, following out his absurd theory, dabbled in unsavory places which no respectable man would think of exploring—all among the native riff-raff. He educated himself in this peculiar way for seven years, and people could not appreciate it. He was perpetually "going Fantee"[5] among natives, which, of course, no man with any sense believes in. He was initiated into the *Sat Bhai*[6] at Allahabad[7] once, when he was on leave; he knew the Lizzard-Song of the Sansis,[8] and the *Hálli-Hukk* dance, which is a religious can-can[9] of a startling kind. When a man knows who dance the *Hálli-Hukk*, and how, and when, and where, he knows something to be proud of. He has gone deeper than the skin. But Strickland was not proud, though he had helped once, at Jagadhri,[10] at the Painting of the Death Bull, which no Englishman must even look upon; had mastered the thieves'-patter of the *chángars;* had taken a Eusufzai[11] horse-thief alone near Attock; and had stood under the sounding-board of a Border mosque and conducted service in the manner of a Sunni Mollah.[12]

His crowning achievement was spending eleven days as a *faquir* or priest in the gardens of Baba Atal at Amritsar,[13] and there picking up the threads of the great Nasiban Murder Case. But people said, justly enough, "Why on earth can't Strickland sit in his office and write up his diary, and recruit, and keep quiet, instead of showing up the incapacity of his seniors?" So the Nasiban Murder Case did him no good departmentally; but, after his first feeling of wrath, he returned to his outlandish custom of prying into native life. When a man once acquires a taste for this particular amusement, it abides with him all his days. It is the most fascinating thing in the world—Love not excepted. Where other men took ten days to the Hills, Strickland took leave for what he called *shikar*,[14] put on the disguise that appealed to him at the time, stepped down into the brown crowd, and was swallowed up for a while. He was a quiet, dark young fellow—spare, black-eyed—and, when he was not

2. A *Mahommedan* is a Muslim.
3. The *Ghor Kathri* (gōr kā trē′) in the city of Peshawar, Pakistan, was once a Buddhist monastery and later a sacred Hindu temple.
4. The *Jamma Musjid* (jä′ mä mäs jid′) is the Principal Mosque in Delhi. A mosque (mosk) is the Muslim place of worship.
5. *Going Fantee* (fän′ tē) means "mixing with the natives and conforming to their habits."
6. *Sat Bhai* (sät bī′) literally means "seven brothers."
7. *Allahabad* (al′ ə hə bad′) is a city in north central India that is a Hindu pilgrimage site.
8. The *Sansis* (sän sēz′) are a low-caste people of the Indian state of Punjab (pun jäb′). The caste system is a rigid social division characterized by hereditary status, hereditary occupation, and fixed social barriers.
9. The *can-can* is a Parisian dance characterized by exaggerated high kicking.
10. *Jagadhri* (jä gä′ drē) is a town in the Punjab.
11. The *Eusufzai* (ū soof′ zī) are a tribe of northwest Pakistan.
12. A *Sunni Mollah* (sōō′ nē mə lä′) is a Muslim religious leader or teacher.
13. *Amritsar* (äm′ rit′ ser) is a city in northwestern India and the center of the Sikh (sēk) faith. Sikhs believe in one God and are disciples of the ten Gurus (gōō′ rōōz), or teachers.
14. *Shikar* (shī kar′) means "hunting."

Vocabulary

unsavory (un sā′ vər ē) *adj.* sinister; morally questionable

thinking of something else, a very interesting companion. Strickland on Native Progress as he had seen it was worth hearing. Natives hated Strickland; but they were afraid of him. He knew too much.

When the Youghals came into the station, Strickland—very gravely, as he did everything—fell in love with Miss Youghal; and she, after a while, fell in love with him because she could not understand him. Then Strickland told the parents; but Mrs. Youghal said she was not going to throw her daughter into the worst paid department in the Empire, and old Youghal said, in so many words, that he mistrusted Strickland's ways and works, and would thank him not to speak or write to his daughter any more. "Very well," said Strickland, for he did not wish to make his lady-love's life a burden. After one long talk with Miss Youghal he dropped the business entirely.

The Youghals went up to Simla[15] in April.

In July Strickland secured three months' leave on "urgent private affairs." He locked up his house—though not a native in the Province would wittingly have touched "Estreekin Sahib's"[16] gear for the world—and went down to see a friend of his, an old dyer, at Tarn Taran.

Here all trace of him was lost, until a *sais*[17] or groom met me on the Simla Mall with this extraordinary note:

> DEAR OLD MAN,—Please give bearer a box of cheroots[18]—Supers, No. 1, for preference. They are freshest at the Club. I'll repay when I reappear; but at present I'm out of society.—Yours,
>
> E. STRICKLAND.

I ordered two boxes, and handed them over to the *sais* with my love. That *sais* was Strickland, and he was in old Youghal's employ, attached to Miss Youghal's Arab. The poor fellow was suffering for an English smoke, and knew that, whatever happened, I should hold my tongue till the business was over.



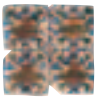
Did You Know?
An *Arab* is an Arabian horse prized for its speed and purity of breed.

Later on, Mrs. Youghal, who was wrapped up in her servants, began talking at houses where she called of her paragon among *saises*—the man who was never too busy to get up in the morning and pick flowers for the breakfast-table, and who blacked—actually *blacked*—the hooves of his horse like a London coachman! The turnout[19] of Miss Youghal's Arab was a wonder and a delight. Strickland—Dulloo, I mean—found his reward in the pretty things that Miss Youghal said to him when she went out riding. Her parents were pleased to find she had forgotten all her foolishness for young Strickland, and said she was a good girl.

Strickland vows that the two months of his service were the most rigid mental discipline he has ever gone through. Quite apart from the little fact that the wife of one of his fellow-*saises* fell in love with him and then tried to poison him with arsenic because he would have nothing to do with her, he had to school himself into keeping quiet when Miss Youghal went out riding with some man who tried to flirt with her, and he was forced to trot behind carrying the blanket and hearing every word! Also, he had to keep his temper when he was slanged[20] in the theater porch by a policeman—especially

15. From 1865 to 1939, *Simla* (sēm′ lä) was India's summer capital and is still a popular summer resort.
16. In colonial India, *Sahib* (sä hēb′) was a respectful form of address for a European man.
17. A *sais* (sä ēs′) is a servant who attends to horses; a groom, or an attendant who follows on foot behind a mounted rider or carriage.
18. *Cheroots* (shə rōōts′) are cigars.
19. *Turn-out* refers to the horse's carriage or other equipment or furnishings.
20. *Slanged* means "attacked with abusive language."

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once when he was abused by a Naik[21] he had himself recruited from Isser Jang village—or, worse still, when a young subaltern[22] called him a pig for not making way quickly enough.

But the life had its compensations. He obtained great insight into the ways and thefts of *saises*—enough, he says, to have summarily convicted half the population of the Punjab if he had been on business. He became one of the leading players at knuckle-bones,[23] which all *jhampánies*[24] and many *saises* play while they are waiting outside the Government House[25] or the Gaiety Theater of nights; he learned to smoke tobacco that was three-fourths cow-dung; and he heard the wisdom of the grizzled Jemadar[26] of the Government House grooms. Whose words are valuable. He saw many things which amused him; and he states, on honor, that no man can appreciate Simla properly till he has seen it from the *sais*'s point of view. He also says that, if he chose to write all he saw his head would be broken in several places.

Strickland's account of the agony he endured on wet nights, hearing the music and seeing the lights in "Benmore," with his toes tingling for a waltz and his head in a horse-blanket, is rather amusing. One of these days Strickland is going to write a little book on his experiences. That book will be worth buying, and even more worth suppressing.

Thus he served faithfully as Jacob served for Rachel;[27] and his leave was nearly at an end when the explosion came. He had really done his best to keep his temper in the hearing of the flirtations I have mentioned; but he broke down at last. An old and very distinguished General took Miss Youghal for a ride, and began that specially offensive "you're-only-a-little-girl" sort of flirtation—most difficult for a woman to turn aside deftly, and most maddening to listen to. Miss Youghal was shaking with fear at the things he said in the hearing of her *sais*. Dulloo—Strickland—stood it as long as he could. Then he caught hold of the General's bridle, and, in most fluent English, invited him to step off and be flung over the cliff. Next minute Miss Youghal began to cry, and Strickland saw that he had hopelessly given himself away, and everything was over.

The General nearly had a fit, while Miss Youghal was sobbing out the story of the disguise and the engagement that was not recognized by the parents. Strickland was furiously angry with himself, and more angry with the General for forcing his hand; so he said nothing, but held the horse's head and prepared to thrash the General as some sort of satisfaction. But when the General had thoroughly grasped the story, and knew who Strickland was, he began to puff and blow in the saddle, and nearly rolled off with laughing. He said Strickland deserved a V.C.,[28] if it were only for putting on a *sais*'s blanket. Then he called himself names, and vowed that he deserved a thrashing, but he was too old to take it from Strickland. Then he complimented

21. A *Naik* (nä ēk′) is a corporal of the native infantry.
22. A *subaltern* is a junior military officer.
23. *Knuckle-bones* is a game played by tossing and catching sheep bones.
24. *Jhampánies* (jäm pän′ ēz) are bearers of a jampan, a chair that is designed to hold one person and is carried on poles by men.
25. The *Government House* is the residence of a governor or of the owner or manager of an estate.
26. A *Jemadar* (jə mə där′) is the head of a group of servants.
27. *Jacob served for Rachel* refers to Genesis 29:15–40, in which Jacob served Rachel's father, Laban, for fourteen years in return for Rachel's hand in marriage.
28. *V.C.,* or the Victoria Cross, is a British military decoration bestowed for conspicuous bravery in battle.

Vocabulary

compensation (kom′ pən sā′ shən) *n.* something that offsets, counterbalances, or makes up for

suppressing (sə prəs′ ing) *n.* the prohibition of the publication or circulation of; censorship



Miss Youghal on her lover. The scandal of the business never struck him; for he was a nice old man, with a weakness for flirtations. Then he laughed again, and said that old Youghal was a fool. Strickland let go of the cob's[29] head, and suggested that the General had better help them if that was his opinion. Strickland knew Youghal's weakness for men with titles and letters after their names and high official position. "It's rather like a forty-minute farce," said the General, "but, begad, I *will* help, if it's only to escape that tremendous thrashing I deserve. Go along to your home, my *sais*-Policeman, and change into decent kit,[30] and I'll attack Mr. Youghal. Miss Youghal, may I ask you to canter home and wait?"

* * *

About seven minutes later there was a wild hurroosh[31] at the Club. A *sais*, with blanket and head-rope, was asking all the men he knew: "For Heaven's sake lend me decent clothes!" As the men did not recognize him, there were some peculiar scenes before Strickland could get a hot bath, with soda in it, in one room, a shirt here, a collar there, a pair of trousers elsewhere, and so on. He galloped off, with half the Club wardrobe on his back, and an utter stranger's pony under him, to the house of old Youghal. The General, arrayed in purple and fine linen, was before him. What the General had said Strickland never knew, but Youghal received Strickland with moderate civility; and Mrs. Youghal, touched by the devotion of the transformed Dulloo, was almost kind. The General beamed and chuckled, and Miss Youghal came in, and, almost before old Youghal knew where he was, the parental consent had been wrenched out, and Strickland had departed with Miss Youghal to the telegraph office to wire for his European kit. The final embarrassment was when a stranger attacked him on the Mall and asked for the stolen pony.

In the end, Strickland and Miss Youghal were married, on the strict understanding that Strickland should drop his old ways, and stick to Departmental routine, which pays best and leads to Simla. Strickland was far too fond of his wife, just then, to break his word, but it was a sore trial to him; for the streets and the bazaars, and the sounds in them, were full of meaning to Strickland, and these called to him to come back and take up his wanderings and his discoveries. Some day I will tell you how he broke his promise to help a friend. That was long since, and he has, by this time, been nearly spoiled for what he would call *shikar*. He is forgetting the slang, and the beggar's cant,[32] and the marks, and the signs, and the drift of the undercurrents, which, if a man would master, he must always continue to learn.

But he fills in his Departmental returns beautifully.

29. A *cob* is a short-legged stout variety of horse.
30. Here, *kit* means "outfit or uniform."
31. Here, a *hurroosh* is a commotion.
32. *Cant* means "language, jargon, or manner of speaking."



Vocabulary

farce (färs) *n.* a humorous drama in which the situation and characters are greatly exaggerated

CONTENTS

Responding to Literature

Personal Response

Do you think this story has a happy ending? Explain your answer.

Analyzing Literature

Recall and Interpret

1. Explain how Strickland has put into practice his theory about his job. What do his past adventures reveal about his personality and character?
2. What job does Strickland do in Simla? Why? What are the challenges and rewards of the job?
3. Describe the incident with the general. How does this incident lead to the **resolution,** or final outcome, of the story's central **conflict?** (See page R4.)
4. At the end of the story, what does Strickland promise to do? How does this promise change his life? What can you infer about his attitude toward his new life?

Evaluate and Connect

5. Recall your response to the Reading Focus on page 893. How does your attitude toward adventure compare with Strickland's?
6. Evaluate the importance of the story's **setting** (see page R14). How does it affect the **plot,** or sequence of events? Explain, using specific examples from the story.
7. Why might Kipling have included the proverb found at the beginning of the story?
8. What is your opinion of the way Miss Youghal's parents behave? Give reasons for your answer.

Literary ELEMENTS

Narrator

A **narrative** is writing that tells a story. Driven by a **conflict,** a narrative unfolds event by event and leads to a resolution. (See **plot,** page R12.) The story is narrated, or told, by a **narrator** who can be either a character in the story, or someone outside the story. In "Miss Youghal's *Sais,*" the narrator is a character in the story.

1. Who do you think the narrator of this story is? What seems to be his relationship to Strickland?
2. What can you infer about the narrator's character from his comments and opinions?
3. What role does the narrator play in this story? What might have been Kipling's purpose in choosing to tell the story in this way?

- See **Literary Terms Handbook,** p. R10.

Extending Your Response

Writing About Literature

Significant Setting In a brief essay, discuss how Kipling uses details of **setting** to provide information about India under British rule. Consider the interactions between the British and the people of India (for example, between the police and the poor Indians) and the attitudes the narrator expresses.

Creative Writing

Letter from the Narrator Imagine you are the narrator of "Miss Youghal's *Sais.*" What do you think of Strickland's behavior? Is he stubborn and foolish, or devoted and determined? Is he concerned with short-term or long-term rewards? Do you think his actions will lead to happiness or unhappiness? Express your thoughts in the form of a letter to Strickland after your encounter with him in the Simla Mall.

Interdisciplinary Activity

History: Points of View Kipling wrote from the point of view of an Englishman in colonial India. Research the history of the English presence in India. Why was Britain there? How was the English presence perceived by Indians? What is the state of relations between the two nations today? Report your findings to the class.

Save your work for your portfolio.

Writing Workshop

Expository Writing: Critical Essay

On the surface, the works in this theme are about ordinary events, such as leaves falling in autumn, a thrush singing at sunset, and the passing of time. On a deeper level, however, each work is about the meaning behind ordinary events like these. This workshop gives you the opportunity to think about that deeper meaning and examine how it is conveyed. **In this workshop, you will interpret the theme, or message, of a literary work and explain how that theme is expressed.**

- As you write your critical essay, refer to the **Writing Handbook,** pp. R62–R77.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- interpreted a work of literature and supported your interpretation with evidence from the work
- organized ideas in a logical and consistent way
- used transitions to move effectively from one idea to the next
- presented a critical essay that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

Select from this theme a work that you find genuinely moving or interesting. The more you enjoy a work, the more you will have to say about it.

Explore interpretations

Look back at your journal for entries about the work you want to analyze. Take note of any ideas, images, and passages you are still thinking about. You may want to explore one of these ideas. Also, review your class notes on the selection and any background information you have. Did class members differ in their understanding, or interpretation, of this piece? What is your interpretation?

Know your audience

You might want to submit your essay to a literary magazine or E-zine published by your school or by another organization. Many readers of such magazines might know the work you write about and would enjoy gaining another perspective on it. If you are writing your essay for younger students or students who have not yet read the work you select to analyze, be sure to provide a brief summary of the work or some additional background in the introduction to your essay.

Consider your purpose

In this critical essay, your purpose is to analyze or interpret a literary work and to support your interpretation by providing specific, appropriate evidence from the work. As part of your interpretation, you will be writing about the theme of the work and will show how various literary elements support the theme.

Gather details

Before you begin drafting, record your thoughts about the work's theme. Try to express the theme in one or two sentences. Then reread the work, focusing on how various literary

elements help express the theme. If you are writing about a poem, consider such elements as speaker, rhyme, rhythm, word choice, imagery, structure, tone, mood, sound devices, and figurative language. If you are writing about a short story, consider the story's point of view, central conflict, characters, setting, and tone.

A chart like the one below can help you organize your ideas and keep track of details.

STUDENT MODEL

Selection	"The Darkling Thrush," a poem by Thomas Hardy
Theme	There may be hope even in the dreariest situations.
Summary	At the end of the nineteenth century, the speaker contemplates the desolation of a wintry evening, when humans are huddled indoors and plants and seeds are "hard and dry." But in the midst of this desolation, he hears the song of an aged thrush, which lifts his spirits with hope.
Speaker	The person who observes the scene and hears the thrush's song. He seems sad or listless—"fervorless."
Structure	Two eight-lined stanzas, with regular rhythm and rhyme, which set the desolate scene; then two similar stanzas which describe the song of the thrush and its impact on the speaker.
Diction	The speaker's language is somewhat formal and old-fashioned but full of wonderful imagery. The poet uses lots of alliteration.
Tone	The wintry scene and the formal diction combine to create a somber, serious tone, as the speaker reflects on the state of the world as he sees it.

Complete Student Model on p. R105.

Make a plan

Before you begin drafting, take a few minutes to plan your essay. Mapping out your ideas in advance can help you avoid problems like writer's block or lack of organization.

As you make your plan, think about your purpose and audience. Ask yourself: "How can I make my purpose clear to my audience? How can I present my supporting details in an order that is easy for my audience to follow?" The plan that follows shows one logical way to organize a critical essay.

1. **Introduction:** State the author and title of the work to be analyzed, briefly summarize the work, and state the theme of the work and the main idea of your essay.
2. **Body:** Discuss the literary elements of the work that develop and support the theme. For each literary element, write a paragraph about how that element helps convey the theme. Depending on your audience, you might also want to include a definition of each literary element you discuss.
3. **Conclusion:** Restate the thesis and make a final comment on the theme of the work. For instance, you might comment on the work's relevance to readers today or to you personally.

DRAFTING

DRAFTING TIP

Keep the work you are analyzing nearby and refer to it frequently. You will need to quote specific words, lines, or passages from the work to support your interpretation and analysis.

Write your draft

While writing your draft, resist the temptation to retell the entire work. Remember that your purpose is to analyze and interpret, not to summarize.

STUDENT MODEL

Thomas Hardy's poem "The Darkling Thrush" uses regular rhyme and rhythm, formal diction, and somber figurative language to establish a scene of desolation on a wintry evening at the end of the nineteenth century. In the first two stanzas, the speaker seems despondent and "fervorless" about the state of the world. However, the speaker finds hope, even in this desolation, when he hears the joyful song of an aging thrush.

Complete Student Model on p. R105.

REVISING

REVISING TIP

A thesaurus can help you find new ways to emphasize important ideas so that you can avoid repeating the same words or phrases.

Take a fresh look

If possible, set your draft aside for a few days so that you can take a look at it with a fresh eye. When you come back to it, try reading it as if you were a member of your intended audience. Use the **Rubric for Revising** to find specific ways to improve your essay.

Find another eye

Read your essay aloud to a classmate or a friend. Then ask your listener to summarize your main points. If the person has missed an important point or is confused about something, you may need to rework certain passages to make them clearer for your readers. Then ask that person to comment further on your essay, using the **Rubric for Revising** as a guide. Consider making changes based on these comments.

STUDENT MODEL

In the poem, ~~'s~~ first two stanzas Hardy creates images of death and gloom. He describes the speaker's wooded surroundings with words such as dregs and desolate that sound much like the word *death*. ~~The day is described as getting weaker,~~ He describes "weakening," as if it is not strong enough to guard against the dark of night, and the speaker ~~implies~~ calls himself "fervorless," implying that there is no passion to keep living. The poem is set in the evening at the end of the nineteenth century. The expiration of both the century and the day reinforces the sense of death and depression.

Complete Student Model on p. R105.

RUBRIC FOR REVISING

Your revised critical essay should have

- ☑ a thesis that states the theme of the poem
- ☑ explanations of how various literary elements develop the theme
- ☑ specific examples from the text to support your ideas
- ☑ language appropriate to your purpose and audience
- ☑ a conclusion that makes a final comment on the theme

Your revised critical essay should be free of

- ☑ ideas that are not supported by evidence from the work
- ☑ errors in grammar, usage, and mechanics

EDITING/PROOFREADING

Proofread your essay for errors in grammar, usage, mechanics, and spelling. Look for just one kind of error at a time. Use the **Proofreading Checklist** on the inside back cover to guide you.

Grammar Hint

Use punctuation correctly to avoid run-on sentences. A run-on sentence: (1) has two main clauses separated with only a comma, (2) has two main clauses without punctuation between them, or (3) lacks a comma before the coordinating conjunction that links two main clauses.

The first half of the poem portrays a dreary scene, the last half offers a sense of hope.

- For more about run-on sentences, see **Language Handbook**, p. R19.

STUDENT MODEL

The poem is set in the evening at the end of the century and this timing reinforces the sence of death and depression.

Complete Student Model on p. R105.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R105.

PUBLISHING/PRESENTING

If you have decided to submit your essay to a literary magazine or journal, make a clean copy in 12-point type and double-spaced text. If your intention is to share it with your classmates, you might want to add a protective cover and an attractive title page.

PRESENTING TIP

If you submit your essay to a literary magazine or journal, include a self-addressed, stamped envelope.

Reflecting

Reflect on your writing experience. In your journal, note what you enjoyed most about it, what was most difficult, how you overcame these difficulties, what you learned as a writer, and anything especially meaningful or memorable that you discovered about the piece. If you were to write this type of essay again, what might you do differently?

Save your work for your portfolio.

Unit Assessment

Personal Response

1. Which selections in this unit expressed ideas about life that are familiar to you? What are these ideas? Where have you encountered them before?
2. As a result of the work you have done in this unit, what new ideas do you have about
   - the ways in which poetry expresses emotion?
   - how writers convey impressions through imagery and sensory language?
   - the ideas and emotions that writers express concerning the passage of time?
   - how the choice of a narrator can influence a narrative?

Analyzing Literature

Comparing and Contrasting Choose two poems by different poets from this unit. Compare and contrast the ideas and emotions expressed in each poem.

- What is each speaker's attitude toward life?
- What words and images has the poet used to express this attitude?

Then, compare the poems in terms of such literary elements as rhythm and meter, rhyme, sound devices, imagery, and figures of speech. How do these elements contribute to the overall effect of each poem?

Evaluate and Set Goals

Evaluate

1. Which activity in the unit did you most enjoy? Why?
2. What was your strongest contribution to the class as you worked through the unit? Is your answer to this question the same as your answer to the first question? Explain why or why not.
3. What assigned task did you find the most challenging? Why?
4. Using the following scale, how would you assess your work in this unit? Give two or more reasons for your answer.

   4 = outstanding **3** = good **2** = fair **1** = weak

Set Goals

1. Choose a goal you would like to work toward during the next unit. Your goal might be to improve a communication skill, such as listening, speaking, or writing, or an organizational skill, such as setting priorities or managing time.
2. List three specific steps that you will take to meet the goal you have set.
3. With your teacher, create checkpoints so that you can measure your progress along the way.
4. Decide how you will evaluate your success at meeting your goal.

Build Your Portfolio

Select Choose two pieces of your writing from this unit and include them in your portfolio. To make your selection, answer these questions:

- Which piece do I consider representative of my best writing in this unit?
- Which piece challenged me the most?
- From which piece did I learn the most?
- On which piece did I most enjoy working?

Reflect Include some explanatory notes with the portfolio pieces you have chosen. Use these questions as a guide for your notes:

- What are the strengths and weaknesses of each piece I have included?
- What did working on each piece teach me about writing (or about other skills the piece displays)?
- How would I revise the piece to make it stronger?

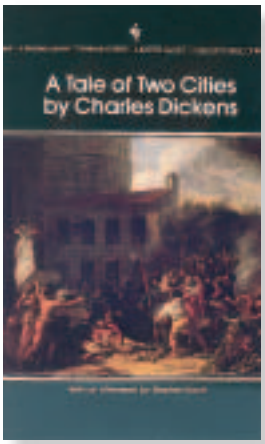
Reading on Your Own

If you enjoyed the selections in this unit, you might also be interested in the following books.



Wuthering Heights

by Emily Brontë At the center of this brooding romance are Cathy Earnshaw, a beautiful, vivacious, and privileged woman, and Heathcliff, the penniless servant who loves her. When their union is thwarted, Heathcliff plots the ruin of the Earnshaws, all the while pursuing a close relationship with Cathy. Imbued with a deep sense of mystery, this classic novel of ill-fated love is a masterpiece of storytelling.



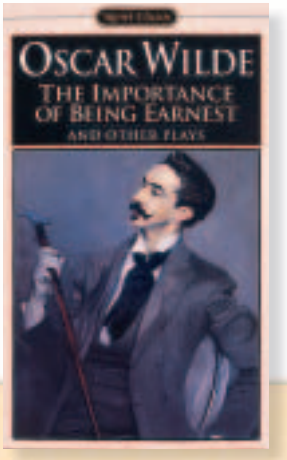
A Tale of Two Cities

by Charles Dickens "It was the best of times, it was the worst of times." So begins this novel of friendship, sacrifice, and redemption set during the bloody struggle of the French Revolution. The story revolves around Charles Darnay, recently released from the notorious Bastille prison, who has been brought to London by a French doctor to recover his health. Darnay and the doctor's daughter fall in love, but their happiness is threatened when Darnay is pulled back into the maelstrom of French politics. Their friend, the flawed but lovable Sydney Carton, plays a pivotal role in securing their happiness.

Three Houses

by Angela Thirkell Angela Thirkell was related to both Pre-Raphaelite painter Edward Burne-Jones and author Rudyard Kipling. In this heart-warming memoir, she recalls a happy Victorian childhood of holidays by the sea and youthful adventures. Filled with the sights and sounds of early nineteenth-century England, *Three Houses* provides a fascinating glimpse of life as it was lived during the reign of Queen Victoria.





The Importance of Being Earnest

by Oscar Wilde Jack Worthing and his friend Algernon Moncrieff are practicing elaborate deceptions to woo the women they love. Jack pretends to be a fictitious character named Ernest; Algernon invents a sick friend named Bunbury who serves as a convenient excuse to leave town whenever the going gets tough. This witty satire of Victorian social conduct is one of the most frequently performed plays in the English language–and one of the funniest.

Standardized Test Practice

Directions: The following sentences test your knowledge of grammar, usage, diction (choice of words), and idiom.

Some sentences are correct.
No sentence contains more than one error.

You will find that the error, if there is one, is underlined and lettered. Elements of the sentence that are not underlined will not be changed. In choosing answers, follow the requirements of standard written English.

If there is an error, select the one underlined part that must be changed to make the sentence correct. Write the corresponding letter on your paper.

If there is no error, select answer E.

1. In spite of (A) high approval ratings, the mayor's critics (B) continue to have argued (C) that she is not doing (D) her job well. No error (E)

2. During the play (A), everyone who moved (B) to center stage tried to keep (C) the lights out of their (D) eyes. No error (E)

3. As the landfills close, Americans are finally admitting (A) that there is (B) fewer and fewer places to throw trash away, but they are (C) also seeking (D) new solutions to the problem. No error (E)

4. Throughout history, both scientists (A) as well as holy men have (B) been interested (C) in describing (D) reality. No error (E)

5. There is an unspoken (A) understanding between (B) Mary and I (C) because we are in similar situations about which (D) we are very concerned. No error (E)

6. Most of (A) the early roads created in the United States were (B) cut through wooded areas and mountains where scarcely no (C) human beings resided. (D) No error (E)

CONTENTS

Directions: The following sentences test correctness and effectiveness of expression. In choosing answers, follow the requirements of standard written English; that is, pay attention to grammar, choice of words, sentence construction, and punctuation.

In each of the following sentences, part of the sentence or the entire sentence is underlined. Beneath each sentence you will find five ways of phrasing the underlined part. Choice A repeats the original; the other four are different.

Choose the answer that best expresses the meaning of the original sentence and write the corresponding letter on your paper. If you think the original is better than any of the alternatives, choose it; otherwise choose one of the others. Your choice should produce the most effective sentence—clear and precise, without awkwardness or ambiguity.

1. David jumped around his brother's room, hopping onto the bed, bumping into furniture, and crushed his scattered belongings underfoot.
   (A) hopping onto the bed, bumping into furniture, and crushed his scattered belongings
   (B) and he was hopping onto the bed, bumping into furniture, and crushed his scattered belongings
   (C) hopping onto the bed, bumping into furniture, and crushing his own scattered belongings
   (D) hopping onto the bed, bumping into furniture, and his scattered belongings were crushed
   (E) hopping onto the bed, bumping into furniture, and crushing his scattered belongings

2. While doing a comparative essay, Tanya realized that she liked the poems of Emily Dickinson better than other poets.
   (A) Tanya realized that she liked the poems of Emily Dickinson better than other poets
   (B) Emily Dickinson's poems were more likeable to Tanya than other poets
   (C) the poems of Emily Dickinson made Tanya realize that she liked her better than other poets
   (D) Tanya realized that she liked the poems of Emily Dickinson better than the poets that she had read in the recent past
   (E) Tanya realized that she liked the poems of Emily Dickinson better than those of other poets

3. Many of Maria's sculptures were influenced by the forms of trees and plants, named after major rainforests in South America.
   (A) sculptures were influenced by the forms of trees and plants, named
   (B) sculptures, influenced by the forms of trees and plants, are named
   (C) sculptures had their influence from the forms of trees and plants with names
   (D) sculptures, which were influenced by the forms of trees and plants and which are named
   (E) sculptures, being influenced by the forms of trees and plants, named

STOP



Untitled (one on brown), 1989. Fiona Rae. Oil on canvas, 83 x 78 in. The Saatchi Gallery, London, UK.

UNIT SIX

The Twentieth Century
1901–2000

"The beauty of the world has two edges, one of laughter, one of anguish, cutting the heart asunder."

—Virginia Woolf

Theme 11
Illusion and Disillusion
pages 919–1132

Theme 12
Modern Perspectives
pages 1133–1257



Setting the Scene

"We all feel motherless today. . . . We are to have no more of little mysterious Victoria." —*Henry James*

On January 22, 1901, Queen Victoria died at the age of eighty-two. She had reigned for sixty-three years, and few of her subjects could recall a time when she had not been queen. Victoria left her name on an era marked by incredible middle-class growth, conservative family values, and a strong national spirit. A grandmother of forty children, Victoria died an idol of many and a symbol of a solid British Empire. Edward VII, Victoria's oldest son, took the throne in 1901 at the dawn of a new era. Edward was his mother's child in name but not in spirit. He was far less conservative than Victoria, and many people feared that his personal life would carry over to the public domain. As the new king began his reign, a new century was also beginning, and with it would come an era of monumental, sweeping changes to England.



The funeral cortege of Queen Victoria leaving Windsor Castle.

Active Reading Strategies

Reading the Time Line

1. Who was prime minister of England when the United States entered World War II?
2. How many years after the Russian Revolution forced the czar from power was the Soviet Union dissolved?

England

1901 Edward VII becomes king

1910 George V becomes king

1914 World War I begins

1936 King Edward VIII abdicates; George VI becomes king

1939 Britain declares war on Germany

1940 Winston Churchill becomes prime minister

World

1902 Boer War ends in South Africa

1911 Manchu dynasty falls in China; republic is proclaimed

1917 Russian Revolution forces czar from power

1925

1936 Spanish Civil War begins

1941 U.S. enters World War II

1947 India and Pakistan gain independence

1948 Israel becomes a nation

CONTENTS

History of the Time

Edward VII

Edward VII brought a renewed sense of gaiety and glamour to the musty court scene. Politically, he secured the friendship of several major European countries, leading to the "Entente Cordiale" and earning himself the title Edward the Peacemaker. Sadly, Edward died only nine years after becoming king, and with him died the peace, power, and privilege that many British had come to assume was their birthright.

World War I



The reign of Edward's son, George V (1910–1936), took the nation through a war of unprecedented destruction. Britain viewed Germany's sudden invasion of Belgium in 1914 as a threat and declared war. Britain, France, and Russia joined against Germany, Austria-Hungary, and Turkey in a fight that spread to every continent. In this "Great War," rival armies faced one another over hundreds of miles of parallel trenches. It was a war of mud, blood, and barbed wire, made more deadly by new tanks, machine guns, flamethrowers, and poison gas.

The settlement of an ugly war turned out to be ugly as well. The Treaty of Versailles in January 1919 exacted a high price from Germany—one that it could never pay. Not surprisingly, an even more monstrous war followed only twenty-seven years later.

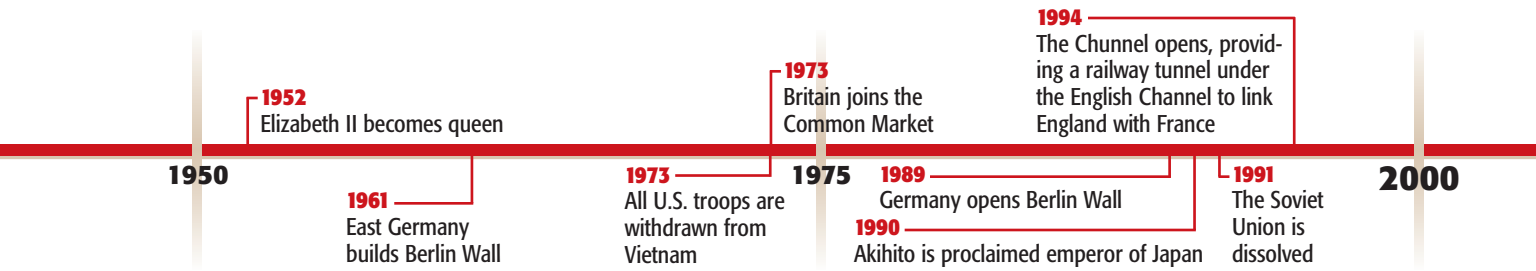
World War II

In 1933 Adolf Hitler, head of the National Socialist German Workers' Party—"Nazi," for short—became chancellor of Germany on a platform of rabid nationalism and vengeance. He quickly gained power and swept through Europe, conquering countries in days with his *Blitzkrieg*, or "lightning war." When he invaded Poland in September 1939, Britain and France declared war. World War II had begun.

In 1941 large parts of London were destroyed by air raids, and 60,000 civilians were killed. The head of England's war cabinet, Winston Churchill, joined forces with U.S. president Roosevelt to find a way to end this war that was threatening both nations. On June 6, 1944, British and American forces landed in Normandy, France. Within a year, Germany had surrendered.

Postwar to Modern Day

- Saddled with debt and shortages, postwar Britain imposed a program of austerity on its already weary citizens. Fresh fruit, canned goods, meat, and butter were among the rationed foods.
- The sun set over the British Empire, which dissolved into a federation of independent nations. These nations included Canada, Australia, New Zealand, South Africa, India, Pakistan, Nigeria, Sierra Leone, and most of Britain's West Indian holdings.
- The economy fluctuated under the direction of prime ministers Margaret Thatcher and John Major in the 1980s and '90s. In 1997 forty-three-year-old Tony Blair became the youngest prime minister in almost 200 years.



Life of the Time

People are talking about



Women's Rights The twentieth century saw enormous advances in women's rights. All women over twenty-one were granted the right to vote in 1928. As they entered the workforce, women gained economic power as well. Laws designed to protect women's rights were enacted, including the Equal Pay Act of 1970. In 1979 Margaret Thatcher became the first woman prime minister; she was elected to three consecutive terms. ▶



◀ **Technology** The twentieth century may well be named the Age of Technology. Beginning with the advent of radio near the turn of the twentieth century, Britons have embraced technology wholeheartedly. In 1936, when Edward VIII became the first king to abdicate, he announced the shocking news over the radio. During World War II, Winston Churchill used the radio for his stirring speeches. In the 1940s, the first practical television system began operating, and by the late 1950s, it was estimated that people spent more time watching TV than on any other pastime. The microprocessor was developed in the 1970s, leading to widespread use of personal computers in both the home and office.

Immigration In the twentieth century, the face of Britain changed. Immigrants, mostly from the West Indies, began to arrive, swelling in number from 547 in 1948 to 19,920 ten years later. Immigrants from the Indian subcontinent followed, then Asians, Africans, and Middle Easterners.

Critical Thinking

Connecting Past and Present

1. In 1979 Margaret Thatcher became Britain's first woman prime minister. Do you think the United States will elect a woman president in your lifetime? Discuss your views in a small group.
2. The twentieth century gave rise to many technological wonders. What advancements in technology do you predict for the twenty-first century? How might life be affected by these advancements? Discuss your ideas with your classmates.

Firsts

- The first motor buses began chugging through the streets of London.
- American-born Lady Astor became the first woman member elected to the House of Commons.

England

1905 London's Ritz Hotel, England's first steel-constructed building, is completed

1913 Suffragists demonstrate in London

1922 Scottish bacteriologist Alexander Fleming discovers penicillin

1930 Youth Hostels Association is founded

1945 Benjamin Britten's opera *Peter Grimes* premieres in London

1901

World

1913 Albert Schweitzer opens hospital in French Equatorial Africa

1920 First postwar Olympic Games held in Belgium

1925

1931 Spanish surrealist artist Salvador Dali paints *Persistence of Memory*

CONTENTS

Food & Fashion



- Twentieth-century women's fashions changed rapidly. The Edwardian era was marked by extravagance, and women wore undergarments that created the illusion of an S-shaped figure. After World War I, skirts and hair became scandalously short. World War II brought man-tailored slacks and simple, practical dresses, square-shouldered like uniforms. The sixties era added miniskirts and bell-bottoms, and punk and hip-hop styles soon followed.
- In restaurants Britons enjoyed Indian, Chinese, and other foreign cuisine. People welcomed the convenience of "carry-out" dining and "fast food."
- More than 800 supermarkets opened between 1956 and 1961 alone.

Arts & Entertainment



Rocking Chair No. 2. Henry Moore (1898–1986). Bronze sculpture.

- In the 1920s, the world was introduced to the art of Henry Moore. His large, smooth, semiabstract human figures refined the art of sculpture.
- By 1945 Britain had more than 4,500 cinemas. Crowds flocked to these extravagant "dream palaces," which provided glamour and excitement along with entertainment.
- The nation left its strongest mark on twentieth-century culture with its popular music, including wartime songs such as "The White Cliffs of Dover" and the rock innovations of the Beatles, the Who, and the Rolling Stones.



Amusements

- In 1909 Gordon Selfridge opened the first true department store in London. His massive building included 130 departments, a luncheon hall, and a staff of 1,200. The delighted public adopted shopping as a form of entertainment.
- Football (*soccer* to Americans) grew ever more popular as a spectator sport. In 1966 England hosted and won the World Cup, an international soccer tournament that is considered the most popular sporting event in the world.

1950

1952 British atomic bomb announced

1957 The first manufactured satellites are launched by the Soviet Union

1963 The Beatles have their first hit record, "I Want to Hold Your Hand"

1963 U.S. civil rights leader Martin Luther King Jr. delivers famous "I Have a Dream" speech

1975

1986 Andrew Lloyd Weber's musical *Phantom of the Opera* premieres

1988 Tidal wave kills 3,000 people in Bangladesh

1992 The Church of England approves the ordination of women priests

2000

Mexico hosts International Women's Year World Conference; Bill Gates founds Microsoft Corporation in U.S.

Literature of the Time

PEOPLE ARE READING . . .

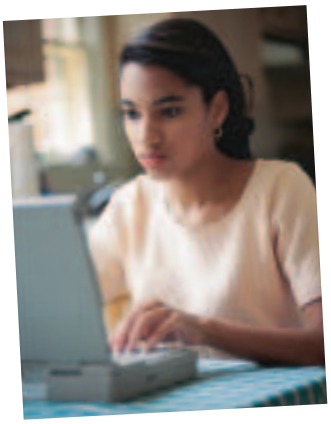
War Poems After witnessing the horrors of World War I, many authors were inspired to write. Rupert Brooke expressed the patriotic fervor of the beginning of the war, while Isaac Rosenberg, Siegfried Sassoon, and Wilfred Owen recorded the savageness of the continuing war. ▶



Self-portrait of Isaac Rosenberg.



◀ **Tabloids** In 1962 the tabloid was developed as a supplement to the Sunday newspaper. Scandal-seeking readers bought tabloids for their sensationalized stories about public figures. Tabloid journalists were often blamed for exaggerating stories and even fabricating them. In 1997 the "paparazzi," or tabloid journalists, were widely censured for their role in the accidental death of Princess Diana.



The Web Today people are turning to the World Wide Web for some of the information and entertainment they once found in printed material. Not only are there growing numbers of Web-generated magazines and other information sources, but many traditional newspapers, magazines, and reference works are presenting material on their own Web sites as well. ▶

People Are Writing

Letters The twentieth century produced a remarkable transformation in the purpose of letters and the manner in which they were sent. During wartime, letters provided emotional lifelines between soldiers and those left behind. Toward the latter part of the century, people began to send letters over their computer networks using e-mail. Written messages that once took days or weeks to arrive could now be relayed anywhere in the world in a matter of minutes.

England

1905 George Bernard Shaw, *Major Barbara*

1911 Rupert Brooke, *Poems*

1918 Siegfried Sassoon, *Counter-Attack*

1922 Katherine Mansfield, *The Garden Party*; T. S. Eliot, *The Waste Land*

1929 W. B. Yeats, *The Winding Stair*

1937 Louis MacNeice, *Modern Poetry*

1901

1910 France: Marie Curie, *Treatise on Radiography*

1912 India: Rabindranath Tagore, *Gitanjali*

1925

1933 Spain: Federico Garcia Lorca, *The Blood Wedding*

1945 Chile: Poet Gabriela Mistral wins Nobel Prize

World

CONTENTS

Literary Trends: Modernism

"The mind is full of monstrous, hybrid, unmanageable emotions; that the age of the earth is 3,000,000,000 years; that human life lasts but a second; that the capacity of the human mind is nevertheless boundless; that life is infinitely adorable but disgusting; that science and religion have between them destroyed belief; that all bonds of union seem broken, yet some control must exist. It is in this atmosphere of doubt and conflict that writers have now to create."
—Virginia Woolf, *Granite and Rainbow*

A new approach to literature appeared with the new century—**modernism.** The term modernism covers a variety of movements united by the desire to break with the past, to change the structure and content of the arts. Spurred by new ideas in anthropology, psychology, and philosophy, writers and other artists were both creating and responding to new ways of perceiving and describing the world.

At first exuberant and optimistic, as in the work of imagists such as Ezra Pound, the tone of the movement was changed by the horrors of World War I to one of disillusionment and alienation—as conveyed in T. S. Eliot's poem *The Waste Land*, for example. Poets broke out of established meters to experiment with free verse, and prose writers such as James Joyce and Virginia Woolf incorporated into their work the new ideas of psychology, such as **stream of consciousness.** Through modernism, writers were able to capture and express the soul of their rapidly changing world.



Virginia Woolf



FOCUS ON . . .

The Short Story

The brief fictional narrative called the short story has roots that go back to Chaucer, but in Britain the form reached its full flower in the twentieth century. A great number of celebrated short stories were published in this century, each with its own unique style, technique, and subject matter. Many of Britain's celebrated novelists, such as E. M. Forster and James Joyce, also wrote short stories, and some authors, including Katherine Mansfield and Nadine Gordimer, established their literary reputations primarily through this form.

1950

1949 U.S.: Gwendolyn Brooks, *Annie Allen*

1955 Samuel Beckett, *Waiting for Godot*

1960 C. Day-Lewis, *The Buried Day*

1960 Argentina: Jorge Luis Borges, *Dreamtigers*

1969 Graham Greene, *Collected Essays*

1975

1984 Ted Hughes becomes poet laureate

1986 Final supplement (Se–Z) of *Oxford English Dictionary* is published, completing a century of work

1986 Nigeria: Wole Soyinka wins Nobel Prize for Literature

1990 Mexico: Octavio Paz wins Nobel Prize for Literature

2000

CONTENTS

Novels of the Time

The Victorian tradition of great novel writing continued into the twentieth century. The novels of the time reflect the authors' continued interest in social-science theories of psychologists and philosophers. For example, the theories of psychoanalysis, including ideas about characters' motivations, began to work their way into modern fiction. The imagery, insights, and subject matter of this century's novels reflect the changing and fragile nature of the modern world.



Cover art by Vanessa Bell. From first edition of *To the Lighthouse*, printed by Leonard and Virginia Woolf, The Hogarth Press, 1927.

To the Lighthouse

by Virginia Woolf (1927)

This novel, written in a **stream-of-consciousness** style, does not so much tell a story as allow the minds of its characters to unfold. On the Isle of Skye in Scotland, where the Ramsay family has a summer residence, Mr. and Mrs. Ramsay play out the roles traditionally expected of them according to their genders. Mr. Ramsay, a once famous philosopher, smugly exhibits his rational approach to life as Mrs. Ramsay goes about attending to her guests, her young son, and her husband's ego. In poetic prose, Woolf reveals the flaws in her characters' roles, especially by contrasting the Ramsays with Lily Briscoe, an artist who is a guest of the family.



The Remains of the Day

by Kazuo Ishiguro (1989)

This incisive portrait of the perfect English butler was created by a Japanese-born writer. A prestigious Booker Prize winner that was made into a film in 1993, the novel unfolds in the form of a first-person narrative. With almost no emotion, the butler Stevens describes his thirty years of service to his employers at Darlington Hall. Focusing his life and mind entirely on perfecting his duties, Stevens manages to remain oblivious to the real life going on around him, including the affection shown him by a female staff member and the Nazi sympathies displayed by his employer. Only the changes of the postwar world bring Stevens a glimpse of insight.

England

1902 Joseph Conrad, *Heart of Darkness*

1923 P. G. Wodehouse, *The Inimitable Jeeves*

1933 Agatha Christie, *Murder on the Orient Express*

1939 James Joyce, *Finnegans Wake*

1945 George Orwell, *Animal Farm*

1901 — **1925**

1912 Germany: Thomas Mann, *Death In Venice*

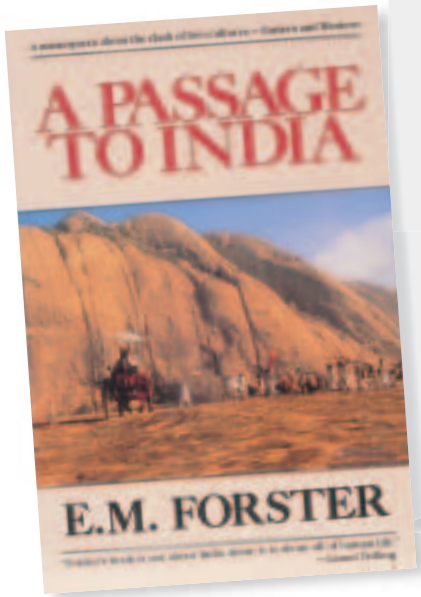
1926 U.S.: Ernest Hemingway, *The Sun Also Rises*

1927 France: Marcel Proust, *Remembrance of Things Past*

1948 South Africa: Alan Paton, *Cry, the Beloved Country*

World

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Critics Corner

"If excellence of materials meant anything, my book would have been as good as yours: but it stinks of me: whereas yours is universal: the bitter hopeless picture a cloud might have painted, of man in India."

—T. E. Lawrence (comparing *A Passage to India* to his own book, *Seven Pillars of Wisdom*)

"Forster may be remembered by nonspecialist readers of future generations for only one novel, *A Passage to India*. For with time Forster's last novel, published in 1924, increasingly detaches itself from the rest of his work as incommensurably major."

—*Robert Langbaum, 1968*

A Passage to India
by E. M. Forster (1924)

This novel, set in turn-of-the-century India, explores a number of themes, from the relationship between the power of the earth and the power of the imagination, to the relationship between East and West, Indian and British. Adela Quested, a young Englishwoman eager to discover the "real" India, visits the country and subsequently accuses the respected Dr. Aziz of attacking her. During the ensuing trial, however, she withdraws her charges. Several years later Dr. Aziz meets up with one of his British defenders, Mr. Fielding, but the lack of understanding that can arise from ethnic and social differences becomes all too clear.



A Passage to India



E. M. Forster

1950 — 1953 Arthur C. Clarke, *Childhood's End* — 1956 Japan: Mishima Yukio, *The Temple of the Golden Pavilion* — 1962 Doris Lessing, *The Golden Notebook* — 1966 Graham Greene, *The Comedians* — 1967 Colombia: Gabriel García Márquez, *One Hundred Years of Solitude* — 1975 — 1977 Peru: Mario Vargas Llosa, *Aunt Julia and the Scriptwriter* — 1979 Penelope Lively, *Treasures of Time* — 1982 Kazuo Ishiguro, *A Pale View of Hills* — 1988 Egypt: Naguib Mahfouz wins Nobel Prize for Literature — 1990 A. S. Byatt wins Booker Prize for *Possession* — 2000

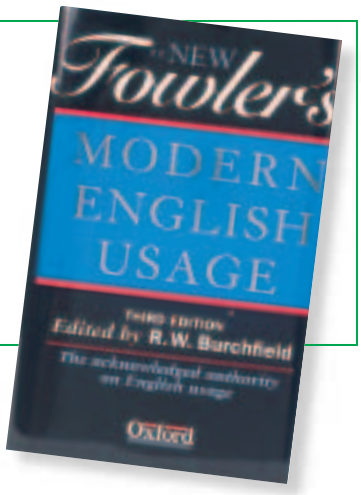
Language of the Time

How People Speak



A World Language English has moved around the globe to become the dominant language of our day. It is the main or official language in more than sixty nations and is used on every continent. This does not mean that the language is superior to other languages. Rather, the reasons for the spread of English stem from history and economics and point to the influence of the once global British Empire and the dominance of the United States.

How People Write



Setting Standards In the 1920s, English psychologist Charles Kay Ogden developed a simplified version of the English language. Using 850 key words, he attempted to make learning English easier for those who did not speak the language. However, his language was never adopted.

In 1926 Henry Watson Fowler published the first edition of what remains the standard for English usage, *A Dictionary of Modern English Usage*. His book, which covers topics such as grammar, pronunciation, and spelling, has often been referred to as the bible of the English language.

New Words and Expressions

Words of War The rapidly changing society of the twentieth century has added a great many words to the English language. Technology, media, business, sports, and advertising have given us new words and expressions to label new items and experiences. However, a large number of twentieth-century words were coined during some of the bleakest times of our history—the world wars. Following are some examples:

blimp: a dirigible, or small, nonrigid airship used chiefly for observation

sabotage: destruction of property or interference with operational activities to hinder the enemy's defense effort during war

slacker: one who attempts to avoid serving in the military

radar: a device for detecting the position and direction of a distant object, often used in war to detect the enemy

blitz: (short for *blitzkrieg*) a method of warfare based on sudden, swift, and massive attacks designed to overwhelm the enemy

Critical Thinking

The Twentieth Century

1. The twentieth century was a time of many wars. In a brief essay, discuss several significant ways British culture was affected by these wars.
2. In what ways did war affect the literature and language of twentieth-century Britain? Share your ideas in a class discussion.

Theme 11

Illusion and Disillusion

War, betrayal, doubt, confusion, fear—the writers in this theme capture the disillusionment of Britain's war generations. Yet their poems and stories also help create illusions of other lives and landscapes, art and beauty, growth and understanding—perhaps to help readers escape from the harsh realities of modern life.

THEME PROJECTS

Performing

Trading Places Even in identical situations, no two individuals react alike. What might happen if two characters or speakers from this theme were to trade places?

1. With a small group, choose two selections from this theme and discuss what might happen if their main characters or speakers traded places. How might each character's personality affect his or her actions in the new situation?
2. Write two skits. In each, show the character or speaker reacting to his or her new surroundings. Remember that each subject should remain true to his or her character.
3. Decide who will perform in each skit and practice your performances; then perform your skits for the class. See if your audience can determine which character you have placed in which situation.

Interdisciplinary Project

Math: Lifeline The selections in this theme present happenings and lives affected by world events.

1. Choose two selections from this theme and plan a proportionally correct time line for each to show the relationship between the selection and world events. For example, you might map out a character's lifetime and add dates of real-life battles and political events. Or you might plot the important events in an author's life, including the selection's publication, and add world events likely to have influenced the author. For nonfiction works, you might plot the events mentioned and add other important happenings.
2. Choose a scale for each time line (for example, one inch might equal a year). Then draw your time line and place points on the line to correspond with the dates. Add a key to explain your scale.
3. Share your time lines with classmates and discuss the relationships you discovered.



Hope, 1885–1886. George Frederic Watts. Oil on canvas, 59 x 43 in. Tate Gallery, London.

Before You Read

Pygmalion

Meet George Bernard Shaw



George Bernard Shaw charmed and annoyed British society for over half a century. Witty, controversial, argumentative, and supremely self-confident, Shaw presented a public personality as distinctive as the plays he wrote. Not all of these qualities came naturally to him, however. Like his famous character Eliza Doolittle, Shaw transformed himself through hard work and perseverance.

Shaw was born into a poor Protestant family in Dublin, Ireland. He attended school only briefly, but he learned about music at an early age from his mother, an aspiring singer. When he moved to London, he was a very shy twenty-year-old with no professional training. During the next decade, Shaw read widely on his own. He also gained confidence by forcing himself to give talks at philosophical and literary societies. Eventually he became an outstanding public speaker. His most important association was with the Fabian Society, a group dedicated to establishing socialism in Britain through gradual reform.

Shaw's first ambition was to write novels, but his manuscripts were repeatedly rejected by publishers. In the mid-1880s, he began to work steadily as a journalist. Writing art and music reviews gave him the opportunity to display his witty prose style. Later he became the theater critic of a prominent magazine. Shaw argued for a theater of ideas to replace the sentimental theater that dominated Victorian stages. He was a great admirer of Henrik Ibsen, whose plays exposed the hypocrisy and complacency of Norwegian society. After publishing a study of Ibsen in 1891, Shaw decided to write his own realistic plays about British society.

Shaw hoped to use the power of drama to "force the spectator to face unpleasant facts." At first his plays were performed only rarely because British audiences considered them too provocative. Therefore, Shaw wrote some "pleasant" plays, hoping to attract the producers and audiences that his biting dramas had offended. He also promoted his "unpleasant" plays by publishing them with long prefaces in which he forcefully argued his views. By the early 1900s, he gained recognition as one of Britain's leading playwrights. Among his most famous works are *Caesar and Cleopatra* (1898), *Major Barbara* (1905), *Pygmalion* (1912), *Heartbreak House* (1919), and *Saint Joan* (1923). Shaw was awarded the Nobel Prize for Literature in 1925. He continued writing almost until his death at age ninety-four.

"I must warn my readers that my attacks are directed against themselves, not against my stage figures."

"[T]he demand now is for heroes in whom we can recognize our own humanity."

"With the single exception of Homer there is no eminent writer, not even Sir Walter Scott, whom I despise so entirely as I despise Shakespear [sic] when I measure my mind against his."

—*Shaw*

George Bernard Shaw was born in 1856 and died in 1950.

Reading Further

You might enjoy reading these plays by Shaw:

Major Barbara is a comedy that attacks conventional ideas about poverty and philanthropy.

Four Plays includes *Candida* and *Caesar and Cleopatra.*

Reading Focus

What would you most like to change about yourself?

Quickwrite Jot down a response to this question in your journal. Then list some steps you could take to make the change occur.

Setting a Purpose Read this play to learn how a remarkable transformation affects a character's feelings.

Building Background

Pygmalion

For the title of his play about the transformation of a woman from flower girl to society lady, Shaw looked to classical mythology for inspiration. The Pygmalion of legend was the king of Cyprus who, after vowing to remain single, carved a statue of a woman so beautiful that he fell in love with it. The goddess Aphrodite answered his prayers by bringing the statue, Galatea, to life.



Shaw wrote *Pygmalion* in 1912. Its first English production in 1914 was successful, although Shaw's use of the slang word "bloody" in act 3 ignited a public controversy. *Pygmalion* eventually became one of Shaw's most popular and admired works. Through the years, Shaw refused many offers to turn the play into a musical, insisting that it was good enough "with its own verbal music." Ironically, six years after his death, the play was adapted into the acclaimed musical *My Fair Lady.*

Shaw and Language

Pygmalion reflects Shaw's fascination with Cockney, the English **dialect** spoken by working-class residents of East London. One of the most noticeable features of Cockney is the silent *h.* According to Shaw, "In England he who bothers about his *h*s is a fool, and he who ridicules a dropped *h* is a snob."

However much he disapproved of snobbery, Shaw recognized that Cockney speech limited one's ability to rise in society. He believed he had found a solution in phonetics, the branch of linguistics (the study of language) that deals with speech sounds. He argued for the introduction of a new phonetic alphabet that would clarify how words should be pronounced. In his will, Shaw left a large sum of money to promote the development of such an alphabet.

Shaw the Dramatist

As a drama critic, Shaw readily recognized the value of plays that were both dramatic and witty. But in his own writing, he also sought to present social criticism on the stage. As a result, Shaw worked to make his plays entertaining while still dealing with serious ideas, such as the connection between language and social status that is explored in *Pygmalion.*

Vocabulary Preview

conciliatory (kən sil′ ē ə tôr′ ē) *adj.* friendly in an attempt to gain goodwill or overcome distrust; p. 923

derisive (di rī′ siv) *adj.* mocking; ridiculing; p. 924

repudiation (ri pū′ dē ā′ shən) *n.* the act of refusing to have anything to do with; rejection; p. 924

inscrutable (in skro͞o′ tə bəl) *adj.* difficult to understand; p. 925

didactic (dī dak′ tik) *adj.* intended to instruct or moralize; p. 926

deprecating (dep′ rə kāt′ ing) *adj.* expressing disapproval of; belittling; p. 929

presumptuous (pri zump′ cho͞o əs) *adj.* overly forward or bold; p. 942

pedantic (pi dan′ tik) *adj.* characterized by an ostentatious display of knowledge with an overemphasis on trivial details or formal rules; p. 957

incorrigible (in kôr′ ə jə bəl) *adj.* incapable of reform; bad beyond all correction; p. 966

Pygmalion

A Romance in Five Acts

George Bernard Shaw



The Reception, 1883–1885. James Jacques Joseph Tissot. Oil on canvas. Albright-Knox Art Gallery, Buffalo, NY.

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Cast of Characters

Henry Higgins	Mrs. Eynsford Hill	Count Nepommuck
Colonel Pickering	Miss Eynsford Hill	Host
Freddy Eynsford Hill	Mrs. Higgins	Hostess
Alfred Doolittle	Mrs. Pearce	Footmen
Bystanders	Parlormaid	Constables
Eliza Doolittle	Taximen	

Preface to Pygmalion

A PROFESSOR OF PHONETICS

As will be seen later on, Pygmalion needs, not a preface, but a sequel, which I have supplied in its due place.

The English have no respect for their language, and will not teach their children to speak it. They spell it so abominably that no man can teach himself what it sounds like. It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him. German and Spanish are accessible to foreigners: English is not accessible even to Englishmen. The reformer England needs today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play. There have been heroes of that kind crying in the wilderness for many years past. When I became interested in the subject towards the end of the eighteen-seventies, the illustrious Alexander Melville Bell,[1] the inventor of Visible Speech,[2] had emigrated to Canada, where his son[3] invented the telephone; but Alexander J. Ellis[4] was still a London patriarch, with an impressive head always covered by a velvet skull cap, for which he would apologize to public meetings in a very courtly manner. He and Tito Pagliardini, another phonetic veteran, were men whom it was impossible to dislike. Henry Sweet,[5] then a young man, lacked their sweetness of character: he was about as conciliatory to conventional mortals as Ibsen or Samuel Butler. His great ability as a phonetician (he was, I think, the best of them all at his job) would have entitled him to high official recognition, and perhaps enabled him to popularize his subject, but for his Satanic contempt for all academic dignitaries and persons in general who thought more of Greek than of phonetics. Once, in

1. *Alexander Melville Bell* (1819–1905) was a U.S. educator and leading authority in speech patterns and speech correction.
2. Published in 1867, *Visible Speech* introduced a method of phonetic notation, or symbolic representation of spoken sound, for the hearing and speech impaired.
3. Bell's *son* was Alexander Graham Bell (1847–1922), inventor of the telephone. Both father and son were teachers of the hearing and speech impaired.
4. *Alexander J. Ellis* (1814–1819) was a British phonetician, or specialist in the study and classification of the sounds made in a spoken language.
5. *Henry Sweet* (1845–1912) was one of the founders of modern British phonetics.

Vocabulary

conciliatory (kən sil′ ē ə tôr′ ē) *adj.* friendly in an attempt to gain goodwill or overcome distrust



Piccadilly (One Winter Day in London), 1875. Giuseppe de Nittis. Oil on wood, 84 x 120 cm. Collection of Gaetano Marzotto.

Viewing the painting: What sense of London society do you gain from this painting?

the days when the Imperial Institute[6] rose in South Kensington,[7] and Joseph Chamberlain[8] was booming the Empire, I induced the editor of a leading monthly review to commission an article from Sweet on the imperial importance of his subject. When it arrived, it contained nothing but a savagely derisive attack on a professor of language and literature whose chair[9] Sweet regarded as proper to a phonetic expert only. The article, being libelous, had to be returned as impossible; and I had to renounce my dream of dragging its author into the limelight. When I met him afterwards, for the first time for many years, I found to my astonishment that he, who had been a quite tolerably presentable young man, had actually managed by sheer scorn to alter his personal appearance until he had become a sort of walking repudiation of Oxford and all its traditions. It must have been largely in his own despite[10] that he was squeezed into something called a Readership[11] of phonetics there. The future of phonetics rests probably with his pupils, who all swore by him; but nothing could bring the man himself into any sort of compliance with the university to which he nevertheless clung

6. *The Imperial Institute,* currently the Commonwealth Institute, began in 1887 with the purpose of promoting the British Empire among its nations and colonies.
7. *South Kensington* is a section of London.
8. *Joseph Chamberlain* (1836–1914) was a British politician and ardent imperialist, or supporter of the British Empire.
9. Here, *chair* refers to the position of professor.
10. Here, *despite* means "contemptuous behavior."
11. A *Readership* is a university instructorship.

Vocabulary

derisive (di rī′ siv) *adj.* mocking; ridiculing
repudiation (ri pū′ dē ā′ shən) *n.* the act of refusing to have anything to do with; rejection

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by divine right in an intensely Oxonian[12] way. I daresay his papers, if he has left any, include some satires that may be published without too destructive results fifty years hence. He was, I believe, not in the least an ill-natured man: very much the opposite, I should say; but he would not suffer fools gladly.

Those who knew him will recognize in my third act the allusion to the patent shorthand in which he used to write postcards, and which may be acquired from a four and sixpenny manual published by the Clarendon Press. The postcards which Mrs. Higgins describes are such as I have received from Sweet. I would decipher a sound which a cockney would represent by *zerr*, and a Frenchman by *seu*, and then write demanding with some heat what on earth it meant. Sweet, with boundless contempt for my stupidity, would reply that it not only meant but obviously was the word Result, as no other word containing that sound, and capable of making sense with the context, existed in any language spoken on earth. That less expert mortals should require fuller indications was beyond Sweet's patience. Therefore, though the whole point of his Current Shorthand is that it can express every sound in the language perfectly, vowels as well as consonants, and that your hand has to make no stroke except the easy and current ones with which you write m, n, and u, l, p, and q, scribbling them at whatever angle comes easiest to you, his unfortunate determination to make this remarkable and quite legible script serve also as a shorthand reduced it in his own practice to the most inscrutable of cryptograms.[13] His true objective was the provision of a full, accurate, legible script for our noble but ill-dressed language; but he was led past that by his contempt for the popular Pitman system[14] of shorthand, which he called the Pitfall system. The triumph of Pitman was a triumph of business organization: there was a weekly paper to persuade you to learn Pitman: there were cheap textbooks and exercise books and transcripts of speeches for you to copy, and schools where experienced teachers coached you up to the necessary proficiency. Sweet could not organize his market in that fashion. He might as well have been the Sybil[15] who tore up the leaves of prophecy that nobody would attend to. The four and sixpenny manual, mostly in his lithographed handwriting, that was never vulgarly advertised, may perhaps some day be taken up by a syndicate and pushed upon the public as The Times pushed the Encyclopædia Britannica; but until then it will certainly not prevail against Pitman. I have bought three copies of it during my lifetime; and I am informed by the publishers that its cloistered existence is still a steady and healthy one. I actually learned the system two several times; and yet the shorthand in which I am writing these lines is Pitman's. And the reason is, that my secretary cannot transcribe Sweet, having been perforce taught in the schools of Pitman. Therefore, Sweet railed at Pitman as vainly as Thersites railed at Ajax: his raillery, however it may have eased his soul, gave no popular vogue to Current Shorthand.

Pygmalion Higgins is not a portrait of Sweet, to whom the adventure of Eliza Doolittle would have been impossible; still, as will be seen, there are touches of Sweet in the play. With Higgins's physique and temperament Sweet might have set the Thames on

12. *Oxonian* means "characteristic of Oxford University."
13. *Cryptograms* are coded messages.
14. The *Pitman system* was invented in 1837 by British educator Isaac Pitman (1813–1897).
15. In Greek and Roman mythology, a *Sybil* is a prophet.

Vocabulary
inscrutable (in skrōō′ tə bəl) *adj.* difficult to understand

fire. As it was, he impressed himself professionally on Europe to an extent that made his comparative personal obscurity, and the failure of Oxford to do justice to his eminence, a puzzle to foreign specialists in his subject. I do not blame Oxford, because I think Oxford is quite right in demanding a certain social amenity from its nurslings (heaven knows it is not exorbitant in its requirements!); for although I well know how hard it is for a man of genius with a seriously underrated subject to maintain serene and kindly relations with the men who underrate it, and who keep all the best places for less important subjects which they profess without originality and sometimes without much capacity for them, still, if he overwhelms them with wrath and disdain, he cannot expect them to heap honors on him.

Of the later generations of phoneticians I know little. Among them towers the Poet Laureate, to whom perhaps Higgins may owe his Miltonic sympathies, though here again I must disclaim all portraiture. But if the play makes the public aware that there are such people as phoneticians, and that they are among the most important people in England at present, it will serve its turn.

I wish to boast that Pygmalion has been an extremely successful play all over Europe and North America as well as at home. It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything else.

Finally, and for the encouragement of people troubled with accents that cut them off from all high employment, I may add that the change wrought by Professor Higgins in the flower-girl is neither impossible nor uncommon. The modern concierge's daughter who fulfills her ambition by playing the Queen of Spain in Ruy Blas at the Théâtre Français is only one of many thousands of men

I wish to boast that Pygmalion has been an extremely successful play all over Europe and North America....

and women who have sloughed off their native dialects and acquired a new tongue. Our West End shop assistants and domestic servants are bilingual. But the thing has to be done scientifically, or the last state of the aspirant may be worse than the first. An honest slum dialect is more tolerable than the attempts of phonetically untaught persons to imitate the plutocracy. Ambitious flower-girls who read this play must not imagine that they can pass themselves off as fine ladies by untutored imitation. They must learn their alphabet over again, and differently, from a phonetic expert. Imitation will only make them ridiculous.

Vocabulary

didactic (dī dak′ tik) *adj.* intended to instruct or moralize

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[*London at 11:15* P.M. *Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the portico of St. Paul's church (not Wren's cathedral but Inigo Jones's church in Covent Garden vegetable market), among them a* LADY *and her* DAUGHTER *in evening dress. All are peering out gloomily at the rain, except one man with his back turned to the rest, wholly preoccupied with a notebook in which he is writing.*]

[*The church clock strikes the first quarter.*]

THE DAUGHTER. [*In the space between the central pillars, close to the one on her left.*] I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER. [*On her* DAUGHTER*'s right.*] Not so long. But he ought to have got us a cab by this.

A BYSTANDER. [*On the* LADY*'s right.*] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theater fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, missus.

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theater door.

THE MOTHER. What could he have done, poor boy?

THE DAUGHTER. Other people got cabs. Why couldn't he?

[*FREDDY rushes in out of the rain from the Southampton Street side and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet around the ankles.*]

THE DAUGHTER. Well, haven't you got a cab?

FREDDY. There's not one to be had for love or money.

THE MOTHER. Oh, Freddy, there must be one. You can't have tried.

THE DAUGHTER. It's too tiresome. Do you expect us to go and get one ourselves?

FREDDY. I tell you they're all engaged. The rain was so sudden: nobody was prepared; and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other; and they were all engaged.

THE MOTHER. Did you try Trafalgar Square?

FREDDY. There wasn't one at Trafalgar Square.

THE DAUGHTER. Did you try?

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

THE DAUGHTER. You haven't tried at all.

THE MOTHER. You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

FREDDY. I shall simply get soaked for nothing.

THE DAUGHTER. And what about us? Are we to stay here all night in this draft, with next to nothing on? You selfish pig—

FREDDY. Oh, very well: I'll go, I'll go. [*He opens his umbrella and dashes off Strandwards, but comes into collision with a* FLOWER GIRL*, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident.*]

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. Sorry. [*He rushes off.*]

THE FLOWER GIRL. [*Picking up her scattered flowers and replacing them in the basket.*] There's menners f' yer! Te-oo banches o voylets trod into the mad. [*She sits down on the plinth*[1] *of the column, sorting her flowers, on the* LADY*'s right. She is not at all a romantic figure. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist.*]

THE MOTHER. How do you know that my son's name is Freddy, pray?

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f' them? [*Here, with apologies, this desperate attempt to represent her*

1. A *plinth* is a slab on which a column is placed.



A flower seller in London at the turn of the twentieth century.

Viewing the photograph: What does this photograph of a street vendor help you understand about the flower girl?

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dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]

THE DAUGHTER. Do nothing of the sort, Mother. The idea!

THE MOTHER. Please allow me, Clara. Have you any pennies?

THE DAUGHTER. No. I've nothing smaller than sixpence.

THE FLOWER GIRL. [*Hopefully.*] I can give you change for a tanner, kind lady.

THE MOTHER. [*To CLARA.*] Give it to me. [*CLARA parts reluctantly.*] Now [*To the GIRL.*] this is for your flowers.

THE FLOWER GIRL. Thank you kindly, lady.

THE DAUGHTER. Make her give you the change. These things are only a penny a bunch.

THE MOTHER. Do hold your tongue, Clara. [*To the GIRL.*] You can keep the change.

THE FLOWER GIRL. Oh, thank you, lady.

THE MOTHER. Now tell me how you know that young gentleman's name.

THE FLOWER GIRL. I didn't.

THE MOTHER. I heard you call him by it. Don't try to deceive me.

THE FLOWER GIRL. [*Protesting.*] Who's trying to deceive you? I called him Freddy or Charlie same as you might yourself if you was talking to a stranger and wished to be pleasant. [*She sits down beside her basket.*]

THE DAUGHTER. Sixpence thrown away! Really, Mamma, you might have spared Freddy that. [*She retreats in disgust behind the pillar.*]

[*An elderly GENTLEMAN of the amiable military type rushes into the shelter, and closes a dripping umbrella. He is in the same plight as FREDDY, very wet about the ankles. He is in evening dress, with a light overcoat. He takes the place left vacant by the DAUGHTER.*]

THE GENTLEMAN. Phew!

THE MOTHER. [*To the GENTLEMAN.*] Oh, sir, is there any sign of its stopping?

THE GENTLEMAN. I'm afraid not. It started worse than ever about two minutes ago. [*He goes to the plinth beside the FLOWER GIRL, puts up his foot on it, and stoops to turn down his trouser ends.*]

THE MOTHER. Oh dear! [*She retires sadly and joins her DAUGHTER.*]

THE FLOWER GIRL. [*Taking advantage of the military GENTLEMAN's proximity to establish friendly relations with him.*] If it's worse, it's a sign it's nearly over. So cheer up, Captain; and buy a flower off a poor girl.

THE GENTLEMAN. I'm sorry. I haven't any change.

THE FLOWER GIRL. I can give you change, Captain.

THE GENTLEMAN. For a sovereign? I've nothing less.

THE FLOWER GIRL. Garn! Oh do buy a flower off me, Captain. I can change half-a-crown. Take this for tuppence.

THE GENTLEMAN. Now don't be troublesome: there's a good girl. [*Trying his pockets.*] I really haven't any change— Stop: here's three hapence, if that's any use to you. [*He retreats to the other pillar.*]

THE FLOWER GIRL. [*Disappointed, but thinking three halfpence better than nothing.*] Thank you, sir.

THE BYSTANDER. [*To the GIRL.*] You be careful: give him a flower for it. There's a bloke here behind taking down every blessed word you're saying. [*All turn to the man who is taking notes.*]

THE FLOWER GIRL. [*Springing up terrified.*] I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the curb. [*Hysterically.*] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me. [*General hubbub, mostly sympathetic to the FLOWER GIRL, but deprecating her excessive sensibility. Cries of* Don't start hollerin'. Who's hurting you? Nobody's going to touch you. What's the good of fussing? Steady on. Easy easy, *etc., come from the elderly staid spectators, who pat her comfortingly. Less patient ones bid her shut her head, or ask her roughly what is wrong with her. A remoter group, not knowing what the matter is, crowd in and increase the noise with question and answer:* What's the row? What she do? Where is he? A tec[2] taking her down. What! him? Yes: him over there: Took

2. *Tec* is slang for "detective."

Vocabulary

deprecating (dep′ rə kāt′ ing) *adj.* expressing disapproval of; belittling

money off the gentleman, *etc. The* FLOWER GIRL, *distraught and mobbed, breaks through them to the* GENTLEMAN, *crying wildly*.] Oh, sir, don't let him charge me. You dunno what it means to me. They'll take away my character and drive me on the streets for speaking to gentlemen. They—

THE NOTE TAKER. [*Coming forward on her right, the rest crowding after him*.] There, there, there, there! who's hurting you, you silly girl? What do you take me for?

THE BYSTANDER. It's aw rawt: e's a genleman: look at his be-oots. [*Explaining to the* NOTE TAKER.] She thought you was a copper's nark, sir.

THE NOTE TAKER. [*With quick interest*.] What's a copper's nark?

THE BYSTANDER. [*Inapt at definition*.] It's a—well, it's a copper's nark, as you might say. What else would you call it? A sort of informer.

THE FLOWER GIRL. [*Still hysterical*.] I take my Bible oath I never said a word—

THE NOTE TAKER. [*Overbearing but good-humored*.] Oh, shut up, shut up. Do I look like a policeman?

THE FLOWER GIRL. [*Far from reassured*.] Then what did you take down my words for? How do I know whether you took me down right? You just show me what you've wrote about me. [*The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man*.] What's that? That ain't proper writing. I can't read that.

THE NOTE TAKER. I can. [*Reads, reproducing her pronunciation exactly*.] "Cheer ap, Keptin; n' baw ya flahr orf a pore gel."

THE FLOWER GIRL. [*Much distressed*.] It's because I called him Captain. I meant no harm. [*To the* GENTLEMAN.] Oh, sir, don't let him lay a charge agen me for a word like that. You—

THE GENTLEMAN. Charge! I make no charge. [*To the* NOTE TAKER.] Really, sir, if you are a detective, you need not begin protecting me against molestation by young women until I ask you. Anybody could see that the girl meant no harm.

THE BYSTANDERS GENERALLY. [*Demonstrating against police espionage*.] Course they could. What business is it of yours? You mind your own affairs. He wants promotion, he does. Taking down people's words! Girl never said a word to him. What harm if she did? Nice thing a girl can't shelter from the rain without being insulted, etc., etc., etc. [*She is conducted by the more sympathetic demonstrators back to her plinth, where she resumes her seat and struggles with her emotion*.]

THE BYSTANDER. He ain't a tec. He's a blooming busybody: that's what he is. I tell you, look at his boots.

THE NOTE TAKER. [*Turning on him genially*.] And how are all your people down at Selsey?

THE BYSTANDER. [*Suspiciously*.] Who told you my people come from Selsey?

THE NOTE TAKER. Never you mind. They did. [*To the* GIRL.] How do you come to be up so far east? You were born in Lisson Grove.

THE FLOWER GIRL. [*Appalled*.] Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in; and I had to pay four-and-six a week. [*In tears*.] Oh, boo—hoo—oo—

THE NOTE TAKER. Live where you like; but stop that noise.

THE GENTLEMAN. [*To the* GIRL.] Come, come! he can't touch you: you have a right to live where you please.

A SARCASTIC BYSTANDER. [*Thrusting himself between the* NOTE TAKER *and the* GENTLEMAN.] Park Lane, for instance. I'd like to go into the Housing Question with you, I would.

THE FLOWER GIRL. [*Subsiding into a brooding melancholy over her basket, and talking very low-spiritedly to herself*.] I'm a good girl, I am.

THE SARCASTIC BYSTANDER. [*Not attending to her*.] Do you know where *I* come from?

THE NOTE TAKER. [*Promptly*.] Hoxton.

[*Titterings. Popular interest in the* NOTE TAKER'S *performance increases*.]

THE SARCASTIC ONE. [*Amazed*.] Well, who said I didn't? Bly me! You know everything, you do.

THE FLOWER GIRL. [*Still nursing her sense of injury*.] Ain't no call to meddle with me, he ain't.

THE BYSTANDER. [*To her*.] Of course he ain't. Don't you stand it from him. [*To the* NOTE TAKER.] See here: what call have you to know about people what never offered to meddle with you?

SEVERAL BYSTANDERS. [*Encouraged by this seeming point of law*.] Yes: where's your warrant?

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Photographs are from the 1987 Broadway production of George Bernard Shaw's *Pygmalion* starring Peter O'Toole and Amanda Plummer.

THE FLOWER GIRL. Let him say what he likes. I don't want to have no truck with him.

THE BYSTANDER. You take us for dirt under your feet, don't you? Catch you taking liberties with a gentleman!

THE SARCASTIC BYSTANDER. Yes: tell him where he come from if you want to go fortune-telling.

THE NOTE TAKER. Cheltenham, Harrow, Cambridge, and India.

THE GENTLEMAN. Quite right. [*Great laughter. Reaction in the NOTE TAKER's favor. Exclamations of* He knows all about it. Told him proper. Hear him tell the toff[3] where he come from? *etc.*] May I ask, sir, do you do this for your living at a music hall?

THE NOTE TAKER. I've thought of that. Perhaps I shall some day.

[*The rain has stopped; and the persons on the outside of the crowd begin to drop off.*]

THE FLOWER GIRL. [*Resenting the reaction.*] He's no gentleman, he ain't, to interfere with a poor girl.

THE DAUGHTER. [*Out of patience, pushing her way rudely to the front and displacing the GENTLEMAN, who politely retires to the other side of the pillar.*] What on earth is Freddy doing? I shall get pneumonia if I stay in this draft any longer.

THE NOTE TAKER. [*To himself, hastily making a note of her pronunciation of "monia."*] Earlscourt.

THE DAUGHTER. [*Violently.*] Will you please keep your impertinent remarks to yourself.

3. A *toff* is a fashionable gentleman.

THE NOTE TAKER. Did I say that out loud? I didn't mean to. I beg your pardon. Your mother's Epsom, unmistakeably.

THE MOTHER. [*Advancing between her* DAUGHTER *and the* NOTE TAKER.] How very curious! I was brought up in Largelady Park, near Epsom.

THE NOTE TAKER. [*Uproariously amused.*] Ha! ha! What a devil of a name! Excuse me. [*To the* DAUGHTER.] You want a cab, do you?

THE DAUGHTER. Don't dare speak to me.

THE MOTHER. Oh please, please, Clara. [*Her daughter repudiates her with an angry shrug and retires haughtily.*] We should be so grateful to you, sir, if you found us a cab. [*The* NOTE TAKER *produces a whistle.*] Oh, thank you. [*She joins her* DAUGHTER.]

[*The* NOTE TAKER *blows a piercing blast.*]

THE SARCASTIC BYSTANDER. There! I knowed he was a plainclothes copper.

THE BYSTANDER. That ain't a police whistle: that's a sporting whistle.

THE FLOWER GIRL. [*Still preoccupied with her wounded feelings.*] He's no right to take away my character.[4] My character is the same to me as any lady's.

THE NOTE TAKER. I don't know whether you've noticed it; but the rain stopped about two minutes ago.

THE BYSTANDER. So it has. Why didn't you say so before? and us losing our time listening to your silliness! [*He walks off towards the Strand.*]

THE SARCASTIC BYSTANDER. I can tell where you come from. You come from Anwell. Go back there.

THE NOTE TAKER. [*Helpfully.*] Hanwell.

THE SARCASTIC BYSTANDER. [*Affecting great distinction of speech.*] Thenk you, teacher. Haw haw! So long. [*He touches his hat with mock respect and strolls off.*]

THE FLOWER GIRL. Frightening people like that! How would he like it himself?

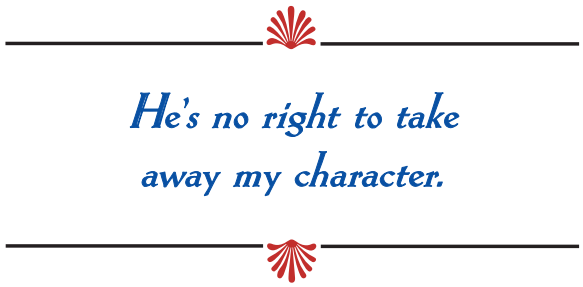
THE MOTHER. It's quite fine now, Clara. We can walk to a motorbus. Come. [*She gathers her skirts above her ankles and hurries off towards the Strand.*]

THE DAUGHTER. But the cab— [*Her mother is out of hearing.*] Oh, how tiresome! [*She follows angrily.*]

[*All the rest have gone except the* NOTE TAKER, *the* GENTLEMAN, *and the* FLOWER GIRL, *who sits arranging her basket and still pitying herself in murmurs.*]

THE FLOWER GIRL. Poor girl! Hard enough for her to live without being worrited and chivied.

THE GENTLEMAN. [*Returning to his former place on the* NOTE TAKER'S *left.*] How do you do it, if I may ask?



THE NOTE TAKER. Simply phonetics. The science of speech. That's my profession: also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue.[5] *I* can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

THE FLOWER GIRL. Ought to be ashamed of himself, unmanly coward!

THE GENTLEMAN. But is there a living in that?

THE NOTE TAKER. Oh yes. Quite a fat one. This is an age of upstarts. Men begin in Kentish Town with £80 a year, and end in Park Lane with a hundred thousand. They want to drop Kentish Town; but they give themselves away every time they open their mouths. Now I can teach them—

THE FLOWER GIRL. Let him mind his own business and leave a poor girl—

THE NOTE TAKER. [*Explosively.*] Woman: cease this detestable boohooing instantly; or else seek the shelter of some other place of worship.

THE FLOWER GIRL. [*With feeble defiance.*] I've a right to be here if I like, same as you.

4. Here, *character* means "reputation."

5. Here, *brogue* means "dialect."

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THE NOTE TAKER. A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible: and don't sit there crooning like a bilious[6] pigeon.

THE FLOWER GIRL. [*Quite overwhelmed, looking up at him in mingled wonder and deprecation without daring to raise her head.*] Ah-ah-ah-ow-ow-ow-oo!

THE NOTE TAKER. [*Whipping out his book.*] Heavens! what a sound! [*He writes; then holds out the book and reads, reproducing her vowels exactly.*] Ah-ah-ah-ow-ow-ow-oo!

THE FLOWER GIRL. [*Tickled by the performance, and laughing in spite of herself.*] Garn!

THE NOTE TAKER. You see this creature with her curbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English.

THE FLOWER GIRL. What's that you say?

THE NOTE TAKER. Yes, you squashed cabbage leaf, you disgrace to the noble architecture of these columns, you incarnate insult to the English language: I could pass you off as the Queen of Sheba. [*To the GENTLEMAN.*] Can you believe that?

THE GENTLEMAN. Of course I can. I am myself a student of Indian dialects; and—

THE NOTE TAKER. [*Eagerly.*] Are you? Do you know Colonel Pickering, the author of Spoken Sanscrit?

THE GENTLEMAN. I am Colonel Pickering. Who are you?

THE NOTE TAKER. Henry Higgins, author of Higgins's Universal Alphabet.

PICKERING. [*With enthusiasm.*] I came from India to meet you.

HIGGINS. I was going to India to meet you.

PICKERING. Where do you live?

HIGGINS. 27A Wimpole Street. Come and see me tomorrow.

PICKERING. I'm at the Carlton. Come with me now and let's have a jaw over some supper.

HIGGINS. Right you are.

THE FLOWER GIRL. [*To PICKERING, as he passes her.*] Buy a flower, kind gentleman. I'm short for my lodging.

PICKERING. I really haven't any change. I'm sorry. [*He goes away.*]

HIGGINS. [*Shocked at the GIRL's mendacity.*][7] Liar. You said you could change half-a-crown.

THE FLOWER GIRL. [*Rising in desperation.*] You ought to be stuffed with nails, you ought. [*Flinging the basket at his feet.*] Take the whole blooming basket for sixpence.

[*The church clock strikes the second quarter.*]

HIGGINS. [*Hearing in it the voice of God, rebuking him for his Pharisaic*[8] *want of charity to the poor GIRL.*] A reminder. [*He raises his hat solemnly; then throws a handful of money into the basket and follows PICKERING.*]

THE FLOWER GIRL. [*Picking up a half-crown.*] Ah-ow-*ooh!* [*Picking up a couple of florins.*] Aaah-ow-ooh! [*Picking up several coins.*] Aaaaah-ow-ooh! [*Picking up a half-sovereign.*] Aaaaaaaaaaah-ow-ooh!!!

FREDDY. [*Springing out of a taxicab.*] Got one at last. Hallo! [*To the GIRL.*] Where are the two ladies that were here?

THE FLOWER GIRL. They walked to the bus when the rain stopped.

FREDDY. And left me with a cab on my hands! Damnation!

THE FLOWER GIRL. [*With grandeur.*] Never mind, young man. *I'm* going home in a taxi. [*She sails off to the cab. The DRIVER puts his hand behind him and holds the door firmly shut against her. Quite understanding his mistrust, she shows him her handful of money.*] A taxi fare ain't no object to me, Charlie. [*He grins and opens the door.*] Here. What about the basket?

6. *Bilious* means "bad-tempered; cross."

7. *Mendacity* means "willingness to lie."

8. Here, *pharisaic* means "hypocritically devout; falsely pious; sanctimonious."

THE TAXIMAN. Give it here. Tuppence extra.

LIZA (THE FLOWER GIRL). No: I don't want nobody to see it. [*She crushes it into the cab and gets in, continuing the conversation through the window.*] Good-bye, Freddy.

FREDDY. [*Dazedly raising his hat.*] Good-bye.

TAXIMAN. Where to?

LIZA. Bucknam Pellis. (Buckingham Palace)

TAXIMAN. What d'ye mean—Bucknam Pellis?

LIZA. Don't you know where it is? In the Green Park, where the King lives. Good-bye, Freddy. Don't let me keep you standing there. Good-bye.

FREDDY. Good-bye. [*He goes.*]

TAXIMAN. Here? What's this about Bucknam Pellis? What business have you at Bucknam Pellis?

LIZA. Of course I haven't none. But I wasn't going to let him know that. You drive me home.

TAXIMAN. And where's home?

LIZA. Angel Court, Drury Lane, next Meiklejohn's oil shop.

TAXIMAN. That sounds more like it, Judy. [*He drives off.*]



[*Let us follow the taxi to the entrance to Angel Court, a narrow little archway between two shops, one of them Meiklejohn's oil shop. When it stops there,* ELIZA *gets out, dragging her basket with her.*]

LIZA. How much?

TAXIMAN. [*Indicating the taximeter.*] Can't you read? A shilling.

LIZA. A shilling for two minutes!!

TAXIMAN. Two minutes or ten: it's all the same.

LIZA. Well, I don't call it right.

TAXIMAN. Ever been in a taxi before?

LIZA. [*With dignity.*] Hundreds and thousands of times, young man.

TAXIMAN. [*Laughing at her.*] Good for you, Judy. Keep the shilling, darling, with best love from all at home. Good luck! [*He drives off.*]

LIZA. [*Humiliated.*] Impidence!

[*She picks up the basket and trudges up the alley with it to her lodging: a small room with very old wall-paper hanging loose in the damp places. A broken pane in the window is mended with paper. A portrait of a popular actor and a fashion plate of ladies' dresses, all wildly beyond poor* ELIZA*'s means, both torn from newspapers, are pinned up on the wall. A birdcage hangs in the window; but its tenant died long ago: it remains as a memorial only.*

These are the only visible luxuries: the rest is the irreducible minimum of poverty's needs: a wretched bed heaped with all sorts of coverings that have any warmth in them, a draped packing case with a basin and jug on it and a little looking-glass over it, a chair and table, the refuse of some suburban kitchen, and an American alarm clock on the shelf above the unused fireplace: the whole lighted with a gas lamp with a penny in the slot meter. Rent: four shillings a week.

Here, ELIZA*, chronically weary, but too excited to go to bed, sits, counting her new riches and dreaming and planning what to do with them, until the gas goes out, when she enjoys for the first time the sensation of being able to put in another penny without grudging it. This prodigal mood does not extinguish her gnawing sense of the need for economy sufficiently to prevent her from calculating that she can dream and plan in bed more cheaply and warmly than sitting up without a fire. So she takes off her shawl and skirt and adds them to the miscellaneous bedclothes. Then she kicks off her shoes and gets into bed without any further change.*]



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Responding to Literature

Personal Response

Which character did you find most sympathetic in act 1? Which did you find least sympathetic? Discuss your response to the characters with a partner.

Analyzing Literature

Recall and Interpret

1. What kind of reform does Shaw argue for in his preface? Why do you think he might have been interested in such reform?
2. What is the **setting** of the first part of act 1? (See **Literary Terms Handbook,** page R14.) How does this setting help bring together people of different social classes?
3. Why does Eliza the flower girl become frightened when she discovers that Higgins is taking notes of what she says? What makes Higgins so interested in her?
4. What does Higgins claim he could do by changing Eliza? Why, do you think, does he make this claim?

Evaluate and Connect

5. According to Shaw's description of Henry Sweet in the preface, what character traits does Higgins have in common with Sweet? Refer to specific lines from the play to support your opinion.
6. Higgins suggests that Eliza could pass for a duchess if only she spoke English properly. What other things might she have to learn in order to be accepted in high society? Explain your thoughts.
7. Why might Shaw have decided to include a long description of Eliza's home at the end of act 1?
8. Do you think that people in the United States today pay as much attention to **dialect** (see page R4) and accents as people in England did in Shaw's time? Explain your response.

Literary ELEMENTS

Stage Directions

In the text of a play, **stage directions** describe the appearance and movements of the characters, as well as the sets, costumes, and lighting. Stage directions serve primarily as instructions for the cast and crew of a theatrical production, but they also help readers imagine the action of the play. Shaw was somewhat unique in his treatment of stage directions. Realizing that he had a much larger potential reading audience for his plays than viewing audience, he customized his stage directions for those readers who were accustomed to the level of detail typically provided in novels. In this edition of *Pygmalion,* the stage directions are printed in italics and enclosed in brackets.

1. What does Shaw emphasize in his stage directions when Eliza comes under the shelter of St. Paul's church?
2. Give an example of stage directions in act 1 that help you understand a character's motivations.

- See **Literary Terms Handbook,** p. R15.

Extending Your Response

Literature Groups

Make Predictions The first act of a play is usually devoted to establishing relationships among characters and setting up important conflicts. What do you think will happen in act 2 of *Pygmalion*? Discuss this question in your group, supporting your predictions with clues from act 1. When you are finished, share your predictions with the class.

Personal Writing

Is That Really Me? Many people are surprised when they hear a tape recording of their own voice. Tape-record yourself speaking with a friend and then write a paragraph about your reaction to the recording. How does your voice reflect your personality? How does your manner of speaking provide clues about your background?

Save your work for your portfolio.

[*Next day at 11 A.M. HIGGINS's laboratory in Wimpole Street. It is a room on the first floor, looking on the street, and was meant for the drawing room. The double doors are in the middle of the back wall; and persons entering find in the corner to their right two tall file cabinets at right angles to one another against the walls. In this corner stands a flat writing-table, on which are a phonograph, a laryngoscope,*[1] *a row of tiny organ pipes with bellows, a set of lamp chimneys for singing flames with burners attached to a gas plug in the wall by an india-rubber tube, several tuning-forks of different sizes, a life-size image of half a human head, showing in section the vocal organs, and a box containing a supply of wax cylinders for the phonograph.*

Further down the room, on the same side, is a fireplace, with a comfortable leather-covered easy-chair at the side of the hearth nearest the door, and a coal-scuttle. There is a clock on the mantelpiece. Between the fireplace and the phonograph table is a stand for newspapers.

On the other side of the central door, to the left of the visitor, is a cabinet of shallow drawers. On it is a telephone and the telephone directory. The corner beyond, and most of the side wall, is occupied by a grand piano, with the keyboard at the end furthest from the door, and a bench for the player extending the full length of the keyboard. On the piano is a dessert dish heaped with fruit and sweets, mostly chocolates.

The middle of the room is clear. Besides the easy-chair, the piano bench, and two chairs at the phonograph table, there is one stray chair. It stands near the fireplace. On the walls, engravings: mostly Piranesis[2] *and mezzotint*[3] *portraits. No paintings.*

PICKERING is seated at the table, putting down some cards and a tuning-fork which he has been using. HIGGINS is standing up near him, closing two or three file drawers which are hanging out. He appears in the morning light as a robust, vital, appetizing sort of man of forty or thereabouts, dressed in a professional-looking black frock-coat with a white linen collar and black silk tie. He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings. He is, in fact, but for his years and size, rather like a very impetuous baby "taking notice" eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief. His manner varies from genial bullying when he is in a good humor to stormy petulance when anything goes wrong; but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments.]

HIGGINS. [*As he shuts the last drawer.*] Well, I think that's the whole show.

PICKERING. It's really amazing. I haven't taken half of it in, you know.

HIGGINS. Would you like to go over any of it again?

PICKERING. [*Rising and coming to the fireplace, where he plants himself with his back to the fire.*] No, thank you; not now. I'm quite done up for this morning.

HIGGINS. [*Following him, and standing beside him on his left.*] Tired of listening to sounds?

PICKERING. Yes. It's a fearful strain. I rather fancied myself because I can pronounce twenty-four distinct vowel sounds; but your hundred and thirty beat me. I can't hear a bit of difference between most of them.

HIGGINS. [*Chuckling, and going over to the piano to eat sweets.*] Oh, that comes with practice. You hear no difference at first; but you keep on listening, and presently you find they're all as different as A from B. [*MRS. PEARCE looks in: she is HIGGINS's housekeeper.*] What's the matter?

MRS. PEARCE. [*Hesitating, evidently perplexed.*] A young woman wants to see you, sir.

HIGGINS. A young woman! What does she want?

MRS. PEARCE. Well, sir, she says you'll be glad to see her when you know what she's come about. She's quite a common girl, sir. Very common indeed. I should have sent her away, only I thought perhaps you wanted her to talk into your machines. I hope I've not done wrong; but really you see such queer people sometimes—you'll excuse me, I'm sure, sir—

HIGGINS. Oh, that's all right, Mrs. Pearce. Has she an interesting accent?

MRS. PEARCE. Oh, something dreadful, sir, really. I don't know how you can take an interest in it.

1. A *laryngoscope* is a tool used to examine the throat.
2. *Piranesis* are engravings by the Italian artist Giambattista Piranesi (1720–1778).
3. *Mezzotint* is an engraving made from a metal plate.

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HIGGINS. [*To* PICKERING.] Let's have her up. Show her up, Mrs. Pearce. [*He rushes across to his working table and picks out a cylinder to use on the phonograph.*]

MRS. PEARCE. [*Only half resigned to it.*] Very well, sir. It's for you to say. [*She goes downstairs.*]

HIGGINS. This is rather a bit of luck. I'll show you how I make records. We'll set her talking; and I'll take it down first in Bell's Visible Speech;[4] then in broad Romic; and then we'll get her on the phonograph so that you can turn her on as often as you like with the written transcript before you.

MRS. PEARCE. [*Returning.*] This is the young woman, sir.

[The *FLOWER GIRL enters in state. She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches PICKERING, who has already straightened himself in the presence of MRS. PEARCE. But as to HIGGINS, the only distinction he makes between men and women is that when he is neither bullying nor exclaiming to the heavens against some featherweight cross,*[5] *he coaxes women as a child coaxes its nurse when it wants to get anything out of her.*]

4. Published in 1867, *Visible Speech* introduced notation for precise speech sounds.

5. *Featherweight cross* means "a very small burden to bear."



HIGGINS. [*Brusquely, recognizing her with unconcealed disappointment, and at once, babylike, making an intolerable grievance of it.*] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [*To the GIRL.*] Be off with you: I don't want you.

THE FLOWER GIRL. Don't you be so saucy. You ain't heard what I come for yet. [*To MRS. PEARCE, who is waiting at the door for further instructions.*] Did you tell him I come in a taxi?

MRS. PEARCE. Nonsense, girl! what do you think a gentleman like Mr. Higgins cares what you came in?

THE FLOWER GIRL. Oh, we are proud! He ain't above giving lessons, not him: I heard him say so. Well, I ain't come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

HIGGINS. Good enough for what?

THE FLOWER GIRL. Good enough for ye-oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for 'em too: make no mistake.

HIGGINS. [*Stupent.*][6] Well!!! [*Recovering his breath with a gasp.*] What do you expect me to say to you?

THE FLOWER GIRL. Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you business?

HIGGINS. Pickering: shall we ask this baggage to sit down, or shall we throw her out of the window?

THE FLOWER GIRL. [*Running away in terror to the piano, where she turns at bay.*] Ah-ah-oh-ow-ow-ow-oo! [*Wounded and whimpering.*] I won't be called a baggage when I've offered to pay like any lady.

[*Motionless, the two men stare at her from the other side of the room, amazed.*]

PICKERING. [*Gently.*] What is it you want, my girl?

THE FLOWER GIRL. I want to be a lady in a flower shop 'stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him— not asking any favor—and he treats me as if I was dirt.

MRS. PEARCE. How can you be such a foolish ignorant girl as to think you could afford to pay Mr. Higgins?

THE FLOWER GIRL. Why shouldn't I? I know what lessons cost as well as you do; and I'm ready to pay.

HIGGINS. How much?

THE FLOWER GIRL. [*Coming back to him, triumphant.*] Now you're talking! I thought you'd come off it when you saw a chance of getting back a bit of what you chucked at me last night. [*Confidentially.*] You'd had a drop in,[7] hadn't you?

HIGGINS. [*Peremptorily.*][8] Sit down.

THE FLOWER GIRL. Oh, if you're going to make a compliment of it—

HIGGINS. [*Thundering at her.*] Sit down.

MRS. PEARCE. [*Severely.*] Sit down, girl. Do as you're told. [*She places the stray chair near the hearthrug between HIGGINS and PICKERING, and stands behind it waiting for the GIRL to sit down.*]

THE FLOWER GIRL. Ah-ah-ah-ow-ow-oo! [*She stands, half-rebellious, half-bewildered.*]

PICKERING. [*Very courteous.*] Won't you sit down?

LIZA. [*Coyly.*] Don't mind if I do. [*She sits down. PICKERING returns to the hearthrug.*]

HIGGINS. What's your name?

THE FLOWER GIRL. Liza Doolittle.

HIGGINS. [*Declaiming gravely.*]

Eliza, Elizabeth, Betsy, and Bess,
They went to the woods to get a bird's nes':

PICKERING. They found a nest with four eggs in it:

HIGGINS. They took one apiece, and left three in it.

[*They laugh heartily at their own wit.*]

LIZA. Oh, don't be silly.

MRS. PEARCE. You mustn't speak to the gentleman like that.

LIZA. Well, why won't he speak sensible to me?

HIGGINS. Come back to business. How much do you propose to pay me for the lessons?

LIZA. Oh, I know what's right. A lady friend of mine gets French lessons for eighteenpence an hour

6. *Stupent* means "amazed."

7. *[You'd had a drop in]* She suspects he'd been drinking alcohol.

8. Here, *peremptorily* means "precluding a debate; not allowing a discussion to begin."

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from a real French gentleman. Well, you wouldn't have the face to ask me the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.

HIGGINS. [*Walking up and down the room, rattling his keys and his cash in his pockets.*] You know, Pickering, if you consider a shilling, not as a simple shilling, but as a percentage of this girl's income, it works out as fully equivalent to sixty or seventy guineas from a millionaire.

PICKERING. How so?

HIGGINS. Figure it out. A millionaire has about £150 a day. She earns about half-a-crown.

LIZA. [*Haughtily.*] Who told you I only—

HIGGINS. [*Continuing.*] She offers me two-fifths of her day's income for a lesson. Two-fifths of a millionaire's income for a day would be somewhere about £60. It's handsome. By George, it's enormous! it's the biggest offer I ever had.

LIZA. [*Rising, terrified.*] Sixty pounds! What are you talking about? I never offered you sixty pounds. Where would I get—

HIGGINS. Hold your tongue.

LIZA. [*Weeping.*] But I ain't got sixty pounds. Oh—

MRS. PEARCE. Don't cry, you silly girl. Sit down. Nobody is going to touch your money.

HIGGINS. Somebody is going to touch you, with a broomstick, if you don't stop snivelling. Sit down.

LIZA. [*Obeying slowly.*] Ah-ah-ah-ow-oo-o! One would think you was my father.

HIGGINS. If I decide to teach you, I'll be worse than two fathers to you. Here! [*He offers her his silk handkerchief.*]

LIZA. What's this for?

HIGGINS. To wipe your eyes. To wipe any part of your face that feels moist. Remember: that's your handkerchief; and that's your sleeve. Don't mistake the one for the other if you wish to become a lady in a shop.

[*LIZA, utterly bewildered, stares helplessly at him.*]

MRS. PEARCE. It's no use talking to her like that, Mr. Higgins: she doesn't understand you. Besides; you're quite wrong: she doesn't do it that way at all. [*She takes the handkerchief.*]

LIZA. [*Snatching it.*] Here! You give me that handkerchief. He give it to me, not to you.

PICKERING. [*Laughing.*] He did. I think it must be regarded as her property, Mrs. Pearce.

MRS. PEARCE. [*Resigning herself.*] Serve you right, Mr. Higgins.

PICKERING. Higgins: I'm interested. What about the ambassador's garden party? I'll say you're the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll pay for the lessons.

LIZA. Oh, you are real good. Thank you, Captain.

HIGGINS. [*Tempted, looking at her.*] It's almost irresistible. She's so deliciously low—so horribly dirty—

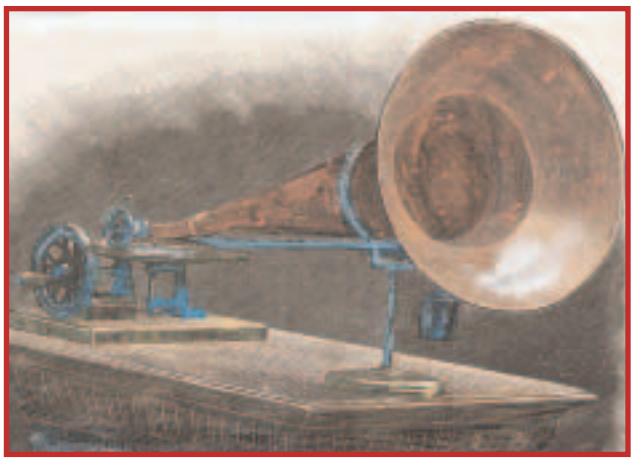
LIZA. [*Protesting extremely.*] Ah-ah-ah-ah-ow-ow-oo-oo!!! I ain't dirty: I washed my face and hands afore I come, I did.

PICKERING. You're certainly not going to turn her head with flattery, Higgins.

MRS. PEARCE. [*Uneasy.*] Oh, don't say that, sir: there's more ways than one of turning a girl's head; and nobody can do it better than Mr. Higgins, though he may not always mean it. I do hope, sir, you won't encourage him to do anything foolish.

HIGGINS. [*Becoming excited as the idea grows on him.*] What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesn't come every day. I shall make a duchess of this draggletailed guttersnipe.

LIZA. [*Strongly deprecating this view of her.*] Ah-ah-ah-ow-ow-oo!



An early gramophone, like the one used by Henry Higgins in his work.

HIGGINS. [*Carried away.*] Yes: in six months—in three if she has a good ear and a quick tongue—I'll take her anywhere and pass her off as anything. We'll start today: now! this moment! Take her away and clean her, Mrs. Pearce. Monkey Brand,[9] if it won't come off any other way. Is there a good fire in the kitchen?

MRS. PEARCE. [*Protesting.*] Yes; but—

HIGGINS. [*Storming on.*] Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper 'til they come.

LIZA. You're no gentleman, you're not, to talk of such things. I'm a good girl, I am; and I know what the like of you are, I do.

HIGGINS. We want none of your Lisson Grove prudery here, young woman. You've got to learn to behave like a duchess. Take her away, Mrs. Pearce. If she gives you any trouble, wallop her.

LIZA. [*Springing up and running between PICKERING and MRS. PEARCE for protection.*] No! I'll call the police, I will.

MRS. PEARCE. But I've no place to put her.

HIGGINS. Put her in the dustbin.

LIZA. Ah-ah-ah-ow-ow-oo!

PICKERING. Oh come, Higgins! be reasonable.

MRS. PEARCE. [*Resolutely.*] You must be reasonable, Mr. Higgins: really you must. You can't walk over everybody like this.

[*HIGGINS, thus scolded, subsides. The hurricane is succeeded by a zephyr of amiable surprise.*]

HIGGINS. [*With professional exquisiteness of modulation.*] *I* walk over everybody! My dear Mrs. Pearce, my dear Pickering, I never had the slightest intention of walking over anyone. All I propose is that we should be kind to this poor girl. We must help her to prepare and fit herself for her new station in life. If I did not express myself clearly it was because I did not wish to hurt her delicacy, or yours.

[*LIZA, reassured, steals back to her chair.*]

MRS. PEARCE. [*To PICKERING.*] Well, did you ever hear anything like that, sir?

PICKERING. [*Laughing heartily.*] Never, Mrs. Pearce: never.

HIGGINS. [*Patiently.*] What's the matter?

MRS. PEARCE. Well, the matter is, sir, that you can't take a girl up like that as if you were picking up a pebble on the beach.

HIGGINS. Why not?

MRS. PEARCE. Why not! But you don't know anything about her. What about her parents? She may be married.

LIZA. Garn!

HIGGINS. There! As the girl very properly says, "Garn!" Married indeed! Don't you know that a woman of that class looks a wornout drudge of fifty a year after she's married?

LIZA. Who'd marry me?

HIGGINS. [*Suddenly resorting to the most thrillingly beautiful low tones in his best elocutionary style.*] By George, Eliza, the streets will be strewn with the bodies of men shooting themselves for your sake before I've done with you.

MRS. PEARCE. Nonsense, sir. You mustn't talk like that to her.

LIZA. [*Rising and squaring herself determinedly.*] I'm going away. He's off his chump, he is. I don't want no balmies teaching me.

HIGGINS. [*Wounded in his tenderest point by her insensibility to his elocution.*] Oh, indeed! I'm mad, am I? Very well, Mrs. Pearce: you needn't order the new clothes for her. Throw her out.

LIZA. [*Whimpering.*] Nah-ow. You got no right to touch me.

MRS. PEARCE. You see now what comes of being saucy. [*Indicating the door.*] This way, please.

LIZA. [*Almost in tears.*] I didn't want no clothes. I wouldn't have taken them. [*She throws away the handkerchief.*] I can buy my own clothes.

HIGGINS. [*Deftly retrieving the handkerchief and intercepting her on her reluctant way to the door.*] You're an ungrateful wicked girl. This is my return for offering to take you out of the gutter and dress you beautifully and make a lady of you.

MRS. PEARCE. Stop, Mr. Higgins. I won't allow it. It's you that are wicked. Go home to your parents, girl; and tell them to take better care of you.

LIZA. I ain't got no parents. They told me I was big enough to earn my own living and turned me out.

9. *Monkey Brand* was a harsh cleaning agent.

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MRS. PEARCE. Where's your mother?

LIZA. I ain't got no mother. Her that turned me out was my sixth stepmother. But I done without them. And I'm a good girl, I am.

HIGGINS. Very well, then, what on earth is all this fuss about? The girl doesn't belong to anybody—is no use to anybody but me. [*He goes to MRS. PEARCE and begins coaxing.*] You can adopt her, Mrs. Pearce: I'm sure a daughter would be a great amusement to you. Now don't make any more fuss. Take her downstairs; and—

MRS. PEARCE. But what's to become of her? Is she to be paid anything? Do be sensible, sir.

I don't want to talk grammar. I want to talk like a lady in a flower shop.

HIGGINS. Oh, pay her whatever is necessary: put it down in the housekeeping book. [*Impatiently.*] What on earth will she want with money? She'll have her food and her clothes. She'll only drink if you give her money.

LIZA. [*Turning on him.*] Oh you are a brute. It's a lie: nobody ever saw the sign of liquor on me. [*To PICKERING.*] Oh, sir: you're a gentleman: don't let him speak to me like that.

PICKERING. [*In good-humored remonstrance.*] Does it occur to you, Higgins, that the girl has some feelings?

HIGGINS. [*Looking critically at her.*] Oh no, I don't think so. Not any feelings that we need bother about. [*Cheerily.*] Have you, Eliza?

LIZA. I got my feelings same as anyone else.

HIGGINS. [*To PICKERING, reflectively.*] You see the difficulty?

PICKERING. Eh? What difficulty?

HIGGINS. To get her to talk grammar. The mere pronunciation is easy enough.

LIZA. I don't want to talk grammar. I want to talk like a lady in a flower shop.

MRS. PEARCE. Will you please keep to the point, Mr. Higgins? I want to know on what terms the girl is to be here. Is she to have any wages? And what is to become of her when you've finished your teaching? You must look ahead a little.

HIGGINS. [*Impatiently.*] What's to become of her if I leave her in the gutter? Tell me that, Mrs. Pearce.

MRS. PEARCE. That's her own business, not yours, Mr. Higgins.

HIGGINS. Well, when I've done with her, we can throw her back into the gutter; and then it will be her own business again; so that's all right.

LIZA. Oh, you've no feeling heart in you: you don't care for nothing but yourself. [*She rises and takes the floor resolutely.*] Here! I've had enough of this. I'm going. [*Making for the door.*] You ought to be ashamed of yourself, you ought.

HIGGINS. [*Snatching a chocolate cream from the piano, his eyes suddenly beginning to twinkle with mischief.*] Have some chocolates, Eliza.

LIZA. [*Halting, tempted.*] How do I know what might be in them? I've heard of girls being drugged by the like of you.

[*HIGGINS whips out his penknife; cuts a chocolate in two; puts one half into his mouth and bolts it; and offers her the other half.*]

HIGGINS. Pledge of good faith, Eliza. I eat one half: you eat the other. [*LIZA opens her mouth to retort: he pops the half chocolate into it.*] You shall have boxes of them, barrels of them, every day. You shall live on them. Eh?

LIZA. [*Who has disposed of the chocolate after being nearly choked by it.*] I wouldn't have ate it, only I'm too ladylike to take it out of my mouth.

HIGGINS. Listen, Eliza. I think you said you came in a taxi.

LIZA. Well, what if I did? I've as good a right to take a taxi as anyone else.

HIGGINS. You have, Eliza; and in future you shall have as many taxis as you want. You shall go up and down and around the town in a taxi every day. Think of that, Eliza.

MRS. PEARCE. Mr. Higgins: you're tempting the girl. It's not right. She should think of the future.

HIGGINS. At her age! Nonsense! Time enough to think of the future when you haven't any future to think of. No, Eliza: do as this lady does: think of other people's futures; but never think of your own. Think of chocolates, and taxis, and gold, and diamonds.

LIZA. No: I don't want no gold and no diamonds. I'm a good girl, I am. [*She sits down again, with an attempt at dignity.*]

HIGGINS. You shall remain so, Eliza, under the care of Mrs. Pearce. And you shall marry an officer in the Guards, with a beautiful moustache: the son of a marquis, who will disinherit him for marrying you, but will relent when he sees your beauty and goodness—

PICKERING. Excuse me, Higgins; but I really must interfere. Mrs. Pearce is quite right. If this girl is to put herself in your hands for six months for an experiment in teaching, she must understand thoroughly what she's doing.

HIGGINS. How can she? She's incapable of understanding anything. Besides, do any of us understand what we are doing? If we did, would we ever do it?

PICKERING. Very clever, Higgins; but not sound sense. [*To ELIZA.*] Miss Doolittle—

LIZA. [*Overwhelmed.*] Ah-ah-ow-oo!

HIGGINS. There! That's all you'll get out of Eliza. Ah-ah-ow-oo! No use explaining. As a military man you ought to know that. Give her her orders: that's enough for her. Eliza: you are to live here for the next six months, learning how to speak beautifully, like a lady in a florist's shop. If you're good and do whatever you're told, you shall sleep in a proper bedroom, and have lots to eat, and money to buy chocolates and take rides in taxis. If you're naughty and idle you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the police to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls. If you are not found out, you shall have a present of seven-and-sixpence to start life with as a lady in a shop. If you refuse this offer you will be a most ungrateful and wicked girl; and the angels will weep for you. [*To PICKERING.*] Now are you satisfied, Pickering? [*To MRS. PEARCE.*] Can I put it more plainly and fairly, Mrs. Pearce?

MRS. PEARCE. [*Patiently.*] I think you'd better let me speak to the girl properly in private. I don't know that I can take charge of her or consent to the arrangement at all. Of course I know you don't mean her any harm; but when you get what you call interested in people's accents, you never think or care what may happen to them or you. Come with me, Eliza.

HIGGINS. That's all right. Thank you, Mrs. Pearce. Bundle her off to the bathroom.

LIZA. [*Rising reluctantly and suspiciously.*] You're a great bully, you are. I won't stay here if I don't like. I won't let nobody wallop me. I never asked to go to Bucknam Pellis, I didn't. I was never in trouble with the police, not me. I'm a good girl—

MRS. PEARCE. Don't answer back, girl. You don't understand the gentleman. Come with me. [*She leads the way to the door, and holds it open for ELIZA.*]

LIZA. [*As she goes out.*] Well, what I say is right. I won't go near the King, not if I'm going to have my head cut off. If I'd known what I was letting myself in for, I wouldn't have come here. I always been a good girl; and I never offered to say a word to him; and I don't owe him nothing; and I don't care; and I wont be put upon; and I have my feelings the same as anyone else—

[*MRS. PEARCE shuts the door; and ELIZA's complaints are no longer audible.*]

[*ELIZA is taken upstairs to the third floor greatly to her surprise; for she expected to be taken down to the scullery. There MRS. PEARCE opens a door and takes her into a spare bedroom.*]

MRS. PEARCE. I will have to put you here. This will be your bedroom.

Vocabulary

presumptuous (pri zump′ chōō əs) *adj.* overly forward or bold

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LIZA. O-h, I couldn't sleep here, missus. It's too good for the likes of me. I should be afraid to touch anything. I ain't a duchess yet, you know.

MRS. PEARCE. You have got to make yourself as clean as the room: then you won't be afraid of it. And you must call me Mrs. Pearce, not missus. [*She throws open the door of the dressing room, now modernized as a bathroom.*]

LIZA. Gawd! what's this? Is this where you wash clothes? Funny sort of copper I call it.

MRS. PEARCE. It is not a copper. This is where we wash ourselves, Eliza, and where I am going to wash you.

LIZA. You expect me to get into that and wet myself all over! Not me. I should catch my death. I knew a woman did it every Saturday night; and she died of it.

MRS. PEARCE. Mr. Higgins has the gentlemen's bathroom downstairs; and he has a bath every morning, in cold water.

LIZA. Ugh! He's made of iron, that man.

MRS. PEARCE. If you are to sit with him and the Colonel and be taught, you will have to do the same. They won't like the smell of you if you don't. But you can have the water as hot as you like. There are two taps: hot and cold.

LIZA. [*Weeping.*] I couldn't. I dursn't. It's not natural: it would kill me. I've never had a bath in my life: not what you'd call a proper one.

MRS. PEARCE. Well, don't you want to be clean and sweet and decent, like a lady? You know you can't be a nice girl inside if you're dirty outside.

LIZA. Boohoo!!!

MRS. PEARCE. Now stop crying and go back into your room and take off all your clothes. Then wrap yourself in this [*Taking down a gown from its peg and handing it to her.*] and come back to me. I will get the bath ready.

LIZA. [*All tears.*] I can't. I won't. I'm not used to it. I've never took off all my clothes before. It's not right: it's not decent.

MRS. PEARCE. Nonsense, child. Don't you take off all your clothes every night when you go to bed?

LIZA. [*Amazed.*] No. Why should I? I should catch my death. Of course I take off my skirt.

MRS. PEARCE. Do you mean that you sleep in the underclothes you wear in the daytime?

LIZA. What else have I to sleep in?

MRS. PEARCE. You will never do that again as long as you live here. I will get you a proper nightdress.

LIZA. Do you mean change into cold things and lie awake shivering half the night? You want to kill me, you do.

MRS. PEARCE. I want to change you to a clean respectable girl fit to sit with the gentlemen in the study. Are you going to trust me and do what I tell you or be thrown out and sent back to your flower basket?

LIZA. But you don't know what the cold is to me. You don't know how I dread it.

MRS. PEARCE. Your bed won't be cold here: I will put a hot water bottle in it. [*Pushing her into the bedroom.*] Off with you and undress.

LIZA. Oh, if only I'd known what a dreadful thing it is to be clean I'd never have come. I didn't know when I was well off. I— [*MRS. PEARCE pushes her through the door, but leaves it partly open lest her prisoner should take to flight.*]

[*MRS. PEARCE puts on a pair of white rubber sleeves, and fills the bath, mixing hot and cold, and testing the result with the bath thermometer. She perfumes it with a handful of bath salts and adds a palmful of mustard. She then takes a formidable looking long handled scrubbing brush and soaps it profusely with a ball of scented soap.*

ELIZA comes back with nothing on but the bath gown huddled tightly around her, a piteous spectacle of abject terror.]

MRS. PEARCE. Now come along. Take that thing off.

LIZA. Oh I couldn't, Mrs. Pearce: I reely couldn't. I never done such a thing.

MRS. PEARCE. Nonsense. Here: step in and tell me whether it's hot enough for you.

LIZA. Ah-oo! Ah-oo! It's too hot.

MRS. PEARCE. [*Deftly snatching the gown away and throwing ELIZA down on her back.*] It won't hurt you. [*She sets to work with the scrubbing brush.*]

[*ELIZA's screams are heartrending.*]

[*Meanwhile the COLONEL has been having it out with HIGGINS about ELIZA. PICKERING has come from the hearth to the chair and seated himself astride of it with his arms on the back to cross-examine him.*]

PICKERING. Excuse the straight question, Higgins. Are you a man of good character where women are concerned?

HIGGINS. [*Moodily.*] Have you ever met a man of good character where women are concerned?

PICKERING. Yes: very frequently.



HIGGINS. [*Dogmatically, lifting himself on his hands to the level of the piano, and sitting on it with a bounce.*] Well, I haven't. I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a damned nuisance. I find that the moment I let myself make friends with a woman, I become selfish and tyrannical. Women upset everything. When you let them into your life, you find that the woman is driving at one thing and you're driving at another.

PICKERING. At what, for example?

HIGGINS. [*Coming off the piano restlessly.*] Oh, Lord knows! I suppose the woman wants to live her own life; and the man wants to live his; and each tries to drag the other on to the wrong track. One wants to go north and the other south; and the result is that both have to go east, though they both hate the east wind. [*He sits down on the bench at the keyboard.*] So here I am, a confirmed old bachelor, and likely to remain so.

PICKERING. [*Rising and standing over him gravely.*] Come, Higgins! You know what I mean. If I'm to be in this business I shall feel responsible for that girl. I hope it's understood that no advantage is to be taken of her position.

HIGGINS. What! That thing! Sacred, I assure you. [*Rising to explain.*] You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred. I've taught scores of American millionairesses how to speak English: the best looking women in the world. I'm seasoned. They might as well be blocks of wood. *I* might as well be a block of wood. It's—

[*MRS. PEARCE opens the door. She has ELIZA's hat in her hand. PICKERING retires to the easy chair at the hearth and sits down.*]

HIGGINS. [*Eagerly.*] Well, Mrs. Pearce: is it all right?

MRS. PEARCE. [*At the door.*] I just wish to trouble you with a word, if I may, Mr. Higgins.

HIGGINS. Yes, certainly. Come in. [*She comes forward.*] Don't burn that, Mrs. Pearce. I'll keep it as a curiosity. [*He takes the hat.*]

MRS. PEARCE. Handle it carefully, sir, please. I had to promise her not to burn it; but I had better put it in the oven for a while.

HIGGINS. [*Putting it down hastily on the piano.*] Oh! thank you. Well, what have you to say to me?

PICKERING. Am I in the way?

MRS. PEARCE. Not in the least, sir. Mr. Higgins: will you please be very particular what you say before the girl?

HIGGINS. [*Sternly.*] Of course. I'm always particular about what I say. Why do you say this to me?

MRS. PEARCE. [*Unmoved.*] No, sir: you're not at all particular when you've mislaid anything or when you get a little impatient. Now it doesn't matter before me: I'm used to it. But you really must not swear before the girl.

HIGGINS. [*Indignantly.*] *I* swear! [*Most emphatically.*] I never swear. I detest the habit. What the devil do you mean?

MRS. PEARCE. [*Stolidly.*] That's what I mean, sir. You swear a great deal too much. I don't mind your damning and blasting, and what the devil and where the devil and who the devil—

HIGGINS. Mrs. Pearce: this language from your lips! Really!

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MRS. PEARCE. [*Not to be put off.*] —but there is a certain word I must ask you not to use. The girl has just used it herself when she began to enjoy the bath. It begins with the same letter as bath. She knows no better: she learnt it at her mother's knee. But she must not hear it from your lips.

HIGGINS. [*Loftily.*] I cannot charge myself with having ever uttered it, Mrs. Pearce. [*She looks at him steadfastly. He adds, hiding an uneasy conscience with a judicial air.*] Except perhaps in a moment of extreme and justifiable excitement.

MRS. PEARCE. Only this morning, sir, you applied it to your boots, to the butter, and to the brown bread.

HIGGINS. Oh, that! Mere alliteration, Mrs. Pearce, natural to a poet.

MRS. PEARCE. Well, sir, whatever you choose to call it, I beg you not to let the girl hear you repeat it.

HIGGINS. Oh, very well, very well. Is that all?

MRS. PEARCE. No, sir. We shall have to be very particular with this girl as to personal cleanliness.

HIGGINS. Certainly. Quite right. Most important.

MRS. PEARCE. I mean not to be slovenly about her dress or untidy in leaving things about.

HIGGINS. [*Going to her solemnly.*] Just so. I intended to call your attention to that. [*He passes on to PICKERING, who is enjoying the conversation immensely.*] It is these little things that matter, Pickering. Take care of the pence and the pounds will take care of themselves is as true of personal habits as of money. [*He comes to anchor on the hearthrug, with the air of a man in an unassailable position.*]

MRS. PEARCE. Yes, sir. Then might I ask you not to come down to breakfast in your dressing gown, or at any rate not to use it as a napkin to the extent you do, sir. And if you would be so good as not to eat everything off the same plate, and to remember not to put the porridge saucepan out of your hand on the clean tablecloth, it would be a better example to the girl. You know you nearly choked yourself with a fishbone in the jam only last week.

HIGGINS. [*Routed from the hearthrug and drifting back to the piano.*] I may do these things sometimes in absence of mind; but surely I don't do them habitually. [*Angrily.*] By the way: my dressing-gown smells most damnably of benzine.

MRS. PEARCE. No doubt it does, Mr. Higgins. But if you will wipe your fingers—

HIGGINS. [*Yelling.*] Oh very well, very well: I'll wipe them in my hair in future.

MRS. PEARCE. I hope you're not offended, Mr. Higgins.

HIGGINS. [*Shocked at finding himself thought capable of an unamiable sentiment.*] Not at all, not at all. You're quite right, Mrs. Pearce: I shall be particularly careful before the girl. Is that all?

MRS. PEARCE. No, sir. Might she use some of those Japanese dresses you brought from abroad? I really can't put her back into her old things.

HIGGINS. Certainly. Anything you like. Is that all?

MRS. PEARCE. Thank you, sir. That's all. [*She goes out.*]

HIGGINS. You know, Pickering, that woman has the most extraordinary ideas about me. Here I am, a shy, diffident sort of man. I've never been able to feel really grown-up and tremendous, like other chaps. And yet she's firmly persuaded that I'm an arbitrary overbearing bossing kind of person. I can't account for it.

[*MRS. PEARCE returns.*]

MRS. PEARCE. If you please, sir, the trouble's beginning already. There's a dustman[10] downstairs, Alfred Doolittle, wants to see you. He says you have his daughter here.

PICKERING. [*Rising.*] Phew! I say! [*He retreats to the hearthrug.*]

HIGGINS. [*Promptly.*] Send the blackguard[11] up.

MRS. PEARCE. Oh, very well, sir. [*She goes out.*]

PICKERING. He may not be a blackguard, Higgins.

HIGGINS. Nonsense. Of course he's a blackguard.

PICKERING. Whether he is or not, I'm afraid we shall have some trouble with him.

HIGGINS. [*Confidently.*] Oh no: I think not. If there's any trouble he shall have it with me, not I with him. And we are sure to get something interesting out of him.

PICKERING. About the girl?

HIGGINS. No. I mean his dialect.

PICKERING. Oh!

10. A *dustman* is a man who empties the garbage cans.
11. A *blackguard* (blag′ ärd) is a rascal or scoundrel.

MRS. PEARCE. [*At the door.*] Doolittle, sir. [*She admits DOOLITTLE and retires.*]

[*ALFRED DOOLITTLE is an elderly but vigorous dustman, clad in the costume of his profession, including a hat with a back brim covering his neck and shoulders. He has well marked and rather interesting features, and seems equally free from fear and conscience. He has a remarkably expressive voice, the result of a habit of giving vent to his feelings without reserve. His present pose is that of wounded honor and stern resolution.*]

DOOLITTLE. [*At the door, uncertain which of the two gentlemen is his man.*] Professor Higgins?

HIGGINS. Here. Good morning. Sit down.

DOOLITTLE. Morning, Governor. [*He sits down magisterially.*] I come about a very serious matter, Governor.

HIGGINS. [*To PICKERING.*] Brought up in Hounslow. Mother Welsh, I should think. [*DOOLITTLE opens his mouth, amazed. HIGGINS continues.*] What do you want, Doolittle?

DOOLITTLE. [*Menacingly.*] I want my daughter: that's what I want. See?

HIGGINS. Of course you do. You're her father, aren't you? You don't suppose anyone else wants her, do you? I'm glad to see you have some spark of family feeling left. She's upstairs. Take her away at once.

DOOLITTLE. [*Rising, fearfully taken aback.*] What!

HIGGINS. Take her away. Do you suppose I'm going to keep your daughter for you?

DOOLITTLE. [*Remonstrating.*] Now, now, look here, Governor. Is this reasonable? Is it fairity to take advantage of a man like this? The girl belongs to me. You got her. Where do I come in? [*He sits down again.*]

HIGGINS. Your daughter had the audacity to come to my house and ask me to teach her how to speak properly so that she could get a place in a flower shop. This gentleman and my housekeeper have been here all the time. [*Bullying him.*] How dare you



Early twentieth-century street vendor.

Viewing the photograph: What can you gather about Mr. Doolittle's life from viewing this photograph?

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come here and attempt to blackmail me? You sent her here on purpose.

DOOLITTLE. [*Protesting.*] No, Governor.

HIGGINS. You must have. How else could you possibly know that she is here?

DOOLITTLE. Don't take a man up like that, Governor.

HIGGINS. The police shall take you up. This is a plant—a plot to extort money by threats. I shall telephone for the police. [*He goes resolutely to the telephone and opens the directory.*]

DOOLITTLE. Have I asked you for a brass farthing? I leave it to the gentleman here: have I said a word about money?

HIGGINS. [*Throwing the book aside and marching down on DOOLITTLE with a poser.*] What else did you come for?

DOOLITTLE. [*Sweetly.*] Well, what would a man come for? Be human, Governor.

HIGGINS. [*Disarmed.*] Alfred: did you put her up to it?

DOOLITTLE. So help me, Governor, I never did. I take my Bible oath I ain't seen the girl these two months past.

HIGGINS. Then how did you know she was here?

DOOLITTLE. [*"Most musical, most melancholy."*] I'll tell you, Governor, if you'll only let me get a word in. I'm willing to tell you. I'm wanting to tell you. I'm waiting to tell you.

HIGGINS. Pickering: this chap has a certain natural gift of rhetoric. Observe the rhythm of his native woodnotes wild. "I'm willing to tell you: I'm wanting to tell you: I'm waiting to tell you." Sentimental rhetoric! that's the Welsh strain in him. It also accounts for his mendacity and dishonesty.

PICKERING. Oh, please, Higgins: I'm west country myself. [*To DOOLITTLE.*] How did you know the girl was here if you didn't send her?

DOOLITTLE. It was like this, Governor. The girl took a boy in the taxi to give him a jaunt. Son of her landlady, he is. He hung about on the chance of her giving him another ride home. Well, she sent him back for her luggage when she heard you was willing for her to stop here. I met the boy at the corner of Long Acre and Endell Street.

HIGGINS. Public house. Yes?

DOOLITTLE. The poor man's club, Governor: why shouldn't I?

PICKERING. Do let him tell his story, Higgins.

DOOLITTLE. He told me what was up. And I ask you, what was my feelings and my duty as a father? I says to the boy, "You bring me the luggage," I says—

PICKERING. Why didn't you go for it yourself?

DOOLITTLE. Landlady wouldn't have trusted me with it, Governor. She's that kind of woman: you know. I had to give the boy a penny afore he trusted me with it, the little swine. I brought it to her just to oblige you like, and make myself agreeable. That's all.

HIGGINS. How much luggage?

DOOLITTLE. Musical instrument, Governor. A few pictures, a trifle of jewlery, and a birdcage. She said she didn't want no clothes. What was I to think from that, Governor? I ask you as a parent what was I to think?

HIGGINS. So you came to rescue her from worse than death, eh?

DOOLITTLE. [*Appreciatively: relieved at being so well understood.*] Just so, Governor. That's right.

PICKERING. But why did you bring her luggage if you intended to take her away?

DOOLITTLE. Have I said a word about taking her away? Have I now?

HIGGINS. [*Determinedly.*] You're going to take her away, double quick. [*He crosses to the hearth and rings the bell.*]

DOOLITTLE. [*Rising.*] No, Governor. Don't say that. I'm not the man to stand in my girl's light. Here's a career opening for her, as you might say; and—

[*MRS. PEARCE opens the door and awaits orders.*]

HIGGINS. Mrs. Pearce: this is Eliza's father. He has come to take her away. Give her to him. [*He goes back to the piano, with an air of washing his hands of the whole affair.*]

DOOLITTLE. No. This is a misunderstanding. Listen here—

MRS. PEARCE. He can't take her away, Mr. Higgins: how can he? You told me to burn her clothes.

DOOLITTLE. That's right. I can't carry the girl through the streets like a blooming monkey, can I? I put it to you.

HIGGINS. You have put it to me that you want your daughter. Take your daughter. If she has no clothes go out and buy her some.

DOOLITTLE. [*Desperate.*] Where's the clothes she come in? Did I burn them or did your missus here?

MRS. PEARCE. I am the housekeeper, if you please. I have sent for some clothes for your girl. When they come you can take her away. You can wait in the kitchen. This way, please.

[*DOOLITTLE, much troubled, accompanies her to the door; then hesitates; finally turns confidentially to HIGGINS.*]

DOOLITTLE. Listen here, Governor. You and me is men of the world, ain't we?

HIGGINS. Oh! Men of the world, are we? You'd better go, Mrs. Pearce.

MRS. PEARCE. I think so, indeed, sir. [*She goes, with dignity.*]

PICKERING. The floor is yours, Mr. Doolittle.

DOOLITTLE. [*To PICKERING.*] I thank you, Governor. [*To HIGGINS, who takes refuge on the piano bench, a little overwhelmed by the proximity of his visitor; for DOOLITTLE has a professional flavor of dust about him.*] Well, the truth is, I've taken a sort of fancy to you, Governor; and if you want the girl, I'm not so set on having her back home again, but what I might be open to an arrangement. Regarded in the light of a young woman, she's a fine handsome girl. As a daughter she's not worth her keep; and so I tell you straight. All I ask is my rights as a father; and you're the last man alive to expect me to let her go for nothing; for I can see you're one of the straight sort, Governor. Well, what's a five-pound note to you? And what's Eliza to me? [*He returns to his chair and sits down judicially.*]

PICKERING. I think you ought to know, Doolittle, that Mr. Higgins's intentions are entirely honorable.

DOOLITTLE. Course they are, Governor. If I thought they wasn't, I'd ask fifty.

HIGGINS. [*Revolted.*] Do you mean to say, you callous rascal, that you would sell your daughter for £50?

DOOLITTLE. Not in a general way I wouldn't; but to oblige a gentleman like you I'd do a good deal, I do assure you.

PICKERING. Have you no morals, man?

DOOLITTLE. [*Unabashed.*] Can't afford them, Governor. Neither could you if you was as poor as me. Not that I mean any harm, you know. But if Liza is going to have a bit out of this, why not me too?

HIGGINS. [*Troubled.*] I don't know what to do, Pickering. There can be no question that as a matter of morals it's a positive crime to give this chap a farthing. And yet I feel a sort of rough justice in his claim.

DOOLITTLE. That's it, Governor. That's all I say. A father's heart, as it were.

PICKERING. Well, I know the feeling; but really it seems hardly right—

DOOLITTLE. Don't say that, Governor. Don't look at it that way. What am I, Governors both? I ask you, what am I? I'm one of the undeserving poor: that's what I am. Think of what that means to a man. It means that he's up agen middle class morality all the time. If there's anything going, and I put in for a bit of it, it's always the same story: "You're undeserving; so you can't have it." But my needs is as great as the most deserving widow's that ever got money out of six different charities in one week for the death of the same husband. I don't need less than a deserving man: I need more. I don't eat less hearty than him; and I drink a lot more. I want a bit of amusement, cause I'm a thinking man. I want cheerfulness and a song and a band when I feel low. Well, they charge me just the same for everything as they charge the deserving. What is middle class morality? Just an excuse for never giving me anything. Therefore, I ask you, as two gentlemen, not to play that game on me. I'm playing straight with you. I ain't pretending to be deserving. I'm undeserving; and I mean to go on being undeserving. I like it; and that's the truth. Will you take advantage of a man's nature to do him out of the price of his own daughter what he's brought up and fed and clothed by the sweat of his brow until she's growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable? I put it to you; and I leave it to you.

HIGGINS. [*Rising, and going over to PICKERING.*] Pickering: if we were to take this man in hand for three months, he could choose between a seat in the Cabinet and a popular pulpit in Wales.

PICKERING. What do you say to that, Doolittle?

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DOOLITTLE. Not me, Governor, thank you kindly. I've heard all the preachers and all the prime ministers—for I'm a thinking man and game for politics or religion or social reform same as all the other amusements—and I tell you it's a dog's life any way you look at it. Undeserving poverty is my line. Taking one station in society with another, it's—it's—well, it's the only one that has any ginger in it, to my taste.

HIGGINS. I suppose we must give him a fiver.

PICKERING. He'll make a bad use of it, I'm afraid.

DOOLITTLE. Not me, Governor, so help me I won't. Don't you be afraid that I'll save it and spare it and live idle on it. There won't be a penny of it left by Monday: I'll have to go to work same as if I'd never had it. It won't pauperize me, you bet. Just one good spree for myself and the missus, giving pleasure to ourselves and employment to others, and satisfaction to you to think it's not been throwed away. You couldn't spend it better.

HIGGINS. [*Taking out his pocket book and coming between* DOOLITTLE *and the piano.*] This is irresistible. Let's give him ten. [*He offers two notes to the dustman.*]

DOOLITTLE. No, Governor. She wouldn't have the heart to spend ten; and perhaps I shouldn't neither. Ten pounds is a lot of money: it makes a man feel prudent like; and then good-bye to happiness. You give me what I ask you, Governor: not a penny more, and not a penny less.

PICKERING. Why don't you marry that missus of yours? I rather draw the line at encouraging that sort of immorality.

DOOLITTLE. Tell her so, Governor: tell her so. *I'm* willing. It's me that suffers by it. I've no hold on her. I got to be agreeable to her. I got to give her presents. I got to buy her clothes something sinful. I'm a slave to that woman, Governor, just because I'm not her lawful husband. And she knows it too. Catch her marrying me! Take my advice, Governor: marry Eliza while she's young and don't know no better. If you don't you'll be sorry for it after. If you do, she'll be sorry for it after; but better her than you, because you're a man, and she's only a woman and don't know how to be happy anyhow.

HIGGINS. Pickering: if we listen to this man another minute, we shall have no convictions left. [*To* DOOLITTLE.] Five pounds I think you said.

DOOLITTLE. Thank you kindly, Governor.

HIGGINS. You're sure you won't take ten?

DOOLITTLE. Not now. Another time, Governor.

HIGGINS. [*Handing him a five-pound note.*] Here you are.

DOOLITTLE. Thank you, Governor. Good morning. [*He hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young* JAPANESE LADY *in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.* MRS. PEARCE *is with her. He gets out of her way deferentially and apologizes.*] Beg pardon, miss.

THE JAPANESE LADY. Garn! Don't you know your own daughter?

DOOLITTLE. Bly me! it's Eliza!
HIGGINS. *exclaiming simultaneously* What's that! This!
PICKERING. By Jove!

LIZA. Don't I look silly?

HIGGINS. Silly?

MRS. PEARCE. [*At the door.*] Now, Mr. Higgins, please don't say anything to make the girl conceited about herself.

HIGGINS. [*Conscientiously.*] Oh! Quite right, Mrs. Pearce. [*To* ELIZA.] Yes: damned silly.

MRS. PEARCE. Please, sir.

HIGGINS. [*Correcting himself.*] I mean extremely silly.

LIZA. I should look all right with my hat on. [*She takes up her hat; puts it on; and walks across the room to the fireplace with a fashionable air.*]

HIGGINS. A new fashion, by George! And it ought to look horrible!

DOOLITTLE. [*With fatherly pride.*] Well, I never thought she'd clean up as good looking as that, Governor. She's a credit to me, ain't she?

LIZA. I tell you, it's easy to clean up here. Hot and cold water on tap, just as much as you like, there is. Woolly towels, there is; and a towel horse[12] so hot, it burns your fingers. Soft brushes to scrub yourself, and a wooden bowl of soap smelling like primroses. Now I know why ladies is so clean. Washing's a treat for them. Wish they saw what it is for the like of me!

12. A *towel horse* is a towel rack. This one is heated to dry the towels.

HIGGINS. I'm glad the bathroom met with your approval.

LIZA. It didn't: not all of it; and I don't care who hears me say it. Mrs. Pearce knows.

HIGGINS. What was wrong, Mrs. Pearce?

MRS. PEARCE. [*Blandly.*] Oh, nothing, sir. It doesn't matter.

LIZA. I had a good mind to break it. I didn't know which way to look. But I hung a towel over it, I did.

HIGGINS. Over what?

MRS. PEARCE. Over the looking-glass, sir.

HIGGINS. Doolittle: you have brought your daughter up too strictly.

DOOLITTLE. Me! I never brought her up at all, except to give her a lick of a strap now and again. Don't put it on me, Governor. She ain't accustomed to it, you see: that's all. But she'll soon pick up your free-and-easy ways.

LIZA. I'm a good girl, I am; and I won't pick up no free-and-easy ways.

HIGGINS. Eliza: if you say again that you're a good girl, your father shall take you home.

LIZA. Not him. You don't know my father. All he come here for was to touch you for some money to get drunk on.

DOOLITTLE. Well, what else would I want money for? To put into the plate in church, I suppose. [*She puts out her tongue at him. He is so incensed by this that PICKERING presently finds it necessary to step between them.*] Don't you give me none of your lip; and don't let me hear you giving this gentleman any of it neither, or you'll hear from me about it. See?

HIGGINS. Have you any further advice to give her before you go, Doolittle? Your blessing, for instance.

DOOLITTLE. No, Governor: I ain't such a mug as to put up my children to all I know myself. Hard enough to hold them in without that. If you want Eliza's mind improved, Governor, you do it yourself with a strap. So long, gentlemen. [*He turns to go.*]

HIGGINS. [*Impressively.*] Stop. You'll come regularly to see your daughter. It's your duty, you know. My brother is a clergyman; and he could help you in your talks with her.

DOOLITTLE. [*Evasively.*] Certainly. I'll come, Governor. Not just this week, because I have a job at a distance. But later on you may depend on me. Afternoon, gentlemen. Afternoon, ma'am. [*He takes off his hat to MRS. PEARCE, who disdains the salutation and goes out. He winks at HIGGINS, thinking him probably a fellow-sufferer from MRS. PEARCE's difficult disposition, and follows her.*]

LIZA. Don't you believe the old liar. He'd as soon you set a bulldog on him as a clergyman. You won't see him again in a hurry.

HIGGINS. I don't want to, Eliza. Do you?

LIZA. Not me. I don't want never to see him again, I don't. He's a disgrace to me, he is, collecting dust, instead of working at his trade.

PICKERING. What is his trade, Eliza?

LIZA. Taking money out of other people's pockets into his own. His proper trade's a navvy;[13] and he works at it sometimes too—for exercise—and earns good money at it. Ain't you going to call me Miss Doolittle any more?

PICKERING. I beg your pardon, Miss Doolittle. It was a slip of the tongue.

LIZA. Oh, I don't mind; only it sounded so genteel. I should just like to take a taxi to the corner of Tottenham Court Road and get out there and tell it to wait for me, just to put the girls in their place a bit. I wouldn't speak to them, you know.

PICKERING. Better wait 'til we get you something really fashionable.

HIGGINS. Besides, you shouldn't cut your old friends now that you have risen in the world. That's what we call snobbery.

LIZA. You don't call the like of them my friends now, I should hope. They've took it out of me often enough with their ridicule when they had the chance; and now I mean to get a bit of my own back. But if I'm to have fashionable clothes, I'll wait. I should like to have some. Mrs. Pearce says you're going to give me some to wear in bed at night different to what I wear in the daytime; but it do seem a waste of money when you could get something to show. Besides, I never could fancy changing into cold things on a winter night.

13. A *navvy* is a laborer who works on building canals and railroads.

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MRS. PEARCE. [*Coming back.*] Now, Eliza. The new things have come for you to try on.

LIZA. Ah-ow-oo-ooh! [*She rushes out.*]

MRS. PEARCE. [*Following her.*] Oh, don't rush about like that, girl. [*She shuts the door behind her.*]

HIGGINS. Pickering: we have taken on a stiff job.

PICKERING. [*With conviction.*] Higgins: we have.

[There seems to be some curiosity as to what HIGGINS's lessons to ELIZA were like. Well, here is a sample: the first one.

Picture ELIZA, in her new clothes, and feeling her inside put out of step by a lunch, dinner, and breakfast of a kind to which it is unaccustomed, seated with HIGGINS and the COLONEL in the study, feeling like a hospital out-patient at a first encounter with the doctors.

HIGGINS, constitutionally unable to sit still, discomposes her still more by striding restlessly about. But for the reassuring presence and quietude of her friend the COLONEL she would run for her life, even back to Drury Lane.]

HIGGINS. Say your alphabet.

LIZA. I know my alphabet. Do you think I know nothing? I don't need to be taught like a child.

HIGGINS. [*Thundering.*] Say your alphabet.

PICKERING. Say it, Miss Doolittle. You will understand presently. Do what he tells you; and let him teach you in his own way.

LIZA. Oh well, if you put it like that—Ahyee, beyee, ceyee, deyee—

HIGGINS. [*With the roar of a wounded lion.*] Stop. Listen to this, Pickering. This is what we pay for as elementary education. This unfortunate animal has been locked up for nine years in school at our expense to teach her to speak and read the language of Shakespeare and Milton. And the result is Ahyee, Be-yee, Ce-yee, Deyee. [*To ELIZA.*] Say A, B, C, D.

LIZA. [*Almost in tears.*] But I'm sayin' it. Ahyee, Beyee, Ceyee—

HIGGINS. Stop. Say a cup of tea.

LIZA. A cappete-ee.

HIGGINS. Put your tongue forward until it squeezes against the top of your lower teeth. Now say cup.

LIZA. C-c-c—I can't. C-Cup.

PICKERING. Good. Splendid, Miss Doolittle.

HIGGINS. By Jupiter, she's done it the first shot. Pickering: we shall make a duchess of her. [*To ELIZA.*] Now do you think you could possibly say tea? Not te-yee, mind: if you ever say be-yee ce-yee de-yee again you shall be dragged around the room three times by the hair of your head. [*Fortissimo.*] T, T, T, T.

ELIZA. [*Weeping.*] I can't hear no difference 'cep that it sounds more genteel-like when you say it.

HIGGINS. Well, if you can hear that difference, what the devil are you crying for? Pickering: give her a chocolate.

PICKERING. No, no. Never mind crying a little, Miss Doolittle: you are doing very well; and the lessons won't hurt. I promise you I won't let him drag you around the room by your hair.

HIGGINS. Be off with you to Mrs. Pearce and tell her about it. Think about it. Try to do it by yourself: and keep your tongue well forward in your mouth instead of trying to roll it up and swallow it. Another lesson at half-past four this afternoon. Away with you.

[*ELIZA, still sobbing, rushes from the room. And that is the sort of ordeal poor ELIZA has to go through for months before we meet her again on her first appearance in London society of the professional class.*]

Responding to Literature

Personal Response

What are your thoughts about Eliza's first lesson? Jot down your response in your journal.

Analyzing Act 2

Recall and Interpret

1. Why has Eliza come to see Higgins? What does her offer to Higgins reveal about her character?
2. What wager does Pickering propose to Higgins? What do you think motivates Higgins to accept this wager?
3. What fears do Mrs. Pearce and Pickering express about Higgins's plan? Do you think that their fears are justified? Why or why not?
4. What request does Alfred Doolittle make to Higgins? Why does Higgins agree to his request?

Evaluate and Connect

5. A **foil** is a character who is used as a contrast to another character. (See **Literary Terms Handbook,** page R6.) Through contrast, the foil may highlight flaws in the main character's personality. How is Pickering used as a foil to Higgins?
6. Do you think that Higgins is a good teacher? Give reasons for your answer.
7. In his preface, Shaw says that the purpose of the play is to teach people about the importance of phonetics. At this point in the play, are you more interested in the discussion of phonetics or in the characters' relationships? Explain your answer.
8. Do you think it is possible to completely transform someone's speech and manners in a few months? Why or why not?

Literary ELEMENTS

Dialogue and Dialect

Dialogue is conversation between two or more characters. In a stage drama, most of the story is told through dialogue. Well-written dialogue usually allows the audience to distinguish the characters by their individual manner of speaking. Playwrights can reveal the background of characters through the use of **dialect**–a way of speaking that is characteristic of people from a particular region or group. Dialects may differ from the standard form of language in pronunciation, vocabulary, or grammar.

1. List the characters in act 2 and describe the dialect each speaks.
2. How do the nonstandard dialects in act 2 differ from the Standard English dialect spoken by some characters?

- See **Literary Terms Handbook,** p. R4.

Extending Your Response

Writing About Literature

Doolittle's Morality What does Alfred Doolittle mean when he describes himself as "one of the undeserving poor"? How does his criticism of middle-class morality relate to the play's **themes**? (See **Literary Terms Handbook,** page R16.) Write one or two paragraphs in which you analyze the statements he makes in act 2.

Personal Writing

Working Toward a Goal Eliza wants to learn how to speak and behave like a lady so she can have her own flower shop. What career or life goal do you have? What will you need to do to reach this goal? Would you be willing to work as hard or put up with as much as Eliza does in order to fulfill your dream? Write a paragraph describing your goal and two more paragraphs about what you are able and willing to do to achieve your goal.

Learning for Life

Teach Eliza Shaw dramatizes Eliza's first speech lesson, but he doesn't show us the other part of her education. What do you think she needs to learn about clothing and proper manners? How do you think Mrs. Pearce should go about teaching her these social skills? With a partner, draw up a lesson plan for Mrs. Pearce to follow.

Save your work for your portfolio.

[*It is* MRS. HIGGINS'S *at-home day.*[1] *Nobody has yet arrived. Her drawing room, in a flat on Chelsea Embankment, has three windows looking on the river; and the ceiling is not so lofty as it would be in an older house of the same pretension. The windows are open, giving access to a balcony with flowers in pots. If you stand with your face to the windows, you have the fireplace on your left and the door in the right-hand wall close to the corner nearest the windows.*

MRS. HIGGINS was brought up on Morris[2] *and Burne Jones;*[3] *and her room, which is very unlike her son's room in Wimpole Street, is not crowded with furniture and little tables and nicknacks. In the middle of the room there is a big ottoman; and this, with the carpet, the Morris wallpapers, and the Morris chintz window curtains and brocade covers of the ottoman and its cushions, supply all the ornament, and are much too handsome to be hidden by odds and ends of useless things. A few good oil paintings from the exhibitions in the Grosvenor Gallery thirty years ago (the Burne Jones, not the Whistler*[4] *side of them) are on the walls. The only landscape is a Cecil Lawson*[5] *on the scale of a Rubens.*[6] *There is a portrait of MRS. HIGGINS as she was when she defied fashion in her youth in one of the beautiful Rossettian*[7] *costumes which, when caricatured by people who did not understand, led to the absurdities of popular estheticism*[8] *in the eighteen-seventies.*

In the corner diagonally opposite the door MRS. HIGGINS, now over sixty and long past taking the trouble to dress out of the fashion, sits writing at an elegantly simple writing table with a bell button within reach of her hand. There is a Chippendale chair further back in the room between her and the window nearest her side. At the other side of the room, further forward, is an Elizabethan chair roughly carved in the taste of Inigo Jones.[9] *On the same side a piano in a decorated case. The corner between the fireplace and the window is occupied by a divan cushioned in Morris chintz.*

It is between four and five in the afternoon.

The door is opened violently; and HIGGINS enters with his hat on.]

MRS. HIGGINS. [*Dismayed.*] Henry! [*Scolding him.*] What are you doing here today? It is my at-home day: you promised not to come. [*As he bends to kiss her, she takes his hat off, and presents it to him.*]

HIGGINS. Oh bother! [*He throws the hat down on the table.*]

MRS. HIGGINS. Go home at once.

HIGGINS. [*Kissing her.*] I know, Mother. I came on purpose.

MRS. HIGGINS. But you mustn't. I'm serious, Henry. You offend all my friends: they stop coming whenever they meet you.

HIGGINS. Nonsense! I know I have no small talk; but people don't mind. [*He sits on the settee.*]

MRS. HIGGINS. Oh! don't they? Small talk indeed! What about your large talk? Really, dear, you mustn't stay.

HIGGINS. I must. I've a job for you. A phonetic job.

MRS. HIGGINS. No use, dear. I'm sorry; but I can't get around your vowels; and though I like to get pretty postcards in your patent shorthand, I always have to read the copies in ordinary writing you so thoughtfully send me.

HIGGINS. Well, this isn't a phonetic job.

MRS. HIGGINS. You said it was.

HIGGINS. Not your part of it. I've picked up a girl.

MRS. HIGGINS. Does that mean that some girl has picked you up?

HIGGINS. Not at all. I don't mean a love affair.

MRS. HIGGINS. What a pity!

HIGGINS. Why?

MRS. HIGGINS. Well, you never fall in love with anyone under forty-five. When will you discover

1. An *at-home day* was a specified day of the week when a lady received visitors who needed no invitation.
2. *Morris* refers to William Morris (1834–1896), English poet, artist, designer, and socialist reformer.
3. *Burne Jones* refers to Sir Edward Coley Burne-Jones (1833–1898), English painter, designer, and illustrator.
4. *Whistler* refers to James Abbott McNeil Whistler (1834–1903), popular American painter who lived in England.
5. *Cecil Lawson* (1851–1882) was an English landscape painter.
6. *Rubens* refers to Peter Paul Rubens (1577–1640), Flemish painter famous for his monumental paintings.
7. *Rossettian* refers to the stylized work of Dante Gabriel Rossetti (1828–1882), painter and poet (see page 816).
8. *Estheticism* is the study of or devotion to principles of beauty, morality, and the arts.
9. *Inigo Jones* (1573–1652) was an English architect and stage designer.

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that there are some rather nice-looking young women about?

HIGGINS. Oh, I can't be bothered with young women. My idea of a lovable woman is something as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be changed. [*Rising abruptly and walking about, jingling his money and his keys in his trouser pockets.*] Besides, they're all idiots.

MRS. HIGGINS. Do you know what you would do if you really loved me, Henry?

HIGGINS. Oh bother! What? Marry, I suppose?

MRS. HIGGINS. No. Stop fidgeting and take your hands out of your pockets. [*With a gesture of despair, he obeys and sits down again.*] That's a good boy. Now tell me about the girl.

HIGGINS. She's coming to see you.

MRS. HIGGINS. I don't remember asking her.

HIGGINS. You didn't. *I* asked her. If you'd known her you wouldn't have asked her.

MRS. HIGGINS. Indeed! Why?

HIGGINS. Well, it's like this. She's a common flower girl. I picked her off the curbstone.

MRS. HIGGINS. And invited her to my at-home!

HIGGINS. [*Rising and coming to her to coax her.*] Oh, that'll be all right. I've taught her to speak properly; and she has strict orders as to her behavior. She's to keep to two subjects: the weather and everybody's health—Fine day and How do you do, you know—and not to let herself go on things in general. That will be safe.

MRS. HIGGINS. Safe! To talk about our health! about our insides! perhaps about our outsides! How could you be so silly, Henry?

HIGGINS. [*Impatiently.*] Well, she must talk about something. [*He controls himself and sits down again.*]



An early twentieth-century drawing room.

Viewing the photograph: How is this room similar to Mrs. Higgins's drawing room, described in the setting for act 3? How is it different?

Oh, she'll be all right: don't you fuss. Pickering is in it with me. I've a sort of bet on that I'll pass her off as a duchess in six months. I started on her some months ago; and she's getting on like a house on fire. I shall win my bet. She has a quick ear; and she's been easier to teach than my middle-class pupils because she's had to learn a complete new language. She talks English almost as you talk French.

MRS. HIGGINS. That's satisfactory, at all events.

HIGGINS. Well, it is and it isn't.

MRS. HIGGINS. What does that mean?

HIGGINS. You see, I've got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces; and that's where—

[*They are interrupted by the* PARLORMAID, *announcing guests*.]

THE PARLORMAID. Mrs. and Miss Eynsford Hill. [*She withdraws*.]

HIGGINS. Oh Lord! [*He rises; snatches his hat from the table; and makes for the door; but before he reaches it his mother introduces him*.]

[*MRS. and MISS EYNSFORD HILL are the mother and daughter who sheltered from the rain in Covent Garden. The mother is well bred, quiet, and has the habitual anxiety of straitened means. The daughter has acquired a gay air of being very much at home in society: the bravado of genteel poverty*.]

MRS. EYNSFORD HILL. [*To MRS. HIGGINS*.] How do you do? [*They shake hands*.]

MISS EYNSFORD HILL. How d'you do? [*She shakes*.]

MRS. HIGGINS. [*Introducing*.] My son Henry.

MRS. EYNSFORD HILL. Your celebrated son! I have so longed to meet you, Professor Higgins.

HIGGINS. [*Glumly, making no movement in her direction*.] Delighted. [*He backs against the piano and bows brusquely*.]

MISS EYNSFORD HILL. [*Going to him with confident familiarity*.] How do you do?

HIGGINS. [*Staring at her*.] I've seen you before somewhere. I haven't the ghost of a notion where; but I've heard your voice. [*Drearily*.] It doesn't matter. You'd better sit down.

MRS. HIGGINS. I'm sorry to say that my celebrated son has no manners. You mustn't mind him.

MISS EYNSFORD HILL. [*Gaily*.] I don't. [*She sits in the Elizabethan chair*.]

MRS. EYNSFORD HILL. [*A little bewildered*.] Not at all. [*She sits on the ottoman between her daughter and MRS. HIGGINS, who has turned her chair away from the writing table*.]

HIGGINS. Oh, have I been rude? I didn't mean to be.

[*He goes to the central window, through which, with his back to the company, he contemplates the river and the flowers in Battersea Park on the opposite bank as if they were a frozen desert.*

The PARLORMAID returns, ushering in PICKERING.]

THE PARLORMAID. Colonel Pickering. [*She withdraws*.]

PICKERING. How do you do, Mrs. Higgins?

MRS. HIGGINS. So glad you've come. Do you know Mrs. Eynsford Hill—Miss Eynsford Hill? [*Exchange of bows. The COLONEL brings the Chippendale chair a little forward between MRS. HILL and MRS. HIGGINS, and sits down*.]

PICKERING. Has Henry told you what we've come for?

HIGGINS. [*Over his shoulder*.] We were interrupted: damn it!

MRS. HIGGINS. Oh Henry, Henry, really!

MRS. EYNSFORD HILL. [*Half rising*.] Are we in the way?

MRS. HIGGINS. [*Rising and making her sit down again*.] No, no. You couldn't have come more fortunately: we want you to meet a friend of ours.

HIGGINS. [*Turning hopefully*.] Yes, by George! We want two or three people. You'll do as well as anybody else.

[*The PARLORMAID returns, ushering FREDDY*.]

THE PARLORMAID. Mr. Eynsford Hill.

HIGGINS. [*Almost audibly, past endurance*.] God of Heaven! another of them.

FREDDY. [*Shaking hands with MRS. HIGGINS*.] Ahdedo?

MRS. HIGGINS. Very good of you to come. [*Introducing*.] Colonel Pickering.

FREDDY. [*Bowing*.] Ahdedo?

MRS. HIGGINS. I don't think you know my son, Professor Higgins.

FREDDY. [*Going to HIGGINS*.] Ahdedo?

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HIGGINS. [*Looking at him much as if he were a pickpocket.*] I'll take my oath I've met you before somewhere. Where was it?

FREDDY. I don't think so.

HIGGINS. [*Resignedly.*] It don't matter, anyhow. Sit down.

[*He shakes FREDDY's hand, and almost slings him on to the ottoman with his face to the windows; then comes around to the other side of it.*]

HIGGINS. Well, here we are, anyhow! [*He sits down on the ottoman next MRS. EYNSFORD HILL, on her left.*] And now, what the devil are we going to talk about until Eliza comes?

MRS. HIGGINS. Henry: you are the life and soul of the Royal Society's soirées;[10] but really you're rather trying on more commonplace occasions.

HIGGINS. Am I? Very sorry. [*Beaming suddenly.*] I suppose I am, you know. [*Uproariously.*] Ha, ha!

MISS EYNSFORD HILL. [*Who considers HIGGINS quite eligible matrimonially.*] I sympathize. *I* haven't any small talk. If people would only be frank and say what they really think!

HIGGINS. [*Relapsing into gloom.*] Lord forbid!

MRS. EYNSFORD HILL. [*Taking up her daughter's cue.*] But why?

HIGGINS. What they think they ought to think is bad enough, Lord knows; but what they really think would break up the whole show. Do you suppose it would be really agreeable if I were to come out now with what *I* really think?

MISS EYNSFORD HILL. [*Gaily.*] Is it so very cynical?

HIGGINS. Cynical! Who the dickens said it was cynical? I mean it wouldn't be decent.

MRS. EYNSFORD HILL. [*Seriously.*] Oh! I'm sure you don't mean that, Mr. Higgins.

HIGGINS. You see, we're all savages, more or less. We're supposed to be civilized and cultured—to know all about poetry and philosophy and art and science, and so on; but how many of us know even the meanings of these names? [*To MISS HILL.*] What do you know of poetry? [*To MRS. HILL.*] What do you know of science? [*Indicating FREDDY.*] What does he know of art or science or anything else? What the devil do you imagine I know of philosophy?

MRS. HIGGINS. [*Warningly.*] Or of manners, Henry?

THE PARLORMAID. [*Opening the door.*] Miss Doolittle. [*She withdraws.*]

HIGGINS. [*Rising hastily and running to MRS. HIGGINS.*] Here she is, Mother. [*He stands on tiptoe and makes signs over his mother's head to ELIZA to indicate to her which lady is her hostess.*]

[*ELIZA, who is exquisitely dressed, produces an impression of such remarkable distinction and beauty as she enters that they all rise, quite fluttered. Guided by HIGGINS's signals, she comes to MRS. HIGGINS with studied grace.*]

LIZA. [*Speaking with pedantic correctness of pronunciation and great beauty of tone.*] How do you do, Mrs. Higgins? [*She gasps slightly in making sure of the H in Higgins, but is quite successful.*] Mr. Higgins told me I might come.

MRS. HIGGINS. [*Cordially.*] Quite right: I'm very glad indeed to see you.

PICKERING. How do you do, Miss Doolittle?

LIZA. [*Shaking hands with him.*] Colonel Pickering, is it not?

MRS. EYNSFORD HILL. I feel sure we have met before, Miss Doolittle. I remember your eyes.

LIZA. How do you do? [*She sits down on the ottoman gracefully in the place just left vacant by HIGGINS.*]

MRS. EYNSFORD HILL. [*Introducing.*] My daughter Clara.

LIZA. How do you do?

CLARA. [*Impulsively.*] How do you do? [*She sits down on the ottoman beside ELIZA, devouring her with her eyes.*]

FREDDY. [*Coming to their side of the ottoman.*] I've certainly had the pleasure.

10. *Soirées* are social gatherings held in the evening.

Vocabulary

pedantic (pi dan′ tik) *adj.* characterized by an ostentatious display of knowledge with an overemphasis on trivial details or formal rules

MRS. EYNSFORD HILL. [*Introducing.*] My son Freddy.

LIZA. How do you do?

[*FREDDY bows and sits down in the Elizabethan chair, infatuated.*]

HIGGINS. [*Suddenly.*] By George, yes: it all comes back to me! [*They stare at him.*] Covent Garden! [*Lamentably.*] What a damned thing!

MRS. HIGGINS. Henry, please! [*He is about to sit on the edge of the table.*] Don't sit on my writing table: you'll break it.

HIGGINS. [*Sulkily.*] Sorry.

[*He goes to the divan,*[11] *stumbling into the fender*[12] *and over the fire irons on his way; extricating himself with muttered imprecations; and finishing his disastrous journey by throwing himself so impatiently on the divan that he almost breaks it.* MRS. HIGGINS *looks at him, but controls herself and says nothing. A long and painful pause ensues.*]

11. A *divan* is a large couch or sofa, usually without a back or arms.
12. A *fender* is a metal guard in front of a fireplace.



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MRS. HIGGINS. [*At last, conversationally.*] Will it rain, do you think?

LIZA. The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

FREDDY. Ha! ha! how awfully funny!

LIZA. What is wrong with that, young man? I bet I got it right.

FREDDY. Killing!

MRS. EYNSFORD HILL. I'm sure I hope it won't turn cold. There's so much influenza about. It runs right through our whole family regularly every spring.

LIZA. [*Darkly.*] My aunt died of influenza: so they said.

MRS. EYNSFORD HILL. [*Clicks her tongue sympathetically!!!*]

LIZA. [*In the same tragic tone.*] But it's my belief they done the old woman in.

MRS. HIGGINS. [*Puzzled.*] Done her in?

LIZA. Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat 'til she came to so sudden that she bit the bowl off the spoon.

MRS. EYNSFORD HILL. [*Startled.*] Dear me!

LIZA. [*Piling up the indictment.*] What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

MRS. EYNSFORD HILL. What does doing her in mean?

HIGGINS. [*Hastily.*] Oh, that's the new small talk. To do a person in means to kill them.

MRS. EYNSFORD HILL. [*To ELIZA, horrified.*] You surely don't believe that your aunt was killed?

LIZA. Do I not! Them she lived with would have killed her for a hat pin, let alone a hat.

MRS. EYNSFORD HILL. But it can't have been right for your father to pour spirits down her throat like that. It might have killed her.

LIZA. Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

MRS. EYNSFORD HILL. Do you mean that he drank?

LIZA. Drank! My word! Something chronic.

MRS. EYNSFORD HILL. How dreadful for you!

LIZA. Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. [*Cheerfully.*] On the burst, as you might say, from time to time. And always more agreeable when he had a drop in. When he was out of work, my mother used to give him fourpence and tell him to go out and not come back until he'd drunk himself cheerful and loving-like. There's lots of women has to make their husbands drunk to make them fit to live with. [*Now quite at her ease.*] You see, it's like this. If a man has a bit of a conscience, it always takes him when he's sober; and then it makes him low-spirited. A drop of booze just takes that off and makes him happy. [*To FREDDY, who is in convulsions of suppressed laughter.*] Here! what are you sniggering at?

FREDDY. The new small talk. You do it so awfully well.

LIZA. If I was doing it proper, what was you laughing at? [*To HIGGINS.*] Have I said anything I oughtn't?

MRS. HIGGINS. [*Interposing.*] Not at all, Miss Doolittle.

LIZA. Well, that's a mercy, anyhow. [*Expansively.*] What I always say is—

HIGGINS. [*Rising and looking at his watch.*] Ahem!

LIZA. [*Looking round at him; taking the hint; and rising.*] Well: I must go. [*They all rise. FREDDY goes to the door.*] So pleased to have met you. Good-bye. [*She shakes hands with MRS. HIGGINS.*]

MRS. HIGGINS. Good-bye.

LIZA. Good-bye, Colonel Pickering.

PICKERING. Good-bye, Miss Doolittle. [*They shake hands.*]

LIZA. [*Nodding to the others.*] Good-bye, all.

FREDDY. [*Opening the door for her.*] Are you walking across the Park, Miss Doolittle? If so—

LIZA. [*With perfectly elegant diction.*] Walk! Not bloody likely. [*Sensation.*] I am going in a taxi. [*She goes out.*]

[*PICKERING gasps and sits down. FREDDY goes out on the balcony to catch another glimpse of ELIZA.*]

MRS. EYNSFORD HILL. [*Suffering from shock.*] Well, I really can't get used to the new ways.

CLARA. [*Throwing herself discontentedly into the Elizabethan chair.*] Oh, it's all right, Mamma, quite right. People will think we never go anywhere or see anybody if you are so old-fashioned.

MRS. EYNSFORD HILL. I daresay I am very old-fashioned; but I do hope you won't begin using that expression, Clara. I have got accustomed to hear you talking about men as rotters, and calling everything filthy and beastly; though I do think it horrible and unladylike. But this last is really too much. Don't you think so, Colonel Pickering?

PICKERING. Don't ask me. I've been away in India for several years; and manners have changed so much that I sometimes don't know whether I'm at a respectable dinner table or in a ship's forecastle.

CLARA. It's all a matter of habit. There's no right or wrong in it. Nobody means anything by it. And it's so quaint, and gives such a smart emphasis to things that are not in themselves very witty. I find the new small talk delightful and quite innocent.

MRS. EYNSFORD HILL. [*Rising.*] Well, after that, I think its time for us to go.

[*PICKERING and HIGGINS rise.*]

CLARA. [*Rising.*] Oh yes: we have three at-homes to go to still. Good-bye, Mrs. Higgins. Good-bye, Colonel Pickering, Good-bye, Professor Higgins.

HIGGINS. [*Coming grimly at her from the divan, and accompanying her to the door.*] Good-bye. Be sure you try on that small talk at the three at-homes. Don't be nervous about it. Pitch it in strong.

CLARA. [*All smiles.*] I will. Good-bye. Such nonsense, all this early Victorian prudery!

HIGGINS. [*Tempting her.*] Such damned nonsense!

CLARA. Such bloody nonsense!

MRS. EYNSFORD HILL. [*Convulsively.*] Clara!

CLARA. Ha! ha! [*She goes out radiant, conscious of being thoroughly up to date, and is heard descending the stairs in a stream of silvery laughter.*]

FREDDY. [*To the heavens at large.*] Well, I ask you— [*He gives it up, and comes to MRS. HIGGINS.*] Good-bye.

MRS. HIGGINS. [*Shaking hands.*] Good-bye. Would you like to meet Miss Doolittle again?

FREDDY. [*Eagerly.*] Yes, I should, most awfully.

MRS. HIGGINS. Well, you know my days.

FREDDY. Yes. Thanks awfully. Good-bye. [*He goes out.*]

MRS. EYNSFORD HILL. Good-bye, Mr. Higgins.

HIGGINS. Good-bye. Good-bye.

MRS. EYNSFORD HILL. [*To PICKERING.*] It's no use. I shall never be able to bring myself to use that word.

PICKERING. Don't. It's not compulsory, you know. You'll get on quite well without it.

MRS. EYNSFORD HILL. Only, Clara is so down on me if I am not positively reeking with the latest slang. Good-bye.

PICKERING. Good-bye [*They shake hands.*]

MRS. EYNSFORD HILL. [*To MRS. HIGGINS.*] You mustn't mind Clara. [*PICKERING, catching from her lowered tone that this is not meant for him to hear, discreetly joins HIGGINS at the window.*] We're so poor! and she gets so few parties, poor child! She doesn't quite know. [*MRS. HIGGINS, seeing that her eyes are moist, takes her hand sympathetically and goes with her to the door.*] But the boy is nice. Don't you think so?

MRS. HIGGINS. Oh, quite nice. I shall always be delighted to see him.

MRS. EYNSFORD HILL. Thank you, dear. Good-bye. [*She goes out.*]

HIGGINS. [*Eagerly.*] Well? Is Eliza presentable? [*He swoops on his mother and drags her to the ottoman, where she sits down in ELIZA's place with her son on her left.*]

[*PICKERING returns to his chair on her right.*]

MRS. HIGGINS. You silly boy, of course she's not presentable. She's a triumph of your art and of her dressmaker's; but if you suppose for a moment that she doesn't give herself away in every sentence she utters, you must be perfectly cracked about her.

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PICKERING. But don't you think something might be done? I mean something to eliminate the sanguinary[13] element from her conversation.

MRS. HIGGINS. Not as long as she is in Henry's hands.

HIGGINS. [*Aggrieved.*] Do you mean that my language is improper?

MRS. HIGGINS. No, dearest: it would be quite proper—say on a canal barge; but it would not be proper for her at a garden party.

HIGGINS. [*Deeply injured.*] Well I must say—

PICKERING. [*Interrupting him.*] Come, Higgins: you must learn to know yourself. I haven't heard such language as yours since we used to review the volunteers in Hyde Park twenty years ago.

Yes, by George: it's the most absorbing experiment I ever tackled.

HIGGINS. [*Sulkily.*] Oh, well, if you say so, I suppose I don't always talk like a bishop.

MRS. HIGGINS. [*Quieting HENRY with a touch.*] Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?

PICKERING. [*Cheerfully: as if this completely changed the subject.*] Well, I have come to live there with Henry. We work together at my Indian dialects; and we think it more convenient—

MRS. HIGGINS. Quite so. I know all about that: it's an excellent arrangement. But where does this girl live?

HIGGINS. With us, of course. Where should she live?

MRS. HIGGINS. But on what terms? Is she a servant? If not, what is she?

13. *Sanguinary* means "bloody." Pickering is alluding to Eliza's use of the oath "bloody."

PICKERING. [*Slowly.*] I think I know what you mean, Mrs. Higgins.

HIGGINS. Well, dash me if *I* do! I've had to work at the girl every day for months to get her to her present pitch. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.

MRS. HIGGINS. How does your housekeeper get on with her?

HIGGINS. Mrs. Pearce? Oh, she's jolly glad to get so much taken off her hands; for before Eliza came, she used to have to find things and remind me of my appointments. But she's got some silly bee in her bonnet about Eliza. She keeps saying "You don't think, sir": doesn't she, Pick?

PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.

HIGGINS. As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out, thinking about her, and watching her lips and her teeth and her tongue, not to mention her soul, which is the quaintest of the lot.

MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.

HIGGINS. Playing! The hardest job I ever tackled: make no mistake about that, Mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.

PICKERING. [*Drawing his chair closer to MRS. HIGGINS and bending over to her eagerly.*] Yes: it's enormously interesting. I assure you, Mrs. Higgins, we take Eliza very seriously. Every week—every day almost—there is some new change. [*Closer again.*] We keep records of every stage—dozens of gramophone disks and photographs—

HIGGINS. [*Assailing her at the other ear.*] Yes, by George: it's the most absorbing experiment I ever tackled. She regularly fills our lives up: doesn't she, Pick?

PICKERING. We're always talking Eliza.

HIGGINS. Teaching Eliza.

PICKERING. Dressing Eliza.

MRS. HIGGINS. What!

HIGGINS. Inventing new Elizas.

HIGGINS. [*Speaking together.*] You know, she has the most extraordinary quickness of ear:

PICKERING. I assure you, my dear Mrs. Higgins, that girl

HIGGINS. just like a parrot. I've tried her with every

PICKERING. is a genius. She can play the piano quite beautifully.

HIGGINS. possible sort of sound that a human being can make—

PICKERING. We have taken her to classical concerts and to music

HIGGINS. Continental dialects, African dialects, Hottentot

PICKERING. halls; and it's all the same to her: she plays everything

HIGGINS. clicks, things it took me years to get hold of; and

PICKERING. she hears right off when she comes home, whether it's

HIGGINS. she picks them up like a shot, right away, as if she had

PICKERING. Beethoven and Brahms or Lehar and Lionel Monckton;

HIGGINS. been at it all her life.

PICKERING. though six months ago, she'd never as much as touched a piano—

MRS. HIGGINS. [*Putting her fingers in her ears, as they are by this time shouting one another down with an intolerable noise.*] Sh-sh-sh—sh! [*They stop.*]

PICKERING. I beg your pardon. [*He draws his chair back apologetically.*]

HIGGINS. Sorry. When Pickering starts shouting nobody can get a word in edgeways.

MRS. HIGGINS. Be quiet, Henry. Colonel Pickering: don't you realize that when Eliza walked into Wimpole Street, something walked in with her?

PICKERING. Her father did. But Henry soon got rid of him.

MRS. HIGGINS. It would have been more to the point if her mother had. But as her mother didn't something else did.

PICKERING. But what?

MRS. HIGGINS. [*Unconsciously dating herself by the word.*] A problem.

PICKERING. Oh, I see. The problem of how to pass her off as a lady.

HIGGINS. I'll solve that problem. I've half solved it already.

MRS. HIGGINS. No, you two infinitely stupid male creatures: the problem of what is to be done with her afterwards.

HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.

MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?

PICKERING. [*Indulgently, being rather bored.*] Oh, that will be all right, Mrs. Higgins. [*He rises to go.*]

HIGGINS. [*Rising also.*] We'll find her some light employment.

PICKERING. She's happy enough. Don't you worry about her. Good-bye. [*He shakes hands as if he were consoling a frightened child, and makes for the door.*]

HIGGINS. Anyhow, there's no good bothering now. The thing's done. Good-bye, Mother. [*He kisses her, and follows PICKERING.*]

PICKERING. [*Turning for a final consolation.*] There are plenty of openings. We'll do what's right. Good-bye.

HIGGINS. [*To PICKERING as they go out together.*] Let's take her to the Shakespeare exhibition at Earls Court.

PICKERING. Yes: let's. Her remarks will be delicious.

HIGGINS. She'll mimic all the people for us when we get home.

PICKERING. Ripping. [*Both are heard laughing as they go downstairs.*]

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MRS. HIGGINS. [*Rises with an impatient bounce, and returns to her work at the writing table. She sweeps a litter of disarranged papers out of her way; snatches a sheet of paper from her stationery case; and tries resolutely to write. At the third line she gives it up; flings down her pen; grips the table angrily and exclaims.*] Oh, men! men!! men!!!

[*Clearly* ELIZA *will not pass as a duchess yet; and* HIGGINS*'s bet remains unwon. But the six months are not yet exhausted and just in time* ELIZA *does actually pass as a princess. For a glimpse of how she did it, imagine an Embassy in London one summer evening after dark. The hall door has an awning and a carpet across the sidewalk to the curb, because a grand reception is in progress. A small crowd is lined up to see the guests arrive.*

A Rolls-Royce car drives up. PICKERING *in evening dress, with medals and orders, alights, and hands out* ELIZA*, in opera cloak, evening dress, diamonds, fan, flowers, and all accessories.* HIGGINS *follows. The car drives off; and the three go up the steps and into the house, the door opening for them as they approach.*

Inside the house they find themselves in a spacious hall from which the grand staircase rises. On the left are the arrangements for the gentlemen's cloaks. The male guests are depositing their hats and wraps there. On the right is a door leading to the ladies' cloakroom. Ladies are going in cloaked and coming out in splendor. PICKERING *whispers to* ELIZA *and points out the ladies' room. She goes into it.* HIGGINS *and* PICKERING *take off their overcoats and take tickets for them from the attendant.*



Viewing the photograph: How does this photograph convey the dash and elegance of the ball-goers?

One of the guests, occupied in the same way, has his back turned. Having taken his ticket, he turns around and reveals himself as an important looking young man with an astonishingly hairy face. He has an enormous moustache, flowing out into luxuriant whiskers. Waves of hair cluster on his brow. His hair is cropped closely at the back, and glows with oil. Otherwise he is very smart. He wears several worthless orders. He is evidently a foreigner, guessable as a whiskered Pandour[14] *from Hungary; but in spite of the ferocity of his moustache he is amiable and genially voluble.*

Recognizing HIGGINS*, he flings his arms wide apart and approaches him enthusiastically.*]

WHISKERS. Maestro, maestro. [*He embraces* HIGGINS *and kisses him on both cheeks.*] You remember me?

HIGGINS. No I don't. Who the devil are you?

WHISKERS. I am your pupil: your first pupil, your best and greatest pupil. I am little Nepommuck, the marvelous boy. I have made your name famous throughout Europe. You teach me phonetic. You cannot forget ME.

HIGGINS. Why don't you shave?

NEPOMMUCK. I have not your imposing appearance, your chin, your brow. Nobody notice me when I shave. Now I am famous: they call me Hairy Faced Dick.

HIGGINS. And what are you doing here among all these swells?

NEPOMMUCK. I am interpreter. I speak 32 languages. I am indispensable at these international parties. You are great cockney specialist: you place a man anywhere in London the moment he open his mouth. I place any man in Europe.

14. A *Pandour* is a bodyguard or servant of a Hungarian nobleman.



Emperor Franz Joseph at a Ball in Vienna. Wilhelm Gause (1853–1916). Watercolor. Museum der Stadt, Vienna.

Viewing the painting: What mood does this scene convey? How might Eliza have felt stepping into a scene such as this?

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[*A FOOTMAN hurries down the grand staircase and comes to NEPOMMUCK.*]

FOOTMAN. You are wanted upstairs. Her Excellency cannot understand the Greek gentleman.

NEPOMMUCK. Thank you, yes, immediately.

[*The FOOTMAN goes and is lost in the crowd.*]

NEPOMMUCK. [*To HIGGINS.*] This Greek diplomatist pretends he cannot speak nor understand English. He cannot deceive me. He is the son of a Clerkenwell watchmaker. He speaks English so villainously that he dare not utter a word of it without betraying his origin. I help him to pretend; but I make him pay through the nose. I make them all pay. Ha ha! [*He hurries upstairs.*]

PICKERING. Is this fellow really an expert? Can he find out Eliza and blackmail her?

HIGGINS. We shall see. If he finds her out I lose my bet.

[*ELIZA comes from the cloakroom and joins them.*]

PICKERING. Well, Eliza, now for it. Are you ready?

LIZA. Are you nervous, Colonel?

PICKERING. Frightfully. I feel exactly as I felt before my first battle. It's the first time that frightens.

LIZA. It is not the first time for me, Colonel. I have done this fifty times—hundreds of times—in my little piggery in Angel Court in my daydreams. I am in a dream now. Promise me not to let Professor Higgins wake me; for if he does I shall forget everything and talk as I used to in Drury Lane.

PICKERING. Not a word, Higgins. [*To ELIZA.*] Now, ready?

LIZA. Ready.

PICKERING. Go.

[*They mount the stairs, HIGGINS last. PICKERING whispers to the FOOTMAN on the first landing.*]

FIRST LANDING FOOTMAN. Miss Doolittle, Colonel Pickering, Professor Higgins.

SECOND LANDING FOOTMAN. Miss Doolittle, Colonel Pickering, Professor Higgins.

[*At the top of the staircase the AMBASSADOR and his WIFE, with NEPOMMUCK at her elbow, are receiving.*]

HOSTESS. [*Taking ELIZA's hand.*] How d'ye do?

HOST. [*Same play.*] How d'ye do? How d'ye do, Pickering?

ELIZA. [*With a beautiful gravity that awes her hostess.*] How do you do? [*She passes on to the drawingroom.*]

HOSTESS. Is that your adopted daughter, Colonel Pickering? She will make a sensation.

PICKERING. Most kind of you to invite her for me. [*He passes on.*]

HOSTESS. [*To NEPOMMUCK.*] Find out all about her.

NEPOMMUCK. [*Bowing.*] Excellency— [*He goes into the crowd.*]

HOST. How d'ye do, Higgins? You have a rival here tonight. He introduced himself as your pupil. Is he any good?

HIGGINS. He can learn a language in a fortnight—knows dozens of them. A sure mark of a fool. As a phonetician, no good whatever.

HOSTESS. How d'ye do, Professor?

HIGGINS. How do you do? Fearful bore for you this sort of thing. Forgive my part in it. [*He passes on.*]

[*In the drawing room and its suite of salons the reception is in full swing. ELIZA passes through. She is so intent on her ordeal that she walks like a somnambulist in a desert instead of a débutante in a fashionable crowd. They stop talking to look at her, admiring her dress, her jewels, and her strangely attractive self. Some of the younger ones at the back stand on their chairs to see.*

The HOST and HOSTESS come in from the staircase and mingle with their guests. HIGGINS, gloomy and contemptuous of the whole business, comes into the group where they are chatting.]

HOSTESS. Ah, here is Professor Higgins: he will tell us. Tell us all about the wonderful young lady, Professor.

HIGGINS. [*Almost morosely.*] What wonderful young lady?

HOSTESS. You know very well. They tell me there has been nothing like her in London since people stood on their chairs to look at Mrs. Langtry.[15]

[*NEPOMMUCK joins the group, full of news.*]

HOSTESS. Ah, here you are at last, Nepommuck. Have you found out all about the Doolittle lady?

15. *Mrs. Langtry* refers to Lillie Langtry (1852–1929), an English actress noted for her beauty.

NEPOMMUCK. I have found out all about her. She is a fraud.

HOSTESS. A fraud! Oh no.

NEPOMMUCK. YES, yes. She cannot deceive me. Her name cannot be Doolittle.

HIGGINS. Why?

NEPOMMUCK. Because Doolittle is an English name. And she is not English.

HOSTESS. Oh, nonsense! She speaks English perfectly.

NEPOMMUCK. Too perfectly. Can you show me any English woman who speaks English as it should be spoken? Only foreigners who have been taught to speak it speak it well.

HOSTESS. Certainly she terrified me by the way she said How d'ye do. I had a schoolmistress who talked like that; and I was mortally afraid of her. But if she is not English what is she?

NEPOMMUCK. Hungarian.

ALL THE REST. Hungarian!

NEPOMMUCK. Hungarian. And of royal blood. I am Hungarian. My blood is royal.

HIGGINS. Did you speak to her in Hungarian?

NEPOMMUCK. I did. She was very clever. She said "Please speak to me in English: I do not understand French." French! She pretend not to know the difference between Hungarian and French. Impossible: she knows both.

HIGGINS. And the blood royal? How did you find that out?

NEPOMMUCK. Instinct, maestro, instinct. Only the Magyar races can produce that air of the divine right, those resolute eyes. She is a princess.

HOST. What do you say, Professor?

HIGGINS. I say an ordinary London girl out of the gutter and taught to speak by an expert. I place her in Drury Lane.

NEPOMMUCK. Ha ha ha! Oh, maestro, maestro, you are mad on the subject of cockney dialects. The London gutter is the whole world for you.

HIGGINS. [*To the HOSTESS.*] What does your Excellency say?

HOSTESS. Oh, of course I agree with Nepommuck. She must be a princess at least.

HOST. Not necessarily legitimate, of course. Morganatic[16] perhaps. But that is undoubtedly her class.

HIGGINS. I stick to my opinion.

HOSTESS. Oh, you are incorrigible.

[*The group breaks up, leaving HIGGINS isolated. PICKERING joins him.*]

PICKERING. Where is Eliza? We must keep an eye on her.

[*ELIZA joins them.*]

LIZA. I don't think I can bear much more. The people all stare so at me. An old lady has just told me that I speak exactly like Queen Victoria. I am sorry if I have lost your bet. I have done my best; but nothing can make me the same as these people.

PICKERING. You have not lost it, my dear. You have won it ten times over.

HIGGINS. Let us get out of this. I have had enough of chattering to these fools.

PICKERING. Eliza is tired; and I am hungry. Let us clear out and have supper somewhere.

16. *Morganatic* refers to marriage between royalty and a commoner.

Vocabulary

incorrigible (in kôr′ ə jə bəl) *adj.* incapable of reform; bad beyond all correction

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Responding to Literature

Personal Response

How confident were you that Eliza would win the bet for Higgins? Share your response with the class.

Analyzing Act 3

Recall and Interpret

1. Why does Higgins invite Eliza to his mother's home? What does he seem most worried about?
2. What subjects does Eliza bring up at Mrs. Higgins's home? What do Freddy's and Clara's reactions to her conversation reveal about them?
3. What problem does Mrs. Higgins raise with her son and Pickering? Why is she angry after they leave?
4. What leads Nepommuck to conclude that Eliza is not really English? Why does Eliza believe that she has lost the bet for Higgins?

Evaluate and Connect

5. Compare and contrast how Eliza and Clara speak at Mrs. Higgins's home. Why might Shaw have included Clara in the play?
6. How would you describe Higgins's feelings for Eliza at this point in the play? Do you think he treats her well?
7. Did you find the portrayal of Eliza's triumph at the embassy reception believable? Why or why not?
8. **Satire** is writing that seeks to improve society by ridiculing human weaknesses, vices, or folly (see page R14). What does Shaw satirize in act 3?

Literary Criticism

In the preface to *Pygmalion,* Shaw describes the play as "intensely and deliberately didactic." Reread the preface; then discuss with a group what you think Shaw wanted his audience to learn by observing Eliza's transformation. Do you think Shaw achieved his purpose? Are there other lessons to be learned from Eliza's example?

Literary ELEMENTS

Stereotypes

A **stereotype** is a generalization about a group of people that is made without regard for individual differences. In literature, this term is often used to describe a conventional character who conforms to a fixed pattern of behavior. The loyal butler, the wise-cracking cab driver, and the dim-witted athlete are examples of stereotypes.

1. In what ways might one regard Henry Higgins as a stereotypical character?
2. Which other characters in the play display stereotypical behavior?

- See **Literary Terms Handbook,** p. R15.

Extending Your Response

Creative Writing

Dialogue Do you think that Clara, Freddy, and Mrs. Eynsford Hill form the same opinion of Eliza, or do their impressions of her differ? Write a **dialogue** (see page R4) in which they discuss Eliza after leaving Mrs. Higgins's house. Try to make their manner of speaking consistent with their dialogue in the play.

Writing About Literature

Comparing Two Scenes Write a comparison of Eliza's behavior at Mrs. Higgins's at-home and her behavior at the embassy party. How does Eliza talk and behave in each scene? How does she seem to feel? What effect does she have on the other people in each setting? Do you think Eliza has been helped or harmed (or both) by her continuing instruction in ladylike manners and topics for polite conversation?

Interdisciplinary Activity

Theater: Stage Design Design a stage set for the scene at Mrs. Higgins's home or for the embassy party scene. Base your design on details that Shaw provides in his stage directions. You might create a drawing of your set design or represent it in a diorama.

Save your work for your portfolio.

[*The Wimpole Street laboratory. Midnight. Nobody in the room. The clock on the mantelpiece strikes twelve. The fire is not alight: it is a summer night.*
Presently HIGGINS *and* PICKERING *are heard on the stairs.*]

HIGGINS. [*Calling down to* PICKERING.] I say, Pick: lock up, will you? I shan't be going out again.

PICKERING. Right. Can Mrs. Pearce go to bed? We don't want anything more, do we?

HIGGINS. Lord, no!

[*ELIZA opens the door and is seen on the lighted landing in opera cloak, brilliant evening dress, and diamonds, with fan, flowers, and all accessories. She comes to the hearth and switches on the electric lights there. She is tired: her pallor contrasts strongly with her dark eyes and hair; and her expression is almost tragic. She takes off her cloak; puts her fan and flowers on the piano; and sits down on the bench, brooding and silent.* HIGGINS, *in evening dress, with overcoat and hat, comes in, carrying a smoking jacket which he has picked up downstairs. He takes off the hat and overcoat; throws them carelessly on the newspaper stand; disposes of his coat in the same way; puts on the smoking jacket; and throws himself wearily into the easy chair at the hearth.* PICKERING, *similarly attired, comes in. He also takes off his hat and overcoat, and is about to throw them on* HIGGINS's *when he hesitates.*]

PICKERING. I say: Mrs. Pearce will row if we leave these things lying about in the drawing room.

HIGGINS. Oh, chuck them over the bannisters into the hall. She'll find them there in the morning and put them away all right. She'll think we were drunk.



Après le bal (After the Ball). Ramon Casas y Carbo. Musée de la Abadia, Montserrat, Catalonia.

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PICKERING. We are, slightly. Are there any letters?

HIGGINS. I didn't look. [*PICKERING takes the overcoats and hats and goes downstairs. HIGGINS begins half singing half yawning an air from* La Fanciulla del Golden West.[1] *Suddenly he stops and exclaims.*] I wonder where the devil my slippers are!

[*ELIZA looks at him darkly; then rises suddenly and leaves the room.*

HIGGINS yawns again, and resumes his song.

PICKERING returns, with the contents of the letter-box in his hand.]

PICKERING. Only circulars, and this coroneted billet-doux[2] for you. [*He throws the circulars into the fender, and posts himself on the hearthrug, with his back to the grate.*]

HIGGINS. [*Glancing at the billet-doux.*] Money-lender. [*He throws the letter after the circulars.*]

[*ELIZA returns with a pair of large down-at-heel slippers. She places them on the carpet before HIGGINS, and sits as before without a word.*]

HIGGINS. [*Yawning again.*] Oh Lord! What an evening! What a crew! What a silly tomfoolery! [*He raises his shoe to unlace it, and catches sight of the slippers. He stops unlacing and looks at them as if they had appeared there of their own accord.*] Oh! they're there, are they?

PICKERING. [*Stretching himself.*] Well, I feel a bit tired. It's been a long day. The garden party, a dinner party, and the opera! Rather too much of a good thing. But you've won your bet, Higgins. Eliza did the trick, and something to spare, eh?

HIGGINS. [*Fervently.*] Thank God it's over!

[*ELIZA flinches violently; but they take no notice of her; and she recovers herself and sits stonily as before.*]

PICKERING. Were you nervous at the garden party? *I* was. Eliza didn't seem a bit nervous.

HIGGINS. Oh, she wasn't nervous. I knew she'd be all right. No: it's the strain of putting the job through all these months that has told on me. It was interesting enough at first, while we were at the phonetics; but after that I got deadly sick of it. If I hadn't backed myself to do it I should have chucked the whole thing up two months ago. It was a silly notion: the whole thing has been a bore.

PICKERING. Oh come! the garden party was frightfully exciting. My heart began beating like anything.

HIGGINS. Yes, for the first three minutes. But when I saw we were going to win hands down, I felt like a bear in a cage, hanging about doing nothing. The dinner was worse: sitting gorging there for over an hour, with nobody but a damned fool of a fashionable woman to talk to! I tell you, Pickering, never again for me. No more artificial duchesses. The whole thing has been simple purgatory.

PICKERING. You've never been broken in properly to the social routine. [*Strolling over to the piano.*] I rather enjoy dipping into it occasionally myself: it makes me feel young again. Anyhow, it was a great success: an immense success. I was quite frightened once or twice because Eliza was doing it so well. You see, lots of the real people can't do it at all: they're such fools that they think style comes by nature to people in their position; and so they never learn. There's always something professional about doing a thing superlatively well.

HIGGINS. Yes: that's what drives me mad: the silly people don't know their own silly business. [*Rising.*] However, it's over and done with; and now I can go to bed at last without dreading tomorrow.

[*ELIZA's beauty becomes murderous.*]

PICKERING. I think I shall turn in too. Still, it's been a great occasion: a triumph for you. Goodnight. [*He goes.*]

HIGGINS. [*Following him.*] Goodnight. [*Over his shoulder, at the door.*] Put out the lights, Eliza; and tell Mrs. Pearce not to make coffee for me in the morning: I'll take tea. [*He goes out.*]

[*ELIZA tries to control herself and feel indifferent as she rises and walks across to the hearth to switch off the lights. By the time she gets there she is on the point of screaming. She sits down in HIGGINS's chair and holds on hard to the arms. Finally she gives way and flings herself furiously on the floor, raging.*]

HIGGINS. [*In despairing wrath outside.*] What the devil have I done with my slippers? [*He appears at the door.*]

1. ***La Fanciulla*** (lə fän′ chūl′ ə) ***del Golden West*** is "The Girl of the Golden West," an opera by Italian composer Giacomo Puccini (1858–1924).
2. A ***coroneted billet-doux*** (bil′ ā dōō′) is a love letter decorated with a small crown.

LIZA. [*Snatching up the slippers, and hurling them at him one after the other with all her force.*] There are your slippers. And there. Take your slippers; and may you never have a day's luck with them!

HIGGINS. [*Astounded.*] What on earth—! [*He comes to her.*] What's the matter? Get up. [*He pulls her up.*] Anything wrong?

LIZA. [*Breathless.*] Nothing wrong—with you. I've won your bet for you, haven't I? That's enough for you. *I* don't matter, I suppose.

HIGGINS. You won my bet! You! Presumptuous insect! *I* won it. What did you throw those slippers at me for?

LIZA. Because I wanted to smash your face. I'd like to kill you, you selfish brute. Why didn't you leave me where you picked me out of—in the gutter? You thank God it's all over, and that now you can throw me back again there, do you ? [*She crisps her fingers*[3] *frantically.*]

HIGGINS. [*Looking at her in cool wonder.*] The creature is nervous, after all.

LIZA. [*Gives a suffocated scream of fury, and instinctively darts her nails at his face.*] !!

HIGGINS. [*Catching her wrists.*] Ah! would you? Claws in, you cat. How dare you show your temper to me? Sit down and be quiet. [*He throws her roughly into the easy chair.*]

LIZA. [*Crushed by superior strength and weight.*] What's to become of me? What's to become of me?

HIGGINS. How the devil do I know what's to become of you? What does it matter what becomes of you?

LIZA. You don't care. I know you don't care. You wouldn't care if I was dead. I'm nothing to you—not so much as them slippers.

HIGGINS. [*Thundering.*] Those slippers.

LIZA. [*With bitter submission.*] Those slippers. I didn't think it made any difference now.

[*A pause. ELIZA hopeless and crushed. HIGGINS a little uneasy.*]

HIGGINS. [*In his loftiest manner.*] Why have you begun going on like this? May I ask whether you complain of your treatment here?

LIZA. No.

HIGGINS. Has anybody behaved badly to you? Colonel Pickering? Mrs. Pearce? Any of the servants?

LIZA. No.

HIGGINS. I presume you don't pretend that *I* have treated you badly?

LIZA. No.

HIGGINS. I am glad to hear it. [*He moderates his tone.*] Perhaps you're tired after the strain of the day. Will you have a glass of champagne? [*He moves towards the door.*]

LIZA. No. [*Recollecting her manners.*] Thank you.

HIGGINS. [*Good-humored again.*] This has been coming on you for some days. I suppose it was natural for you to be anxious about the garden party. But that's all over now. [*He pats her kindly on the shoulder. She writhes.*] There's nothing more to worry about.

LIZA. No. Nothing more for you to worry about. [*She suddenly rises and gets away from him by going to the piano bench, where she sits and hides her face.*] Oh God! I wish I was dead.

HIGGINS. [*Staring after her in sincere surprise.*] Why? In heaven's name, why? [*Reasonably, going to her.*] Listen to me, Eliza. All this irritation is purely subjective.

LIZA. I don't understand. I'm too ignorant.

HIGGINS. It's only imagination. Low spirits and nothing else. Nobody's hurting you. Nothing's wrong. You go to bed like a good girl and sleep it off. Have a little cry and say your prayers: that will make you comfortable.

LIZA. I heard your prayers. "Thank God it's all over!"

HIGGINS. [*Impatiently.*] Well, don't you thank God it's all over? Now you are free and can do what you like.

LIZA. [*Pulling herself together in desperation.*] What am I fit for? What have you left me fit for? Where am I to go? What am I to do? What's to become of me?

HIGGINS. [*Enlightened, but not at all impressed.*] Oh that's what's worrying you, is it? [*He thrusts his hands into his pockets, and walks about in his usual manner, rattling the contents of his pockets, as if condescending to a trivial subject out of pure kindness.*] I shouldn't bother about it if I were you. I should imagine you won't have much difficulty in settling yourself

3. *Crisps her fingers* means "clenches her hands into fists."

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somewhere or other, though I hadn't quite realized that you were going away. [*She looks quickly at him: he does not look at her, but examines the dessert stand on the piano and decides that he will eat an apple.*] You might marry, you know. [*He bites a large piece out of the apple and munches it noisily.*] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking: it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive. That is, to the people in the marrying line, you understand. You go to bed and have a good nice rest; and then get up and look at yourself in the glass; and you won't feel so cheap.

[*ELIZA again looks at him, speechless, and does not stir.*

The look is quite lost on him: he eats his apple with a dreamy expression of happiness, as it is quite a good one.]

HIGGINS. [*A genial afterthought occurring to him.*] I daresay my mother could find some chap or other who would do very well.

LIZA. We were above that at the corner of Tottenham Court Road.

HIGGINS. [*Waking up.*] What do you mean?

LIZA. I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else. I wish you'd left me where you found me.

HIGGINS. [*Slinging the core of the apple decisively into the grate.*] Tosh, Eliza. Don't you insult human relations by dragging all this cant[4] about buying and selling into it. You needn't marry the fellow if you don't like him.

LIZA. What else am I to do?

HIGGINS. Oh, lots of things. What about your old idea of a florist's shop? Pickering could set you up in one: he's lots of money. [*Chuckling.*] He'll have to pay for all those togs you have been wearing today; and that, with the hire of the jewelry, will make a big hole in two hundred pounds. Why, six months ago you would have thought it the millennium to have a flower shop of your own. Come! you'll be all right. I must clear off to bed: I'm devilish sleepy. By the way, I came down for something: I forget what it was.

LIZA. Your slippers.

HIGGINS. Oh yes, of course. You shied them at me. [*He picks them up, and is going out when she rises and speaks to him.*]

LIZA. Before you go, sir—

HIGGINS. [*Dropping the slippers in his surprise at her calling him Sir.*] Eh?

LIZA. Do my clothes belong to me or to Colonel Pickering?

HIGGINS. [*Coming back into the room as if her question were the very climax of unreason.*] What the devil use would they be to Pickering?

LIZA. He might want them for the next girl you pick up to experiment on.

HIGGINS. [*Shocked and hurt.*] Is that the way you feel towards us?

LIZA. I don't want to hear anything more about that. All I want to know is whether anything belongs to me. My own clothes were burnt.

HIGGINS. But what does it matter? Why need you start bothering about that in the middle of the night?

LIZA. I want to know what I may take away with me. I don't want to be accused of stealing.

HIGGINS. [*Now deeply wounded.*] Stealing! You shouldn't have said that, Eliza. That shows a want of feeling.

LIZA. I'm sorry. I'm only a common ignorant girl; and in my station I have to be careful. There can't be any feelings between the like of you and the like of me. Please will you tell me what belongs to me and what doesn't?

HIGGINS. [*Very sulky.*] You may take the whole damned houseful if you like. Except the jewels. They're hired. Will that satisfy you? [*He turns on his heel and is about to go in extreme dudgeon.*][5]

LIZA. [*Drinking in his emotion like nectar, and nagging him to provoke a further supply.*] Stop, please. [*She takes off her jewels.*] Will you take these to your room and keep them safe? I don't want to run the risk of their being missing.

HIGGINS. [*Furious.*] Hand them over. [*She puts them into his hands.*] If these belonged to me instead

4. Here, *cant* means "insincere words spoken without thought."

5. *Dudgeon* is anger.

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of to the jeweler, I'd ram them down your ungrateful throat. [*He perfunctorily thrusts them into his pockets, unconsciously decorating himself with the protruding ends of the chains.*]

LIZA. [*Taking a ring off.*] This ring isn't the jeweler's: it's the one you bought me in Brighton. I don't want it now. [*HIGGINS dashes the ring violently into the fireplace, and turns on her so threateningly that she crouches over the piano with her hands over her face, and exclaims.*] Don't you hit me.

HIGGINS. Hit you! You infamous creature, how dare you accuse me of such a thing? It is you who have hit me. You have wounded me to the heart.

LIZA. [*Thrilling with hidden joy.*] I'm glad. I've got a little of my own back, anyhow.

HIGGINS. [*With dignity, in his finest professional style.*] You have caused me to lose my temper: a thing that has hardly ever happened to me before. I prefer to say nothing more tonight. I am going to bed.

LIZA. [*Pertly.*] You'd better leave a note for Mrs. Pearce about the coffee; for she won't be told by me.

HIGGINS. [*Formally.*] Damn Mrs. Pearce; and damn the coffee; and damn you; and damn my own folly in having lavished hard-earned knowledge and the treasure of my regard and intimacy on a heartless guttersnipe. [*He goes out with impressive decorum, and spoils it by slamming the door savagely.*]

[*ELIZA goes down on her knees on the hearthrug to look for the ring. When she finds it she considers for a moment what to do with it. Finally she flings it down on the dessert stand and goes upstairs in a tearing rage.*]

[*The furniture of ELIZA's room has been increased by a big wardrobe and a sumptuous dressing-table. She comes in and switches on the electric light. She goes to the wardrobe; opens it; and pulls out a walking dress, a hat, and a pair of shoes, which she throws on the bed. She takes off her evening dress and shoes; then takes a padded hanger from the wardrobe; adjusts it carefully in the evening dress; and hangs it in the wardrobe, which she shuts with a slam. She puts on her walking shoes, her walking dress, and hat. She takes her wrist watch from the dressing-table and fastens it on. She pulls on her gloves; takes her vanity bag; and looks into it to see that her purse is there before hanging it on her wrist. She makes for the door. Every movement expresses her furious resolution.*

She takes a last look at herself in the glass.

She suddenly puts out her tongue at herself; then leaves the room, switching off the electric light at the door.

Meanwhile, in the street outside, FREDDY EYNSFORD HILL, lovelorn, is gazing up at the second floor, in which one of the windows is still lighted.

The light goes out.]

FREDDY. Goodnight, darling, darling, darling.

[*ELIZA comes out, giving the door a considerable bang behind her.*]



Early twentieth-century couple in fashionable attire.

LIZA. Whatever are you doing here?

FREDDY. Nothing. I spend most of my nights here. It's the only place where I'm happy. Don't laugh at me, Miss Doolittle.

LIZA. Don't you call me Miss Doolittle, do you hear? Liza's good enough for me. [*She breaks down and grabs him by the shoulders.*] Freddy: you don't think I'm a heartless guttersnipe, do you?

FREDDY. Oh, no, no, darling: how can you imagine such a thing? You are the loveliest, dearest—

[*He loses all self-control and smothers her with kisses. She, hungry for comfort, responds. They stand there in one another's arms.*

An elderly police CONSTABLE *arrives.*]

CONSTABLE. [*Scandalized.*] Now then! Now then!! Now then!!!

[*They release one another hastily.*]

FREDDY. Sorry, constable. We've only just become engaged.

[*They run away.*

The CONSTABLE *shakes his head, reflecting on his own courtship and on the vanity of human hopes. He moves off in the opposite direction with slow professional steps.*

The flight of the lovers takes them to Cavendish Square. There they halt to consider their next move.]

LIZA. [*Out of breath.*] He didn't half give me a fright, that copper. But you answered him proper.

FREDDY. I hope I haven't taken you out of your way. Where were you going?

LIZA. To the river.

FREDDY. What for?

LIZA. To make a hole in it.

FREDDY. [*Horrified.*] Eliza, darling. What do you mean? What's the matter?

LIZA. Never mind. It doesn't matter now. There's nobody in the world now but you and me, is there?

FREDDY. Not a soul.

[*They indulge in another embrace, and are again surprised by a much younger* CONSTABLE.]

SECOND CONSTABLE. Now then, you two! What's this? Where do you think you are? Move along here, double quick.

FREDDY. As you say, sir, double quick.

[*They run away again, and are in Hanover Square before they stop for another conference.*]

FREDDY. I had no idea the police were so devilishly prudish.

LIZA. It's their business to hunt girls off the streets.

FREDDY. We must go somewhere. We can't wander about the streets all night.

LIZA. Can't we? I think it'd be lovely to wander about for ever.

FREDDY. Oh, darling.

[*They embrace again, oblivious of the arrival of a crawling taxi. It stops.*]

TAXIMAN. Can I drive you and the lady anywhere, sir?

[*They start asunder.*]

LIZA. Oh, Freddy, a taxi. The very thing.

FREDDY. But, damn it, I've no money.

LIZA. I have plenty. The Colonel thinks you should never go out without ten pounds in your pocket. Listen. We'll drive about all night; and in the morning I'll call on old Mrs. Higgins and ask her what I ought to do. I'll tell you all about it in the cab. And the police won't touch us there.

FREDDY. Righto! Ripping. [*To the* TAXIMAN.] Wimbledon Common. [*They drive off.*]

Responding to Literature

Personal Response

Were you surprised by the actions of Eliza and Freddy at the end of act 4? Share your response with a classmate.

Analyzing Act 4

Recall and Interpret

1. When they return to Wimpole Street, how do Higgins and Pickering treat Eliza? In your opinion, why do they treat her this way?
2. When does Higgins realize that Eliza is upset with him? What is bothering her? What do you learn of their relationship?
3. What reason does Eliza give for asking whether she can keep the clothes Pickering has given her? Do you think that this is her real reason for asking the question? Why or why not?
4. Why is Freddy standing in the street when Eliza leaves 27A Wimpole Street? Why might Eliza be attracted to him?

Evaluate and Connect

5. In your opinion, what is the effect of Eliza's prolonged silence at the beginning of act 4?
6. Do you think that Eliza's anger is justified, or is she being unfair to Higgins? Give reasons for your opinion.
7. **Internal conflict** is a struggle within the mind of a character. (See **Literary Terms Handbook,** page R8.) Describe an internal conflict that Higgins experiences during act 4.
8. How do you predict that the **conflict** between Eliza and Higgins will be resolved (see page R4)?

Literary ELEMENTS

Protagonist

The **protagonist** is the central character in a story or drama around whom most of the action revolves. During the course of the work, the protagonist undergoes some conflict that is crucial to the plot. Usually the audience is meant to sympathize with the protagonist. The word *protagonist* was originally used to describe the leader of the chorus in early Greek drama, and the word still applies to the leading or chief player in a work.

1. Who is the protagonist in *Pygmalion*? What conflict does this character face?
2. Do you sympathize with the protagonist's struggles in *Pygmalion*? Give reasons for your answers.

- See **Literary Terms Handbook,** p. R12.

Extending Your Response

Literature Groups

What Has Become of Her? Higgins tells Eliza that her problem is "purely subjective." What does he mean, and do you agree with him? Do you think Eliza is better or worse off in act 4 than she was at the beginning of the play? Discuss these questions in your group, taking into account Eliza's emotional and material needs, as well as the roles women typically held in this society. When you are finished, share your conclusions with the class.

Creative Writing

Advice Column Higgins does not seem to understand why Eliza is upset with him. Write a letter from Higgins to an advice columnist about Eliza's mysterious behavior in act 4. Then write a response from the columnist explaining her behavior and offering advice on how to deal with the conflict.

Performing

Different Dialogues In this act, an angry quarrel is sandwiched between two congenial conversations. With a partner, act out the argument between Eliza and Higgins. Then act out the dialogue between Higgins and Pickering or the conversation between Eliza and Freddy. Pay attention to how your character speaks in each scene. Be sure to vary the volume and tone of your voice during each dialogue to echo changes in your character's feelings and manner.

Save your work for your portfolio.

[*MRS. HIGGINS's drawing room. She is at her writing table as before. The PARLORMAID comes in.*]

THE PARLORMAID. [*At the door.*] Mr. Henry, ma'am, is downstairs with Colonel Pickering.

MRS. HIGGINS. Well, show them up.

THE PARLORMAID. They're using the telephone, ma'am. Telephoning to the police, I think.

MRS. HIGGINS. What!

THE PARLORMAID. [*Coming further in and lowering her voice.*] Mr. Henry is in a state, ma'am. I thought I'd better tell you.

MRS. HIGGINS. If you had told me that Mr. Henry was not in a state it would have been more surprising. Tell them to come up when they've finished with the police. I suppose he's lost something.

THE PARLORMAID. Yes, ma'am [*Going.*].

MRS. HIGGINS. Go upstairs and tell Miss Doolittle that Mr. Henry and the Colonel are here. Ask her not to come down 'til I send for her.

THE PARLORMAID. Yes, ma'am.

[*HIGGINS bursts in. He is, as the PARLORMAID has said, in a state.*]

HIGGINS. Look here, Mother: here's a confounded thing!

MRS. HIGGINS. Yes, dear. Good morning. [*He checks his impatience and kisses her, whilst the PARLORMAID goes out.*] What is it?

HIGGINS. Eliza's bolted.

MRS. HIGGINS. [*Calmly continuing her writing.*] You must have frightened her.

HIGGINS. Frightened her! nonsense! She was left last night, as usual, to turn out the lights and all that; and instead of going to bed she changed her clothes and went right off: her bed wasn't slept in. She came in a cab for her things before seven this morning; and that fool Mrs. Pearce let her have them without telling me a word about it. What am I to do?

MRS. HIGGINS. Do without, I'm afraid, Henry. The girl has a perfect right to leave if she chooses.

HIGGINS. [*Wandering distractedly across the room.*] But I can't find anything. I don't know what appointments I've got. I'm— [*PICKERING comes in. MRS. HIGGINS puts down her pen and turns away from the writing table.*]

PICKERING. [*Shaking hands.*] Good morning, Mrs. Higgins. Has Henry told you? [*He sits down on the ottoman.*]

HIGGINS. What does that ass of an inspector say? Have you offered a reward?

MRS. HIGGINS. [*Rising in indignant amazement.*] You don't mean to say you have set the police after Eliza.

HIGGINS. Of course. What are the police for? What else could we do? [*He sits in the Elizabethan chair.*]

PICKERING. The inspector made a lot of difficulties. I really think he suspected us of some improper purpose.

MRS. HIGGINS. Well, of course he did. What right have you to go to the police and give the girl's name as if she were a thief, or a lost umbrella, or something? Really! [*She sits down again, deeply vexed.*]

HIGGINS. But we want to find her.

PICKERING. We can't let her go like this, you know, Mrs. Higgins. What were we to do?

MRS. HIGGINS. You have no more sense, either of you, than two children. Why—

[*The PARLORMAID comes in and breaks off the conversation.*]

THE PARLORMAID. Mr. Henry: a gentleman wants to see you very particular. He's been sent on from Wimpole Street.

HIGGINS. Oh, bother! I can't see anyone now. Who is it?

THE PARLORMAID. A Mr. Doolittle, sir.

PICKERING. Doolittle! Do you mean the dustman?

THE PARLORMAID. Dustman! Oh no, sir: a gentleman.

HIGGINS. [*Springing up excitedly.*] By George, Pick, it's some relative of hers that she's gone to. Somebody we know nothing about. [*To the PARLORMAID.*] Send him up, quick.

THE PARLORMAID. Yes, sir. [*She goes.*]

HIGGINS. [*Eagerly, going to his mother.*] Genteel relatives! now we shall hear something. [*He sits down in the Chippendale chair.*]

MRS. HIGGINS. Do you know any of her people?

PICKERING. Only her father: the fellow we told you about.

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THE PARLORMAID. [*Announcing.*] Mr. Doolittle. [*She withdraws.*]

[*DOOLITTLE enters. He is resplendently dressed as for a fashionable wedding, and might, in fact, be the bridegroom. A flower in his buttonhole, a dazzling silk hat, and patent leather shoes complete the effect. He is too concerned with the business he has come on to notice MRS. HIGGINS. He walks straight to HIGGINS, and accosts him with vehement reproach.*]

DOOLITTLE. [*Indicating his own person.*] See here! Do you see this? You done this.

HIGGINS. Done what, man?

DOOLITTLE. This, I tell you. Look at it. Look at this hat. Look at this coat.

PICKERING. Has Eliza been buying you clothes?

DOOLITTLE. Eliza! not she. Not half. Why would she buy me clothes?

MRS. HIGGINS. Good morning, Mr. Doolittle. Won't you sit down?

DOOLITTLE. [*Taken aback as he becomes conscious that he has forgotten his hostess.*] Asking your pardon, ma'am. [*He approaches her and shakes her proffered hand.*] Thank you. [*He sits down on the ottoman, on PICKERING's right.*] I am that full of what has happened to me that I can't think of anything else.

HIGGINS. What the dickens has happened to you?

DOOLITTLE. I shouldn't mind if it had only happened to me: anything might happen to anybody and nobody to blame but Providence, as you might say. But this is something that you done to me: yes, you, Henry Higgins.

HIGGINS. Have you found Eliza? That's the point.

DOOLITTLE. Have you lost her?

HIGGINS. Yes.

DOOLITTLE. You have all the luck, you have. I ain't found her; but she'll find me quick enough now after what you done to me.

MRS. HIGGINS. But what has my son done to you, Mr. Doolittle?

DOOLITTLE. Done to me! Ruined me. Destroyed my happiness. Tied me up and delivered me into the hands of middle class morality.

HIGGINS. [*Rising intolerantly and standing over DOOLITTLE.*] You're raving. You're drunk. You're mad. I gave you five pounds. After that I had two conversations with you, at half a-crown an hour. I've never seen you since.

DOOLITTLE. Oh! Drunk! am I? Mad! am I? Tell me this. Did you or did you not write a letter to an old blighter[1] in America that was giving five millions to found Moral Reform Societies all over the world, and that wanted you to invent a universal language for him?

HIGGINS. What! Ezra D. Wannafeller! He's dead. [*He sits down again carelessly.*]

DOOLITTLE. Yes: he's dead; and I'm done for. Now did you or did you not write a letter to him to say that the most original moralist at present in England, to the best of your knowledge, was Alfred Doolittle, a common dustman.

HIGGINS. Oh, after your first visit I remember making some silly joke of the kind.

DOOLITTLE. Ah! you may well call it a silly joke. It put the lid on me right enough. Just give him the chance he wanted to show that Americans is not like us: that they recognize and respect merit in every class of life, however humble. Them words is in his blooming will, in which, Henry Higgins, thanks to your silly joking, he leaves me a share in his Pre-digested Cheese Trust worth four thousand a year on condition that I lecture for his Wannafeller Moral Reform World League as often as they ask me up to six times a year.

HIGGINS. The devil he does! Whew! [*Brightening suddenly.*] What a lark!

PICKERING. A safe thing for you, Doolittle. They won't ask you twice.

DOOLITTLE. It ain't the lecturing I mind. I'll lecture them blue in the face, I will, and not turn a hair. It's making a gentleman of me that I object to. Who asked him to make a gentleman of me? I was happy. I was free. I touched pretty nigh everybody for money when I wanted it, same as I touched you, Henry Higgins. Now I am worrited; tied neck and heels; and everybody touches me for money. It's a fine thing for you, says my solicitor.[2] Is it? says I. You mean it's a good thing for you, I says. When I was a poor man and had a solicitor once when they found a pram[3] in

1. Here, a *blighter* is a worthless fellow.
2. Here, a *solicitor* is a lawyer.
3. A *pram* is a baby carriage.

the dust cart, he got me off, and got shut of me and got me shut of him as quick as he could. Same with the doctors: used to shove me out of the hospital before I could hardly stand on my legs, and nothing to pay. Now they finds out that I'm not a healthy man and can't live unless they looks after me twice a day. In the house I'm not let do a hand's turn for myself: somebody else must do it and touch me for it. A year ago I hadn't a relative in the world except two or three that wouldn't speak to me. Now I've fifty, and not a decent week's wages among the lot of them. I have to live for others and not for myself: that's middle class morality. You talk of losing Eliza. Don't you be anxious: I bet she's on my doorstep by this: she that could support herself easy by selling flowers if I wasn't respectable. And the next one to touch me will be you, Henry Higgins. I'll have to learn to speak middle class language from you, instead of speaking proper English. That's where you'll come in; and I daresay that's what you done it for.

I have to live for others and not for myself: that's middle class morality.

MRS. HIGGINS. But, my dear Mr. Doolittle, you need not suffer all this if you are really in earnest. Nobody can force you to accept this bequest. You can repudiate it. Isn't that so, Colonel Pickering?

PICKERING. I believe so.

DOOLITTLE. [*Softening his manner in deference to her sex.*] That's the tragedy of it, ma'am. It's easy to say chuck it; but I haven't the nerve. Which of us has? We're all intimidated. Intimidated, ma'am: that's what we are. What is there for me if I chuck it but the workhouse in my old age? I have to dye my hair already to keep my job as a dustman. If I was one of the deserving poor, and had put by a bit, I could chuck it; but then why should I, acause the deserving poor might as well be millionaires for all the happiness they ever has. They don't know what happiness is. But I, as one of the undeserving poor, have nothing between me and the pauper's uniform but this here blasted four thousand a year that shoves me into the middle class. (Excuse the expression, ma'am: you'd use it yourself if you had my provocation.) They've got you every way you turn: its a choice between the Skilly of the workhouse and the Char Bydis[4] of the middle class; and I haven't the nerve for the workhouse. Intimidated: that's what I am. Broke. Bought up. Happier men than me will call for my dust, and touch me for their tip; and I'll look on helpless, and envy them. And that's what your son has brought me to. [*He is overcome by emotion.*]

MRS. HIGGINS. Well, I'm very glad you're not going to do anything foolish, Mr. Doolittle. For this solves the problem of Eliza's future. You can provide for her now.

DOOLITTLE. [*With melancholy resignation.*] Yes, ma'am: I'm expected to provide for everyone now, out of four thousand a year.

HIGGINS. [*Jumping up.*] Nonsense! he can't provide for her. He shan't provide for her. She doesn't belong to him. I paid him five pounds for her. Doolittle: either you're an honest man or a rogue.

DOOLITTLE. [*Tolerantly.*] A little of both, Henry, like the rest of us: a little of both.

HIGGINS. Well, you took that money for the girl; and you have no right to take her as well.

MRS. HIGGINS. Henry: don't be absurd. If you want to know where Eliza is, she is upstairs.

HIGGINS. [*Amazed.*] Upstairs!!! Then I shall jolly soon fetch her downstairs. [*He makes resolutely for the door.*]

MRS. HIGGINS. [*Rising and following him.*] Be quiet, Henry. Sit down.

HIGGINS. I—

MRS. HIGGINS. Sit down, dear; and listen to me.

4. *[Skilly . . . Char Bydis]* is an allusion to Scylla and Charybdis, a treacherous rock and a whirlpool on either side of a narrow passage between Italy and Sicily. Represented by the ancient Greeks as two monsters, Scylla and Charybdis have come to stand for any two dangers, neither of which can be avoided without risking the other.

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HIGGINS. Oh very well, very well, very well. [*He throws himself ungraciously on the ottoman, with his face towards the windows.*] But I think you might have told us this half an hour ago.

MRS. HIGGINS. Eliza came to me this morning. She passed the night partly walking about in a rage, partly trying to throw herself into the river and being afraid to, and partly in the Carlton Hotel. She told me of the brutal way you two treated her.

HIGGINS. [*Bounding up again.*] What!

PICKERING. [*Rising also.*] My dear Mrs. Higgins, she's been telling you stories. We didn't treat her brutally. We hardly said a word to her; and we parted on particularly good terms. [*Turning on HIGGINS.*] Higgins: did you bully her after I went to bed?

HIGGINS. Just the other way about. She threw my slippers in my face. She behaved in the most outrageous way. I never gave her the slightest provocation. The slippers came bang into my face the moment I entered the room—before I had uttered a word. And used perfectly awful language.

PICKERING. [*Astonished.*] But why? What did we do to her?

MRS. HIGGINS. I think I know pretty well what you did. The girl is naturally rather affectionate, I think. Isn't she, Mr. Doolittle?

DOOLITTLE. Very tender-hearted, ma'am. Takes after me.

MRS. HIGGINS. Just so. She had become attached to you both. She worked very hard for you, Henry! I don't think you quite realize what anything in the nature of brain work means to a girl like that. Well, it seems that when the great day of trial came, and she did this wonderful thing for you without making a single mistake, you two sat there and never said a word to her, but talked together of how glad you were that it was all over and how you had been bored with the whole thing. And then you were surprised because she threw your slippers at you! *I* should have thrown the fire irons at you.

HIGGINS. We said nothing except that we were tired and wanted to go to bed. Did we, Pick?

PICKERING. [*Shrugging his shoulders.*] That was all.

MRS. HIGGINS. [*Ironically.*] Quite sure?

PICKERING. Absolutely. Really, that was all.

MRS. HIGGINS. You didn't thank her, or pet her, or admire her, or tell her how splendid she'd been.

HIGGINS. [*Impatiently.*] But she knew all about that. We didn't make speeches to her, if that's what you mean.

PICKERING. [*Conscience stricken.*] Perhaps we were a little inconsiderate. Is she very angry?

MRS. HIGGINS. [*Returning to her place at the writing table.*] Well, I'm afraid she won't go back to Wimpole Street, especially now that Mr. Doolittle is able to keep up the position you have thrust on her; but she says she is quite willing to meet you on friendly terms and to let bygones be bygones.

HIGGINS. [*Furious.*] Is she, by George? Ho!

MRS. HIGGINS. If you promise to behave yourself, Henry, I'll ask her to come down. If not, go home; for you have taken up quite enough of my time.

HIGGINS. Oh, all right. Very well. Pick: you behave yourself. Let us put on our best Sunday manners for this creature that we picked out of the mud. [*He flings himself sulkily into the Elizabethan chair.*]

DOOLITTLE. [*Remonstrating.*] Now, now, Henry Higgins! have some consideration for my feelings as a middle class man.

MRS. HIGGINS. Remember your promise, Henry. [*She presses the bell-button on the writing table.*] Mr. Doolittle: will you be so good as to step out on the balcony for a moment. I don't want Eliza to have the shock of your news until she has made it up with these two gentlemen. Would you mind?

DOOLITTLE. As you wish, lady. Anything to help Henry to keep her off my hands. [*He disappears through the window.*]

[*The PARLORMAID answers the bell. PICKERING sits down in DOOLITTLE's place.*]

MRS. HIGGINS. Ask Miss Doolittle to come down, please.

THE PARLORMAID. Yes, ma'am. [*She goes out.*]

MRS. HIGGINS. Now, Henry: be good.

HIGGINS. I am behaving myself perfectly.

PICKERING. He is doing his best, Mrs. Higgins.

[*A pause. HIGGINS throws back his head; stretches out his legs; and begins to whistle.*]

MRS. HIGGINS. Henry, dearest, you don't look at all nice in that attitude.

HIGGINS. [*Pulling himself together.*] I was not trying to look nice, Mother.

MRS. HIGGINS. It doesn't matter, dear. I only wanted to make you speak.

HIGGINS. Why?

MRS. HIGGINS. Because you can't speak and whistle at the same time.

[*HIGGINS groans. Another very trying pause.*]

HIGGINS. [*Springing up, out of patience.*] Where the devil is that girl? Are we to wait here all day?

[*ELIZA enters, sunny, self-possessed, and giving a staggeringly convincing exhibition of ease of manner. She carries a little work-basket, and is very much at home. PICKERING is too much taken aback to rise.*]

LIZA. How do you do, Professor Higgins? Are you quite well?

HIGGINS. [*Choking.*] Am I—[*He can say no more.*]

LIZA. But of course you are: you are never ill. So glad to see you again, Colonel Pickering. [*He rises hastily; and they shake hands.*] Quite chilly this morning, isn't it? [*She sits down on his left. He sits beside her.*]

HIGGINS. Don't you dare try this game on me. I taught it to you; and it doesn't take me in. Get up and come home; and don't be a fool.

[*ELIZA takes a piece of needlework from her basket, and begins to stitch at it, without taking the least notice of this outburst.*]

MRS. HIGGINS. Very nicely put, indeed, Henry. No woman could resist such an invitation.

HIGGINS. You let her alone, Mother. Let her speak for herself. You will jolly soon see whether she has an idea that I haven't put into her head or a word that I haven't put into her mouth. I tell you I have created this thing out of the squashed cabbage leaves of Covent Garden; and now she pretends to play the fine lady with me.

MRS. HIGGINS. [*Placidly.*] Yes, dear; but you'll sit down, won't you?

[*HIGGINS sits down again, savagely.*]

LIZA. [*To PICKERING, taking no apparent notice of HIGGINS, and working away deftly.*] Will you drop me altogether now that the experiment is over, Colonel Pickering?

PICKERING. Oh don't. You mustn't think of it as an experiment. It shocks me, somehow.

LIZA. Oh, I'm only a squashed cabbage leaf—

PICKERING. [*Impulsively.*] No.

LIZA. [*Continuing quietly.*] —but I owe so much to you that I should be very unhappy if you forgot me.

PICKERING. It's very kind of you to say so, Miss Doolittle.

LIZA. It's not because you paid for my dresses. I know you are generous to everybody with money. But it was from you that I learnt really nice manners; and that is what makes one a lady, isn't it? You see it was so very difficult for me with the example of Professor Higgins always before me. I was brought up to be just like him, unable to control myself, and using bad language on the slightest provocation. And I should never have known that ladies and gentlemen didn't behave like that if you hadn't been there.

HIGGINS. Well!!

PICKERING. Oh, that's only his way, you know. He doesn't mean it.

LIZA. Oh, *I* didn't mean it either, when I was a flower girl. It was only my way. But you see I did it; and that's what makes the difference after all.

PICKERING. No doubt. Still, he taught you to speak; and I couldn't have done that, you know.

LIZA. [*Trivially.*] Of course: that is his profession.

HIGGINS. Damnation!

LIZA. [*Continuing.*] It was just like learning to dance in the fashionable way: there was nothing more than that in it. But do you know what began my real education?

PICKERING. What?

LIZA. [*Stopping her work for a moment.*] Your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me. [*She resumes her stitching.*] And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—

PICKERING. Oh, that was nothing.

LIZA. Yes: things that showed you thought and felt about me as if I were something better than a

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scullery maid;[5] though of course I know you would have been just the same to a scullery maid if she had been let into the drawing room. You never took off your boots in the dining room when I was there.

PICKERING. You mustn't mind that. Higgins takes off his boots all over the place.

LIZA. I know. I am not blaming him. It is his way, isn't it? But it made such a difference to me that you didn't do it. You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will.

MRS. HIGGINS. Please don't grind your teeth, Henry.

PICKERING. Well, this is really very nice of you, Miss Doolittle.

LIZA. I should like you to call me Eliza, now, if you would.

PICKERING. Thank you. Eliza, of course.

LIZA. And I should like Professor Higgins to call me Miss Doolittle.

HIGGINS. I'll see you damned first.

MRS. HIGGINS. Henry! Henry!

5. *Scullery maid* refers to a girl who washed dishes and who was at the very bottom of the hierarchy of servants.



PICKERING. [*Laughing.*] Why don't you slang back at him? Don't stand it. It would do him a lot of good.

LIZA. I can't. I could have done it once; but now I can't go back to it. Last night, when I was wandering about, a girl spoke to me; and I tried to get back into the old way with her; but it was no use. You told me, you know, that when a child is brought to a foreign country, it picks up the language in a few weeks, and forgets its own. Well, I am a child in your country. I have forgotten my own language, and can speak nothing but yours. That's the real break-off with the corner of Tottenham Court Road. Leaving Wimpole Street finishes it.

PICKERING. [*Much alarmed.*] Oh! but you're coming back to Wimpole Street, aren't you? You'll forgive Higgins?

HIGGINS. [*Rising.*] Forgive! Will she, by George! Let her go. Let her find out how she can get on without us. She will relapse into the gutter in three weeks without me at her elbow.

[*DOOLITTLE appears at the center window. With a look of dignified reproach at HIGGINS, he comes slowly and silently to his daughter, who, with her back to the window, is unconscious of his approach.*]

PICKERING. He's incorrigible, Eliza. You won't relapse, will you?

LIZA. No: not now. Never again. I have learnt my lesson. I don't believe I could utter one of the old sounds if I tried. [*DOOLITTLE touches her on her left shoulder. She drops her work, losing her self-possession utterly at the spectacle of her father's splendor.*] A-a-a-a-a-ah-ow-ooh!

HIGGINS. [*With a crow of triumph.*] Aha! Just so. A-a-a-a-ahowooh! A-a-a-a-ahowooh! A-a-a-a-ahowooh! Victory! Victory! [*He throws himself on the divan, folding his arms, and spraddling arrogantly.*]

DOOLITTLE. Can you blame the girl? Don't look at me like that, Eliza. It ain't my fault. I've come into some money.

LIZA. You must have touched a millionaire this time, Dad.

DOOLITTLE. I have. But I'm dressed something special today. I'm going to St. George's, Hanover Square. Your stepmother is going to marry me.

LIZA. [*Angrily.*] You're going to let yourself down to marry that low common woman!

PICKERING. [*Quietly.*] He ought to, Eliza. [*To DOOLITTLE.*] Why has she changed her mind?

DOOLITTLE. [*Sadly.*] Intimidated, Governor. Intimidated. Middle class morality claims its victim. Won't you put on your hat, Liza, and come and see me turned off?

LIZA. If the Colonel says I must, I—I'll [*Almost sobbing.*] I'll demean myself. And get insulted for my pains, like enough.

DOOLITTLE. Don't be afraid: she never comes to words with anyone now, poor woman! respectability has broke all the spirit out of her.

PICKERING. [*Squeezing ELIZA's elbow gently.*] Be kind to them, Eliza. Make the best of it.

LIZA. [*Forcing a little smile for him through her vexation.*] Oh well, just to show there's no ill feeling. I'll be back in a moment. [*She goes out.*]

DOOLITTLE. [*Sitting down beside PICKERING.*] I feel uncommon nervous about the ceremony, Colonel. I wish you'd come and see me through it.

PICKERING. But you've been through it before, man. You were married to Eliza's mother.

DOOLITTLE. Who told you that, Colonel?

PICKERING. Well, nobody told me. But I concluded—naturally—

DOOLITTLE. No: that ain't the natural way, Colonel: it's only the middle class way. My way was always the undeserving way. But don't say nothing to Eliza. She don't know: I always had a delicacy about telling her.

PICKERING. Quite right. We'll leave it so, if you don't mind.

DOOLITTLE. And you'll come to the church, Colonel, and put me through straight?

PICKERING. With pleasure. As far as a bachelor can.

MRS. HIGGINS. May I come, Mr. Doolittle? I should be very sorry to miss your wedding.

DOOLITTLE. I should indeed be honored by your condescension, ma'am, and my poor old woman would take it as a tremendous compliment. She's been very low, thinking of the happy days that are no more.

MRS. HIGGINS. [*Rising.*] I'll order the carriage and get ready. [*The men rise, except HIGGINS.*] I shan't be

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more than fifteen minutes. [*As she goes to the door ELIZA comes in, hatted and buttoning her gloves.*] I'm going to the church to see your father married, Eliza. You had better come in the brougham[6] with me. Colonel Pickering can go on with the bridegroom.

[*MRS. HIGGINS goes out. ELIZA comes to the middle of the room between the center window and the ottoman. PICKERING joins her.*]

DOOLITTLE. Bridegroom! What a word! It makes a man realize his position, somehow. [*He takes up his hat and goes towards the door.*]

PICKERING. Before I go, Eliza, do forgive him and come back to us.

LIZA. I don't think Papa would allow me. Would you, Dad?

DOOLITTLE. [*Sad but magnanimous.*][7] They played you off very cunning, Eliza, them two sportsmen. If it had been only one of them, you could have nailed him. But you see, there was two; and one of them chaperoned the other, as you might say. [*To PICKERING.*] It was artful of you, Colonel; but I bear no malice: I should have done the same myself. I been the victim of one woman after another all my life; and I don't grudge you two getting the better of Eliza. I shan't interfere. It's time for us to go, Colonel. So long, Henry. See you in St. George's, Eliza. [*He goes out.*]

PICKERING. [*Coaxing.*] Do stay with us, Eliza. [*He follows DOOLITTLE.*]

[*ELIZA goes out on the balcony to avoid being alone with HIGGINS. He rises and joins her there. She immediately comes back into the room and makes for the door; but he goes along the balcony quickly and gets his back to the door before she reaches it.*]

HIGGINS. Well, Eliza, you've had a bit of your own back, as you call it. Have you had enough? and are you going to be reasonable? Or do you want any more?

LIZA. You want me back only to pick up your slippers and put up with your tempers and fetch and carry for you.

HIGGINS. I haven't said I wanted you back at all.

LIZA. Oh, indeed. Then what are we talking about?

HIGGINS. About you, not about me. If you come back I shall treat you just as I have always treated you. I can't change my nature; and I don't intend to change my manners. My manners are exactly the same as Colonel Pickering's.

LIZA. That's not true. He treats a flower girl as if she was a duchess.

HIGGINS. And I treat a duchess as if she was a flower girl.

LIZA. I see. [*She turns away composedly, and sits on the ottoman, facing the window.*] The same to everybody.

HIGGINS. Just so.

LIZA. Like Father.

HIGGINS. [*Grinning, a little taken down.*] Without accepting the comparison at all points, Eliza, it's quite true that your father is not a snob, and that he will be quite at home in any station of life to which his eccentric destiny may call him. [*Seriously.*] The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another.

LIZA. Amen. You are a born preacher.

HIGGINS. [*Irritated.*] The question is not whether I treat you rudely, but whether you ever heard me treat anyone else better.

LIZA. [*With sudden sincerity.*] I don't care how you treat me. I don't mind your swearing at me. I shouldn't mind a black eye: I've had one before this. But [*Standing up and facing him.*] I won't be passed over.

HIGGINS. Then get out of my way; for I won't stop for you. You talk about me as if I were a motor bus.

LIZA. So you are a motor bus: all bounce and go, and no consideration for anyone. But I can do without you: don't think I can't.

HIGGINS. I know you can. I told you you could.

LIZA. [*Wounded, getting away from him to the other side of the ottoman with her face to the hearth.*] I know you did, you brute. You wanted to get rid of me.

HIGGINS. Liar.

LIZA. Thank you. [*She sits down with dignity.*]

HIGGINS. You never asked yourself, I suppose, whether *I* could do without you.

6. A *brougham* (brōō′ əm) is a carriage.
7. *Magnanimous* means "showing or suggesting nobility of feeling and generosity of mind."

LIZA. [*Earnestly.*] Don't you try to get around me. You'll have to do without me.

HIGGINS. [*Arrogant.*] I can do without anybody. I have my own soul: my own spark of divine fire. But [*With sudden humility.*] I shall miss you, Eliza. [*He sits down near her on the ottoman.*] I have learn't something from your idiotic notions: I confess that humbly and gratefully. And I have grown accustomed to your voice and appearance. I like them, rather.

LIZA. Well, you have both of them on your gramophone and in your book of photographs. When you feel lonely without me, you can turn the machine on. It's got no feelings to hurt.

I won't care for anybody that doesn't care for me.

HIGGINS. I can't turn your soul on. Leave me those feelings; and you can take away the voice and the face. They are not you.

LIZA. Oh, you are a devil. You can twist the heart in a girl as easy as some could twist her arms to hurt her. Mrs. Pearce warned me. Time and again she has wanted to leave you; and you always got around her at the last minute. And you don't care a bit for her. And you don't care a bit for me.

HIGGINS. I care for life, for humanity; and you are a part of it that has come my way and been built into my house. What more can you or anyone ask?

LIZA. I won't care for anybody that doesn't care for me.

HIGGINS. Commercial principles, Eliza. Like [*Reproducing her Covent Garden pronunciation with professional exactness.*] s'yollin voylets (selling violets), isn't it?

LIZA. Don't sneer at me. It's mean to sneer at me.

HIGGINS. I have never sneered in my life. Sneering doesn't become either the human face or the human soul. I am expressing my righteous contempt for Commercialism. I don't and won't trade in affection. You call me a brute because you couldn't buy a claim on me by fetching my slippers and finding my spectacles. You were a fool: I think a woman fetching a man's slippers is a disgusting sight: did I ever fetch your slippers? I think a good deal more of you for throwing them in my face. No use slaving for me and then saying you want to be cared for: who cares for a slave? If you come back, come back for the sake of good fellowship; for you'll get nothing else. You've had a thousand times as much out of me as I have out of you; and if you dare to set up your little dog's tricks of fetching and carrying slippers against my creation of a Duchess Eliza, I'll slam the door in your silly face.

LIZA. What did you do it for if you didn't care for me?

HIGGINS. [*Heartily.*] Why, because it was my job.

LIZA. You never thought of the trouble it would make for me.

HIGGINS. Would the world ever have been made if its maker had been afraid of making trouble? Making life means making trouble. There's only one way of escaping trouble; and that's killing things. Cowards, you notice, are always shrieking to have troublesome people killed.

LIZA. I'm no preacher: I don't notice things like that. I notice that you don't notice me.

HIGGINS. [*Jumping up and walking about intolerantly.*] Eliza: you're an idiot. I waste the treasures of my Miltonic mind by spreading them before you. Once for all, understand that I go my way and do my work without caring twopence what happens to either of us. I am not intimidated, like your father and your stepmother. So you can come back or go to the devil: which you please.

LIZA. What am I to come back for?

HIGGINS. [*Bouncing up on his knees on the ottoman and leaning over it to her.*] For the fun of it. That's why I took you on.

LIZA. [*With averted face.*] And you may throw me out tomorrow if I don't do everything you want me to?

HIGGINS. Yes; and you may walk out tomorrow if I don't do everything you want me to.

LIZA. And live with my stepmother?

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HIGGINS. Yes, or sell flowers.

LIZA. Oh! if I only could go back to my flower basket! I should be independent of both you and Father and all the world! Why did you take my independence from me? Why did I give it up? I'm a slave now, for all my fine clothes.

HIGGINS. Not a bit. I'll adopt you as my daughter and settle money on you if you like. Or would you rather marry Pickering?

LIZA. [*Looking fiercely around at him.*] I wouldn't marry you if you asked me; and you're nearer my age than what he is.

HIGGINS. [*Gently.*] Than he is: not "than what he is."

LIZA. [*Losing her temper and rising.*] I'll talk as I like. You're not my teacher now.

HIGGINS. [*Reflectively.*] I don't suppose Pickering would, though. He's as confirmed an old bachelor as I am.

LIZA. That's not what I want; and don't you think it. I've always had chaps enough wanting me that way. Freddy Hill writes to me twice and three times a day, sheets and sheets.

HIGGINS. [*Disagreeably surprised.*] Damn his impudence! [*He recoils and finds himself sitting on his heels.*]

LIZA. He has a right to if he likes, poor lad. And he does love me.

HIGGINS. [*Getting off the ottoman.*] You have no right to encourage him.

LIZA. Every girl has a right to be loved.

HIGGINS. What! By fools like that?

LIZA. Freddy's not a fool. And if he's weak and poor and wants me, maybe he'd make me happier than my betters that bully me and don't want me.

HIGGINS. Can he make anything of you? That's the point.

LIZA. Perhaps I could make something of him. But I never thought of us making anything of one another; and you never think of anything else. I only want to be natural.

HIGGINS. In short, you want me to be as infatuated about you as Freddy? Is that it?

LIZA. No I don't. That's not the sort of feeling I want from you. And don't you be too sure of yourself or of me. I could have been a bad girl if I'd liked. I've seen more of some things than you, for all your learning. Girls like me can drag gentlemen down to make love to them easy enough. And they wish each other dead the next minute.

HIGGINS. Of course they do. Then what in thunder are we quarrelling about?

LIZA. [*Much troubled.*] I want a little kindness. I know I'm a common ignorant girl, and you a book-learned gentleman; but I'm not dirt under your feet. What I done [*Correcting herself.*] what I did was not for the dresses and the taxis: I did it because we were pleasant together and I come—came—to care for you; not to want you to make love to me, and not forgetting the difference between us, but more friendly like.

HIGGINS. Well, of course. Tha's just how I feel. And how Pickering feels. Eliza: you're a fool.

LIZA. That's not a proper answer to give me. [*She sinks on the chair at the writing table in tears.*]

HIGGINS. It's all you'll get until you stop being a common idiot. If you're going to be a lady, you'll have to give up feeling neglected if the men you know don't spend half their time sniveling over you and the other half giving you black eyes. If you can't stand the coldness of my sort of life, and the strain of it, go back to the gutter. Work 'til you are more a brute than a human being; and then cuddle and squabble and drink 'til you fall asleep. Oh, it's a fine life, the life of the gutter. It's real: it's warm: it's violent: you can feel it through the thickest skin: you can taste it and smell it without any training or any work. Not like Science and Literature and Classical Music and Philosophy and Art. You find me cold, unfeeling, selfish, don't you? Very well: be off with you to the sort of people you like. Marry some sentimental hog or other with lots of money, and a thick pair of lips to kiss you with and a thick pair of boots to kick you with. If you can't appreciate what you've got, you'd better get what you can appreciate.

LIZA. [*Desperate.*] Oh, you are a cruel tyrant. I can't talk to you: you turn everything against me: I'm always in the wrong. But you know very well all the time that you're nothing but a bully. You know I can't go back to the gutter, as you call it, and that I have no real friends in the world but you and the Colonel. You know well I couldn't bear to live with a low common man after you two; and it's wicked and cruel of you to insult me by pretending I could. You think I must go back to Wimpole Street

because I have nowhere else to go but Father's. But don't you be too sure that you have me under your feet to be trampled on and talked down. I'll marry Freddy, I will, as soon as I'm able to support him.

HIGGINS. [*Thunderstruck.*] Freddy!!! that young fool! That poor devil who couldn't get a job as an errand boy even if he had the guts to try for it! Woman: do you not understand that I have made you a consort for a king?

LIZA. Freddy loves me: that makes him king enough for me. I don't want him to work: he wasn't brought up to it as I was. I'll go and be a teacher.

HIGGINS. What'll you teach, in heaven's name?

LIZA. What you taught me. I'll teach phonetics.

HIGGINS. Ha! ha! ha!

LIZA. I'll offer myself as an assistant to that hairy-faced Hungarian.

HIGGINS. [*Rising in a fury.*] What! That impostor! that humbug! that toadying ignoramus! Teach him my methods! my discoveries! You take one step in his direction and I'll wring your neck. [*He lays hands on her.*] Do you hear?

LIZA. [*Defiantly non-resistant.*] Wring away. What do I care? I knew you'd strike me some day. [*He lets her go, stamping with rage at having forgotten himself, and recoils so hastily that he stumbles back into his seat on the ottoman.*] Aha! Now I know how to deal with you. What a fool I was not to think of it before! You can't take away the knowledge you gave me. You said I had a finer ear than you. And I can be civil and kind to people, which is more than you can. Aha! [*Purposely dropping her aitches to annoy him.*] That's done you, Enry Iggins, it az. Now I don't care that [*Snapping her fingers.*] for your bullying and your big talk. I'll advertise it in the papers that your duchess is only a flower girl that you taught, and that she'll teach anybody to be a duchess just the same in six months for a thousand guineas. Oh, when I think of myself crawling under your feet and being trampled on and called names, when all the time I had only to lift up my finger to be as good as you, I could just kick myself.

HIGGINS. [*Wondering at her.*] You damned impudent girl, you! But it's better than sniveling; better than fetching slippers and finding spectacles, isn't it? [*Rising.*] By George, Eliza, I said I'd make a woman of you; and I have. I like you like this.

LIZA. Yes: you turn around and make up to me now that I'm not afraid of you, and can do without you.

HIGGINS. Of course I do, you little fool. Five minutes ago you were like a millstone around my neck. Now you're a tower of strength: a consort battleship. You and I and Pickering will be three old bachelors instead of only two men and a silly girl.

[*MRS. HIGGINS returns, dressed for the wedding. ELIZA instantly becomes cool and elegant.*]

MRS. HIGGINS. The carriage is waiting, Eliza. Are you ready?

LIZA. Quite. Is the Professor coming?

MRS. HIGGINS. Certainly not. He can't behave himself in church. He makes remarks out loud all the time on the clergyman's pronunciation.

LIZA. Then I shall not see you again, Professor. Good-bye. [*She goes to the door.*]

MRS. HIGGINS. [*Coming to HIGGINS.*] Good-bye, dear.

HIGGINS. Good-bye, Mother. [*He is about to kiss her, when he recollects something.*] Oh, by the way, Eliza, order a ham and a Stilton cheese, will you? And buy me a pair of reindeer gloves, number eights, and a tie to match that new suit of mine. You can choose the color. [*His cheerful, careless, vigorous voice shows that he is incorrigible.*]

LIZA. [*Disdainfully.*] Number eights are too small for you if you want them lined with lamb's wool. You have three new ties that you have forgotten in the drawer of your washstand. Colonel Pickering prefers double Gloucester to Stilton; and you don't notice the difference. I telephoned Mrs. Pearce this morning not to forget the ham. What you are to do without me I cannot imagine. [*She sweeps out.*]

MRS. HIGGINS. I'm afraid you've spoilt that girl, Henry. I should be uneasy about you and her if she were less fond of Colonel Pickering.

HIGGINS. Pickering! Nonsense: she's going to marry Freddy. Ha ha! Freddy! Freddy!! Ha ha ha ha ha!!!!! [*He roars with laughter as the play ends.*]

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Responding to Literature

Personal Response

Did you feel satisfied with the play's ending? Explain why or why not in your journal.

Analyzing Act 5

Recall and Interpret

1. Why does Doolittle consider his new social status a burden? What does this suggest about Shaw's view of society?
2. Why is Eliza grateful to Pickering? What do her remarks to him suggest about how she has changed?
3. How does Higgins justify his treatment of Eliza? Why doesn't she accept his justification?
4. How does Eliza propose to support herself? How does Higgins respond to this idea? What does this response reveal about him?

Evaluate and Connect

5. Do you find Doolittle to be an admirable character? Explain your opinion.
6. What function does Doolittle play in act 5? How would the play change if his character were omitted?
7. What contemporary stories or characters can you think of that are in some ways similar to *Pygmalion*? Explain your choices.
8. In the Reading Focus on page 921, you discussed what you would most like to change about yourself. Did reading this play encourage you to want to make that change? Why or why not?

Literary Criticism

Scholar William J. Feeney argues that "if *Pygmalion* was written only to promote that science [phonetics], or to demonstrate the superficiality of polite society, it should have ended with Liza's triumph at the ball. What follows is her greater triumph in declaring independence from her domineering teacher." Do you agree? As a class, discuss what you consider to be Eliza's greatest triumph.

Literary ELEMENTS

Flat and Round Characters

Characters who show only one personality trait are called **flat** characters. For example, Count Nepommuck is a flat character–all the audience sees is his arrogance as he flaunts his reputation as a linguistic genius. Characters who show a variety of traits are called **round** characters. Mrs. Higgins, who shows both compassion toward Eliza and wisdom in sizing up her son's shortcomings, is a round character.

1. Is Eliza a flat or round character? Explain your answer.
2. Would you describe Higgins as a flat character or as a round character? Why?

• See **Literary Terms Handbook,** p. R3.

Extending Your Response

Writing About Literature

The Same to Everybody? Higgins says that although he treats Eliza rudely, he does not treat anyone else any better. Do you think this is true? In a brief essay, analyze Higgins's behavior toward Eliza and his behavior toward other characters in the play. What conclusions can you draw about Higgins's character from your analysis? Be sure to support your analysis with specific examples from the play.

Creative Writing

The Great Moralist What kind of lectures do you think Doolittle would give at the Wannafeller Moral Reform World League? Write a speech on morality for him to deliver at a meeting. Before composing the speech, review his dialogue and summarize his views on middle-class morality and the influence of money on a person's life.

Literature Groups

Loose Ends Do you think Eliza really will never see Higgins again? Will Higgins keep trying to convince her that she belongs with him? Is she going to marry Freddy? How will she support herself? Discuss these questions in your group. Base your predictions on statements in act 5 and on your insight into the characters. Share your predictions with the class.

Save your work for your portfolio.

The rest of the story need not be shown in action, and indeed, would hardly need telling if our imaginations were not so enfeebled by their lazy dependence on the ready-mades and reach-me-downs of the ragshop in which Romance keeps its stock of "happy endings" to misfit all stories. Now, the history of Eliza Doolittle, though called a romance because the transfiguration it records seems exceedingly improbable, is common enough. Such transfigurations have been achieved by hundreds of resolutely ambitious young women since Nell Gwynne set them the example by playing queens and fascinating kings in the theater in which she began by selling oranges. Nevertheless, people in all directions have assumed, for no other reason than that she became the heroine of a romance, that she must have married the hero of it. This is unbearable, not only because her little drama, if acted on such a thoughtless assumption, must be spoiled, but because the true sequel is patent to anyone with a sense of human nature in general, and of feminine instinct in particular.

Eliza, in telling Higgins she would not marry him if he asked her, was not coquetting: she was announcing a well-considered decision. When a bachelor interests, and dominates, and teaches, and becomes important to a spinster, as Higgins with Eliza, she always, if she has character enough to be capable of it, considers very seriously indeed whether she will play for becoming that bachelor's wife, especially if he is so little interested in marriage that a determined and devoted woman might capture him if she set herself resolutely to do it. Her decision will depend a good deal on whether she is really free to choose; and that, again, will depend on her age and income. If she is at the end of her youth, and has no security for her livelihood, she will marry him because she must marry anybody who will provide for her. But at Eliza's age a good-looking girl does not feel that pressure: she feels free to pick and choose. She is therefore guided by her instinct in the matter. Eliza's instinct tells her not to marry Higgins. It does not tell her to give him up. It is not in the slightest doubt as to his remaining one of the strongest personal interests in her life. It would be very sorely strained if there was another woman likely to supplant her with him. But as she feels sure of him on that last point, she has no doubt at all as to her course, and would not have any, even if the difference of twenty years in age, which seems so great to youth, did not exist between them.

As our own instincts are not appealed to by her conclusion, let us see whether we cannot discover some reason in it. When Higgins excused his indifference to young women on the ground that they had an irresistible rival in his mother, he gave the clue to his inveterate old-bachelordom. The case is uncommon only to the extent that remarkable mothers are uncommon. If an imaginative boy has a sufficiently rich mother who has intelligence, personal grace, dignity of character without harshness, and a cultivated sense of the best art of her time to enable her to make her house beautiful, she sets a standard for him against which very few women can struggle, besides effecting for him a disengagement of his affections, his sense of beauty, and his idealism from his specifically sexual impulses. This makes him a standing puzzle to the huge number of uncultivated people who have been brought up in tasteless homes by commonplace or disagreeable parents, and to whom, consequently, literature, painting, sculpture, music, and affectionate personal relations come as modes of sex if they come at all. The word passion means nothing else to them; and that Higgins could have a passion for phonetics and idealize his mother instead of Eliza, would seem to them absurd and unnatural. Nevertheless, when we look around and see that hardly anyone is too ugly or disagreeable to find a wife or a husband if he or she wants one, whilst many old maids and bachelors are above the average in quality and culture, we cannot help suspecting that the

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disentanglement of sex from the associations with which it is so commonly confused, a disentanglement which persons of genius achieve by sheer intellectual analysis, is sometimes produced or aided by parental fascination.

Now, though Eliza was incapable of thus explaining to herself Higgins's formidable powers of resistance to the charm that prostrated Freddy at the first glance, she was instinctively aware that she could never obtain a complete grip of him, or come between him and his mother (the first necessity of the married woman). To put it shortly, she knew that for some mysterious reason he had not the makings of a married man in him, according to her conception of a husband as one to whom she would be his nearest and fondest and warmest interest. Even had there been no mother-rival, she would still have refused to accept an interest in herself that was secondary to philosophic interests. Had Mrs. Higgins died, there would still have been Milton and the Universal Alphabet. Landor's[1] remark that to those who have the greatest power of loving, love is a secondary affair, would not have recommended Landor to Eliza. Put that along with her resentment of Higgins's domineering superiority, and her mistrust of his coaxing cleverness in getting around her and evading her wrath when he had gone too far with his impetuous bullying, and you will see that Eliza's instinct had good grounds for warning her not to marry her Pygmalion.

And now, whom did Eliza marry? For if Higgins was a predestinate old bachelor, she was most certainly not a predestinate old maid. Well, that can be told very shortly to those who have not guessed it from the indications she has herself given them.

Almost immediately after Eliza is stung into proclaiming her considered determination not to marry Higgins, she mentions the fact that young Mr. Frederick Eynsford Hill is pouring out his love for her daily through the post. Now Freddy is young, practically twenty years younger than Higgins: he is a gentleman (or, as Eliza would qualify him, a toff), and speaks like one; he is nicely dressed, is treated by the Colonel as an equal, loves her unaffectedly, and is not her master, nor ever likely to dominate her in spite of his advantage of social standing. Eliza has no use for the foolish romantic tradition that all women love to be mastered, if not actually bullied and beaten. "When you go to women," says Nietzsche,[2] "take your whip with you." Sensible despots have never confined that precaution to women: they have taken their whips with them when they have dealt with men, and been slavishly idealized by the men over whom they have flourished the whip much more than by women. No doubt there are slavish women as well as slavish men: and women, like men, admire those that are stronger than themselves. But to admire a strong person and to live under that strong person's thumb are two different things. The weak may not be admired and hero-worshipped; but they are by no means disliked or shunned; and they never seem to have the least difficulty in marrying people who are too good for them. They may fail in emergencies; but life is not one long emergency: it is mostly a string of situations for which no exceptional strength is needed, and with which even rather weak people can cope if they have a stronger partner to help them out. Accordingly, it is a truth everywhere in evidence that strong people, masculine or feminine, not only do not marry stronger people, but do not show any preference for them in selecting their friends. When a lion meets another with a louder roar "the first lion thinks the last a bore." The man or woman who feels strong enough for two, seeks for every other quality in a partner than strength.

1. *Landor's* refers to English writer Walter Savage Landor (1775–1864).

2. *Nietzsche* is Friedrich Wilhelm Nietzsche (1844–1900), an influential German philosopher.

The converse is also true. Weak people want to marry strong people who do not frighten them too much; and this often leads them to make the mistake we describe metaphorically as "biting off more than they can chew." They want too much for too little; and when the bargain is unreasonable beyond all bearing, the union becomes impossible: it ends in the weaker party being either discarded or borne as a cross, which is worse. People who are not only weak, but silly or obtuse as well, are often in these difficulties.

This being the state of human affairs, what is Eliza fairly sure to do when she is placed between Freddy and Higgins? Will she look forward to a lifetime of fetching Higgins's slippers or to a lifetime of Freddy fetching hers? There can be no doubt about the answer. Unless Freddy is biologically repulsive to her, and Higgins biologically attractive to a degree that overwhelms all her other instincts, she will, if she marries either of them, marry Freddy.

And that is just what Eliza did.

Complications ensued; but they were economic, not romantic. Freddy had no money and no occupation. His mother's jointure,[3] a last relic of the opulence of Largelady Park, had enabled her to struggle along in Earlscourt with an air of gentility, but not to procure any serious secondary education for her children, much less give the boy a profession. A clerkship at thirty shillings a week was beneath Freddy's dignity, and extremely distasteful to him besides. His prospects consisted of a hope that if he kept up appearances somebody would do something for him. The something appeared vaguely to his imagination as a private secretaryship or a sinecure[4] of some sort. To his mother it perhaps appeared as a marriage to some lady of means who could not resist her boy's niceness. Fancy her feelings when he married a flower girl who had become déclassée under extraordinary circumstances which were now notorious!

It is true that Eliza's situation did not seem wholly inelegible. Her father, though formerly a dustman, and now fantastically disclassed, had become extremely popular in the smartest society by a social talent which triumphed over every prejudice and every disadvantage. Rejected by the middle class, which he loathed, he had shot up at once into the highest circles by his wit, his dustmanship (which he carried like a banner), and his Nietzschean transcendence of good and evil. At intimate ducal dinners he sat on the right hand of the Duchess; and in country houses he smoked in the pantry and was made much of by the butler when he was not feeding in the dining room and being consulted by cabinet ministers. But he found it almost as hard to do all this on four thousand a year as Mrs. Eynsford Hill to live in Earlscourt on an income so pitiably smaller that I have not the heart to disclose its exact figure. He absolutely refused to add the last straw to his burden by contributing to Eliza's support.

Thus Freddy and Eliza, now Mr. and Mrs. Eynsford Hill, would have spent a penniless honeymoon but for a wedding present of £500 from the Colonel to Eliza. It lasted a long time because Freddy did not know how to spend money, never having had any to spend, and Eliza, socially trained by a pair of old bachelors, wore her clothes as long as they held together and looked pretty, without the least regard to their being many months out of fashion. Still, £500 will not last two young people forever; and they both knew, and Eliza felt as well, that they must shift for themselves in the end. She could quarter herself on Wimpole Street because it had come to be her home; but she was quite aware that she ought not to quarter Freddy there, and that it would not be good for his character if she did.

Not that the Wimpole Street bachelors objected. When she consulted them, Higgins

3. A *jointure* is a widow's inheritance, payable only during her lifetime.
4. A *sinecure* (sī′ nə kyoor′) is a salaried position requiring little or no work.

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declined to be bothered about her housing problem when that solution was so simple. Eliza's desire to have Freddy in the house with her seemed of no more importance than if she had wanted an extra piece of bedroom furniture. Pleas as to Freddy's character, and the moral obligation on him to earn his own living, were lost on Higgins. He denied that Freddy had any character, and declared that if he tried to do any useful work some competent person would have the trouble of undoing it: a procedure involving a net loss to the community, and great unhappiness to Freddy himself, who was obviously intended by Nature for such light work as amusing Eliza, which, Higgins declared, was a much more useful and honorable occupation than working in the city. When Eliza referred again to her project of teaching phonetics, Higgins abated not a jot of his violent opposition to it. He said she was not within ten years of being qualified to meddle with his pet subject; and as it was evident that the Colonel agreed with him, she felt she could not go against them in this grave matter, and that she had no right, without Higgins's consent, to exploit the knowledge he had given her; for his knowledge seemed to her as much his private property as his watch: Eliza was no communist. Besides, she was superstitiously devoted to them both, more entirely and frankly after her marriage than before it.

It was the Colonel who finally solved the problem, which had cost him much perplexed cogitation. He one day asked Eliza, rather shyly, whether she had quite given up her notion of keeping a flower shop. She replied that she had thought of it, but had put it out of her head, because the Colonel had said, that day at Mrs. Higgins's, that it would never do. The Colonel confessed that when he said that, he had not quite recovered from the dazzling impression of the day before. They broke the matter to Higgins that evening. The sole comment vouchsafed by him very nearly led to a serious quarrel with Eliza. It was to the effect that she would have in Freddy an ideal errand boy.

Freddy himself was next sounded on the subject. He said he had been thinking of a shop himself; though it had presented itself to his pennilessness as a small place in which Eliza should sell tobacco at one counter whilst he sold newspapers at the opposite one. But he agreed that it would be extraordinarily jolly to go early every morning with Eliza to Covent Garden and buy flowers on the scene of their first meeting: a sentiment which earned him many kisses from his wife. He added that he had always been afraid to propose anything of the sort, because Clara would make an awful row about a step that must damage her matrimonial chances, and his mother could not be expected to like it after clinging for so many years to that step of the social ladder on which retail trade is impossible.

This difficulty was removed by an event highly unexpected by Freddy's mother. Clara, in the course of her incursions into those artistic circles which were the highest within her reach, discovered that her conversational qualifications were expected to include a grounding in the novels of Mr. H. G. Wells.[5] She borrowed them in various directions so energetically that she swallowed them all within two months. The result was a conversion of a kind quite common today. A modern Acts of the Apostles would fill fifty whole Bibles if anyone were capable of writing it.

Poor Clara, who appeared to Higgins and his mother as a disagreeable and ridiculous person, and to her own mother as in some inexplicable way a social failure, had never seen herself in either light; for, though to some extent ridiculed and mimicked in West Kensington like everybody else there, she was accepted as a rational and normal—or shall we say inevitable?—sort of human being. At worst they called her The Pusher; but to them no more than to herself had it ever occurred that she was pushing the air, and pushing it in a wrong direction. Still, she

5. *H. G. Wells* (1866–1946) was an English novelist, historian, and social reformer.



was not happy. She was growing desperate. Her one asset, the fact that her mother was what the Epsom greengrocer called a carriage lady, had no exchange value, apparently. It had prevented her from getting educated, because the only education she could have afforded was education with the Earlscourt greengrocer's daughter. It had led her to seek the society of her mother's class; and that class simply would not have her, because she was much poorer than the greengrocer, and, far from being able to afford a maid, could not afford even a housemaid, and had to scrape along at home with an illiberally treated general servant. Under such circumstances nothing could give her an air of being a genuine product of Largelady Park. And yet its tradition made her regard a marriage with anyone within her reach as an unbearable humiliation. Commercial people and professional people in a small way were odious to her. She ran after painters and novelists; but she did not charm them; and her bold attempts to pick up and practice artistic and literary talk irritated them. She was, in short, an utter failure, an ignorant, incompetent, pretentious, unwelcome, penniless, useless little snob; and though she did not admit these disqualifications (for nobody ever faces unpleasant truths of this kind until the possibility of a way out dawns on them) she felt their effects too keenly to be satisfied with her position.

Clara had a startling eyeopener when, on being suddenly wakened to enthusiasm by a girl of her own age who dazzled her and produced in her a gushing desire to take her for a model, and gain her friendship, she discovered that this exquisite apparition had graduated from the gutter in a few months time. It shook her so violently, that when Mr. H. G. Wells lifted her on the point of his puissant[6] pen, and placed her at the angle of view from which the life she was leading and the society to which she clung appeared in its true relation to real human needs and worthy social structure, he effected a conversion and a conviction of sin comparable to the most sensational feats of General Booth[7] or Gypsy Smith.[8] Clara's snobbery went bang. Life suddenly began to move with her. Without knowing how or why, she began to make friends and enemies. Some of the acquaintances to whom she had been a tedious or indifferent or ridiculous affliction, dropped her: others became cordial. To her amazement she found that some "quite nice" people were saturated with Wells, and that this accessibility to ideas was the secret of their niceness. People she had thought deeply religious, and had tried to conciliate on that tack with disastrous results, suddenly took an interest in her, and revealed a hostility to conventional religion which she had never conceived possible except among the most desperate characters. They made her read Galsworthy; and Galsworthy exposed the vanity of Largelady Park and finished her. It exasperated her to think that the dungeon in which she had languished for so many unhappy years had been unlocked all the time, and that the impulses she had so carefully struggled with and stifled for the sake of keeping well with society, were precisely those by which alone she could have come into any sort of sincere human contact. In the radiance of these discoveries, and the tumult of their reaction, she made a fool of herself as freely and conspicuously as when she so rashly adopted Eliza's expletive in Mrs. Higgins's drawing room; for the new-born Wellsian had to find her bearings almost as ridiculously as a baby; but nobody hates a baby for its ineptitudes, or thinks the worse of it for trying to eat the matches; and Clara lost no friends by her follies. They laughed at her to her face this time;

6. *Puissant* (pwis′ ənt) is French for "powerful."

7. *General Booth* is William Booth (1829–1912), English evangelist and founder of the Salvation Army, a semimilitary religious and social-service organization.

8. *Gypsy Smith* refers to Gypsy Rodney Smith (1860–1947), an English evangelist.

and she had to defend herself and fight it out as best she could.

When Freddy paid a visit to Earlscourt (which he never did when he could possibly help it) to make the desolating announcement that he and his Eliza were thinking of blackening the Largelady scutcheon[9] by opening a shop, he found the little household already convulsed by a prior announcement from Clara that she also was going to work in an old furniture shop in Dover Street, which had been started by a fellow Wellsian. This appointment Clara owed, after all, to her old social accomplishment of Push. She had made up her mind that, cost what it might, she would see Mr. Wells in the flesh; and she had achieved her end at a garden party. She had better luck than so rash an enterprise deserved. Mr. Wells came up to her expectations. Age had not withered him, nor could custom stale his infinite variety in half an hour. His pleasant neatness and compactness, his small hands and feet, his teeming ready brain, his unaffected accessibility, and a certain fine apprehensiveness which stamped him as susceptible from his topmost hair to his tipmost toe, proved irresistible. Clara talked of nothing else for weeks and weeks afterwards. And as she happened to talk to the lady of the furniture shop, and that lady also desired above all things to know Mr. Wells and sell pretty things to him, she offered Clara a job on the chance of achieving that end through her.

And so it came about that Eliza's luck held, and the expected opposition to the flower shop melted away. The shop is in the arcade of a railway station not very far from the Victoria and Albert Museum; and if you live in that neighborhood you may go there any day and buy a buttonhole from Eliza.

Now here is a last opportunity for romance. Would you not like to be assured that the shop was an immense success, thanks to Eliza's charms and her early business experience in Covent Garden? Alas! the truth is the truth: the shop did not pay for a long time, simply because Eliza and her Freddy did not know how to keep it. True, Eliza had not to begin at the very beginning: she knew the names and prices of the cheaper flowers; and her elation was unbounded when she found that Freddy, like all youths educated at cheap, pretentious, and thoroughly inefficient schools, knew a little Latin. It was very little, but enough to make him appear to her a Porson[10] or Bentley, and to put him at his ease with botanical nomenclature. Unfortunately he knew nothing else; and Eliza, though she could count money up to eighteen shillings or so, and had acquired a certain familiarity with the language of Milton from her struggles to qualify herself for winning Higgins's bet, could not write out a bill without utterly disgracing the establishment. Freddy's power of stating in Latin that Balbus built a wall and that Gaul was divided into three parts[11] did not carry with it the slightest knowledge of accounts or business: Colonel Pickering had to explain to him what a checkbook and a bank account meant. And the pair were by no means easily teachable. Freddy backed up Eliza in her obstinate refusal to believe that they could save money by engaging a bookkeeper with some knowledge of the business. How, they argued, could you possibly save money by going to extra expense when you already could not make both ends meet? But the Colonel, after making the ends meet over and over again, at last gently insisted; and Eliza, humbled to the dust by having to beg from him so often, and stung by the uproarious derision of Higgins, to whom the notion of Freddy succeeding at anything was a joke that never palled, grasped the fact that business, like phonetics, has to be learned.

9. A *scutcheon* is a coat of arms.

10. *Porson* refers to Richard Porson (1759–1808), one of England's most celebrated scholars of Greek and Latin.

11. *[Balbus . . . parts]* is an allusion to elementary Latin exercises.

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On the piteous spectacle of the pair spending their evenings in shorthand schools and polytechnic classes, learning bookkeeping and typewriting with incipient junior clerks, male and female, from the elementary schools, let me not dwell. There were even classes at the London School of Economics, and a humble personal appeal to the director of that institution to recommend a course bearing on the flower business. He, being a humorist, explained to them the method of the celebrated Dickensian essay on Chinese Metaphysics by the gentleman who read an article on China and an article on Metaphysics and combined the information. He suggested that they should combine the London School with Kew Gardens. Eliza, to whom the procedure of the Dickensian gentleman seemed perfectly correct (as in fact it was) and not in the least funny (which was only her ignorance), took his advice with entire gravity. But the effort that cost her the deepest humiliation was a request to Higgins, whose pet artistic fancy, next to Milton's verse, was caligraphy, and who himself wrote a most beautiful Italian hand, that he would teach her to write. He declared that she was congenitally incapable of forming a single letter worthy of the least of Milton's words; but she persisted; and again he suddenly threw himself into the task of teaching her with a combination of stormy intensity, concentrated patience, and occasional bursts of interesting disquisition on the beauty and nobility, the august mission and destiny, of human handwriting. Eliza ended by acquiring an extremely uncommercial script which was a positive extension of her personal beauty, and spending three times as much on stationery as anyone else because certain qualities and shapes of paper became indispensable to her. She could not even address an envelope in the usual way because it made the margins all wrong.

Their commercial schooldays were a period of disgrace and despair for the young couple. They seemed to be learning nothing about flower shops. At last they gave it up as hopeless, and shook the dust of the shorthand schools, and the polytechnics, and the London School of Economics from their feet for ever. Besides, the business was in some mysterious way beginning to take care of itself. They had somehow forgotten their objections to employing other people. They came to the conclusion that their own way was the best, and that they had really a remarkable talent for business. The Colonel, who had been compelled for some years to keep a sufficient sum on current account at his bankers to make up their deficits, found that the provision was unnecessary: the young people were prospering. It is true that there was not quite fair play between them and their competitors in trade. Their week-ends in the country cost them nothing, and saved them the price of their Sunday dinners; for the motor car was the Colonel's; and he and Higgins paid the hotel bills. Mr. F. Hill, florist and greengrocer (they soon discovered that there was money in asparagus; and asparagus led to other vegetables), had an air which stamped the business as classy; and in private life he was still Frederick Eynsford Hill, Esquire. Not that there was any swank about him: nobody but Eliza knew that he had been christened Frederick Challoner. Eliza herself swanked like anything.

That is all. That is how it has turned out. It is astonishing how much Eliza still manages to meddle in the housekeeping at Wimpole Street in spite of the shop and her own family. And it is notable that though she never nags her husband, and frankly loves the Colonel as if she were his favorite daughter, she has never got out of the habit of nagging Higgins that was established on the fatal night when she won his bet for him. She snaps his head off on the faintest provocation, or on none. He no

longer dares to tease her by assuming an abysmal inferiority of Freddy's mind to his own. He storms and bullies and derides: but she stands up to him so ruthlessly that the Colonel has to ask her from time to time to be kinder to Higgins; and it is the only request of his that brings a mulish expression into her face. Nothing but some emergency or calamity great enough to break down all likes and dislikes, and throw them both back on their common humanity—and may they be spared any such trial!—will ever alter this. She knows that Higgins does not need her, just as her father did not need her. The very scrupulousness with which he told her that day that he had become used to having her there, and dependent on her for all sorts of little services, and that he should miss her if she went away (it would never have occurred to Freddy or the Colonel to say anything of the sort) deepens her inner certainty that she is "no more to him than them slippers"; yet she has a sense, too, that his indifference is deeper than the infatuation of commoner souls. She is immensely interested in him. She has even secret mischievous moments in which she wishes she could get him alone, on a desert island, away from all ties and with nobody else in the world to consider, and just drag him off his pedestal and see him making love like any common man. We all have private imaginations of that sort. But when it comes to business, to the life that she really leads as distinguished from the life of dreams and fancies, she likes Freddy and she likes the Colonel; and she does not like Higgins and Mr. Doolittle. Galatea never does quite like Pygmalion: his relation to her is too godlike to be altogether agreeable.



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Responding to Literature

Personal Response

Were you surprised by the developments in the epilogue? Why or why not? Share your thoughts with a classmate.

Analyzing the Epilogue

Recall

1. According to Shaw, what have readers and audiences assumed about Eliza's future?
2. What reasons does Shaw give to explain why Eliza does not want to marry Higgins?
3. Why does Shaw believe that Freddy would make a good husband for Eliza?
4. How do Freddy and Eliza decide to support themselves?
5. How does Higgins respond when he hears that Eliza is thinking of opening a flower shop?

Interpret

6. Why does Shaw find the audience's assumption about Eliza's future "unbearable"?
7. How would you describe Shaw's attitude toward marriage as expressed in the epilogue? Use specific examples and ideas from the play to support your answer.
8. What does Shaw's discussion of Freddy's weakness imply about Eliza's character?
9. Why are Freddy and Eliza eventually successful? Do you think their success depended upon the help of Higgins and Pickering? Give reasons for your answer.
10. What does Higgins think of Freddy and why? Do you think his opinion is fair? Explain.

Evaluate and Connect

11. Do you think that the **characterization** of Eliza in the epilogue is consistent with her character in the play (see page R3)? Why or why not?
12. Do you agree with Shaw that strong people are drawn to weaker people, and weak people are drawn to stronger ones? Explain your opinion.
13. In your opinion, what purpose does the epilogue serve? Do you think it strengthens or weakens the play?
14. Would you have wanted Shaw to dramatize the later developments that he narrates in the epilogue? Give reasons to explain your preference.
15. What parallels can you see between *Pygmalion* and life in the United States today? Explain.

Literary ELEMENTS

Romance

In the **epilogue,** the concluding part added to a literary work, Shaw reminds his readers that he has called *Pygmalion* a **romance.** Historically, this term was used to describe long narrative works about the exploits and love affairs of chivalric heroes such as King Arthur and Sir Lancelot. The term *romance* can also be applied to any story that involves noble heroes, idealized love, or fantastic events that seem remote from everyday life. In general, romance can be seen as the opposite of realism.

1. How does Shaw explain his decision to call the play a romance?
2. How does Shaw balance fantasy with realism in the play?

• See **Literary Terms Handbook,** p. R13.



Literature and Writing

Creative Writing

Other Fates In his epilogue, Shaw explains the fates of Eliza, Higgins, Freddy, and Clara, but other characters in the play are neglected. Write a brief epilogue in which you imagine what happens to Pickering, Mrs. Higgins, Mrs. Eynsford Hill, Mrs. Pearce, or Nepommuck. Use evidence from the play to support your opinion.

Writing About Literature

Review Would you recommend *Pygmalion* to a friend? Write a review of the play in which you analyze its strengths and weaknesses. Include a brief plot summary. You might wish to discuss literary elements such as **theme** and **character** development. Use quotes from the play and references to specific scenes to support your analysis.

Extending Your Response

Literature Groups

Happy Ending? Shaw insists in his epilogue that Eliza would not marry Higgins, and he offers a less romantic ending. On the basis of his description, do you think that Eliza and Freddy's marriage is a happy one? Discuss this question in your group.

Learning for Life

Casting Call Imagine that your group is responsible for casting actors to perform roles in *Pygmalion.* From evidence in the play, decide what each character looks like and list their main personality traits. Then think of modern stage, screen, or television actors who should play these roles. Defend your decisions to the class.

Interdisciplinary Activity

Theater: Design a Costume Find photographs of people living in England at the beginning of the twentieth century. Notice the clothes they wore. From your observations, draw a costume for one of the characters in *Pygmalion*. Identify the scene in which the character would wear this costume; then share your work with the class.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. Some of the most common relationships seen in analogies are the following: cause and effect, a person to an action, an object to its function, a user to a tool, an object to a characteristic, a class to a subclass, opposites, and degrees.

derisive : courteous :: rough : smooth

Derisive is an antonym for *courteous; rough* is an antonym for *smooth.*

To finish an analogy, determine the relationship represented by the first two words. Then apply that relationship to the second set of words.

- For more on analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Complete each analogy. One set is based on antonyms.

1. conciliatory : accommodating ::
   a. helpful : dilatory
   b. abrasive : soothing
   c. obnoxious : offensive
   d. hostile : unhappy
   e. lonely : dull
2. inscrutable : evident ::
   a. faithful : devoted
   b. obvious : apparent
   c. murky : clear
   d. imaginative : egotistical
   e. quarrelsome : agitated

MEDIA connection

Song Lyrics

My Fair Lady, the musical adaptation of Bernard Shaw's *Pygmalion*, met with great success. In this song from the musical production, Henry Higgins bemoans the modern usage of the English language.

Why Can't the English?

by Alan Jay Lerner

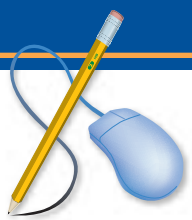


Garn! I ask you, sir, what sort of word is that?
It's "Aoooow" and "Garn" that keep her in her place,
Not her wretched clothes and dirty face.
Why can't the English teach their children how to speak?
This verbal class distinction by now should be antique.
If you spoke as she does, sir, instead of the way you do,
Why, you might be selling flowers too.
An Englishman's way of speaking absolutely classifies him.
The moment he talks he makes some other Englishman despise him.
One common language I'm afraid we'll never get.
Oh, why can't the English learn to set a good example to people whose English is painful to your ears?
The Scotch and the Irish leave you close to tears.
There even are places where English completely disappears.
In America, they haven't used it for years!
Why can't the English teach their children how to speak?
Norwegians learn Norwegian; the Greeks are taught their Greek.
In France ev'ry Frenchman knows his language from "A" to "Zed"
The French never care what they do, actually, as long as they pronounce it properly.
Arabians learn Arabian with the speed of summer lightning;
The Hebrews learn it backwards, which is absolutely fright'ning.
But use proper English, you're regarded as a freak.
Why can't the English
Why can't the English learn to speak?

Analyzing Media

1. Do you think Higgins's statement "But use proper English, you're regarded as a freak" is true in the United States today? Explain.
2. At what point in the play do you think this song was sung?

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Writing Skills

Elaborating on an Idea

In *Pygmalion* George Bernard Shaw describes Eliza, the flower girl, as follows:

> **She is not at all a romantic figure. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear.**

Through the description in the paragraph, Shaw **elaborates,** or provides details that develop and support his main point that Eliza is not a romantic figure. In this case, the writer provides descriptive details about Eliza's appearance. In addition to descriptive details, writers can use other kinds of details to elaborate on ideas:

- facts and statistics
- expert opinions
- anecdotes
- quotations
- reasons
- examples

The kind of elaboration you choose to use depends on the purpose of your writing. For example, if you are writing a personal narrative about an activity you are involved in, you may use details, examples, and anecdotes to elaborate. To elaborate on a statement about the high salaries of professional athletes, you might use facts (dollar amounts paid) and statistics (average salaries of workers in other fields). To persuade readers in a newspaper editorial, you might use quotations and expert opinions that support your point of view. Use the type of elaboration that will best support your purpose.

EXERCISES

For each topic below, list the type of elaboration you would choose and provide two specific examples. Explain why you would use each type of elaboration.

1. a character sketch of your favorite relative
2. a persuasive essay on why high school students should not attend school year-round
3. a research paper on the life of the bald eagle

Before You Read

Poetry of the Great War



Meet Rupert Brooke

Rupert Brooke was an athletic and gifted young man, admired as much for his intellect as for his good looks. When war broke out in 1914, he had already been well received in the literary world with the publication of *Poems* in 1911. Deeply devoted to his country, Brooke joined the Royal Navy. On his way to the tragic Dardanelles campaign, he contracted blood poisoning and died. Brooke is remembered as a symbol of the tremendous loss of youth and talent that England suffered in World War I.

"The thoughts to which [Brooke] gave expression . . . will be shared by many thousands of young men . . . in this, the hardest, the cruelest, and the least rewarded of all the wars that men have fought."

—*Winston Churchill*

Rupert Brooke was born in 1887 and died in 1915.

Meet Wilfred Owen



Despite weak health, Wilfred Owen enlisted in the army and saw action in France from 1916 to early 1917. After suffering a concussion and trench fever, Owen was treated at a military hospital near Edinburgh, where he met poet Siegfried Sassoon, who encouraged Owen in his writing. The next year, Owen returned to battle in France and won citations for conspicuous gallantry under fire. He was killed in action one week before World War I ended. Only five of Owen's poems were published while he was alive, but his reputation grew as the world developed a deeper understanding of the war's impact.

"[Owen] never wrote his poems (as so many war-poets did) to make the effect of a personal gesture. He pitied others; he did not pity himself."

—*Siegfried Sassoon*

Wilfred Owen was born in 1893 and died in 1918.



Meet Siegfried Sassoon

At the beginning of World War I, Siegfried Sassoon was called "Mad Jack" by the men under his command because he made so many forays into enemy territory to eliminate snipers. The brutal reality of trench warfare soon changed Sassoon's outlook, however. He became an outspoken opponent of the war and issued a letter demanding immediate peace negotiations. Sassoon could have been tried and executed for treason but instead was declared "shell-shocked" and sent to a military hospital. After his release, Sassoon returned to battle in France, despite his opposition to the war.

"Before Sassoon's poetry, few civilians could know what the trenches were really like."

—*Fred D. Crawford*

Siegfried Sassoon was born in 1886 and died in 1967.

Reading Focus

What ideas about warfare have you picked up from television, movies, or books, or from talking to people who have served in the armed forces?

Freewrite Spend ten minutes recording stories and anecdotes you have heard about warfare, as well as your own ideas about what it might be like to actually fight in a war.

Setting a Purpose Read three poems to understand the views of poets who were soldiers in World War I.

Building Background

The Great War

During World War I (1914–1918), new technologies brought unthinkable horror to soldiers and civilians alike. In previous wars, soldiers had relied on single-shot rifles, hand-to-hand combat, or limited artillery; now, machine guns and tanks were widely used. Such chemicals as mustard gas and phosphorus could poison and maim, and mortars could now fire bombs and shells as much as half a mile or more, decimating fighting forces and civilian centers. For the first time, entire companies of soldiers could be killed before they could draw their weapons or even catch sight of their enemies. In response, armies dug trenches where they held their positions for months or years at a time while the great guns pounded ahead of and behind them and the smell of poison gas threatened a horrible choking death. Many battles gained or lost only a few yards at a time, with extremely heavy casualties. Though peace came when the Armistice was signed on November 11, 1918, many veterans felt that those at home could not truly understand the suffering caused by modern mechanized warfare.

Conflicting Emotions

British soldiers fighting in World War I faced a terrible paradox. Even though they felt a strong purpose to fight in order to preserve and defend the world that they knew, facing the horrors of the war increasingly led them to become disillusioned with their cause.

At the beginning of the war, most English soldiers believed in the justness of their cause and sought to reassure their families back home to keep up morale. In fact, one soldier, in his haste to assure his wife of the worthiness of the war, complained of depressing letters from the homefront and wrote, "It is just these people who have suffered nothing who make the most fuss."

However, as the war dragged on and veteran soldiers became increasingly weary and disheartened, many lost their motivation and felt a stark sense of separation from those at home. Some soldiers felt so alienated from their families that they passed up opportunities to visit home on leave. Many other soldiers were disgusted by war accounts that glossed over the true horrors of battle that they had endured. They felt that these overly patriotic tributes to heroism distorted the soldiers' true experiences. Much of the war poetry written during this period reflects the soldiers' feelings of abandonment and disillusion.



British tank crossing a trench, 1917.



A Group of Soldiers, 1917. C. R. W. Nevinson. Oil on canvas. Imperial War Museum, London.

The Soldier

Rupert Brooke

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

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

Dulce et Decorum Est

Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines° that dropped behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets° just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime . . .
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent° for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.°

8 Five-Nines: artillery shells used during World War I.

10 clumsy helmets: gas masks.

26 ardent: eager.

27–28 *Dulce . . . mori:* Written by Horace, this statement means "It is sweet and honorable to die for one's country."

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A Battery Shelled, 1919. Percy Wyndham Lewis. Imperial War Museum, London.

DREAMERS

Siegfried Sassoon

Soldiers are citizens of death's gray land,
    Drawing no dividend from time's tomorrows.
In the great hour of destiny they stand,
    Each with his feuds, and jealousies, and sorrows.
Soldiers are sworn to action; they must win
    Some flaming, fatal climax with their lives.
Soldiers are dreamers; when the guns begin
    They think of firelit homes, clean beds, and wives.

I see them in foul dugouts, gnawed by rats,
    And in the ruined trenches, lashed with rain,
Dreaming of things they did with balls and bats,
    And mocked by hopeless longing to regain
Bank-holidays, and picture shows, and spats,
    And going to the office in the train.

Responding to Literature

Personal Response

Choose one of the three poems and sketch a scene that made a strong impression on you.

Analyzing Literature

The Soldier

Recall and Interpret

1. If the speaker should die, how does he wish to be remembered? What does this wish reveal about his values and his attitude toward his homeland?
2. According to the speaker, what will happen to his heart? What does the second stanza suggest about the speaker's attitude toward life and death?

Evaluate and Connect

3. "The Soldier" is an **Italian sonnet,** in which the first eight lines present a situation and the last six lines provide a comment on that situation. Evaluate how well this form helps to communicate the poem's meaning.
4. How does the use of **imagery** help you better understand the poem's **theme,** or main idea? (See **Literary Terms Handbook,** pages R8 and R16.) Support your answer, using specific examples from the poem.

Dulce et Decorum Est

Recall and Interpret

5. In the first stanza, how does the speaker describe the soldiers' march? What do you learn about their physical and mental condition?
6. Summarize the speaker's description of what happens to one of the soldiers. What does this description suggest about the speaker's attitude toward war?
7. What **theme,** or message, do you think the speaker wants to convey in lines 25–28? Give reasons for your answer.

Evaluate and Connect

8. Evaluate the poet's use of **simile**. (See **Literary Terms Handbook,** page R14.) How do these comparisons help you imagine what the poet is describing? Give specific examples from the poem in your response.
9. Review your response to the Reading Focus on page 1002. Has this poem changed your ideas about the reality of war? Explain.

Dreamers

Recall and Interpret

10. How does the speaker describe the soldiers in the first stanza? From this description, what can you infer about the speaker's attitude toward the circumstances of a soldier's life that the poem describes?
11. According to the speaker, what do soldiers dream about? How do these dreams contrast with the reality soldiers face?

Evaluate and Connect

12. Theme Connections What ideas about illusion and disillusion are suggested by this poem? Support your answer with specific lines or phrases from the poem.

Literary ELEMENTS

Mood

The emotional quality, or atmosphere, of a work of literature is its **mood.** A number of elements may contribute to creating the mood of a poem—for example, the poet's choice of language, subject matter, and setting, as well as such sound devices as rhyme, rhythm, and meter, all contribute to mood. The poet's (or speaker's) tone, or attitude toward the subject, also helps create the mood of a poem. Although these three poems all take war for a subject, the sentiments and scenes described in each are very different, as are their moods.

1. Compare the mood of "The Soldier" with that of "Dulce et Decorum Est." How does the language and tone of each poem reflect a difference in sentiment and outlook?
2. Describe the mood of "Dreamers." How does it compare with the mood of the other two poems?
3. Explain how the use of sound devices contributes to the mood of one or more of the poems.

• See **Literary Terms Handbook,** page R10.

Literature and Writing

Writing About Literature

Analyzing Sensory Images The three poems you have just read include powerful language that appeals to one or more of the five senses. Choose several sensory **images** from one of the poems and explain how each one helps you imagine what it would be like to see, hear, taste, touch, or smell what is being described.

Personal Writing

Memorable Words Sometimes a single line of poetry is so powerful that it alone can represent the poem's message. What line or lines from one of the three poems made the deepest impression on you? Copy the line or passage into your journal and explain why it impressed you so deeply and how it reveals the message of the poem.

Extending Your Response

Literature Groups

Viewpoints In each of the three poems, the speaker has a distinct viewpoint on the subject of war. How well do the speakers present their viewpoints? What is your reaction to each point of view? Do you agree or disagree with each speaker's attitude and outlook? Why? Discuss these questions in your group and then share your ideas with members of another group.

Performing

Oral Interpretation Prepare an oral reading of one of the three poems. Experiment with pace, diction, and tone of voice to make your presentation more effective. Use facial and hand gestures, if you wish. Present your reading to a small group or the entire class. Then use their praise and suggestions to revise your performance.

Internet Connection

Voices from the Past Conduct Internet and library research to find firsthand accounts of soldiers' experiences in World War I. How do these accounts compare with the experiences and emotions described in the three poems? Share your findings and your insights with the class.

Reading Further

To read more by the authors, find these works:

Novels: *Memoirs of a Fox-Hunting Man, Memoirs of an Infantry Soldier,* and *Sherston's Progress* are all semiautobiographical novels by Siegfried Sassoon.

Poetry Collections: *Poems,* by Wilfred Owen, includes a preface by Siegfried Sassoon.

The Poetical Works, by Rupert Brooke, contains his complete works of poetry.

Before You Read

The Lagoon

Meet Joseph Conrad



All the mystery, depth, and drama of Joseph Conrad's tales come from a life as remarkable as his stories. Born Teodor Josef Korzeniowski to Polish parents in the Russian-dominated Ukraine, Conrad was very young when his politically active father was exiled with his family to northern Russia. His mother died there when he was five years old. Later the family moved back to Poland where, before Conrad was twelve years old, his father died. From this time on, Joseph lived with his mother's brother, Thaddeus Bobrowski.

Because his father had been a scholar and writer, young Joseph had access to an extensive library, which included Polish and French translations of English-speaking writers such as James Fenimore Cooper and Charles Dickens. Though his childhood was sometimes lonely, his love of books and reading and a dream of life at sea gave him comfort.

Conrad's uncle tried to discourage him from realizing his dream of becoming a sailor and sent him to school in Cracow, Poland, and then in Switzerland. But Conrad was bored by life at school, and at sixteen he became an apprentice seaman. He sailed to the West Indies three times, the last two as a crew member in the service of France. At age twenty, he traveled to England, where he joined the British merchant service. During this time he sailed to Constantinople, Bangkok, Java, Singapore, and the Congo. Conrad believed in hard work and the serious commitment required to perfect a craft. He remained a sailor for twenty years, working his way up through the ranks until he became ship's captain at the age of thirty-three.

When he was thirty-eight, just months after the publication of his first novel, he married Jessie George and settled in the south of England. At this point in his life, he dedicated himself to writing, trying to earn enough money from his craft to support a family. At first the critics and the public did not respond favorably to his work; his first literary success—the novel *Chance*—did not come until he was in his mid-fifties. Although Conrad suffered from rheumatism by this time, he continued writing throughout his life, and by the time of his death, he was considered the leading modernist in the literary world.

"No other writer in English—indeed no writer in any language that I know of—began his career so late and with such a transformation of self; in a strange country, with a strange name, in a language that was not his native tongue, or even his second language, but his third. In the middle of his life, Josef Korzeniowski had re-invented himself and become Joseph Conrad."

—Samuel Hynes

"All ambitions are lawful except those which climb upward on the miseries or credulities of mankind."

"We live, as we dream—alone."

—Conrad

Joseph Conrad was born in 1857 and died in 1924.

Reading Further

Look for these works by and about Joseph Conrad:

Novel: *Heart of Darkness* is a chilling description of an Englishman's reign of terror in the African Congo and his descent into the "heart of darkness."

Novel: *Lord Jim* explores the themes of lost honor, guilt, and heroism.

Nonfiction: *Congo Diary,* by Joseph Conrad, contains reviews, essays, and journal entries from throughout Conrad's life.

Biography: *Joseph Conrad,* by Carl D. Bennett, examines Conrad's life and works.

Reading Focus

Think of a time when you had to make a difficult life decision. How did you make your choice? How do you evaluate your decision now?

Quickwrite Write about that time in your life. What thoughts and emotions did you have as you were making your decision? Did you have time to reflect or did you have to act quickly?

Setting a Purpose Read the following story to learn the complex consequences brought on by more than one fateful decision.

Building Background

A Writer's Style

Conrad's style is instantly recognizable as belonging to the modern age, as is his exploration of certain themes: vulnerability, corruptibility, isolation, and the distinction between illusion and reality. While his tales often feel like adventures, the sense of discontent and loss in his work differs widely from the tone of other period writers such as Rudyard Kipling. Conrad's unique style gives his work a distinctive flair and complexity, and "The Lagoon" contains many of the techniques for which he is known.

Conrad often uses abrupt breaks in time sequence and sudden shifts in viewpoint to represent events as different characters see them, illustrating his interest in how reality may change with each person's perception. The **mood** in Conrad's stories is typically dark and forbidding, and the stories' **settings** are often the "mysterious corners" of the world that fascinated him from his childhood.

His first-person storytellers are often intermediate narrators, characters who are not directly involved in the action and, therefore, can provide both firsthand information and objective detachment. At his dramatic climaxes, characters and readers alike arrive at what Conrad called a "moral discovery [that] should be the object of every tale."

"The Lagoon"

The sea, the jungle, and the moral tug-of-war that they represent are all elements in "The Lagoon." As with all of Conrad's best work, this story requires that the reader patiently follow the many turns and seemingly unrelated events that are the scattered clues to Conrad's vision of reality. Gradually patience is rewarded as the various pieces fall into a pattern and the reader is faced with a moment of discovery.



Red jasmine

Vocabulary Preview

discordant (dis kôrd′ ənt) *adj.* harsh, clashing, or disagreeable in sound; p. 1011

propitiate (prə pish′ ē āt′) *v.* to appease; to conciliate; p. 1012

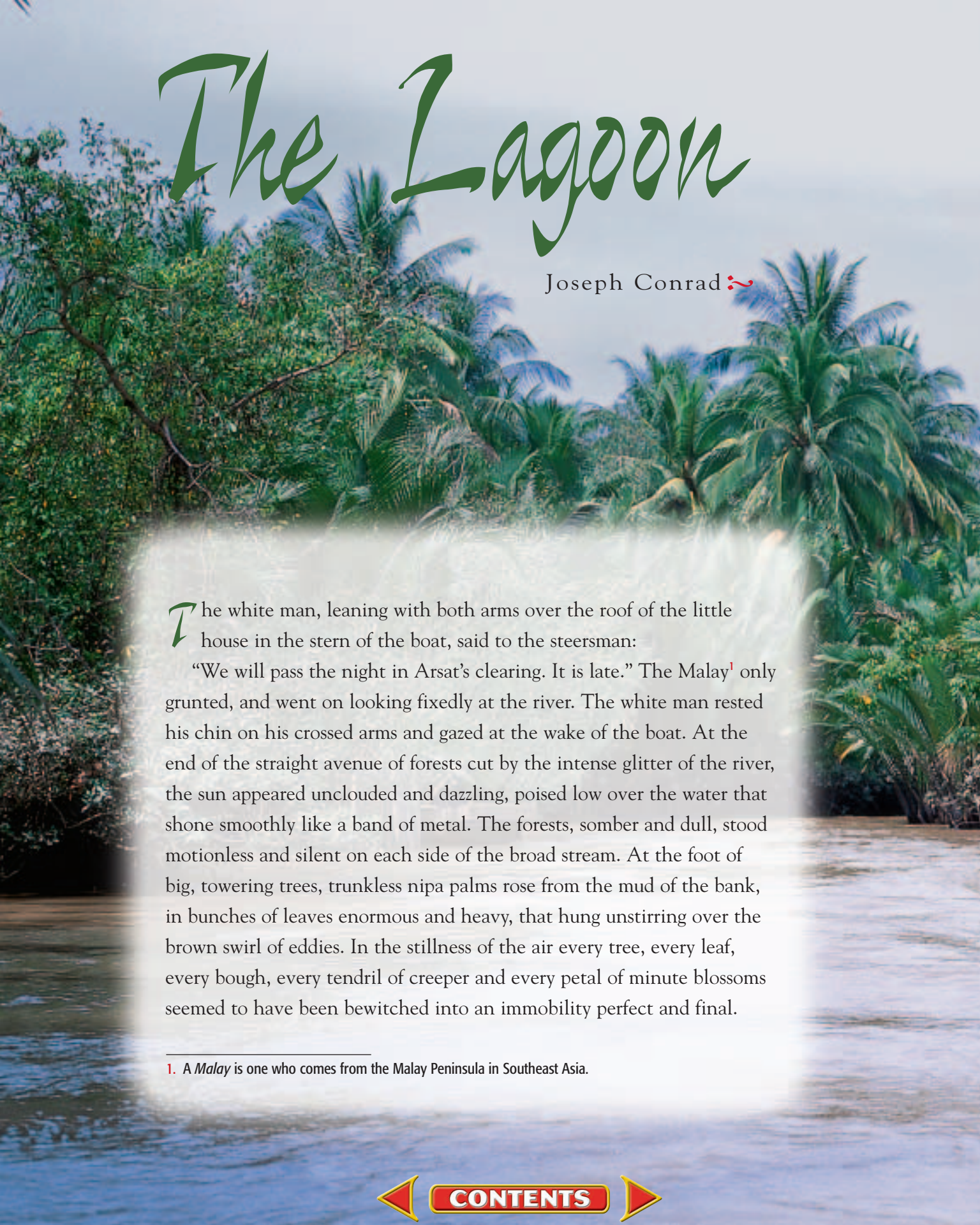
curtly (kurt′ lē) *adv.* in a rudely brief or abrupt manner; p. 1013

audacious (ô dā′ shəs) *adj.* bold, daring, or unrestrained; p. 1013

placid (plas′ id) *adj.* calm or peaceful; undisturbed; p. 1014

ignoble (ig nō′ bəl) *adj.* without honor or worth; base; p. 1014

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The Lagoon

Joseph Conrad

The white man, leaning with both arms over the roof of the little house in the stern of the boat, said to the steersman:

"We will pass the night in Arsat's clearing. It is late." The Malay[1] only grunted, and went on looking fixedly at the river. The white man rested his chin on his crossed arms and gazed at the wake of the boat. At the end of the straight avenue of forests cut by the intense glitter of the river, the sun appeared unclouded and dazzling, poised low over the water that shone smoothly like a band of metal. The forests, somber and dull, stood motionless and silent on each side of the broad stream. At the foot of big, towering trees, trunkless nipa palms rose from the mud of the bank, in bunches of leaves enormous and heavy, that hung unstirring over the brown swirl of eddies. In the stillness of the air every tree, every leaf, every bough, every tendril of creeper and every petal of minute blossoms seemed to have been bewitched into an immobility perfect and final.

1. A *Malay* is one who comes from the Malay Peninsula in Southeast Asia.

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Nothing moved on the river but the eight paddles that rose flashing regularly, dipped together with a single splash; while the steersman swept right and left with a periodic and sudden flourish of his blade describing a glinting semicircle above his head. The churned-up water frothed alongside with a confused murmur. And the white man's canoe, advancing upstream in the short-lived disturbance of its own making, seemed to enter the portals[2] of a land from which the very memory of motion had forever departed.

The white man, turning his back upon the setting sun, looked along the empty and broad expanse of the sea-reach. For the last three miles of its course the wandering, hesitating river, as if enticed irresistibly by the freedom of an open horizon, flows straight into the sea, flows straight to the east—to the east that harbors both light and darkness. Astern of the boat the repeated call of some bird, a cry discordant and feeble, skipped along over the smooth water and lost itself, before it could reach the other shore, in the breathless silence of the world.

The steersman dug his paddle into the stream, and held hard with stiffened arms, his body thrown forward. The water gurgled aloud; and suddenly the long straight reach seemed to pivot on its center, the forests swung in a semicircle, and the slanting beams of sunset touched the broadside of the canoe with a fiery glow, throwing the slender and distorted shadows of its crew upon the streaked glitter of the river. The white man turned to look ahead. The course of the boat had been altered at right angles to the stream, and the carved dragon

2. Here, *portals* is used to mean "entranceway."

Vocabulary

discordant (dis kôrd′ ənt) *adj.* harsh, clashing, or disagreeable in sound

head of its prow was pointing now at a gap in the fringing bushes of the bank. It glided through, brushing the overhanging twigs, and disappeared from the river like some slim and amphibious creature leaving the water for its lair in the forests.

The narrow creek was like a ditch: tortuous, fabulously deep; filled with gloom under the thin strip of pure and shining blue of the heaven. Immense trees soared up, invisible behind the festooned draperies of creepers. Here and there, near the glistening blackness of the water, a twisted root of some tall tree showed amongst the tracery of small ferns, black and dull, writhing and motionless, like an arrested snake. The short words of the paddlers reverberated loudly between the thick and somber walls of vegetation. Darkness oozed out from between the trees, through the tangled maze of the creepers, from behind the great fantastic and unstirring leaves; the darkness, mysterious and invincible; the darkness scented and poisonous of impenetrable forests.

The men poled in the shoaling water.[3] The creek broadened, opening out into a wide sweep of a stagnant lagoon. The forests receded from the marshy bank, leaving a level strip of bright green, reedy grass to frame the reflected blueness of the sky. A fleecy pink cloud drifted high above, trailing the delicate coloring of its image under the floating leaves and the silvery blossoms of the lotus. A little house, perched on high piles, appeared black in the distance. Near it, two tall nibong palms, that seemed to have come out of the forests in the background, leaned slightly over the ragged roof, with a suggestion of sad tenderness and care in the droop of their leafy and soaring heads.

The steersman, pointing with his paddle, said, "Arsat is there. I see his canoe fast between the piles."

The polers ran along the sides of the boat glancing over their shoulders at the end of the day's journey. They would have preferred to spend the night somewhere else than on this lagoon of weird aspect and ghostly reputation. Moreover, they disliked Arsat, first as a stranger, and also because he who repairs a ruined house, and dwells in it, proclaims that he is not afraid to live amongst the spirits that haunt the places abandoned by mankind. Such a man can disturb the course of fate by glances or words; while his familiar ghosts are not easy to propitiate by casual wayfarers upon whom they long to wreak the malice of their human master. White men care not for such things, being unbelievers and in league with the Father of Evil, who leads them unharmed through the invisible dangers of this world. To the warnings of the righteous they oppose an offensive pretense of disbelief. What is there to be done?

So they thought, throwing their weight on the end of their long poles. The big canoe glided on swiftly, noiselessly, and smoothly, towards Arsat's clearing, till, in a great rattling of poles thrown down, and the loud murmurs of "Allah[4] be praised!" it came with a gentle knock against the crooked piles below the house.

The boatmen with uplifted faces shouted discordantly, "Arsat! O Arsat!" Nobody came. The white man began to climb the rude ladder giving access to the bamboo platform before the house. The juragan[5] of the boat said sulkily, "We will cook in the sampan,[6] and sleep on the water."

3. *Shoaling water* means "water that is becoming shallow."

4. *Allah* is the "supreme being" for the Muslims.
5. A *juragan* is a captain of a boat.
6. A *sampan* is a flat-bottomed Asian boat.

Vocabulary
propitiate (prə pish′ ē āt′) *v.* to appease; to conciliate

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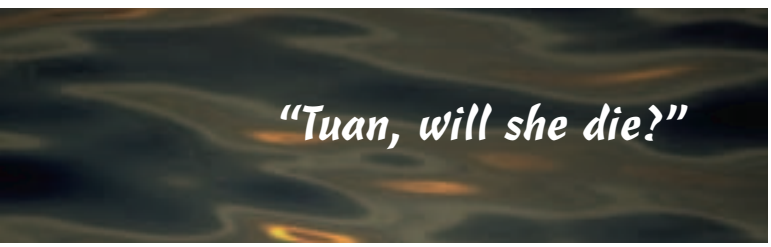
"Pass my blankets and the basket," said the white man, curtly.

He knelt on the edge of the platform to receive the bundle. Then the boat shoved off, and the white man, standing up, confronted Arsat, who had come out through the low door of his hut. He was a man young, powerful, with broad chest and muscular arms. He had nothing on but his sarong. His head was bare. His big, soft eyes stared eagerly at the white man, but his voice and demeanor were composed as he asked, without any words of greeting:

"Have you medicine, Tuan?"[7]

"No," said the visitor in a startled tone. "No. Why? Is there sickness in the house?"

"Enter and see," replied Arsat, in the same calm manner, and turning short round, passed again through the small doorway. The white man, dropping his bundles, followed.



In the dim light of the dwelling he made out on a couch of bamboos a woman stretched on her back under a broad sheet of red cotton cloth. She lay still, as if dead; but her big eyes, wide open, glittered in the gloom, staring upwards at the slender rafters, motionless and unseeing. She was in a high fever, and evidently unconscious. Her cheeks were sunk slightly, her lips were partly open, and on the young face there was the ominous and fixed expression—the absorbed, contemplating expression of the unconscious who are going to die. The two men stood looking down at her in silence.

"Has she been long ill?" asked the traveler.

"I have not slept for five nights," answered the Malay, in a deliberate tone. "At first she heard voices calling her from the water and struggled against me who held her. But since the sun of today rose she hears nothing—she hears not me. She sees nothing. She sees not me—me!"

He remained silent for a minute, then asked softly:

"Tuan, will she die?"

"I fear so," said the white man, sorrowfully. He had known Arsat years ago, in a far country in times of trouble and danger, when no friendship is to be despised. And since his Malay friend had come unexpectedly to dwell in the hut on the lagoon with a strange woman, he had slept many times there, in his journeys up and down the river. He liked the man who knew how to keep faith in council and how to fight without fear by the side of his white friend. He liked him—not so much perhaps as a man likes his favorite dog—but still he liked him well enough to help and ask no questions, to think sometimes vaguely and hazily in the midst of his own pursuits, about the lonely man and the long-haired woman with audacious face and triumphant eyes, who lived together hidden by the forests—alone and feared.

The white man came out of the hut in time to see the enormous conflagration[8] of sunset put out by the swift and stealthy shadows that, rising like a black and impalpable vapor above the treetops, spread over the heaven, extinguishing the crimson glow of floating clouds and the red brilliance of departing daylight. In a few moments all the stars came out above the

7. *Tuan* is a Malayan title of respect.

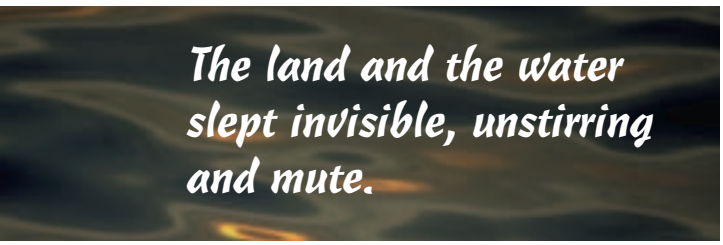
8. *Conflagration* (kon′ flə grā′ shən) means "fire."

Vocabulary

curtly (kurt′ lē) *adv.* in a rudely brief or abrupt manner
audacious (ô dā′ shəs) *adj.* bold, daring, or unrestrained

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intense blackness of the earth and the great lagoon gleaming suddenly with reflected lights resembled an oval patch of night sky flung down into the hopeless and abysmal night of the wilderness. The white man had some supper out of the basket, then collecting a few sticks that lay about the platform, made up a small fire, not for warmth, but for the sake of smoke, which would keep off the mosquitoes. He wrapped himself in the blankets and sat with his back against the reed wall of the house, smoking thoughtfully.



Arsat came through the doorway with noiseless steps and squatted down by the fire. The white man moved his outstretched legs a little.

"She breathes," said Arsat in a low voice, anticipating the expected question. "She breathes and burns as if with a great fire. She speaks not; she hears not—and burns!"

He paused for a moment, then asked in a quiet, incurious tone:

"Tuan . . . will she die?"

The white man moved his shoulders uneasily and muttered in a hesitating manner:

"If such is her fate."

"No, Tuan," said Arsat, calmly. "If such is my fate. I hear, I see, I wait. I remember. . . . Tuan, do you remember the old days? Do you remember my brother?"

"Yes," said the white man. The Malay rose suddenly and went in. The other, sitting still outside, could hear the voice in the hut. Arsat said: "Hear me! Speak!" His words were succeeded by a complete silence. "O Diamelen!" he cried, suddenly. After that cry there was a deep sigh. Arsat came out and sank down again in his old place.

They sat in silence before the fire. There was no sound within the house, there was no sound near them; but far away on the lagoon they could hear the voices of the boatmen ringing fitful and distinct on the calm water. The fire in the bows of the sampan shone faintly in the distance with a hazy red glow. Then it died out. The voices ceased. The land and the water slept invisible, unstirring and mute. It was as though there had been nothing left in the world but the glitter of stars streaming, ceaseless and vain, through the black stillness of the night.

The white man gazed straight before him into the darkness with wide-open eyes. The fear and fascination, the inspiration and the wonder of death—of death near, unavoidable, and unseen—soothed the unrest of his race and stirred the most indistinct, the most intimate of his thoughts. The ever-ready suspicion of evil, the gnawing suspicion that lurks in our hearts, flowed out into the stillness round him—into the stillness profound and dumb—and made it appear untrustworthy and infamous, like the placid and impenetrable mask of an unjustifiable violence. In that fleeting and powerful disturbance of his being the earth enfolded in the starlight peace became a shadowy country of inhuman strife, a battlefield of phantoms terrible and charming, august[9] or ignoble, struggling ardently for the possession of our helpless hearts. An unquiet and mysterious country of inextinguishable desires and fears.

A plaintive murmur rose in the night; a murmur saddening and startling, as if the great

9. *August* (ô gust′) means "awesome."

Vocabulary

placid (plas′ id) *adj.* calm or peaceful; undisturbed
ignoble (ig nō′ bəl) *adj.* without honor or worth; base

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solitudes of surrounding woods had tried to whisper into his ear the wisdom of their immense and lofty indifference. Sounds hesitating and vague floated in the air round him, shaped themselves slowly into words; and at last flowed on gently in a murmuring stream of soft and monotonous sentences. He stirred like a man waking up and changed his position slightly. Arsat, motionless and shadowy, sitting with bowed head under the stars, was speaking in a low and dreamy tone:

". . . for where can we lay down the heaviness of our trouble but in a friend's heart? A man must speak of war and of love. You, Tuan, know what war is, and you have seen me in time of danger seek death as other men seek life! A writing may be lost; a lie may be written; but what the eye has seen is truth and remains in the mind!"

"I remember," said the white man, quietly. Arsat went on with mournful composure:

"Therefore I shall speak to you of love. Speak in the night. Speak before both night and love are gone—and the eye of day looks upon my sorrow and my shame; upon my blackened face; upon my burnt-up heart."

A sigh, short and faint, marked an almost imperceptible pause, and then his words flowed on, without a stir, without a gesture.

"After the time of trouble and war was over and you went away from my country in the pursuit of your desires, which we, men of the islands, cannot understand, I and my brother became again, as we had been before, the sword bearers of the Ruler. You know we were men of family, belonging to a ruling race, and more fit than any to carry on our right shoulder the emblem of power. And in the time of prosperity Si Dendring showed us favor, as we, in time of sorrow, had showed to him the faithfulness of our courage. It was a time of peace. A time of deer hunts and cock fights; of idle talks and foolish squabbles between men whose bellies are full and weapons are rusty. But the sower watched the young rice shoots grow up without fear, and the traders came and went, departed lean and returned fat into the river of peace. They brought news, too. Brought lies and truth mixed together, so that no man knew when to rejoice and when to be sorry. We heard from them about you also. They had seen you here and had seen you there. And I was glad to hear, for I remembered the stirring times, and I always remembered you, Tuan, till the time came when my eyes could see nothing in the past, because they had looked upon the one who is dying there—in the house."

He stopped to exclaim in an intense whisper, "O Mara bahia! O Calamity!" then went on speaking a little louder:

"There's no worse enemy and no better friend than a brother, Tuan, for one brother knows another, and in perfect knowledge is strength for good or evil. I loved my brother. I went to him and told him that I could see nothing but one face, hear nothing but one voice. He told me: 'Open your heart so that she can see what is in it—and wait. Patience is wisdom. Inchi Midah may die or our Ruler may throw off his fear of a woman!' . . . I waited! . . . You remember the lady with the veiled face, Tuan, and the fear of our Ruler before her cunning and temper. And if she wanted her servant, what could I do? But I fed the hunger of my heart on short glances and stealthy words. I loitered on the path to the bathhouses in the daytime, and when the sun had fallen behind the forest I crept along the jasmine hedges of the women's courtyard. Unseeing, we spoke to one another through the scent of flowers, through the veil of leaves, through the blades of long grass that stood still before our lips; so great was our prudence, so faint was the murmur of our great longing. The time passed swiftly . . . and there were whispers amongst women—and our enemies watched—my brother was gloomy, and I began to think of killing and of a fierce death. . . . We are of a people who take what they want—like you whites. There is a time when a man should forget loyalty and respect.



The Palace of the Hyder Ali Khan, Rajah of Mysore, c. 1825. John Sell Cotman. Watercolor and pencil on card, 32.4 x 41.2 cm. Harris Museum and Art Gallery, Preston, Lancashire, UK.

Viewing the art: How does this work evoke the majesty of the Ruler's palace? How might the narrator have felt opposing the powerful ruler?

Might and authority are given to rulers, but to all men is given love and strength and courage. My brother said, 'You shall take her from their midst. We are two who are like one.' And I answered, 'Let it be soon, for I find no warmth in sunlight that does not shine upon her.' Our time came when the Ruler and all the great people went to the mouth of the river to fish by torchlight. There were hundreds of boats, and on the white sand, between the water and the forests, dwellings of leaves were built for the households of the Rajahs.[10] The smoke of cooking fires was like a blue mist of the evening, and many voices rang in it joyfully. While they were making the boats ready to beat up the fish, my brother came to me and said, 'Tonight!' I looked to my weapons, and when the time came our canoe took its place in the circle of boats carrying the torches. The lights blazed on the water, but behind the boats there was darkness. When the shouting began and the excitement made them like mad we dropped out. The water swallowed our fire, and we floated back to the shore that was dark with only here and there the glimmer of embers. We could hear the talk of slave girls amongst the sheds. Then we found a place deserted and silent. We waited there. She came. She came running along the shore, rapid and leaving no trace, like a leaf driven by the wind into the sea. My brother said gloomily, 'Go and take her; carry her into our boat.' I lifted her in my arms. She panted. Her heart was beating against my breast. I said, 'I take you from those people. You came to the cry of my heart, but my arms take you into my boat against the will of the great!' 'It is right,' said my brother. 'We are men who take what we want and can hold it against many. We should have taken her in daylight.' I said, 'Let us be off'; for since she was in my boat I began to think of our Ruler's many men. 'Yes. Let us be off,' said my brother. 'We are cast out and this boat is our country now—and the sea is our refuge.' He lingered with his foot on the shore, and I entreated him to hasten, for I remembered the strokes of her heart against my breast and thought that two men cannot withstand a hundred. We left, paddling downstream close to the bank; and as we passed by the creek where they were fishing, the great shouting had ceased, but the murmur of voices was loud like the humming of insects flying at noonday. The boats floated, clustered together, in the red light of torches, under a black roof of smoke; and men talked of their sport. Men that boasted, and praised, and jeered—men that would have been our friends in the morning, but on that night were already our enemies. We paddled swiftly past. We had no more friends in the country of our birth. She sat in the middle of the canoe with covered face; silent as she is now; unseeing

10. A *Rajah* is an Indian or Malay prince.

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as she is now—and I had no regret at what I was leaving because I could hear her breathing close to me—as I can hear her now."

He paused, listened with his ear turned to the doorway, then shook his head and went on:

"My brother wanted to shout the cry of challenge—one cry only—to let the people know we were freeborn robbers who trusted our arms and the great sea. And again I begged him in the name of our love to be silent. Could I not hear her breathing close to me? I knew the pursuit would come quick enough. My brother loved me. He dipped his paddle without a splash. He only said, 'There is half a man in you now—the other half is in that woman. I can wait. When you are a whole man again, you will come back with me here to shout defiance. We are sons of the same mother.' I made no answer. All my strength and all my spirit were in my hands that held the paddle—for I longed to be with her in a safe place beyond the reach of men's anger and of women's spite. My love was so great, that I thought it could guide me to a country where death was unknown, if I could only escape from Inchi Midah's fury and from our Ruler's sword. We paddled with haste, breathing through our teeth. The blades bit deep into the smooth water. We passed out of the river; we flew in clear channels amongst the shallows. We skirted the black coast; we skirted the sand beaches where the sea speaks in whispers to the land; and the gleam of white sand flashed back past our boat, so swiftly she ran upon the water. We spoke not. Only once I said, 'Sleep, Diamelen, for soon you may want all your strength.' I heard the sweetness of her voice, but I never turned my head. The sun rose and still we went on. Water fell from my face like rain from a cloud. We flew in the light and heat. I never looked back, but I knew that my brother's eyes, behind me, were looking steadily ahead, for the boat went as straight as a bushman's dart, when it leaves the end of the sumpitan.[11] There was no better paddler, no better steersman than my brother. Many times, together, we had won races in that canoe. But we never had put out our strength as we did then—then, when for the last time we paddled together! There was no braver or stronger man in our country than my brother. I could not spare the strength to turn my head and look at him, but every moment I heard the hiss of his breath getting louder behind me. Still he did not speak. The sun was high. The heat clung to my back like a flame of fire. My ribs were ready to burst, but I could no longer get enough air into my chest. And then I felt I must cry out with my last breath, 'Let us rest!' . . . 'Good!' he answered; and his voice was firm. He was strong. He was brave. He knew not fear and no fatigue . . . My brother!"

A murmur powerful and gentle, a murmur vast and faint; the murmur of trembling leaves, of stirring boughs, ran through the tangled depths of the forests, ran over the starry smoothness of the lagoon, and the water between the piles lapped the slimy timber once with a sudden splash. A breath of warm air touched the two men's faces and passed on with a mournful sound—a breath loud and short like an uneasy sigh of the dreaming earth.

Arsat went on in an even, low voice.

"We ran our canoe on the white beach of a little bay close to a long tongue of land that seemed to bar our road; a long wooded cape going far into the sea. My brother knew that place. Beyond the cape a river has its entrance, and through the jungle of that land there is a narrow path. We made a fire and cooked rice. Then we lay down to sleep on the soft sand in the shade of our canoe, while she watched. No sooner had I closed my eyes than I heard her cry of alarm. We leaped up. The sun was halfway down the sky already, and coming in sight in the opening of the bay we saw a prau[12] manned by many paddlers. We knew it at once; it was one of our Rajah's praus. They were watching the

11. *Sumpitan* is the blowgun used to project a poison dart.

12. A *prau* is a Malayan boat.

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shore, and saw us. They beat the gong, and turned the head of the prau into the bay. I felt my heart become weak within my breast. Diamelen sat on the sand and covered her face. There was no escape by sea. My brother laughed. He had the gun you had given him, Tuan, before you went away, but there was only a handful of powder. He spoke to me quickly: 'Run with her along the path. I shall keep them back, for they have no firearms, and landing in the face of a man with a gun is certain death for some. Run with her. On the other side of that wood there is a fisherman's house—and a canoe. When I have fired all the shots I will follow. I am a great runner, and before they can come up we shall be gone. I will hold out as long as I can, for she is but a woman—that can neither run nor fight, but she has your heart in her weak hands.' He dropped behind the canoe. The prau was coming. She and I ran, and as we rushed along the path I heard shots. My brother fired—once—twice—and the booming of the gong ceased. There was silence behind us. That neck of land is narrow. Before I heard my brother fire the third shot I saw the shelving shore, and I saw the water again; the mouth of a broad river. We crossed a grassy glade. We ran down to the water. I saw a low hut above the black mud, and a small canoe hauled up. I heard another shot behind me. I thought, 'That is his last charge.' We rushed down to the canoe; a man came running from the hut, but I leaped on him, and we rolled together in the mud. Then I got up, and he lay still at my feet. I don't know whether I had killed him or not. I and Diamelen pushed the canoe afloat. I heard yells behind me, and I saw my brother run across the glade. Many men were bounding after him. I took her in my arms and threw her into the boat, then leaped in myself. When I looked back I saw that my brother had fallen. He fell and was up again, but the men were closing round him. He shouted, 'I am coming!' The men were close to him. I looked. Many men. Then I looked at her. Tuan, I pushed the canoe! I pushed it into deep water. She was kneeling forward looking at me, and I said, 'Take your paddle,' while I struck the water with mine. Tuan, I heard him cry. I heard him cry my name twice; and I heard voices shouting, 'Kill! Strike!' I never turned back. I heard him calling my name again with a great shriek, as when life is going out together with the voice—and I never turned my head. My own name! . . . My brother! Three times he called—but I was not afraid of life. Was she not there in that canoe? And could I not with her find a country where death is forgotten—where death is unknown!"

The white man sat up. Arsat rose and stood, an indistinct and silent figure above the dying embers of the fire. Over the lagoon a mist drifting and low had crept, erasing slowly the glittering images of the stars. And now a great expanse of white vapor covered the land: it flowed cold and gray in the darkness, eddied in noiseless whirls round the tree trunks and about the platform of the house, which seemed to float upon a restless and impalpable illusion of a sea. Only far away the tops of the trees stood outlined on the twinkle of heaven, like a somber and forbidding shore—a coast deceptive, pitiless and black.

Arsat's voice vibrated loudly in the profound peace.

"I had her there! I had her! To get her I would have faced all mankind. But I had her—and—"

His words went out ringing into the empty distances. He paused, and seemed to listen to them dying away very far—beyond help and beyond recall. Then he said quietly:

"Tuan, I loved my brother."

A breath of wind made him shiver. High above his head, high above the silent sea of mist the drooping leaves of the palms rattled together with a mournful and expiring sound. The white man stretched his legs. His chin rested on his chest, and he murmured sadly without lifting his head:

"We all love our brothers."

Arsat burst out with an intense whispering violence:

"What did I care who died? I wanted peace in my own heart."

He seemed to hear a stir in the house—listened—then stepped in noiselessly. The white man stood up. A breeze was coming in fitful puffs. The stars shone paler, as if they had retreated into the frozen depths of immense space. After a chill gust of wind there were a few seconds of perfect calm and absolute silence. Then from behind the black and wavy line of the forests a column of golden light shot up into the heavens and spread over the semicircle of the eastern horizon. The sun had risen. The mist lifted, broke into drifting patches, vanished into thin flying wreaths; and the unveiled lagoon lay, polished and black, in the heavy shadows at the foot of the wall of trees. A white eagle rose over it with a slanting and ponderous flight, reached the clear sunshine and appeared dazzlingly brilliant for a moment, then soaring higher, became a dark and motionless speck before it vanished into the blue as if it had left the earth forever. The white man, standing gazing upwards before the doorway, heard in the hut a confused and broken murmur of distracted words ending with a loud groan. Suddenly Arsat stumbled out with outstretched hands, shivered, and stood still for some time with fixed eyes. Then he said:

"She burns no more."

Before his face the sun showed its edge above the treetops rising steadily. The breeze freshened; a great brilliance burst upon the lagoon, sparkled on the rippling water. The forests came out of the clear shadows of the morning, became distinct, as if they had rushed nearer—to stop short in a great stir of leaves, of nodding boughs, of swaying branches. In the merciless sunshine the whisper of unconscious life grew louder, speaking in an incomprehensible voice round the dumb darkness of that human sorrow. Arsat's eyes wandered slowly, then stared at the rising sun.

"I can see nothing," he said half aloud to himself.

"There is nothing," said the white man, moving to the edge of the platform and waving his hand to his boat. A shout came faintly over the lagoon and the sampan began to glide towards the abode of the friend of ghosts.

"If you want to come with me, I will wait all the morning," said the white man, looking away upon the water.

"No, Tuan," said Arsat, softly. "I shall not eat or sleep in this house, but I must first see my road. Now I can see nothing—see nothing! There is no light and no peace in the world; but there is death—death for many. We are sons of the same mother—and I left him in the midst of enemies; but I am going back now."

He drew a long breath and went on in a dreamy tone:

"In a little while I shall see clear enough to strike—to strike. But she has died, and . . . now . . . darkness."

He flung his arms wide open, let them fall along his body, then stood still with unmoved face and stony eyes, staring at the sun. The white man got down into his canoe. The polers ran smartly along the sides of the boat, looking over their shoulders at the beginning of a weary journey. High in the stern, his head muffled up in white rags, the juragan sat moody, letting his paddle trail in the water. The white man, leaning with both arms over the grass roof of the little cabin, looked back at the shining ripple of the boat's wake. Before the sampan passed out of the lagoon into the creek he lifted his eyes. Arsat had not moved. He stood lonely in the searching sunshine; and he looked beyond the great light of a cloudless day into the darkness of a world of illusions.

Responding to Literature

Personal Response

What emotions did you experience as you were reading this story? Would you have done anything differently than Arsat did?

Analyzing Literature

Recall

1. Briefly describe the **exposition** of the story and describe the lagoon where Arsat lives. (See **Literary Terms Handbook,** page R6.)
2. What is happening at Arsat's house when the narrator arrives?
3. What kind of friendship do the narrator and Arsat have?
4. What is the story that Arsat tells the narrator?
5. At the end of the story, Arsat declines to go with the narrator because he has something else to do. What does Arsat intend to do?

Interpret

6. A **symbol** is a person, place, or object in a literary work that represents something more than its literal meaning. What do you think Arsat's house in "The Lagoon" might represent?
7. Describe the realization that Arsat makes after his great loss. How has Arsat's loss helped him see his own actions more clearly?
8. In your opinion, what purpose does the narrator's character serve in the story?
9. What reason do you think Arsat might have for telling the narrator his story? The narrator tells Arsat, "We all love our brothers." What effect does the narrator's statement have on Arsat?
10. Explain Arsat's decision not to go with the narrator at the end of the story. What other decisions do you think he still has to make?

Evaluate and Connect

11. Why might Conrad have described the boat polers' fear and distrust of Arsat?
12. Theme Connections What illusions about love and death did Arsat once hold? How do his opinions change?
13. Do you agree with Arsat's view of love? Give reasons for your answer.
14. How do you feel about Arsat's decisions? What do his priorities seem to be? In what ways have your priorities been different from or similar to Arsat's? Refer to your response to the Reading Focus on page 1009.
15. Using "The Lagoon" as an example, explain why people—even those who consider themselves loners—must relate to a larger community.

Literary Criticism

H. L. Mencken makes the following statement about Conrad's fiction: "Each protagonist . . . goes down a Greek route to defeat and disaster, leaving nothing behind him save an unanswered question." In a brief essay, explain how Mencken's statement applies to "The Lagoon."

Comparing Stories

Rudyard Kipling's story "Miss Youghal's *Sais*" (see page 894) and Conrad's "The Lagoon" share certain similarities. Use a Venn diagram to note similarities and differences in the stories' themes, settings, and characters. Then use your diagram to help you write a comparison of the two works.

Literary ELEMENTS

Flashback

Flashback is a narrative passage set in an earlier time that interrupts the chronological order of the rest of a story. Some stories begin after certain important events have already occurred. Flashbacks allow writers to go back in time to explain what has happened before the story's opening scene.

1. Identify a flashback in this story.
2. In your opinion, how does this flashback help the reader understand the underlying meaning of the story? Would the story be more effective if it were told in chronological order?

- See **Literary Terms Handbook,** p. R6.

Literature and Writing

Writing About Literature

Exploring the Terrain Conrad creates vivid **images** by using detailed description. Choose several images from the story and explain how they enhance the overall message. For example, do the images contribute to mood or atmosphere? Do they clarify elements of the plot? Do they reflect the personality of a character? Cite specific examples from the story to support your opinions.

Creative Writing

The Sequel What do you think happens to Arsat after the end of this story? Do you think there is hope for him in the end? Write your own sequel to this tale by explaining what you think will happen to Arsat next. Look for clues in "The Lagoon" as to how his story will continue. Be sure that Arsat remains true to his character in your sequel. If you wish, meet with a classmate to share and compare your work.

Extending Your Response

Literature Groups

Jury Duty Debate within your group whether Arsat is responsible for his brother's fate. Did he have enough time to think clearly? Might his judgment have been clouded? Is there simply no good defense for his actions? Come to a conclusion and share your verdict with your class.

Interdisciplinary Activity

Art: Capture the Scene "The Lagoon" is rich in description of the **setting.** Create your own interpretation of the story's setting in a painting, drawing, or collage. Include details mentioned in the story.

Learning for Life

Prioritize Tough decisions usually come down to our priorities. What are yours? Think of an important decision you need to make, such as a choice of career or college. Write down the factors that are most important to you in making a decision, listing each one on a note card. For example, is a college's location important to you? In choosing a career, is a high salary a priority? Organize your note cards in order of their importance to you. If you can't have every factor you've written, which ones are you willing to sacrifice? Discuss the discoveries you make from this activity with a partner.

Skill Minilesson

VOCABULARY • Analogies

An analogy is a type of comparison that is based on the relationships between things or ideas. Some analogies are based on synonyms, such as

clashing : discordant :: soothing : harmonious

To finish an analogy, decide what relationship exists between the first two ideas. Then apply that relationship to another pair of words and see if it is the same.

PRACTICE Choose the word that best completes each analogy.

1. discuss : confer :: propitiate :
   a. appease b. continue c. contradict
2. forceful : commanding :: curt :
   a. unclear b. abrupt c. soothing
3. prompt : punctual :: placid :
   a. pleasing b. beautiful c. calm
4. audacious : bold :: meek :
   a. gentle b. merry c. quiet
5. undignified : without dignity :: ignoble :
   a. without love b. without honor c. without conviction

- For more about analogies, see **Communications Skills Handbook,** pp. R83–R84.

Before You Read

William Butler Yeats's Poetry

Meet William Butler Yeats



In his youth, William Butler Yeats (yāts) was a melancholy dreamer. Born into an Anglo-Irish Protestant family in the Dublin suburb of Sandymount, Yeats spent a good deal of time at his grandparents' home in County Sligo, where he rode his pony about the scenic countryside and began to learn about Irish folklore and mythology. In his teens, Yeats started writing poetry; his early work was influenced by the Romantics, particularly William Blake. Yeats even dressed the part of the romantic young poet, wearing a flowing tie, brown velvet jacket, and his father's old cape and wide-brimmed hat.

When Yeats was twenty-three, he published his first book of verse, and soon afterwards a beautiful young woman named Maud Gonne arrived at his home to tell him that his poetry had made her weep. This meeting began Yeats's long obsession with Gonne, an actress and Irish patriot who inspired him to join the fight for independence from England. She also played the title role in his play *Cathleen ni Houlihan* when it was first performed in Dublin. Although Gonne refused Yeats's many marriage proposals, she haunted his imagination and became a central figure in his poetry. Yeats did not end his pursuit of her until 1916, more than twenty years after they'd first met. He later wrote that it was a "miserable love affair" and that he might as well have been offering his heart to a statue in a museum. Fortunately, Yeats found contentment in 1917, when he married a young woman named Georgiana, whom he nicknamed George.

Yeats combined his passions for literature and for Irish nationalism by joining the Celtic Revival, a cultural and political movement dedicated to Irish independence and to the use of Irish folklore in literature. He also presided over the Irish National Theater with his friend and patron, Augusta Lady Gregory, and the playwright J. M. Synge. (Yeats contributed many of his own plays to this theater.) His hope was to unite Catholics and Protestants through a national literature that rose above religious differences.

In middle age, when Yeats reread the poems of his youth, he found "little but romantic convention, unconscious drama." He began to write in a less romantic style that more closely resembled natural speech. "Sentimentality," he declared, "is deceiving oneself; rhetoric is deceiving other people."

Yeats continued his political affiliations, serving in his fifties as a senator in the newly established Irish Free State. He received the Nobel Prize for Literature in 1923 and in his last years enjoyed playing the role of a country gentleman and an honored elder statesman of Anglo-Irish literature. He continued writing until he died at the age of seventy-three.

"We should write out our own thoughts in as nearly as possible the language we thought them in, as though in a letter to an intimate friend."

—*Yeats*

"Earth, receive an honored guest;
William Yeats is laid to rest.
Let the Irish vessel lie
Emptied of its poetry."

—*W. H. Auden*

William Butler Yeats was born in 1865 and died in 1939.

Reading Focus

Is there a special place you go when you want to have some quiet time alone with your thoughts?

Journal In your journal, write about a special place you go, or would like to go, in search of peace or solitude. What attracts you to this place?

Setting a Purpose Read these poems to share Yeats's thoughts about special places and special people.

Building Background

Byzantium: One of Yeats's Special Places

The Byzantine Empire was the name of the eastern, or Greek, division of the Roman Empire. Constantine the Great created a capital city at Byzantium, which he renamed Constantinople (now Istanbul, Turkey). This city was a great center of artistic activity during the Middle Ages. Yeats wrote several poems about Byzantium, which he regarded as a holy city of the imagination, a place where the spiritual and the artistic were united.

Yeats's Friendship with Lady Gregory

Augusta Lady Gregory, who was fifteen years older than Yeats, was a dear friend to him. He was a frequent visitor to her estate at Coole, which is the setting for "The Wild Swans at Coole." During World War I, Yeats was distressed to hear of the death of Lady Gregory's son, Major Robert Gregory. Major Gregory, an artist and aviator, was killed in action while flying for England's Royal Flying Corps. It is believed that Yeats wrote "An Irish Airman Foresees His Death" about him.

Yeats's Cyclical Theory of History

According to Yeats, when he was about twenty years old he heard a voice telling him, "Hammer your thoughts into unity." Yeats tried throughout his life to find unity, especially between the spiritual world and the modern technological age in which he lived. His search for spiritual truths led him to form his own theory of history. According to his theory, cycles of history and nature occur every two thousand years. During this time, one civilization grows, improves, decays, and dissolves, and then another civilization takes its place. Yeats's poem "The Second Coming" reflects this theory. Its title refers to the prediction, found in the New Testament of the Bible, that Jesus Christ will return to the earth at the end of the world.

In the 1920s, when Yeats wrote "The Second Coming," he believed that the Christian era was coming to an end. As signs that this era was ending, Yeats cited recent events such as World War I, the Russian Revolution, and Ireland's often violent struggle for independence from England.



Hagia Sophia, the most famous Byzantine structure in Constantinople (now Istanbul, Turkey).

The Lake Isle of Innisfree

William Butler Yeats

I will arise and go now, and go to Innisfree,°
And a small cabin build there, of clay and wattles° made:
Nine bean-rows will I have there, a hive for the honeybee,
And live alone in the bee-loud glade.°

And I shall have some peace there, for peace comes
dropping slow,
Dropping from the veils of the morning to where the
cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's° wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

1 Innisfree: an island in County Sligo. Yeats had wanted to go to Innisfree since hearing of it as a child.

2 wattles: walls made of twigs.

4 glade: an open space in the forest.

8 linnet: a small brown songbird.

When You Are Old

William Butler Yeats

When you° are old and gray and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,°
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

1 you: Some critics think that the "you" Yeats is addressing is Maud Gonne, the woman he loved and who rejected his proposals of marriage. However, this poem is actually a free translation of Pierre de Ronsard's sonnet to *his* love Hélène.

9 glowing bars: the grate in front of the fireplace.

Responding to Literature

Personal Response

Would you like to live in Innisfree or a place like it? Why or why not?

Analyzing Literature

The Lake Isle of Innisfree

Recall and Interpret

1. What does the speaker plan to do at Innisfree? What can you infer about this place from the speaker's description of it?
2. What does the speaker hear "in the deep heart's core"? What do you think it means to hear something in this manner?

Evaluate and Connect

3. What do you think Innisfree **symbolizes,** or represents, for the speaker? Use details from the poem to support your answer.
4. What effects are created by the **repetition** (see page R13) of words and groups of words? Give examples.

When You Are Old

Recall and Interpret

5. According to the speaker, how did his love differ from that of others? What might you infer about the relationship between the woman and the speaker?
6. What finally happened to Love (lines 10–12)? What does this **personification** (see page R11) of love seem to suggest about the woman? About the speaker's love for the woman? Explain.

Evaluate and Connect

7. Theme Connections Evaluate the speaker's **tone,** or attitude toward the subject. (See **Literary Terms Handbook,** page R17.) Does he seem disillusioned? Why or why not? Use details from the poem to support your answer.
8. Scan the **meter** and identify the **rhyme scheme** (see pages R9 and R13). What effects are created by the poet's choice of these sound devices? How do these devices help the poet convey his intended meaning?

Extending Your Response

Personal Writing

Special Places Compare the speaker's description of Innisfree with the special place you wrote about in the Reading Focus on page 1023. How are the two places alike? different? Explain in your journal.

Learning for Life

A Great Escape Create an illustrated travel brochure for a place—real or imagined—where people can go to escape the frenzy of everyday life. Describe the place and explain why people will find peace and tranquillity there.

Listening and Speaking

With a partner, discuss how to best use tone of voice and other verbal and nonverbal techniques to convey the meaning of these two poems. Practice reading these poems aloud and then present your interpretations to the class.

Save your work for your portfolio.



Swans in Winter, 20th century. Karen Armitage. Watercolor. Private collection.

The Wild Swans at Coole

William Butler Yeats

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;°
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous° wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

7–8 *[The nineteenth autumn . . . made my count]* Yeats first visited Coole Park, the country estate of his friend Augusta Lady Gregory, in 1897, nineteen years earlier.

12 *Clamorous* means "noisy."

CONTENTS

Sailing to Byzantium

William Butler Yeats

I

That is no country for old men. The young
In one another's arms, birds in the trees
—Those dying generations—at their song,
The salmon-falls,° the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unaging intellect.

4 salmon-falls: the rapids in rivers that salmon swim up to spawn.

II

An aged man is but a paltry° thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.

9 paltry: worthless.

III

O sages° standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,°
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice° of eternity.

17 sages: the wise men pictured on the walls of the churches in Byzantium.

19 perne in a gyre: spin around in a spiral motion. Yeats associated gyres with the spinning of fate; here, the speaker asks the images on the wall to come down and spin him into their timeless state of being.

24 artifice: artistic representation.

IV

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enameling
To keep a drowsy Emperor awake;°
Or set upon a golden bough° to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

27–29 But such a form . . . awake: These lines describe something Yeats once read about. An emperor in Byzantium had a tree made of gold and silver upon which artificial birds sat and sang.

30 bough: a branch.

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Responding to Literature

Personal Response

Which place appeals to you more, Coole or Byzantium? Why? Jot your thoughts down in your notebook and then discuss them with a partner.

Analyzing Literature

The Wild Swans at Coole

Recall and Interpret

1. Describe the scene the speaker observes. What are the swans doing? What did they do the first time the speaker observed them?
2. What do you think the swans **symbolize,** or represent, for the speaker? In your opinion, what does their eventual departure represent? (See **Literary Terms Handbook,** page R16.) Give reasons for your answers.

Evaluate and Connect

3. How does the **setting** help to convey the poem's **theme,** or message? (See **Literary Terms Handbook,** pages R14 and R16.)
4. Think about what your life was like five or ten years ago. How has the passage of time affected your everyday life as well as your outlook on life? Give specific examples.

Sailing to Byzantium

Recall and Interpret

5. What is the difference between the country described in lines 1–8 and Byzantium?
6. In lines 17–24, what does the speaker ask the sages to do? Why do you think the speaker makes these requests?

Evaluate and Connect

7. How does the information about Byzantium provided in the Building Background section on page 1023 help you better appreciate the ideas in this poem? Give specific examples from the background and the poem to support your response.
8. How would you describe the speaker's attitude toward aging and death? What is your opinion of this attitude? Explain.

Literary ELEMENTS

Ottava Rima

An **octave** is a stanza that consists of eight lines. **Ottava rima** is a stanza form using octaves written in **iambic pentameter** with an *abababcc* rhyme scheme. Lines written in iambic pentameter have five feet, most of which are **iambs** (an unstressed syllable followed by a stressed syllable).

1. Copy a stanza from "Sailing to Byzantium." Scan the meter and mark the rhyme scheme. Is the stanza written in ottava rima? Why or why not?
2. What effects are created by the meter and rhyme scheme in "Sailing to Byzantium"? Give examples.

- See **Literary Terms Handbook,** p. R11.



The Pursuit, 1915. Henry Farre. Print. Private collection.

Viewing the print: What does this scene suggest to you about the experiences the speaker of the poem might have faced?

An Irish Airman Foresees His Death

William Butler Yeats

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;°
My country is Kiltartan Cross,°
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

3–4 Those . . . love: Many Irish fought on the side of the English in World War I in spite of Ireland's ongoing struggle for independence from England.

5 Kiltartan Cross: a district in the west of Ireland.

CONTENTS

The Second Coming

William Butler Yeats



The Deluge, 1919–1920. Winifred Margaret Knights. Oil on canvas, 60 x 72 in.

Turning and turning in the widening gyre°
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy° is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming° is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*°
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,°
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep°
Were vexed to nightmare by a rocking cradle,°
And what rough beast, its hour come round at last,
Slouches towards Bethlehem° to be born?

---

1 A *gyre* is a circular form or motion.
4 *Anarchy* means "a lack of political order" or "chaos."
10 The *Second Coming* refers to the Christian Bible's prediction of Jesus Christ's return to the earth, preceded by a period of terror and chaos.
12 The Latin phrase *Spiritus Mundi* means "Spirit of the World." Yeats believed that all people are connected through this spirit and that it constitutes the collective, inherited body of myths and symbols common to all cultures.
14 *[A shape . . . man]* This figure is meant to resemble the Egyptian sphinx.
19 *[That twenty . . . sleep]* The speaker is referring to the two-thousand-year period before the birth of Christ.
20 *Rocking cradle* refers to the birth of the infant Jesus.
22 *Bethlehem* was the birthplace of Jesus Christ.

Responding to Literature

Personal Response

What line or lines from the poems made the strongest impression on you? Why? Write your thoughts in your journal.

Analyzing Literature

An Irish Airman Foresees His Death

Recall and Interpret

1. What is the speaker's attitude toward those he fights for and against? What can you infer about the speaker after reading lines 1–8?
2. What factors do and do *not* motivate the speaker to fight? What do these factors seem to suggest about the speaker's character and outlook on life?
3. What is your interpretation of lines 13–16? Why do you think the speaker values "this life, this death" more highly than the years past and the years to come? Explain the reasons for your answer.

Evaluate and Connect

4. What is your opinion of the speaker's attitude toward his fate? Give reasons for your answer.
5. How does the poet's choice of **meter** and **rhyme scheme** add to your appreciation of the poem? (See **Literary Terms Handbook,** pages R9 and R13.) Give examples to illustrate your ideas.
6. Imagine finding yourself in a situation similar to the speaker's. How do you think you would react? Why?

The Second Coming

Recall and Interpret

7. How does the speaker describe the state of the world and of human affairs in the first stanza? What seems to be the speaker's attitude toward this situation?
8. In the second stanza, how does the speaker at first account for the conditions described in the first stanza?
9. What happens to make the speaker offer a new explanation? Describe the image that the speaker "sees." How does the speaker seem to react to this image?
10. According to the speaker, where is the "rough beast" going, and why is it going there? What does the speaker imply is likely to happen to the world as a result of the beast's journey?

Evaluate and Connect

11. Evaluate the **mood** of this poem (see page R10). How does the speaker's **tone,** or attitude toward the subject, contribute to that mood?
12. How does this poem reflect Yeats's cyclical theory of history, as explained in the Building Background section on page 1023? Give specific examples to support your response.
13. Yeats wrote this poem shortly after the end of World War I. What relationship can you see between the devastation of war and the events described in this poem?
14. Theme Connections What ideas about illusion and disillusion does this poem suggest? Do you agree with those ideas? Why or why not?

Literary ELEMENTS

Allusion

In a literary work, an **allusion** is a reference to something outside the work, usually to another piece of literature or to a well-known person, place, or event from history, religion, or mythology. For example, in "The Second Coming," Yeats's reference to "a rocking cradle" is an allusion to the birth of Jesus Christ. Allusions add depth and richness to a work by evoking shared knowledge and experience.

1. Choose several allusions from the poems in this lesson. Using the footnotes as a guide, explain how a knowledge of each allusion enriches your understanding and appreciation of the poem.
2. Write a short poem of your own that includes an allusion. Share your poem with a partner, explaining the allusion you have used, if necessary.

• See **Literary Terms Handbook,** p. R1.

Literature and Writing

Writing about Literature

Analyzing Symbols Choose several **symbols** from the poems you have read and write an explanation of what each one represents on a figurative level and why. Then evaluate the effectiveness of each symbol. What meanings do the symbols convey that literal language could not convey just as effectively? Be specific.

Creative Writing

To an Irish Airman Write a letter to the speaker of "An Irish Airman Foresees His Death," trying to convince him that the past and the future are not a "waste of breath," even when compared with "this life, this death." Share your letter with a partner and compare the arguments you have used.

Extending Your Response

Literature Groups

The Big Picture In your group, reread "Sailing to Byzantium" and discuss questions such as these: How does the speaker of the poem attempt to come to terms with aging and the ravages of time? What does he want to do? Would you rather live in the natural world of time and biological change or in a timeless world of art and beauty? Discuss and debate these issues in your group, referring to specific lines from the poem to support your opinions. Share your group's views with the rest of the class.

Interdisciplinary Activity

History: The Byzantine Empire Do Internet or library research to learn more about the Byzantine Empire. Narrow your topic so that your search is manageable. For example, you might want to find out about housing, about the kinds of art produced by the Byzantines, about the governmental system, or about sports and other forms of entertainment. Share your findings with the class.

Performing

A Matter of Opinion With a partner, invent a conversation between the speaker of "When You Are Old" and the woman he addresses. What might they say to each other after the woman has read the poem? How might she react to the poem? Would she be angry? Surprised? Wistful? How would the speaker respond? Practice performing the conversation, working to use tone of voice, pacing, and nonverbal means to make the conversation vivid and interesting. Then present your conversation to the class.

Reading Further

For more by and about Yeats, look for these collections:

Fairy and Folk Tales of Ireland, edited by W. B. Yeats, is a collection of Irish legends, folktales, and songs.

A Collection of Criticism, edited by Patrick J. Keane, provides insights into Yeats's poetry and life.

Save your work for your portfolio.

Before You Read

The Rocking-Horse Winner

Meet D. H. Lawrence



David Herbert Lawrence, one of the most censored authors of the twentieth century, was a versatile and gifted writer. Yet his attitudes about life and writing were often in direct contrast to the opinions held by society at the time.

Lawrence was born in Nottinghamshire, England, to an illiterate coal miner father and a retired schoolteacher mother. Because of his mother's genteel yet dominating influence, Lawrence looked down on his father for the coarse, passionate way he lived. It was his father's influence, however, that prevailed in the themes of Lawrence's later writings.

As a young child, Lawrence had a severe attack of pneumonia from which he never fully recovered. This affliction, which would plague Lawrence throughout his life, enabled him to escape from a life of work in the coal mines. Instead, he attended school on a scholarship but was forced to abandon his education at fifteen to earn a living as a clerk in a factory. After a short time, however, Lawrence again fell ill and left his job in the factory. While recuperating, he formed a close friendship with Jessie Chambers, a local farmer's daughter. Soon Lawrence became a pupil-teacher in Eastwood, and a few years later he earned a teacher's certificate at University College, Nottingham. Encouraged by Jessie, he also started writing poetry and fiction.

Lawrence's mid-twenties were turbulent: He broke with Jessie, his mother died, his first novels were published, and he had another attack of pneumonia. He decided to give up teaching and support himself solely by writing. During this time, Lawrence fell in love and eloped with a German woman named Frieda von Richtofen. For the next two years, the couple traveled extensively throughout Europe. Frieda became the prototype for many of Lawrence's best-known heroines.

The onset of the First World War forced Lawrence and his wife to return to England. They settled on the south coast but did not remain for long. Because of Frieda's nationality and Lawrence's outspoken criticism of the war, many local residents suspected them of being spies. Persecuted, they were eventually forced out of town and so traveled throughout England until the end of the war.

During this time, Lawrence published the first of his works to be subject to public scrutiny and censorship, a novel called *The Rainbow,* which was seized by the police and declared obscene. Throughout his career, Lawrence struggled against such treatment, which was typical of the conventions of the day.

Disgusted with England, Lawrence and his wife left for Italy in 1919 and spent the rest of their lives traveling in search of an ideal society—as well as a warm climate for Lawrence's respiratory illnesses. Each place they visited inspired new writing.

During a trip to Mexico, Lawrence fell ill and found that he was in the late stages of tuberculosis, with only two years to live. Returning to Italy, he finished his last and most controversial novel, *Lady Chatterley's Lover.* From Italy, Frieda took him to France in search of a cure. During this time he wrote "The Rocking-Horse Winner," as well as many other short stories. No miraculous cure was found, sadly, and Lawrence died at the age of forty-five with Frieda at his bedside.

"Be still when you have nothing to say; when genuine passion moves you, say what you've got to say, and say it hot."

—Lawrence

D. H. Lawrence was born in 1885 and died in 1930.

Reading Focus

You have probably heard the saying "Money can't buy happiness." Do you agree or disagree?

Discuss With the class, discuss your opinions about this statement. Also consider what a person has to do in order to get money and how that might affect a person's happiness.

Setting a Purpose Read the following story to discover how the desire for money affects one family.

Building Background

The Time and Place

This story takes place in England in the early part of the twentieth century. At the time, social classes were quite distinct, and many who were not born wealthy lived beyond their means in an effort to attain the prestige of a higher social class.

Did You Know?

- As an adult, Lawrence began to despise the upper-middle class and the attitudes it held. The genteel culture of Lawrence's mother eventually came to represent death for him because of its superficial and restrictive conventions. Much of his later writing pointed out the absurdity and potentially devastating consequences of trying to attain status and uphold appearances.
- Some of Lawrence's writings, including "The Rocking-Horse Winner," express the idea that having money does not bring contentment but, rather, breeds the desire for more money. He suggests that earning money, spending money, and wanting more money are a vicious cycle that forces people to compete ruthlessly in an effort to acquire more money than others have.
- This story mentions many popular horse races held in England, including the Ascot (run at Ascot Heath) and the St. Leger (held at Doncaster every September). Three other notable races mentioned are the Grand National, the Lincolnshire, and the Derby. The Turf Commission is a committee of the Jockey Club—an organization dedicated to the improvement of Thoroughbred racing and breeding. The Turf Commission operates a bank in which bettors can deposit money for future bets.



The horse races at Ascot.

Vocabulary Preview

stealth (stelth) *n.* secretive action or behavior; p. 1039
parry (par′ ē) *v.* to respond, as to a question or argument, by warding off or diverting; p. 1040
obstinately (ob′ stə nit lē) *adv.* in a manner not yielding to argument, persuasion, or reason; inflexibly; p. 1042
reiterate (rē it′ ə rāt) *v.* to say or do again; to repeat; p. 1042
emancipate (i man′ sə pāt′) *v.* to free; to liberate; p. 1045



The Rocking-Horse Winner

D. H. Lawrence

There was a woman who was beautiful, who started with all the advantages, yet she had no luck. She married for love, and the love turned to dust. She had bonny[1] children, yet she felt they had been thrust upon her, and she could not love them. They looked at her coldly, as if they were finding fault with her. And hurriedly she felt she must cover up some fault in herself. Yet what it was that she must cover up she never knew. Nevertheless, when her children were present, she always felt the centre of her heart go hard. This troubled her, and in her manner she was all the more gentle and anxious for her children, as if she loved them very much. Only she herself knew that at the centre of her heart was a hard little place that could not feel love, no, not for anybody. Everybody else said of her: "She is such a good mother. She adores her children."

1. *Bonny* means "good-looking; robust."

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Only she herself, and her children themselves, knew it was not so. They read it in each other's eyes.

There were a boy and two little girls. They lived in a pleasant house, with a garden, and they had discreet servants, and felt themselves superior to anyone in the neighbourhood.

Although they lived in style, they felt always an anxiety in the house. There was never enough money. The mother had a small income, and the father had a small income, but not nearly enough for the social position which they had to keep up. The father went into town to some office. But though he had good prospects, these prospects never materialised. There was always the grinding sense of the shortage of money, though the style was always kept up.

At last the mother said: "I will see if *I* can't make something." But she did not know where to begin. She racked her brains, and tried this thing and the other, but could not find anything successful. The failure made deep lines come into her face. Her children were growing up, they would have to go to school. There must be more money, there must be more money. The father, who was always very handsome and expensive in his tastes, seemed as if he never *would* be able to do anything worth doing. And the mother, who had a great belief in herself, did not succeed any better, and her tastes were just as expensive.

And so the house came to be haunted by the unspoken phrase: *There must be more money! There must be more money!* The children could hear it all the time, though nobody said it aloud. They heard it at Christmas, when the expensive and splendid toys filled the nursery. Behind the shining modern rocking-horse, behind the smart doll's house, a voice would start whispering: "There *must* be more money! There *must* be more money!" And the children would stop playing, to listen for a moment. They would look into each other's eyes, to see if they had all heard. And each one saw in the eyes of the other two that they too had heard. "There *must* be more money! There *must* be more money!"

It came whispering from the springs of the still-swaying rocking-horse, and even the horse, bending his wooden, champing head, heard it. The big doll, sitting so pink and smirking in her new pram,[2] could hear it quite plainly, and seemed to be smirking all the more self-consciously because of it. The foolish puppy, too, that took the place of the teddy bear, he was looking so extraordinarily foolish for no other reason but that he heard the secret whisper all over the house: "There *must* be more money!"

Yet nobody ever said it aloud. The whisper was everywhere, and therefore no one spoke it.

2. A *pram* (short for *perambulator*) is a baby carriage.

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Just as no one ever says: "We are breathing!" in spite of the fact that breath is coming and going all the time.

"Mother," said the boy Paul one day, "why don't we keep a car of our own? Why do we always use uncle's, or else a taxi?"

"Because we're the poor members of the family," said the mother.

"But why *are* we, mother?"

"Well—I suppose," she said slowly and bitterly, "it's because your father has no luck."

The boy was silent for some time.



Young Boy in White Reading Book, 1918. Martha Walter. Oil on canvas, 21 x 26 in. David David Gallery, Philadelphia, PA.

Viewing the painting: How is this boy similar to your mental image of Paul? How is he different? Explain.

"Is luck money, mother?" he asked, rather timidly.

"No, Paul. Not quite. It's what causes you to have money."

"Oh!" said Paul vaguely. "I thought when Uncle Oscar said *filthy lucker,* it meant money."

"*Filthy lucre*[3] does mean money," said the mother. "But it's lucre, not luck."

"Oh!" said the boy. "Then what *is* luck, mother?"

"It's what causes you to have money. If you're lucky you have money. That's why it's better to be born lucky than rich. If you're rich, you may lose your money. But if you're lucky, you will always get more money."

"Oh! Will you? And is father not lucky?"

"Very unlucky, I should say," she said bitterly.

The boy watched her with unsure eyes.

"Why?" he asked.

"I don't know. Nobody ever knows why one person is lucky and another unlucky."

"Don't they? Nobody at all? Does *nobody* know?"

"Perhaps God. But He never tells."

"He ought to, then. And aren't you lucky either, mother?"

"I can't be, if I married an unlucky husband."

"But by yourself, aren't you?"

"I used to think I was, before I married. Now I think I am very unlucky indeed."

"Why?"

"Well—never mind! Perhaps I'm not really," she said.

3. *Lucre* (lo͞o′ kər) is Latin for "profit." Here, it refers to money, especially that gained through greed or dishonesty.

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The child looked at her to see if she meant it. But he saw, by the lines of her mouth, that she was only trying to hide something from him.

"Well, anyhow," he said stoutly, "I'm a lucky person."

"Why?" said his mother, with a sudden laugh.

He stared at her. He didn't even know why he had said it.

"God told me," he asserted, brazening[4] it out.

"I hope He did, dear!" she said, again with a laugh, but rather bitter.

"He did, mother!"

"Excellent!" said the mother, using one of her husband's exclamations.

The boy saw she did not believe him; or rather, that she paid no attention to his assertion. This angered him somewhere, and made him want to compel her attention.

He went off by himself, vaguely, in a childish way, seeking for the clue to "luck." Absorbed, taking no heed of other people, he went about with a sort of stealth, seeking inwardly for luck. He wanted luck, he wanted it, he wanted it. When the two girls were playing dolls in the nursery, he would sit on his big rocking-horse, charging madly into space, with a frenzy that made the little girls peer at him uneasily. Wildly the horse careered,[5] the waving dark hair of the boy tossed, his eyes had a strange glare in them. The little girls dared not speak to him.

When he had ridden to the end of his mad little journey, he climbed down and stood in front of his rocking-horse, staring fixedly into its lowered face. Its red mouth was slightly open, its big eye was wide and glassy-bright.

"Now!" he would silently command the snorting steed. "Now, take me to where there is luck! Now take me!"

And he would slash the horse on the neck with the little whip he had asked Uncle Oscar for. He *knew* the horse could take him to where there was luck, if only he forced it. So he would mount again and start on his furious ride, hoping at last to get there. He knew he could get there.

"You'll break your horse, Paul!" said the nurse.

"He's always riding like that! I wish he'd leave off!" said his elder sister Joan.

But he only glared down on them in silence. Nurse gave him up. She could make nothing of him. Anyhow, he was growing beyond her.

One day his mother and his Uncle Oscar came in when he was on one of his furious rides. He did not speak to them.

"Hallo, you young jockey! Riding a winner?" said his uncle.

"Aren't you growing too big for a rocking-horse? You're not a very little boy any longer, you know," said his mother.

But Paul only gave a blue glare from his big, rather close-set eyes. He would speak to nobody when he was in full tilt. His mother watched him with an anxious expression on her face.

At last he suddenly stopped forcing his horse into the mechanical gallop and slid down.

"Well, I got there!" he announced fiercely, his blue eyes still flaring, and his sturdy long legs straddling apart.

"Where did you get to?" asked his mother.

"Where I wanted to go," he flared back at her.

"That's right, son!" said Uncle Oscar. "Don't you stop till you get there. What's the horse's name?"

"He doesn't have a name," said the boy.

"Gets on without all right?" asked the uncle.

4. Here, *brazening* means "stating confidently."
5. *Careered* means "rushed forward."

Vocabulary

stealth (stelth) *n.* secretive action or behavior

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"Well, he has different names. He was called Sansovino last week."

"Sansovino, eh? Won the Ascot. How did you know this name?"

"He always talks about horse-races with Bassett," said Joan.

The uncle was delighted to find that his small nephew was posted with all the racing news. Bassett, the young gardener, who had been wounded in the left foot in the war and had got his present job through Oscar Cresswell, whose batman[6] he had been, was a perfect blade of the "turf."[7] He lived in the racing events, and the small boy lived with him.

Oscar Cresswell got it all from Bassett.

"Master Paul comes and asks me, so I can't do more than tell him, sir," said Bassett, his face terribly serious, as if he were speaking of religious matters.

"And does he ever put anything on a horse he fancies?"

"Well—I don't want to give him away—he's a young sport, a fine sport, sir. Would you mind asking him himself? He sort of takes a pleasure in it, and perhaps he'd feel I was giving him away, sir, if you don't mind."

Bassett was serious as a church.

The uncle went back to his nephew and took him off for a ride in the car.

"Say, Paul, old man, do you ever put anything on a horse?" the uncle asked.

The boy watched the handsome man closely.

"Why, do you think I oughtn't to?" he parried.



"Not a bit of it! I thought perhaps you might give me a tip for the Lincoln."

The car sped on into the country, going down to Uncle Oscar's place in Hampshire.

"Honour bright?"[8] said the nephew.

"Honour bright, son!" said the uncle.

"Well, then, Daffodil."

"Daffodil! I doubt it, sonny. What about Mirza?"

"I only know the winner," said the boy. "That's Daffodil."

"Daffodil, eh?"

There was a pause. Daffodil was an obscure horse comparatively.

"Uncle!"

"Yes, son?"

"You won't let it go any further, will you? I promised Bassett."

"Bassett be damned, old man! What's he got to do with it?"

"We're partners. We've been partners from the first. Uncle, he lent me my first five shillings,[9] which I lost. I promised him, honour bright, it was only between me and him; only you gave me that ten-shilling note I started winning with, so I thought you were lucky. You won't let it go any further, will you?"

The boy gazed at his uncle from those big, hot, blue eyes, set rather close together. The uncle stirred and laughed uneasily.

"Right you are, son! I'll keep your tip private. Daffodil, eh? How much are you putting on him?"

6. A *batman* is a British army orderly, or personal attendant.
7. A *blade of the "turf"* is a horse-racing fan.
8. *Honour bright* is an expression used to declare that one is speaking the truth (as in "on your honour").
9. *Shillings* were British coins worth one twentieth of a pound.

Vocabulary

parry (par′ ē) *v.* to respond, as to a question or argument, by warding off or diverting

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"All except twenty pounds,"[10] said the boy. "I keep that in reserve."

The uncle thought it a good joke.

"You keep twenty pounds in reserve, do you, you young romancer? What are you betting, then?"

"I'm betting three hundred," said the boy gravely. "But it's between you and me, Uncle Oscar! Honour bright?"

The uncle burst into a roar of laughter.

"It's between you and me all right, you young Nat Gould,"[11] he said, laughing. "But where's your three hundred?"

"Bassett keeps it for me. We're partners."

"You are, are you! And what is Bassett putting on Daffodil?"

"He won't go quite as high as I do, I expect. Perhaps he'll go a hundred and fifty."

"What, pennies?" laughed the uncle.

"Pounds," said the child, with a surprised look at his uncle. "Bassett keeps a bigger reserve than I do."

Between wonder and amusement Uncle Oscar was silent. He pursued the matter no further, but he determined to take his nephew with him to the Lincoln races.

"Now, son," he said, "I'm putting twenty on Mirza, and I'll put five on for you on any horse you fancy. What's your pick?"

"Daffodil, uncle."

"No, not the fiver on Daffodil!"

"I should if it was my own fiver," said the child.

"Good! Good! Right you are! A fiver for me and a fiver for you on Daffodil."

The child had never been to a race-meeting before, and his eyes were blue fire. He pursed his mouth tight and watched. A Frenchman just in front had put his money on Lancelot. Wild with excitement, he flayed his arms up and down, yelling *"Lancelot! Lancelot!"* in his French accent.

Daffodil came in first, Lancelot second, Mirza third. The child, flushed and with eyes blazing, was curiously serene. His uncle brought him four five-pound notes, four to one.

"What am I to do with these?" he cried, waving them before the boy's eyes.

"I suppose we'll talk to Bassett," said the boy. "I expect I have fifteen hundred now; and twenty in reserve; and this twenty."

His uncle studied him for some moments.

"Look here, son!" he said. "You're not serious about Bassett and that fifteen hundred, are you?"

"Yes, I am. But it's between you and me, uncle. Honour bright?"

"Honour bright all right, son! But I must talk to Bassett."

"If you'd like to be a partner, uncle, with Bassett and me, we could all be partners. Only, you'd have to promise, honour bright, uncle, not to let it go beyond us three. Bassett and I are lucky, and you must be lucky, because it was your ten shillings I started winning with. . . ."

Uncle Oscar took both Bassett and Paul into Richmond Park for an afternoon, and there they talked.

"It's like this, you see, sir," Bassett said. "Master Paul would get me talking about racing events, spinning yarns, you know, sir. And he was always keen on knowing if I'd made or if I'd lost. It's about a year since, now, that I put five shillings on Blush of Dawn for him: and we lost. Then the luck turned, with that ten shillings he had from you: that we put on Singhalese. And since that time, it's been pretty steady, all things considering. What do you say, Master Paul?"

"We're all right when we're sure," said Paul. "It's when we're not quite sure that we go down."

"Oh, but we're careful then," said Bassett.

10. *Pounds* are currency used in Britain. Twenty pounds in the mid-1920s would be worth about $1,000 today.
11. *Nat Gould* was a sporting journalist who often wrote about horse racing.

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"But when are you *sure?*" smiled Uncle Oscar.

"It's Master Paul, sir," said Bassett in a secret, religious voice. "It's as if he had it from heaven. Like Daffodil, now, for the Lincoln. That was as sure as eggs."

"Did you put anything on Daffodil?" asked Oscar Cresswell.

"Yes, sir. I made my bit."

"And my nephew?"

Bassett was obstinately silent, looking at Paul.

"I made twelve hundred, didn't I, Bassett? I told uncle I was putting three hundred on Daffodil."

"That's right," said Bassett, nodding.

"But where's the money?" asked the uncle.

"I keep it safe locked up, sir. Master Paul he can have it any minute he likes to ask for it."

"What, fifteen hundred pounds?"

"And twenty! And *forty,* that is, with the twenty he made on the course."

"It's amazing!" said the uncle.

"If Master Paul offers you to be partners, sir, I would, if I were you: if you'll excuse me," said Bassett.

Oscar Cresswell thought about it.

"I'll see the money," he said.

They drove home again, and, sure enough, Bassett came round to the garden-house with fifteen hundred pounds in notes. The twenty pounds reserve was left with Joe Glee, in the Turf Commission deposit.

"You see, it's all right, uncle, when I'm *sure!* Then we go strong, for all we're worth. Don't we, Bassett?"

"We do that, Master Paul."

"And when are you sure?" said the uncle, laughing.

"Oh, well, sometimes I'm *absolutely* sure, like about Daffodil," said the boy; "and sometimes I have an idea; and sometimes I haven't even an idea, have I, Bassett? Then we're careful, because we mostly go down."

"You do, do you! And when you're sure, like about Daffodil, what makes you sure, sonny?"

"Oh, well, I don't know," said the boy uneasily. "I'm sure, you know, uncle; that's all."

"It's as if he had it from heaven, sir," Bassett reiterated.

"I should say so!" said the uncle.

But he became a partner. And when the Leger was coming on Paul was "sure" about Lively Spark, which was a quite inconsiderable horse. The boy insisted on putting a thousand on the horse, Bassett went for five hundred, and Oscar Cresswell two hundred. Lively Spark came in first, and the betting had been ten to one against him. Paul had made ten thousand.

"You see," he said, "I was absolutely sure of him."

Even Oscar Cresswell had cleared two thousand.

"Look here, son," he said, "this sort of thing makes me nervous."

"It needn't, uncle! Perhaps I shan't be sure again for a long time."

"But what are you going to do with your money?" asked the uncle.

"Of course," said the boy, "I started it for mother. She said she had no luck, because father is unlucky, so I thought if *I* was lucky, it might stop whispering."

"What might stop whispering?"

"Our house. I *hate* our house for whispering."

"What does it whisper?"

Vocabulary

obstinately (ob′ stə nit lē) *adv.* in a manner not yielding to argument, persuasion, or reason; inflexibly

reiterate (rē it′ ə rāt) *v.* to say or do again; to repeat

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5 O'Clock Cowboy. P. J. Crook (b. 1945). Acrylic on wood, 43 x 53 cm. Private collection.

Viewing the art: How would you describe the mood of this work? How does it compare with the mood of the story?

"Why—why"—the boy fidgeted—"why, I don't know. But it's always short of money, you know, uncle."

"I know it, son, I know it."

"You know people send mother writs,[12] don't you, uncle?"

"I'm afraid I do," said the uncle.

"And then the house whispers, like people laughing at you behind your back. It's awful, that is! I thought if I was lucky——"

"You might stop it," added the uncle.

The boy watched him with big blue eyes, that had an uncanny cold fire in them, and he said never a word.

"Well, then!" said the uncle. "What are we doing?"

"I shouldn't like mother to know I was lucky," said the boy.

"Why not, son?"

"She'd stop me."

"I don't think she would."

"Oh!"—and the boy writhed in an odd way—"I *don't* want her to know, uncle."

"All right, son! We'll manage it without her knowing."

12. Here, *writs* are legal notices demanding payment for outstanding bills.

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They managed it very easily. Paul, at the other's suggestion, handed over five thousand pounds to his uncle, who deposited it with the family lawyer, who was then to inform Paul's mother that a relative had put five thousand pounds into his hands, which sum was to be paid out a thousand pounds at a time, on the mother's birthday, for the next five years.

"So she'll have a birthday present of a thousand pounds for five successive years," said Uncle Oscar. "I hope it won't make it all the harder for her later."

Paul's mother had her birthday in November. The house had been "whispering" worse than ever lately, and, even in spite of his luck, Paul could not bear up against it. He was very anxious to see the effect of the birthday letter, telling his mother about the thousand pounds.

When there were no visitors, Paul now took his meals with his parents, as he was beyond the nursery control. His mother went into town nearly every day. She had discovered that she had an odd knack of sketching furs and dress materials, so she worked secretly in the studio of a friend who was the chief "artist" for the leading drapers.[13] She drew the figures of ladies in furs and ladies in silk and sequins for the newspaper advertisements. This young woman artist earned several thousand pounds a year, but Paul's mother only made several hundreds, and she was again dissatisfied. She so wanted to be first in something, and she did not succeed, even in making sketches for drapery advertisements.

She was down to breakfast on the morning of her birthday. Paul watched her face as she read her letters. He knew the lawyer's letter. As his mother read it, her face hardened and became more expressionless. Then a cold, determined look came on her mouth. She hid the letter under a pile of others, and said not a word about it.

"Didn't you have anything nice in the post for your birthday, mother?" said Paul.

"Quite moderately nice," she said, her voice cold and absent.

She went away to town without saying more.

But in the afternoon Uncle Oscar appeared. He said Paul's mother had had a long interview with the lawyer, asking if the whole five thousand could not be advanced at once, as she was in debt.

"What do you think, uncle?" said the boy.

"I leave it to you, son."

"Oh, let her have it, then! We can get some more with the other," said the boy.

"A bird in the hand is worth two in the bush, laddie!" said Uncle Oscar.

"But I'm sure to *know* for the Grand National; or the Lincolnshire; or else the Derby. I'm sure to know for *one* of them," said Paul.

So Uncle Oscar signed the agreement, and Paul's mother touched the whole five thousand. Then something very curious happened. The voices in the house suddenly went mad, like a chorus of frogs on a spring evening. There were certain new furnishings, and Paul had a tutor. He was *really* going to Eton,[14] his father's school, in the following autumn. There were flowers in the winter, and a blossoming of the luxury Paul's mother had been used to. And yet the voices in the house, behind the sprays of mimosa and almond-blossom, and from under the piles of iridescent cushions, simply trilled and screamed in a sort of ecstasy: "There *must* be more money! Oh-h-h; there *must* be more money. Oh, now, now-w! Now-w-w—there *must* be more money!—more than ever! More than ever!"

It frightened Paul terribly. He studied away at his Latin and Greek with his tutor. But his intense hours were spent with Bassett. The Grand National had gone by: he had not "known," and had lost a hundred pounds. Summer was at hand. He was in agony for the Lincoln. But even for the Lincoln he didn't "know," and he lost fifty pounds. He became

13. *Drapers* are dealers in cloth and other dry goods.

14. *Eton* is a prestigious private school in England.

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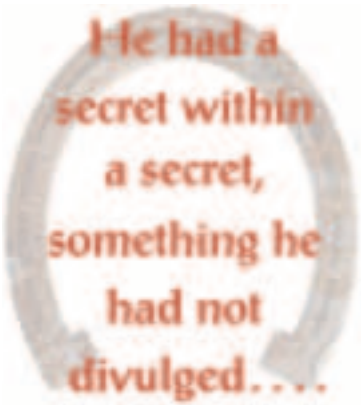
wild-eyed and strange, as if something were going to explode in him.

"Let it alone, son! Don't you bother about it!" urged Uncle Oscar. But it was as if the boy couldn't really hear what his uncle was saying.

"I've got to know for the Derby! I've got to know for the Derby!" the child reiterated, his big blue eyes blazing with a sort of madness.

His mother noticed how overwrought he was.

"You'd better go to the seaside. Wouldn't you like to go now to the seaside, instead of waiting? I think you'd better," she said, looking down at him anxiously, her heart curiously heavy because of him.



But the child lifted his uncanny blue eyes.

"I couldn't possibly go before the Derby, mother!" he said. "I couldn't possibly!"

"Why not?" she said, her voice becoming heavy when she was opposed. "Why not? You can still go from the seaside to see the Derby with your Uncle Oscar, if that's what you wish. No need for you to wait here. Besides, I think you care too much about these races. It's a bad sign. My family has been a gambling family, and you won't know till you grow up how much damage it has done. But it has done damage. I shall have to send Bassett away, and ask Uncle Oscar not to talk racing to you, unless you promise to be reasonable about it: go away to the seaside and forget it. You're all nerves!"

"I'll do what you like, mother, so long as you don't send me away till after the Derby," the boy said.

"Send you away from where? Just from this house?"

"Yes," he said, gazing at her.

"Why, you curious child, what makes you care about this house so much, suddenly? I never knew you loved it."

He gazed at her without speaking. He had a secret within a secret, something he had not divulged, even to Bassett or to his Uncle Oscar.

But his mother, after standing undecided and a little bit sullen for some moments, said:

"Very well, then! Don't go to the seaside till after the Derby, if you don't wish it. But promise me you won't let your nerves go to pieces. Promise you won't think so much about horse-racing and *events*, as you call them!"

"Oh no," said the boy casually. "I won't think much about them, mother. You needn't worry. I wouldn't worry, mother, if I were you."

"If you were me and I were you," said his mother, "I wonder what we *should* do!"

"But you know you needn't worry, mother, don't you?" the boy repeated.

"I should be awfully glad to know it," she said wearily.

"Oh, well, you *can*, you know. I mean, you *ought* to know you needn't worry," he insisted.

"Ought I? Then I'll see about it," she said.

Paul's secret of secrets was his wooden horse, that which had no name. Since he was emancipated from a nurse and a nursery-governess, he had had his rocking-horse removed to his own bedroom at the top of the house.

"Surely you're too big for a rocking-horse!" his mother had remonstrated.[15]

15. *Remonstrated* means "objected."

Vocabulary

emancipate (i man′ sə pāt′) *v.* to free; to liberate

"Well, you see, mother, till I can have a *real* horse, I like to have *some* sort of animal about," had been his quaint answer.

"Do you feel he keeps you company?" she laughed.

"Oh yes! He's very good, he always keeps me company, when I'm there," said Paul.

So the horse, rather shabby, stood in an arrested prance in the boy's bedroom.

The Derby was drawing near, and the boy grew more and more tense. He hardly heard what was spoken to him, he was very frail, and his eyes were really uncanny. His mother had sudden strange seizures of uneasiness about him. Sometimes, for half an hour, she would feel a sudden anxiety about him that was almost anguish. She wanted to rush to him at once, and know he was safe.

Two nights before the Derby, she was at a big party in town, when one of her rushes of anxiety about her boy, her first-born, gripped her heart till she could hardly speak. She fought with the feeling, might and main, for she believed in common sense. But it was too strong. She had to leave the dance and go downstairs to telephone to the country. The children's nursery-governess was terribly surprised and startled at being rung up in the night.

"Are the children all right, Miss Wilmot?"

"Oh yes, they are quite all right."

"Master Paul? Is he all right?"

"He went to bed as right as a trivet. Shall I run up and look at him?"

"No," said Paul's mother reluctantly. "No! Don't trouble. It's all right. Don't sit up. We shall be home fairly soon." She did not want her son's privacy intruded upon.

"Very good," said the governess.

It was about one o'clock when Paul's mother and father drove up to their house. All was still. Paul's mother went to her room and slipped off her white fur cloak. She had told her maid not to wait up for her. She heard her husband downstairs, mixing a whisky and soda.

And then, because of the strange anxiety at her heart, she stole upstairs to her son's room. Noiselessly she went along the upper corridor. Was there a faint noise? What was it?

She stood, with arrested muscles, outside his door, listening. There was a strange, heavy, and yet not loud noise. Her heart stood still. It was a soundless noise, yet rushing and powerful. Something huge, in violent, hushed motion. What was it? What in God's name was it? She ought to know. She felt that she knew the noise. She knew what it was.

Yet she could not place it. She couldn't say what it was. And on and on it went, like a madness.

Softly, frozen with anxiety and fear, she turned the door handle.

The room was dark. Yet in the space near the window, she heard and saw something plunging to and fro. She gazed in fear and amazement.

Then suddenly she switched on the light, and saw her son, in his green pyjamas, madly surging on the rocking-horse. The blaze of light suddenly lit him up, as he urged the wooden horse, and lit her up, as she stood, blonde, in her dress of pale green and crystal, in the doorway.

"Paul!" she cried. "Whatever are you doing?"

"It's Malabar!" he screamed in a powerful, strange voice. "It's Malabar!"

His eyes blazed at her for one strange and senseless second, as he ceased urging his wooden horse. Then he fell with a crash to the ground, and she, all her tormented motherhood flooding upon her, rushed to gather him up.

But he was unconscious, and unconscious he remained, with some brain-fever. He talked and tossed, and his mother sat stonily by his side.

"Malabar! It's Malabar! Bassett, Bassett, I *know!* It's Malabar!"

So the child cried, trying to get up and urge the rocking-horse that gave him his inspiration.

"What does he mean by Malabar?" asked the heart-frozen mother.

"I don't know," said the father stonily.

"What does he mean by Malabar?" she asked her brother Oscar.

"It's one of the horses running for the Derby," was the answer.

And, in spite of himself, Oscar Cresswell spoke to Bassett, and himself put a thousand on Malabar: at fourteen to one.

The third day of the illness was critical: they were waiting for a change. The boy, with his rather long, curly hair, was tossing ceaselessly on the pillow. He neither slept nor regained consciousness, and his eyes were like blue stones. His mother sat, feeling her heart had gone, turned actually into a stone.

In the evening, Oscar Cresswell did not come, but Bassett sent a message, saying could he come up for one moment, just one moment? Paul's mother was very angry at the intrusion, but on second thoughts she agreed. The boy was the same. Perhaps Bassett might bring him to consciousness.

The gardener, a shortish fellow with a little brown moustache and sharp little brown eyes, tiptoed into the room, touched his imaginary cap to Paul's mother, and stole to the bedside, staring with glittering, smallish eyes at the tossing, dying child.

"Master Paul!" he whispered. "Master Paul! Malabar came in first all right, a clean win. I did as you told me. You've made over seventy thousand pounds, you have; you've got over eighty thousand. Malabar came in all right, Master Paul."

"Malabar! Malabar! Did I say Malabar, mother? Did I say Malabar? Do you think I'm lucky, mother? I knew Malabar, didn't I? Over eighty thousand pounds! I call that lucky, don't you, mother? Over eighty thousand pounds! I knew, didn't I know I knew? Malabar came in all right. If I ride my horse till I'm sure, then I tell you, Bassett, you can go as high as you like. Did you go for all you were worth, Bassett?"

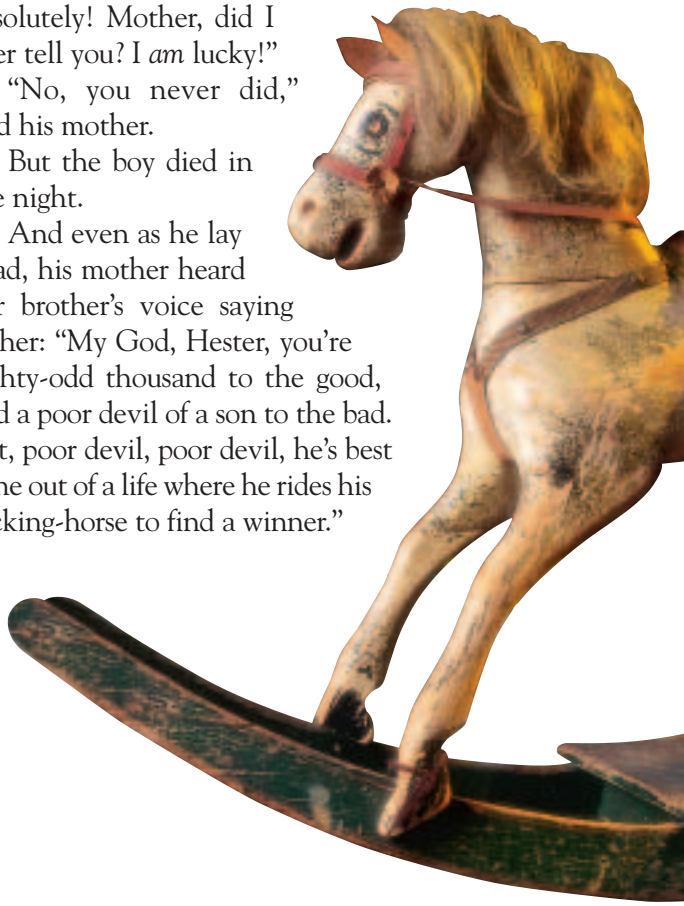
"I went a thousand on it, Master Paul."

"I never told you, mother, that if I can ride my horse, and *get there*, then I'm absolutely sure—oh, absolutely! Mother, did I ever tell you? I *am* lucky!"

"No, you never did," said his mother.

But the boy died in the night.

And even as he lay dead, his mother heard her brother's voice saying to her: "My God, Hester, you're eighty-odd thousand to the good, and a poor devil of a son to the bad. But, poor devil, poor devil, he's best gone out of a life where he rides his rocking-horse to find a winner."



Responding to Literature

Personal Response

What went through your mind at the end of the story?

Analyzing Literature

Recall

1. How does the mother feel about her children at the beginning of the story?
2. What does the house whisper?
3. What does the mother think about luck? How does Paul use the rocking horse to gain luck?
4. How does Paul arrange to give his mother his winnings? What is his mother's reaction when she receives the money?
5. How does Paul respond to the way his mother reacts when she receives the money? What is the outcome of his actions?

Interpret

6. How would you describe Paul's relationship with his mother? Do you think his mother's feelings for him change over the course of the story? Support your answers with evidence from the selection.
7. Why might only the children hear what the house is whispering?
8. What is Paul's **motivation** for seeking luck in this story? What might the rocking horse **symbolize** to him? (See pages R10 and R16.)
9. What does Paul's mother's reaction to the gift of money reveal about her? Why, do you think, does the money make the whispering worse?
10. In your opinion, should anyone be held responsible for what happens to Paul? Why or why not?

Evaluate and Connect

11. Choose one sentence from the story that you think sums up its **theme.** (See **Literary Terms Handbook,** page R16.) Why did you pick this sentence?
12. This story is written almost like a fairy tale. Do you find this **style** effective? Why or why not?
13. This story has an **omniscient** narrator. How might it change if it were told from the **point of view** of Paul or his mother (see page R12)?
14. In the Reading Focus on page 1035, you discussed your response to the saying "Money can't buy happiness." In your opinion, was the money worth the price Paul's mother had to pay? Explain.
15. What does luck mean to you? Do you agree with Paul's mother that financial success is based on luck? Why or why not?

Literary Criticism

One critic writes that "The Rocking-Horse Winner" is "like a Hans Andersen sophisticated by Freud, or Poe let loose in the nursery." Write an explanation of this interpretation, taking into account the following questions: What elements of the story are like a fairy tale? A horror story? In what ways does the story probe the psychology of the characters?

Comparing Selections

On page 978 of *Pygmalion,* Mr. Doolittle complains, "I have to live for others and not for myself: that's middle class morality." In light of this complaint, what do you think Mr. Doolittle would say about Paul? What might his thoughts be about Paul's mother? Share your thoughts in a class discussion.

Literary ELEMENTS

Foreshadowing

Foreshadowing is the author's use of hints or clues to prepare readers for events that will happen later in a narrative. Mood, atmosphere, events, physical objects, and even character traits can foreshadow later events. Foreshadowing often helps to build suspense or interest in a story. It makes readers predict what will happen and prods them to keep reading to see if their predictions prove to be correct.

1. Cite several examples of foreshadowing from the story. What later events do these examples predict?
2. What events does the title of the story foreshadow?

- See **Literary Terms Handbook,** p. R7.

Literature and Writing

Writing About Literature

Character Sketch Write a character sketch of either Paul or his mother. To help you do this, first brainstorm a list of character traits that Paul or his mother exhibits in the story. Write a sentence or incident from the story that illustrates each trait. Then use your notes to write your sketch, using quotations to support your main ideas.

Creative Writing

Fast-Forward The story ends tragically, but Paul's mother now has more than eighty thousand pounds from Paul's winnings. What, do you suppose, will she do with it? Given what has happened, will she become a changed person, or will she remain the same? Write a detailed prediction and give rationales for your ideas.

Extending Your Response

Literature Groups

What's Your View? Both Bassett and Uncle Oscar knew about Paul's betting and helped him to place his bets. Was it irresponsible of them to let Paul continue, even when he became upset about not winning? Discuss this question in your group, keeping in mind that both adults were profiting from Paul's "luck." Why might they have kept their actions secret from Paul's mother? Discuss both sides of the argument, citing details from the selection. Share your ideas with other groups.

Internet Connection

Off to the Races The story mentions several major horse races held in England. Using a search engine, investigate the business of horse racing in the United States. Sites for the Jockey Club and the NTRA (National Thoroughbred Racing Association) might prove helpful. What is the history of U.S. horse racing? Where and when are the major races held? Who has won in recent years? What are the best-known stables? Share your findings with the class.

Learning for Life

Breaking News You are broadcasting the events that occurred in the story for national television news. Prepare a news statement, straightforward and unbiased, similar to what you might hear on a local news channel. Next, rewrite your news statement to reflect what it might sound like if reported by a Hollywood gossip show. Be sure the two broadcasts' tones are different, even though many details may be the same.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. Some analogies are based on *antonyms*.

emancipate : enslave :: admire : detest

To finish an analogy, determine the relationship represented by the first two words and apply it to the second set of words.

- For more on analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Complete each analogy. One set is based on antonyms.

1. parry : confront ::
   a. sputter : spit
   b. tow : push
   c. mollify : placate
   d. embarrass : humiliate
   e. polish : rub
2. reiterate : repeat ::
   a. eradicate : replace
   b. consider : negate
   c. examine : inspect
   d. intercept : retrieve
   e. contradict : concede

Before You Read

Araby

Meet James Joyce



James Joyce once declared that imagination is memory. Certainly, for Joyce, memory loomed large in his life and in his writing. Though he became an exile from his native Ireland at the age of twenty, Joyce filled his stories and novels with his memories of Dublin.

The oldest of ten children, Joyce was born into an affluent Catholic family that sank into poverty and debt because of his father's heavy drinking and irresponsibility. The family frequently had to pawn household items and move from house to house to avoid paying bills. However, Joyce did have happy memories of his father, especially from the time they lived on North Richmond Street—the setting of the story "Araby." Joyce's father would often walk the streets of Dublin with young James on Sundays, telling stories about the people who lived in the houses along the way.

Although Joyce received most of his education in Catholic schools, he rebelled against Catholicism and what he felt was the stifling environment of Dublin. In 1901 he published, at his own expense, "The Day of the Rabblement," an essay criticizing the Irish Literary Theatre for catering to popular taste. With a desire for freedom from religious and social conventions and for a fuller life, Joyce left Ireland for Paris after graduating from Dublin's University College in 1902. On a return visit, he started writing the stories that were later published as *Dubliners*. He also met and fell in love with Nora Barnacle, an uneducated chambermaid. She left Ireland with Joyce in 1904 and became his lifelong companion.

Moving about Europe, Joyce tried to earn a living at teaching and other jobs while writing in his spare time. He had difficulty getting his work published, and when it was published, it was often labeled scandalous and banned by censors. As a result, Joyce earned little from his writing until his later years. By then he was nearly blind with glaucoma and had to rely on friends for secretarial help.

By the end of his life, though, Joyce was recognized as one of the most innovative and influential writers of the twentieth century. He is respected for his autobiographical novel *A Portrait of the Artist as a Young Man*, as well as for his finely crafted stories in *Dubliners*. A perfectionist who was devoted to his art and constantly revised his work, Joyce spent seven years writing *Ulysses* (considered a masterpiece of English literature) and seventeen years on *Finnegans Wake*. These novels greatly influenced the development of "stream of consciousness" writing and are known for their revolutionary innovations in language, form, and technique.

"Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

—*Joyce*

James Joyce was born in 1882 and died in 1941.

Reading Further

You might enjoy these works by James Joyce and Maeve Brennan, another Irish writer:

Novel: *A Portrait of the Artist as a Young Man,* by James Joyce, is an autobiographical novel of spiritual and intellectual growth.

Short-Story Collection: *The Springs of Affection,* by Maeve Brennan, contains beautiful stories all set in Ireland.

Reading Focus

Remember a time when you looked forward to an important occasion in your life. How did your expectations compare with the actual event?

Journal Write about this experience in your journal, focusing on what your expectations were before the event. Then compare your expectations with your feelings after the event.

Setting a Purpose Read the story to find out how reality compares with the expectations of a young boy from Dublin.

Building Background

Dubliners: A Book That Almost Wasn't

"Araby," the story you are about to read, is found in a book entitled *Dubliners.* According to Joyce, the stories in *Dubliners* portray Dublin's "childhood, adolescence, maturity, and public life." They are precisely crafted stories that depict the moral struggle of life in a community, with Dublin acting as a microcosm of society.

Realistic and gritty, the content of the stories was strong enough to scare off many publishers and printing firms at the time. Most offensive to publishers, however, was Joyce's use of actual names of people and places. After numerous negotiations and years of rejections, an Irish firm specifically established to publish new Irish writing printed the book. One of the directors, however, lost his nerve at the last minute and had all the copies, except one, destroyed. Joyce saved that copy on his last trip to Ireland.

More than nine years after original negotiations for the book began, a London firm finally agreed to print it. During the printing process, however, the printers lost part of one of the stories, and the publisher neglected to make more than two hundred of Joyce's corrections.

Joyce had looked forward to enormous sales, but the book sold only 379 copies the first year. The stories were given a positive review by writer Ezra Pound, however, and Pound's friendship and support greatly boosted Joyce's reputation.



Penny dinners for sale in a Dublin slum.

Vocabulary Preview

imperturbable (im´ per tur´ bə bəl) *adj.* not easily excited or disturbed; calm; p. 1053

diverge (di vurj´) *v.* to move in different directions from a common point; to branch out; p. 1053

converge (kən vurj´) *v.* to come together in a common interest or conclusion; to center; p. 1054

impinge (im pinj´) *v.* to strike or dash; to collide; p. 1054

annihilate (ə nī´ ə lāt) *v.* to reduce to nothing; to obliterate; p. 1054

amiability (ā´ mē ə bil´ ə tē) *n.* kindliness, friendliness; p. 1055

garrulous (gar´ ə ləs) *adj.* given to too much talking, especially about unimportant matters; p. 1055

Araby

James Joyce



A Glasgow Close. Joan Eardley (1921–1963). Oil on canvas, 24 x 20 in. Hunterian Art Gallery, University of Glasgow, Scotland.

North Richmond Street, being blind,[1] was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two stories stood at the blind end, detached from its neighbors in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces. The former tenant of our house, a priest, had died in the back drawing room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*.[2] I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown somber. The space of sky above us was the color of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gantlet[3] of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odors arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street, light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlor watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had

1. Here, *blind* means "dead-end."
2. *The Abbot* is a historical novel; *The Devout Communicant* is a religious manual; *The Memoirs of Vidocq* is the story of a French soldier.
3. *Gantlet* [or *gauntlet*] refers to an outdated punishment in which the offender was made to run between two rows of men who struck at him with switches or weapons as he passed. Here, it means a series of challenges.

Vocabulary

imperturbable (im′ per tur′ bə bəl) *adj.* not easily excited or disturbed; calm
diverge (di vurj′) *v.* to move in different directions from a common point; to branch out

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to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of laborers, the shrill litanies[4] of shopboys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street singers, who sang a *come-you-all* about O'Donovan Rossa,[5] or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

One evening I went into the back drawing room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: *O love! O love!* many times.

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*.[6] I forget whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.

—And why can't you? I asked.

While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat[7] that week in her convent.[8] Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

—It's well for you, she said.

—If I go, I said, I will bring you something.

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not

4. As it is used here, *litany* is a repetitive announcement to attract customers.
5. A *come-you-all* is a ballad; *O'Donovan Rossa* was a nineteenth-century Irish nationalist.
6. *Araby* was a bazaar held in 1894 in Dublin.
7. A *retreat* is a time of group withdrawal for prayer and meditation.
8. Here, a *convent* is a school run by an order of Catholic nuns.

Vocabulary

converge (kən vurj′) *v.* to come together in a common interest or conclusion; to center
impinge (im pinj′) *v.* to strike or dash; to collide
annihilate (ə nī′ ə lāt) *v.* to reduce to nothing; to obliterate

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some Freemason[9] affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

On Saturday morning I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hall stand, looking for the hat brush, and answered me curtly:

—Yes, boy, I know.

As he was in the hall I could not go into the front parlor and lie at the window. I left the house in bad humor and walked slowly towards the school. The air was pitilessly raw and already my heart misgave me.

When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

When I came downstairs again I found Mrs. Mercer sitting at the fire. She was an old garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea table. The meal was prolonged beyond an hour and still my uncle did not come. Mrs. Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late, as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

—I'm afraid you may put off your bazaar for this night of Our Lord.

At nine o'clock I heard my uncle's latchkey in the hall door. I heard him talking to himself and heard the hall stand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

—The people are in bed and after their first sleep now, he said.

I did not smile. My aunt said to him energetically:

—Can't you give him the money and let him go? You've kept him late enough as it is.

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: *All work and no play makes Jack a dull boy*. He asked me where I was going and, when I had told him a second time he asked me did I know *The Arab's Farewell to His Steed*.[10] When I left the kitchen he was about to recite the opening lines of the piece to my aunt.

9. The *Freemasons* are part of a secret fraternity who were known to be anti-Catholic.

10. *[The . . . Steed]* is a sentimental poem by Caroline Norton.

Vocabulary

amiability (ā′ mē ə bil′ ə tē) *n.* kindliness, friendliness
garrulous (gar′ ə ləs) *adj.* given to too much talking, especially about unimportant matters

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La Gare, 1991. P. J. Crook. Acrylic on canvas and wood, 116.8 x 91.4 cm. Private collection.

Viewing the art: How would you describe the atmosphere of this work? What scene does it remind you of in the story? Why?

I held a florin[11] tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service. I walked into the center of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Café Chantant*[12] were written in colored lamps, two men were counting money on a salver.[13] I listened to the fall of the coins.

Remembering with difficulty why I had come I went over to one of the stalls and examined porcelain vases and flowered tea sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

—O, I never said such a thing!

—O, but you did!

—O, but I didn't!

—Didn't she say that?

—Yes. I heard her.

—O, there's a . . . fib!

Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

—No, thank you.

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

11. A *florin* was a coin worth two shillings, which, at the time, equaled about fifty cents.
12. *Café Chantant* was a popular cafe that provided musical entertainment.
13. A *salver* is a tray commonly used to serve food and drinks.

Responding to Literature

Personal Response

What were your feelings toward the boy at the end of the story? Were you surprised by the outcome?

Analyzing Literature

Recall

1. Describe the neighborhood in the opening scene of the story.
2. At what times of the day does the narrator see Mangan's sister? When does he think of her?
3. What promise does the narrator make to the girl? How does his life change after their conversation?
4. What causes the narrator to be delayed in going to the bazaar?
5. Describe what the bazaar is like when the narrator gets there. To what realization does the narrator come at the bazaar?

Interpret

6. The **mood** of a story is its emotional quality. What sort of mood does the opening scene evoke?
7. How well does the narrator know Mangan's sister? Upon what do his feelings seem to be based?
8. Explain at least two reasons why you think Araby becomes so important to the narrator. What might the bazaar represent to him?
9. According to the uncle's actions, what sort of relationship does he seem to have with his nephew, the narrator?
10. Why do you think the narrator buys nothing from the stall with the porcelain vases? Do you agree with his judgment of himself? Explain.

Evaluate and Connect

11. Theme Connections What do the narrator's illusions and disillusions tell you about his personality? How do you think he will be changed by his realization at the end of the story?
12. How is the **setting** important in this story? (See **Literary Terms Handbook,** page R14.)
13. Why might Joyce have avoided giving a name to the narrator's love interest, referring to her only as Mangan's sister? What does this reveal about the relationship the boy has with her?
14. Joyce refers to specific places and events, but his story is universal. How does the story relate to your life or community?
15. Think back to the Reading Focus on page 1051. How does the narrator's experience compare with your own?

Literary Criticism

Critics Cleanth Brooks Jr. and Robert Penn Warren assert that the narrator of "Araby" continues to be troubled as an adult by the disparity between the real and the ideal that he recognized as a boy in the story; otherwise, his experience at the bazaar would no longer matter to him. With a partner, share your opinion of this interpretation. Look to the story for evidence to support your opinion.

Author's Craft

"Araby" is filled with images of light and darkness. How does Joyce use images of light in this work? How does he use images of darkness? What kind of interplay is there between the two types of images? Write a short essay analyzing the light and darkness imagery in "Araby."

Literary ELEMENTS

Epiphany

An **epiphany** is a moment of sudden realization of the true meaning of a situation, person, or object. James Joyce was an innovator in the use and development of this technique and suggested that these "glimpses" offered a kind of revelation into a character. With an epiphany, a character has an intuitive moment in which something, usually simple or commonplace, is seen in a new light. Joyce remarks of this "something" that "its soul, its whatness leaps to us from the restment of its appearance."

1. What epiphany occurs at the end of "Araby"?
2. What personal revelation does the epiphany offer the narrator? What events led him to this conclusion? How might the narrator's perception be fallible?

- See **Literary Terms Handbook,** p. R5.

Literature and Writing

Writing About Literature

Analyzing Imagery The literary critic Edmund Wilson compared what happens in Joyce's fiction to what goes on in the mind just before sleep: "Images or words in the conscious mind take on an ominous significance . . . incidents swell with meaning. . . ." Find at least two significant images in "Araby" and write an explanation of how they magnify the impact of the scene. For example, what do the images associated with Mangan's sister tell you about her and the narrator's feelings for her?

Personal Writing

Milestones In "Araby" you read about one boy's feelings and realizations that were part of his experience growing up. What are some of the important realizations, or "epiphanies," you have experienced in your life? Write about one of these experiences in the form of a story or poem. Carefully select words and images that reflect the mood you wish to evoke in your writing. Also consider how to best convey the realizations you made as a result of your experience.

Extending Your Response

Literature Groups

Vanity Viewpoints The bazaar turns out to be a difficult learning experience for the sensitive narrator, and he thinks that he has been "driven and derided by vanity." With your group, discuss what "vanity" means to you. Use a dictionary to discover other meanings of the word. Then explain how the narrator has been "driven" and how he has been "derided" (or mocked) by vanity. Share your thoughts with the class.

Interdisciplinary Activity

Art: Mirror Images Create two images of the narrator—one that shows him as he sees himself at the beginning of the story and one as he sees himself at the end of the story. You may draw your pictures or work with appropriate images from magazines or fine art. Your images may be realistic or symbolic. Share them with your classmates and explain why you think they can be used to represent the two stages of the narrator's understanding.

Learning for Life

It's All in the Plan A little planning can make the events you dream about go smoothly. A lack of planning or foresight can lead to disappointment. Think of something you are looking forward to, such as a trip or an event. Draw up a plan to help you prepare, using the following questions as a guide. What are your expectations? Are they realistic? What could go wrong? What steps can you take to make things go smoothly? What factors can you control? What is your backup plan?

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Antonyms

Antonyms are words that have opposite or nearly opposite meanings. For example, *diverged* and *converged* are antonyms. Because words may sometimes be used in more than one way, they often don't have perfect antonyms. In these cases, identify the exact meaning of a word based on its context, then determine the word's closest antonym. If a word is unfamiliar, use a dictionary to find its meaning.

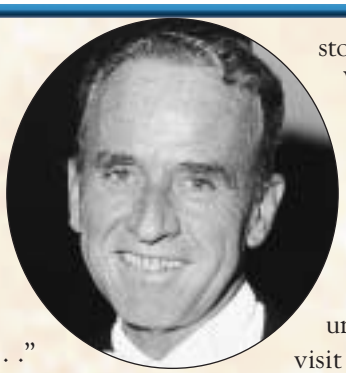
PRACTICE Match each word in the left column with its antonym in the right column.

1. garrulous	a. create
2. imperturbable	b. discourtesy
3. impinge	c. excitable
4. annihilate	d. reticent
5. amiability	e. avoid

Before You Read

The Duke's Children

Meet Frank O'Connor



Born in Cork, Ireland, Frank O'Connor wrote of his early years: "My parents were poor and I was an only child. That meant that from the beginning I was thrown very much upon myself, so I learned to read when I was still very young. . . ." O'Connor received only a fourth-grade education, but he taught himself by reading widely and by writing. His mother shared with him her love of Shakespeare and other English poets.

When O'Connor was a teenager, civil war broke out in Ireland. He joined the Irish Republican Army and spent a year in a prisoner-of-war camp. After his release, O'Connor found employment as a librarian and continued his writing and reading. At age twenty-eight, he published his first volume of short stories, *Guests of the Nation*. Along with William Butler Yeats and other Irish writers, O'Connor became part of an Irish literary revival. In the 1930s, he served as director of Dublin's Abbey Theatre, a center of the revival.

O'Connor moved to the United States in 1952 and taught at several universities, but he often returned to visit Ireland, commenting that he felt he would die if he did not return. All his life O'Connor wrote about Ireland and the Irish people because, he said, "I know to a syllable how everything in Ireland can be said."

"I can't imagine anything better in the world than people."

—O'Connor

Frank O'Connor was born in 1903 and died in 1966.

Reading Focus

Have you ever had the urge to tell something about yourself that wasn't true to make you look better in another person's eyes?

Quickwrite Spend five or ten minutes writing about a time when you stretched the truth about yourself or were tempted to do so. Explain why you wanted to impress the other person. How did you feel afterwards? Did you regret what you had done?

Setting a Purpose Read this story to find out what happens to a character who stretches the truth to impress someone.

Building Background

The Time and Place

This story takes place in Ireland in the early part of the twentieth century.

Did You Know?

In the early 1900s in Great Britain, school attendance was not mandatory, and there were no laws prohibiting child labor. Railroads and factories commonly hired teenagers to do odd jobs. Working conditions for young workers were deplorable. Children worked up to twelve hours a day and worked for much lower pay than adults received.

Vocabulary Preview

fatuous (fach′ o͞o əs) *adj.* stupid; foolish; inane; p. 1062

illumination (i lo͞o′ mə nā′ shən) *n.* enlightenment; clarification; p. 1062

exploitation (eks′ ploi tā′ shən) *n.* unfair use for selfish profit or advantage; p. 1063

mortified (môr′ tə fīd′) *adj.* shamed; humiliated; embarrassed; p. 1064

conspiratorial (kən spir′ ə tôr′ ē əl) *adj.* suggesting an agreement between two parties to act together to effect something; p. 1067

The Duke's Children

Frank O'Connor



Mr. McCann, near Ballycastle, County Antrim, Ireland, 1920s.

I could never see precisely what was supposed to be exaggerated in the plots of novelists like Dickens. To this day I can still read about some mysterious street urchin,[1] brought up to poverty and vice by a ragpicker, who turns out to be the missing heir to an earldom, and see nothing peculiar about it. To me, it all seems the most natural thing in the world.

Having always been Mother's pet, I was comparatively grown-up when the truth about my own birth broke on me first. In fact, I was already at work as a messenger boy on the railway. Naturally, I had played with the idea as I had played with scores of other ideas, but suddenly, almost in a day, every other possibility disappeared, and I knew I had nothing whatever in common with the two commonplace creatures with whom my fate had become so strangely linked.

1. Here, an *urchin* is a mischievous youngster.

It wasn't only their poverty that repelled me, though that was bad enough, or the tiny terrace house we lived in, with its twelve-foot square of garden in front, its crumbling stumps of gateposts and low wall that had lost its railing. It was their utter commonness, their squabbles about money, their low friends and fatuous conversations. You could see that no breath of fineness had ever touched them. They seemed like people who had been crippled from birth and never known what it was to walk or run or dance. Though I might be—for the moment, at least—only a messenger, I had those long spells when by some sort of instinct I knew who I really was, could stand aside and watch myself come up the road after my day's work with relaxed and measured steps, turning my head slowly to greet some neighbor and raising my cap with a grace and charm that came of centuries of breeding. Not only could I see myself like that; there were even times when I could hear an interior voice that preceded and dictated each movement as though it were a fragment of a storybook: "He raised his cap gracefully while his face broke into a thoughtful smile."

And then, as I turned the corner, I would see Father at the gate in his house clothes, a ragged trousers and vest, an old cap that came down over his eyes, and boots cut into something that resembled sandals and that he insisted on calling his "slippers." Father was a creature of habit. No sooner was he out of his working clothes than he was peppering[2] for his evening paper, and if the newsboy were five minutes late, Father muttered: "I don't know what's coming over that boy at all!" and drifted down to the main road to listen for him. When the newsboy did at last appear, Father would grab the paper from his hand and almost run home, putting on his spectacles awkwardly as he ran and triumphantly surveying the promised treat of the headlines.

And suddenly everything would go black on me, and I would take the chair by the open back door while Father, sitting at the other end, uttered little exclamations of joy or rage and Mother asked anxiously how I had got on during the day. Most of the time I could reply only in monosyllables. How could I tell her that nothing had happened at work that was not as common as the things that happened at home: nothing but those moments of blinding illumination when I was alone in the station yard on a spring morning with sunlight striking the cliffs above the tunnel, and, picking my way between the rails and the trucks, I realized that it was not for long, that I was a duke or earl, lost, stolen, or strayed from my proper home, and that I had only to be discovered for everything to fall into its place? Illumination came only when I had escaped; most often when I crossed the yard on my way from work and dawdled in the passenger station before the bookstall, or watched a passenger train go out on its way to Queenstown[3] or Dublin and realized that one day some train like that would take me back to my true home and patrimony.[4]

These gloomy silences used to make Father mad. He was a talkative man, and every little incident of his day turned into narrative and drama for him. He seemed forever to be meeting old comrades of his army days whom he had not met for fifteen years, and astounding

2. Here, *peppering* means "impatient."

3. *Queenstown* is a seaport in southern Ireland.

4. *Patrimony* means one's heritage, or the things a person inherits from his or her father.

Vocabulary

fatuous (fach′ o͞o əs) *adj.* stupid; foolish; inane

illumination (i lo͞o′ mə nā′ shən) *n.* enlightenment; clarification

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changes had always taken place in them in the meantime. When one of his old friends called, or even when some woman from across the square dropped in for a cup of tea, he would leave everything, even his newspaper, to talk. His corner by the window permitted him no room for drama, he would stamp about the tiny kitchen, pausing at the back door to glance up at the sky or by the other door into the little hallway to see who was passing outside in the square. It irritated him when I got up in the middle of all this, took my cap, and went quietly out. It irritated him even more if I read while he and the others talked, and, when some question was addressed to me, put down my book and gazed at him blankly. He was so coarse in grain that he regarded it as insolence.[5] He had no experience of dukes, and had never heard that interior voice which dictated my movements and words. "Slowly the lad lowered the book in which he had been immersed and gazed wonderingly at the man who called himself his father."

One evening I was coming home from work when a girl spoke to me. She was a girl called Nancy Harding whose elder brother I knew slightly. I had never spoken to her—indeed, there were not many girls I did speak to. I was too conscious of the fact that, though my jacket was good enough, my trousers were an old blue pair of Father's, cut down and with a big patch in the seat. But Nancy, emerging from a house near the quarry, hailed me as if we were old friends and walked with me up the road. She was slim and dark-haired with an eager and inconsequent[6] manner, and her chatter bewildered and charmed me. My own conversation was of a rather portentous[7] sort.

"I was down with Madge Regan, getting the answers for my homework," she explained. "I don't know what's wrong with me, but I can't do those blooming old sums. Where were you?"

"Oh, I was at work," I answered.

"At work?" she exclaimed in astonishment. "Till this hour?"

"I have to work from eight to seven," I said modestly.

"But aren't they terrible hours?" she said.

"Ah, I'm only filling in time," I explained lightly. "I don't expect to be there long."

This was prophetic, because I was sacked a couple of months later, but at the same time I just wanted to make it clear if there was any exploitation being done, it was I and not the railway company that was doing it. We walked slowly, and she stood under the gas lamp at the end of the square with me. Darkness or day, it was funny how people made a rendezvous[8] of gas lamps. They were our playrooms when we were kids and our clubs as we became older. And then, for the first time, I heard the words running through my head as though they were dictating to someone else behind myself. "Pleased with his quiet conversation and well-bred voice, she wondered if he could really be the son of the Delaneys at all." Up to this, the voice had paid no attention to other people; now that it had begun to expand its activities it took on a new reality, and I longed to repeat the experience.

I had several opportunities, because we met like that a couple of times when I was coming home from work. I was not observant, and it wasn't until years after that it struck me that she might have been waiting for me at the same house at the same time. And one evening, when we were standing under our gas lamp, I talked a little too enthusiastically about some storybook,

5. Here, *insolence* means "arrogance."
6. As it is used here, *inconsequent* means "lighthearted" or "trivial."
7. Here, *portentous* means "momentous" or "pompous."
8. A *rendezvous* is a meeting place.

Vocabulary

exploitation (eks′ ploi tā′ shən) *n.* unfair use for selfish profit or advantage

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and Nancy asked for the loan of it. I was pleased with her attention but alarmed at the thought of her seeing where I lived.

"I'll bring it with me tomorrow," I said.

"Ah, come on and get it for me now," she said coaxingly, and I glanced over my shoulder and saw Father at the gate, his head cocked, listening for the newsboy. I felt suddenly sick. I knew such a nice girl couldn't possibly want to meet Father, but I didn't see how I was to get the book without introducing them. We went up the little uneven avenue together.

"This is Nancy Harding, Dad," I said in an offhand tone. "I just want to get a book for her."

"Oh, come in, girl, come in," he said, smiling amiably. "Sit down, can't you, while you're waiting?" Father's sociability almost caused him to forget the newsboy. "Min," he called to Mother, "you keep an eye on the paper," and he set a chair in the middle of the kitchen floor. As I searched in the front room for the book, which in my desperation I could not find, I heard Mother go for the paper and Father talking away like mad to Nancy, and when I went into the kitchen, there he was in his favorite chair, the paper lying unopened on the table beside him while he told an endless, pointless story about old times in the neighborhood. Father had been born in the neighborhood, which he seemed to think a matter for pride, but if there was one of Father's favorite subjects I could not stand, it was the still wilder and more sordid life people had lived there when he was growing up. This story was about a wake—all his juiciest stories were about wakes—and a tired woman getting jealous of the corpse in the bed. He was so pleased with Nancy's attention that he was dramatizing even more than usual, and I stood silent in the kitchen door for several minutes with a ducal air of scorn before he even noticed me. As I saw Nancy to the road I felt humiliated to the depths of my being. I noticed that the hallway was streaming with damp, that our gate was only a pair of brick stumps from which the cement had fallen away, and that the square, which had never been adopted by the council, was full of washing. There were two washer-women on the terrace, each with a line of her own.

But that wasn't the worst. One evening when I came home, Mother said joyously:

"Oh, your dad ran into that nice little Harding girl on his way home."

"Oh, did he?" I asked indifferently, though feeling I had been kicked hard in the stomach.

"Oh, my goodness!" Father exclaimed, letting down his paper for a moment and crowing. "The way that one talks! Spatter! spatter! spatter! And, by the way," he added, looking at me over his glasses, "her Aunt Lil used to be a great friend of your mother's at one time. Her mother was a Clancy. I knew there was something familiar about her face."

"I'd never have recognized it," Mother said gravely. "Such a quiet little woman as Miss Clancy used to be."

"Oh, begor,[9] there's nothing quiet about that niece," chortled[10] Father, but he did not sound disapproving. Father liked young people with something to say for themselves—not like me.

I was mortified. It was bad enough not seeing Nancy myself, but to have her meet Father like that, in his working clothes coming from the manure factory down the glen, and hear him—as I had no doubt she did hear him—talk in his ignorant way about me was too much. I could not help contrasting Father with Mr. Harding, whom I occasionally met coming from work and whom I looked at with a respect that bordered on reverence. He was a small man with a face like a clenched fist, always very

9. *Oh, begor* is a mild, Irish oath meaning, "Oh, by God."
10. *Chortle* means "to chuckle."

Vocabulary
mortified (môr′ tə fīd′) *adj.* shamed; humiliated; embarrassed

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neatly dressed, and he usually carried his newspaper rolled up like a baton and sometimes hit his thigh with it as he strode briskly home.

One evening when I glanced shyly at him, he nodded in his brusque[11] way. Everything about him was brusque, keen, and soldierly, and when I saw that he recognized me, I swung into step beside him. He was like a military procession with a brass band, the way he always set the pace for anyone who accompanied him.

"Where are you working now?" he asked sharply with a side glance at me.

"Oh, on the railway still," I said. "Just for a few months, anyway."

"And what are you doing there?"

"Oh, just helping in the office," I replied lightly. I knew this was not exactly true, but I hated to tell anybody that I was only a messenger boy. "Of course, I study in my spare time," I added hastily. It was remarkable how the speeding up of my pace seemed to speed up my romancing as well. There was something breathless about the man that left me breathless, too. "I thought of taking the Indian Civil Service exam or something of the sort. There's no future in railways."

11. *Brusque* means "abrupt."



Caeharris Post Office, Dowlais, 1935. Cedric Morris. Oil on canvas, 24½ x 30 in. Cyfarthfa Castle Art Gallery and Museum, Merthyr Tydfil, UK.

Viewing the painting: What does the setting of this painting tell you about the area? What might the setting have in common with the narrator's town?

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Portrait of Effie. Norman Hepple (1908–94). Oil on canvas, 60.9 x 50.8 cm. Manya Igel Fine Arts, London.

Viewing the painting: How would you describe the girl in the painting? What might she have in common with Nancy?

"Isn't there?" he asked with some surprise.

"Not really," I answered indifferently. "Another few years and it will all be trucks. I really do it only as a stopgap. I wouldn't like to take any permanent job unless I could travel. Outside Ireland, I mean. You see, languages are my major interest."

"Are they?" he asked in the same tone. "How many do you know?"

"Oh, only French and German at the moment—I mean, enough to get round with," I said. The pace was telling on me. I felt I wasn't making the right impression. Maybe to be a proper linguist you needed to know a dozen languages. I mended my hand as best I could. "I'm going to do Italian and Spanish this winter if I get time. You can't get anywhere in the modern world without Spanish. After English it's the most spoken of them all."

"Go on!" he said.

I wasn't altogether pleased with the results of this conversation. The moment I had left him, I slowed down to a gentle stroll, and this made me realize that the quick march had committed me farther than I liked to go. All I really knew of foreign languages was a few odd words and phrases,

like echoes of some dream of my lost fatherland, which I learned and repeated to myself with a strange, dreamy pleasure. It was not prudent to pretend that I knew the languages thoroughly. After all, Mr. Harding had three daughters, all well educated. People were always being asked to his house, and I had even been encouraging myself with the prospect of being asked as well. But now, if I were invited, it would be mainly because of my supposed knowledge of foreign languages, and when Nancy or one of her sisters burst into fluent French or German, my few poetic phrases would not be much help. I needed something more practical, something to do with railways, for preference. I had an old French phrase book, which I had borrowed from somebody, and I determined to learn as much as I could of this by heart.

I worked hard, spurred on by an unexpected meeting with Nancy's eldest sister, Rita, who suddenly stopped and spoke to me on the road, though to my astonishment and relief she spoke in English.

Then, one evening when I was on my usual walk, which in those days nearly always brought me somewhere near Nancy's house, I ran into her going in, and we stood at the street corner near her home. I was pleased with this because Rita came out soon afterwards and said in a conspiratorial tone: "Why don't ye grab the sofa before Kitty gets it?" which made Nancy blush, and then her father passed and nodded to us. I waved back to him, but Nancy had turned her back as he appeared so that she did not see him. I drew her attention to him striding down the road, but somehow this only put her in mind of my father.

"I saw him again the other day," she said with a smile that hurt me.

"Did you?" I asked with a sniff. "What was he talking about? His soldiering days?"

"No," she said with interest. "Does he talk about them?"

"Does he ever talk about anything else?" I replied wearily. "I have that last war off by heart. It seems to have been the only thing that ever happened to him."

"He knows a terrible lot, though, doesn't he?" she asked.

"He's concealed it pretty well," I replied. "The man is an out-and-out failure, and he's managed to turn Mother into one as well. I suppose she had whatever brains there were between them—which wasn't much, I'm afraid."

"Go on!" said Nancy with a bewildered air. "Then why did she marry him?"

"'Echo answers why,'"[12] I said with a laugh at being able to get in a phrase that had delighted me in some storybook. "Oh, I suppose it was the usual thing."

Nancy blushed again and made to leave.

"Well, it's well to be you," she said, "knowing what's wrong with him. God alone knows what's wrong with mine."

I was sorry she had to go in such a hurry, but pleased with the impression of culture and sophistication I had managed to convey, and I looked forward to showing off a bit more when I went to one of their Sunday evening parties. With that, and some really practical French, I could probably get anywhere.

At the same time it struck me that they were very slow about asking me, and my evening walks past their house took on a sort of stubborn defiance. At least, I wouldn't let them ignore me. It wasn't until weeks later that the bitter truth dawned on me—that I

12. *Echo answers why* refers to the mythological nymph Echo who could speak only by repeating the last syllable spoken to her.

Vocabulary

conspiratorial (kən spir′ ə tôr′ ē əl) *adj.* suggesting an agreement between two parties to act together to effect something

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was not being invited because nobody wanted me there. Nancy had seen my home and talked to my parents; her sisters and father had seen me; and all of them had seen my cutdown trousers with the patch on the seat. It mattered nothing to them even if I spoke French and German like an angel, even if I were liable to be sent off to India in the next few months. They did not think I was their class.

Those were the bitterest weeks of my life. With a sort of despair I took my evening walk in the early winter days past their house, but never saw anybody, and as I turned up the muddy lane behind it and heard the wind moaning in the branches, and looked down across the sloping field to their house, nestling in the hollow with the light shining brilliantly in the kitchen, where the girls did their homework, it seemed to be full of all the beauty I would never know. Sometimes, when I was leaning over the lane wall and watching it, it even seemed possible that I was what they thought, not the son of a duke but the son of a laborer in the manure factory; but at other times, as I was walking home by myself, tired and dispirited, the truth blazed up angrily in me again, and I knew that when it became known, the Hardings would be the first to regret their blindness. At such times I was always making brilliant loveless matches and then revealing coldly to Nancy that I had never cared for anyone but her.

It was at the lowest depth of my misery that I was introduced to a girl called May Dwyer, and somehow, from the first moment, I found that there was no need for me to indulge in invention. Invention and May would never have gone together. She had a directness of approach I had never met with before in a girl. The very first evening I saw her home she asked me if I could afford the tram fare. That shocked me, but afterwards I was grateful. Then she asked me in to see her parents, which scared me stiff, but I promised to come in another night when it wasn't so late, and at once she told me which evenings she was free. It was not forwardness or lightness in her; it was all part of a directness that made her immediately both a companion and a sweetheart. I owe her a lot, for without her I might still be airing my French and German to any woman who attracted me.

Even when I did go in with her for a cup of tea, I felt at home after the first few minutes. Her father was a long, sad Civil Servant, and her mother a bright, direct little woman not unlike May herself, and whatever he said, the pair of them argued with and jeered him unmercifully. This only made him hang his head lower, but suddenly, after I had been talking for a while, he began to argue with me about the state of the country, which seemed to cause him a lot of concern. In those days I was very optimistic on the subject, and I put my hands deep in my trousers pockets and answered him back politely but firmly. Then he caught me out on a matter of fact, and suddenly he gave a great crow of delight and went out to bring in two bottles of Guinness. By this time I was so much in my element that I accepted the Guinness: I always have loved a good argument.

May said when I was leaving: "Do you ever stop once you start?"

"It's not so often I meet an intelligent talker," I said loftily.

"When you've heard as much of my old fellow as I have, maybe you won't think he's so intelligent," she said, but she did not sound indignant, and I had an impression that she was really quite pleased at having brought home a young fellow who could entertain her father. It gave her the feeling that she was really all the time an intellectual, but had met the wrong sort of boy. In the years I was courting her we quarreled often, but between her father and me it was a case of love at first sight. After I was fired from the railway, it was he who got me another job and insisted on my

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looking after it. The poor devil had always been pining[13] for a man in the house.

Then one evening I ran into Nancy Harding, whom I had not seen for some months. It was an embarrassing moment because I realized at once that my fantasy had all come true. If I had not actually made a brilliant match, I had as good as done so, and yet she was my first and purest love.

"I hear you and May Dwyer are very great these days," she said, and something in her tone struck me as peculiar. Afterwards I realized that it was the tone I was supposed to adopt when I broke the news to her.

"I've seen quite a lot of her," I admitted.

"You weren't long getting hooked," she went on with a smile that somehow did not come off.

"I don't know about being 'hooked,' as you call it," I said, getting on my dignity at once. "She asked me to her house and I went, that's all."

"Oh, we know all about it," said Nancy, and this time there was no mistaking the malice[14] in her tone. "You don't have to tell me anything."

"Well, there isn't so much to tell," I replied with a bland[15] smile.

"And I suppose she talks French and German like a native?" asked Nancy.

This reference to the falsehoods I had told did hurt me. I had known they were indiscreet,[16] but it hadn't occurred to me that they would become a joke in the Harding family.

"I don't honestly know what you're talking about, Nancy," I said weakly. "May asked me to her house and I went, just as I'd have gone to yours if you'd asked me. That's all there is to it."

"Oh, is that all?" she asked in her commonest tone, and suddenly, to my astonishment, I saw tears in her eyes. "And if you had a house like mine you wouldn't mind asking people there either, would you? And sisters like mine! And a father like mine! It's all very well for you to grouse[17] about your old fellow, but if you had one like mine you'd have something to talk about. Blooming old pig, wouldn't open his mouth to you. 'Tis easy for you to talk, Larry Delaney!"

And then she shot away from me to conceal her tears, and I was left standing there on the pavement, stunned. Too stunned really to have done anything about it. It had all happened too suddenly, and been too great an intrusion on my fantasy for me to grasp it at all. I was so astonished and upset that, though I was to have met May that night, I didn't go. Instead I went for a lonely walk by myself, over the hills to the river, to think what I should do about it. In the end, of course, I did nothing at all; I had no experience to indicate to me what I could do; and it was not until years later that I ever realized that the reason I had cared so much for Nancy was that she, like myself, was one of the duke's children, one of those outcasts of a lost fatherland who go through life living above and beyond themselves like some image of man's original aspiration.

13. *Pining* means "yearning."
14. *Malice* is the desire to see others suffer.
15. *Bland* means "mild" or "moderate."
16. Here, *indiscreet* means "lacking judgment."
17. Here, *grouse* means "to grumble or complain."

Responding to Literature

Personal Response

What were your reactions to the narrator's discovery at the end of the story?

Analyzing Literature

Recall

1. How does the narrator describe his family?
2. When the narrator and Nancy speak for the first time, how does he describe himself to the reader? To Nancy?
3. What does the narrator tell Nancy's father?
4. What happens to the narrator after he realizes he won't be invited to Nancy's house?
5. Describe the meeting between Nancy and the narrator at the end of the story.

Interpret

6. What does the narrator's description of himself in relation to his family tell you about him? What does it tell you about his relationship with his parents? Explain the reasoning behind your inferences.
7. What does the narrator's description of himself when talking to Nancy tell you about his **motivation** (see page R10)?
8. In your opinion, what are the narrator's reasons for lying to Nancy's father?
9. Why do you think the narrator feels more comfortable around his new girlfriend and her family?
10. How does Nancy's revelation to the narrator affect him? What does he learn from their conversation?

Evaluate and Connect

11. In your opinion, is O'Connor's **allusion** to Dickens effective in setting the background for the story? (See **Literary Terms Handbook,** page R1.) Do you think the narrator's life is as bad as that of a character such as the orphan Oliver Twist?
12. The narrator is attracted by May's directness. When you meet a person who is direct, do you feel comfortable or uncomfortable? Why do you think you respond this way?
13. The narrator assumes that Nancy's family believes they are in a higher class than he is. Do you think that class differences play as much of a role in society today? Explain.
14. Do you think that the narrator is confident or insecure? Give examples from the story to support your opinion.
15. Theme Connections Describe the narrator's illusions and disillusions. What do they reveal about him?

Literary ELEMENTS

Plot

Plot is the sequence of events in a narrative work. The plot begins with the **exposition,** or the introduction of the characters, the setting, and the conflict. The exposition in "The Duke's Children" describes the narrator's interactions with his parents and his belief that he is superior to them. The **rising action** adds complications to the plot. The rising action in "The Duke's Children" tells of the narrator's growing relationships with Nancy, May, and their families. Complications in the plot lead to the **climax,** or emotional high point. Commonly, the climax is the point in the story at which the conflicts between characters rise to a crisis. Typically, this is also the moment of greatest interest or excitement for the reader. The climax gives way rapidly to its logical result in the **falling action,** and finally to the **resolution,** in which the final outcome is revealed.

1. What is the climax of "The Duke's Children"? What conflicts or events come together at this point?
2. What happens in the resolution of "The Duke's Children"? Were you satisfied by the resolution of this story? Explain your answer.

- See **Literary Terms Handbook,** p. R12.

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Literature and Writing

Writing About Literature

Analyzing Point of View This story is told in **first-person point of view,** so readers see the story's events only through the narrator's eyes. In three to four paragraphs, analyze the effectiveness of first-person point of view in this story. Discuss how O'Connor suggests that the narrator, Larry Delaney, is giving a biased view of characters and events. How would this story have been different had it been told from Nancy's point of view?

Personal Writing

How Did You Feel? In the Reading Focus on page 1060, you wrote about a time when you lied to make yourself look better. In your journal, examine that experience closely. How did the person you lied to react? Did he or she believe you, or did the person know you were making it up? Did you wish you could take it back? Did you feel lucky not to have been caught? Were you worried? What lesson did you learn from this experience?

Extending Your Response

Literature Groups

Discuss Character In your group, analyze Nancy Harding's character. Do you think the narrator was right in being embarrassed by his father talking to Nancy, or do you think she enjoyed those talks? Why do you think the narrator perceived Nancy's life as so much better than his? Do you think she was justified in scolding the narrator? Why? Develop a few definitive statements about Nancy's character and share them with the rest of the class.

Listening and Speaking

Role-Play Working with a partner, role-play a conversation that takes place between Nancy and Larry a week after their last meeting. In your roles, discuss your opinions of each other and of your families. Work at communicating not only the differences in your lifestyles but also the feelings you share about your families.

Performing

Screenplay In a group, adapt a scene or two from this short story into a screenplay. You will need to create dialogue for many of the scenes that the narrator only describes. Also, you should think of creative methods for sharing the narrator's thoughts with the audience. When you have adapted your scenes, practice performing them. Videotape the performance and show it to the class.

Reading Further

You might also enjoy these works:

Short-Story Collection: *Guests of the Nation* is Frank O'Connor's first volume of short stories.

Criticism: *Frank O'Connor: An Introduction,* by Maurice Wohlgelernter, is a survey of O'Connor's works.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Prefix *com-/con-*

The basic prefix *com-* can also be spelled *col-, con-,* or *co-,* depending on which letters the prefix appears in front of. These prefixes have one of two meanings: "together" or "very much." The word *conspiratorial,* for example, is formed from the word *conspiracy,* which means "an agreement to perform together an illegal, treacherous, or evil act."

PRACTICE Match each word with its definition. How does each relate to the meaning of its prefix?

1. concourse
2. committed
3. concurrent

a. existing together
b. moving or coming together
c. bound together or obligated

Before You Read

Preludes and *The Hollow Men*

Meet T. S. Eliot



In 1917 customers of Lloyds Bank on London's Queen Henrietta Street might have been surprised to learn that the shy young American they knew as Mr. Eliot the banker was known in literary circles as T. S. Eliot the poet. Eliot's supervisors at the bank knew that he wrote poetry, but they viewed his writing as just a hobby that was best overlooked. In reality, poetry was far more than just a hobby to Eliot, and by the time he left the bank eight years later, he was one of the leading poets and critics of his age.

Thomas Stearns Eliot was born in St. Louis, Missouri, to a prominent family that traced its roots to Puritan New England. An excellent student, Eliot studied philosophy and literature at Harvard University, the Sorbonne in Paris, and Oxford University in England. While still in school, he began writing poetry, composing such groundbreaking poems as "Preludes" and "The Love Song of J. Alfred Prufrock." In London, he met poet Ezra Pound, who immediately recognized his genius and brought Eliot's work to the attention of various publishers. Pound praised Eliot for creating modernistic verse and encouraged him to continue to write.

Eliot decided to stay in England, marrying, at the age of twenty-six, a British woman named Vivienne Haigh-Wood. Soon after, she became seriously ill; to pay for her mounting medical expenses, Eliot took on a number of jobs, including the position at Lloyds Bank. After working hours he wrote poetry and, to supplement his income, literary essays and reviews. These articles had an impact far beyond his expectations, helping to shape literary criticism for years to come. Unfortunately, as Eliot's reputation grew, so did his personal problems. His wife's illness, their financial difficulties, and his long workdays took a physical and mental toll on him, and at the age of thirty-three he was close to collapse. While resting for a few months in a Swiss sanitarium, he worked on *The Waste Land*, a long poem about the spiritual breakdown of the modern world. It proved to be one of the most influential poems of the twentieth century.

At the age of thirty-six, Eliot left Lloyds to become a director of Faber & Faber, a London publishing house. He also continued to write, composing a number of distinguished poems and plays. Always a deeply spiritual man, Eliot was baptized into the Church of England (and became a British subject, or citizen) during his late thirties. His later poems, such as "Ash-Wednesday" and *Four Quartets*, show the influence of his conversion to Anglo-Catholicism.

At the age of sixty, Eliot received the Nobel Prize for Literature. He died in London sixteen years later.

"The experience of a poem is the experience both of a moment and of a lifetime."

—Eliot

"The more we know of Eliot, the better."

—Ezra Pound

T. S. Eliot was born in 1888 and died in 1965.

Reading Further

For more by Eliot, look for

Collection: *Collected Poems: 1909–1962,* by T. S. Eliot, includes Eliot's major works.

Listening: *T. S. Eliot Reads: Four Quartets, The Waste Land, The Hollow Men, and Other of His Poems.*

Reading Focus

Imagine yourself walking down the street of a big city early in the evening. What might you see? What might you hear? How might these sights and sounds make you feel?

List It! Brainstorm a list of sights, sounds, and feelings you might experience while walking down a city street. Think about both positive and negative associations you have.

Setting a Purpose Read these poems to discover the sights, sounds, and feelings Eliot associated with the cities of his time.

Building Background

Eliot's Style

T. S. Eliot helped create a new, modern style of poetry that is rich, complex, and intellectually challenging. The major characteristics of that style include

- **Sharply drawn, seemingly disjointed images.** Eliot often built his poems around images that capture the essence of a time, place, and mood, much as good photographs do. At first, these images may seem to be unconnected, because they are linked mainly by emotional or thematic associations rather than directly stated connections. Eliot once suggested that during the first reading of a modern poem, one should not "look very hard for something" but rather put oneself in "a state of sensitivity," allowing the imagery of the poem to "do its work" upon the mind. You may find this approach useful as you read the following poems.
- **Allusions to other literary works and to historical events.** Eliot's poetry often refers to characters and situations from classic literature and to historical figures and events. These allusions enrich the meaning of Eliot's poems, inviting readers to compare and contrast the past with the present.
- **Ironic juxtaposition.** In the same line of an Eliot poem, you may find religious imagery intermingled with something as trivial as a popular song, nursery rhyme, or jingle. Eliot often presented the sacred and the everyday side by side to contrast them. This contrast creates a sense of **irony,** dramatizing what Eliot saw as the trivialization of spirituality in the modern world.

"Preludes" and "The Hollow Men"

Preludes are short musical pieces that introduce longer, more complex compositions. The poem "Preludes" describes an early twentieth-century city much like the St. Louis neighborhood of Eliot's childhood, which he once described as "shabby to a degree approaching slumminess." To Eliot, the physical decay of the city represented a deeper moral and spiritual decay. This theme, which is introduced in "Preludes," runs throughout much of his work, including "The Hollow Men."



New York tenements.



Preludes

T. S. Eliot

I

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,°
And at the corner of the street
A lonely cab-horse steams and stamps.

And then the lighting of the lamps.

II

The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled° street
With all its muddy feet that press
To early coffee-stands.

With the other masquerades°
That time resumes,
One thinks of all the hands
That are raising dingy shades
In a thousand furnished rooms.°

10 *Chimney-pots* are pipes that protrude from chimney tops.
16 *Sawdust-trampled* refers to the sawdust that many bars and shops sprinkled on their floors to absorb dirt and spilled drinks. The sawdust has been carried into the streets on the soles of people's shoes.
19 Here, a *masquerade* is a pretense or act.
23 *Furnished rooms* are cheap, one-room apartments that come with beds and other basic pieces of furniture.

CONTENTS

III

You tossed a blanket from the bed,
You lay upon your back, and waited;
You dozed, and watched the night revealing
The thousand sordid° images
Of which your soul was constituted;°
They flickered against the ceiling.
And when all the world came back
And the light crept up between the shutters
And you heard the sparrows in the gutters,
You had such a vision of the street
As the street hardly understands;
Sitting along the bed's edge, where
You curled the papers from your hair,
Or clasped the yellow soles of feet
In the palms of both soiled hands.

IV

His soul stretched tight across the skies
That fade behind a city block,
Or trampled by insistent feet
At four and five and six o'clock;
And short square fingers stuffing pipes,
And evening newspapers, and eyes
Assured of certain certainties,
The conscience of a blackened street
Impatient to assume the world.

I am moved by fancies that are curled
Around these images, and cling:
The notion of some infinitely gentle
Infinitely suffering thing.

Wipe your hand across your mouth, and laugh;
The worlds revolve like ancient women
Gathering fuel in vacant lots.

27 *Sordid* means "filthy" or "wretched."
28 *Constituted* means "composed of."



The Hollow Men

T. S. Eliot

Mistah Kurtz—he dead.°
A penny for the Old Guy°

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without color,
Paralyzed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom°
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men
The stuffed men.

Mistah Kurtz–he dead: This is how a servant announces the death of Mr. Kurtz, a character in Joseph Conrad's novella *Heart of Darkness.* Kurtz, who is described as a "hollow sham," becomes deeply corrupted while living in Africa.

A . . . Guy: a phrase English children repeat on Guy Fawkes Day, a celebration of the arrest and execution of Guy Fawkes, who in 1605 plotted to blow up King James and the Parliament. On this holiday, children create effigies, or stuffed figures, of Fawkes, which they use to beg for pennies to buy fireworks.

13–14 Those . . . Kingdom: the condemned souls that have crossed over into hell. The allusion is to the *Inferno,* a poem by thirteenth-century Italian poet Dante Alighieri.

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Self-portrait, 1976. Francis Bacon. Pastel on canvas. Tony Shafrazi Gallery/© 2000 Francis Bacon Estate/Artists Rights Society (ARS).

II

Eyes I dare not meet in dreams
In death's dream kingdom°
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.

Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves°
In a field
Behaving as the wind behaves
No nearer—

Not that final meeting
In the twilight kingdom

20 death's dream kingdom: Paradise.

33 crossed staves: rods or staffs that form the foundation for a scarecrow.

CONTENTS

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication° of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV

The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid° river

Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate° rose
Of death's twilight kingdom
The hope only
Of empty men.

43 supplication: a plea for mercy.

60 tumid: swollen. The *tumid river* is the Acheron, the river souls must cross to enter hell in Dante's *Inferno.*

64 Multifoliate: having many leaves. In *Paradiso,* a poem by Dante, Paradise is described as a rose of many leaves, the petals of which are Mary (the mother of Jesus) and the souls of the saints.

CONTENTS

V

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.°

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
For Thine is the Kingdom°

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long°

Between the desire
And the spasm
Between the potency°
And the existence
Between the essence
And the descent
Falls the Shadow
For Thine is the Kingdom

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.°

68–71 ***Here . . . morning:*** An allusion to the children's song "Here We Go Round the Mulberry Bush." A *prickly pear* is a cactus. *Five o'clock in the morning* is traditionally recognized as the hour of Christ's resurrection.

77 ***For . . . Kingdom:*** some of the closing words of the Lord's Prayer.

83 ***Life is very long:*** a line from Joseph Conrad's novel *An Outcast of the Islands,* in which a broken man is punished by being kept alive rather than killed.

86 potency: the state of being powerful.

97–98 ***This . . . whimper:*** Just as Guy Fawkes's plot ended with a whimper rather than a bang, so will the world.

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Responding to Literature

Personal Response

What part of each poem did you find the most meaningful? The most challenging? Write your thoughts in your journal.

Analyzing Literature

Preludes

Recall and Interpret

1. What sights, sounds, and odors are described in prelude 1? What **mood,** or overall feeling, do these images evoke?
2. What images are described in prelude 2? What do these images have in common?
3. In prelude 3, what sorts of images does the woman's mind project on the ceiling as she lies in bed? What do these images suggest about her life?
4. In prelude 4, by what does the speaker say he is moved? What does this tell you about the speaker?
5. In lines 53–54, to what does the speaker compare the revolving of the worlds? In your own words, explain what this **simile** means. How does it help sum up the poem?

Evaluate and Connect

6. How does the passage of time from prelude 1 to prelude 4 help illustrate the "revolving of the worlds" described in lines 53–54?
7. Compare the images you listed during the Reading Focus on page 1073 with those in "Preludes." Are your feelings about the city similar to Eliot's? Explain.

The Hollow Men

Recall and Interpret

8. Summarize the description of the hollow men presented in lines 1–12. What does this description suggest about the hollow men's lives?
9. In lines 19–28, how does the speaker describe the souls in "death's dream kingdom"? How do they differ from the hollow men?
10. In part 3, how does the speaker describe the land of the hollow men? How does he describe the images that they worship? How do these descriptions help explain why the men are hollow?
11. According to lines 64–67, what gives the hollow men their only hope? In your opinion, is their hope likely to be realized? Support your opinion with evidence you find in the poem.
12. In lines 72–90, what might the "Shadow" **symbolize,** or represent? (See **Literary Terms Handbook,** page R16.) Explain the basis of your opinion.
13. The phrase repeated in lines 77 and 91 comes from the Lord's Prayer, a Christian prayer. What does the fragmentation of this prayer in lines 92–94 suggest about the speaker and the other hollow men?

Evaluate and Connect

14. In your opinion, is the ending of the hollow men's world a fitting one? Give reasons for your response.
15. Summarize the view of modern society presented in "The Hollow Men." Do you agree with this view? Why or why not?

Literary ELEMENTS

Epigraph

Authors sometimes begin a work with an **epigraph,** a quotation from another work that suggests the **theme,** or main idea, of their own work. As with **allusions,** or references to other works within a piece of literature, it is often up to the reader to determine how the quoted work relates to the piece of literature it introduces.

1. According to the notes on "The Hollow Men," to what do the quotations in the epigraphs refer?
2. What do Mr. Kurtz and Guy Fawkes have in common?
3. Compare and contrast Mr. Kurtz and Guy Fawkes with the hollow men. In what ways are they similar? In what ways different? How do these similarities and differences help develop the theme of the poem?

• See **Literary Terms Handbook,** p. R5.

Literature and Writing

Writing About Literature

Analyze Imagery "The Hollow Men" is rich in sensory **imagery.** Choose one part of the poem and, in a paragraph or two, describe the images that you find to be the most striking. Explain what these images have in common, what mood they evoke, and what they suggest about the hollow men and their world.

Creative Writing

Picture This The imagery in "Preludes" portrays a city and a mood. What place might you like to portray? Take a walk through that place and make note of sights, sounds, aromas, or other sensory experiences and the mood they evoke in you. Use your notes to write a poem that captures the essence of that place.

Extending Your Response

Listening and Speaking

Voice of the Poet With a partner, practice reading "The Hollow Men" aloud, being careful to capture the tone and rhythm of the poem in your voice. Then locate and listen to a recording of Eliot reading the poem. How does Eliot's reading of the poem affect your understanding of it? Is his reading similar to yours or different? In what ways? Discuss your impressions with your partner.

Internet Connection

Eliot On-line What does T. S. Eliot have to do with the musical *Cats*? How did his hometown of St. Louis honor him? Why did he ask to be buried in East Coker, England? Using Eliot's name as a keyword, surf the Internet to answer these questions or others you may have about Eliot's life and work. While you're online, visit one of the Eliot chat rooms to discover what other students think of him or to post a question about his work.

Interdisciplinary Activity

History: The Early Twentieth Century T. S. Eliot helped develop a modern style of poetry. His work is characterized by vivid, seemingly disconnected images and a strong sense of irony. Research to find out what historical events or social conditions in the early twentieth century led to the development of modern poetry. Share your findings in an oral report.

Literature Groups

Just an Allusion How do the **allusions** (see page R1) in "The Hollow Men" enrich the meaning of the poem? With your group, skim the notes that accompany "The Hollow Men" to select an allusion that you find interesting. Together, analyze how the allusion "fits" in the section in which it appears and how it contributes to the meaning of that section and the poem as a whole. Then share and explain your interpretation of the allusion with others in your class.

Save your work for your portfolio.

MEDIA connection

Song Lyrics

How do stereotypes limit us? In the following song, Ani DiFranco describes a woman who is breaking free from damaging stereotypes.

Not a Pretty Girl

by Ani DiFranco



i am not a pretty girl
that is not what i do
i ain't no damsel in distress
and i don't need to be rescued
so put me down punk
wouldn't you prefer a maiden fair
isn't there a kitten
stuck up a tree somewhere

i am not an angry girl
but it seems like
i've got everyone fooled
every time i say something
they find hard to hear
they chalk it up to my anger
never to their own fear
imagine you're a girl
just trying to finally come clean
knowing full well they'd prefer
you were dirty
and smiling
i'm sorry
i am not a maiden fair
and i am not a kitten
stuck up a tree somewhere

generally my generation
wouldn't be caught dead
working for the man
and generally i agree with them
trouble is you got to have yourself
an alternate plan
i have earned my disillusionment
i have been working all of my life
i am a patriot
i have been fighting the good fight

and what if there are
no damsels in distress
what if i knew that
and i called your bluff
don't you think every kitten
figures out how to get down
whether or not you ever show up

i am not a pretty girl
i don't want to be a pretty girl
i want to be more than a pretty girl

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Analyzing Media

1. What kinds of stereotypes is the woman in the song arguing against? How do others see her, according to the song?
2. What kind of life does DiFranco envision for women? How might stereotypes get in the way of that life? Explain your answers.

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Before You Read

from *A Room of One's Own*

Meet Virginia Woolf



As a child, Virginia Woolf was tutored by one of the most prominent intellectuals and literary critics in England—her father, Sir Leslie Stephen. Following in his footsteps, Woolf began her career as an essayist and critic. She went on, however, to write some of the most original and influential novels of the early twentieth century, earning a place in English letters far above that of her father. She was an early practitioner of stream-of-consciousness writing, and many of her novels convey an acute sense of time as a sequence of experiences perceived by the main character.

Virginia Woolf, born Adeline Virginia Stephen, was the next to youngest in a family of four children. When Virginia was thirteen years old, her mother died, a loss that plunged the girl into a deep depression. Though she eventually recovered, she periodically suffered serious mental breakdowns for the rest of her life.

After the death of her father, when she was in her early twenties, Woolf, her brother, and her two sisters left the family home and moved to the Bloomsbury district of London. Well known in literary circles because of their father's fame, they hosted gatherings of some of the most distinguished writers and thinkers of the time. Woolf soon joined their ranks, becoming an essayist and critic for the *Times Literary Supplement*, to which she continued to contribute articles for most of her life.

When she was thirty, she began a new phase in her life, marrying journalist and essayist Leonard Woolf. At the time of their marriage, she had already begun writing her first novel, *The Voyage Out*, which would take her three years to complete. The next few years were difficult ones for Woolf. Personal problems and the outbreak of World War I had caused her depression to recur. Hoping a new interest would help restore her health, she and her husband bought a printing press and set it up in the basement of Hogarth House, their home. From this humble beginning grew one of the most important publishing ventures of the day—Hogarth Press. Dedicated to making new, experimental work available to the public, the press became a leading force in the popularization of modern literature and philosophy, publishing works by such important literary figures as Katherine Mansfield and T. S. Eliot and such influential thinkers as Sigmund Freud. Hogarth Press also published Woolf's own novels, including *Mrs. Dalloway* and *To the Lighthouse*, two of her most popular and respected works.

When Woolf was in her fifties, she fought—and lost—her last battle with mental illness. She drowned herself in Yorkshire, England, at the age of fifty-nine.

"A woman must have money and a room of her own if she is to write fiction."

—*Woolf*

Virginia Woolf was born in 1882 and died in 1941.

Reading Further

You might also enjoy these books:

Novels: *To the Lighthouse* is possibly Woolf's most recognized novel.

Mrs. Dalloway examines one day in the life of Clarissa Dalloway, an upper-class Londoner.

Biography: *Recollections of Virginia Woolf by Her Contemporaries,* edited by Joan Russell Noble, is a compilation of her friends' and contemporaries' memories.

Reading Focus

What roles does modern society expect women to play? Are women expected to marry and have children, or are the roles of wife and mother just two of many options open to women today?

Discuss As a class, discuss society's view of the "ideal woman." Is she expected to obtain a higher education? Have a career? Get married and raise children? Take care of the home? Do different cultures have different expectations?

Setting a Purpose Read the following essay to discover Woolf's views about the negative effects of traditional roles on women's lives.

Building Background

The Time and Place

Woolf wrote the essay "A Room of One's Own" during a time in which England's woman suffrage movement had won substantial victories. In 1918 the English government extended the right to vote to all British female citizens over the age of thirty. In 1929, the year in which, even though many of the intellectuals she associated with scorned the agitation for increased women's rights." A Room of One's Own" was published, the voting age for women was lowered to twenty-one.

Woolf was an active supporter of the suffrage movement and other women's rights movements of the time, even though many of the intellectuals she associated with scorned the agitation for increased women's rights. "A Room of One's Own" is based on "Women and Fiction," a series of lectures she delivered at Newnham College and Girton College, Cambridge. In these lectures, she discussed the educational, social, and financial disadvantages that she believed prevented women of the past from becoming successful writers.

The Bloomsbury Group

Beginning in about 1905, the Bloomsbury home of Virginia Woolf and her sister Vanessa became a center of English intellectual activity. The discussion groups the sisters held attracted such authors as E. M. Forster and George Bernard Shaw and such thinkers as the economist John Maynard Keynes. Woolf's sister Vanessa (a painter) and Vanessa's husband, Clive Bell (an art critic), also attracted many artists of the time to attend Bloomsbury Group conversations.

The members of the Bloomsbury Group were bound by friendship, a mutual interest in the arts, and an intense dislike of the artistic and social restrictions of Victorian England. Actively rebelling against those restrictions, the Bloomsbury Group helped further the development of the avant-garde, or experimental, element in English art and literature. Though mainstream society often frowned upon the group's views, the individual works of the members of the Bloomsbury Group were highly influential and respected.



Several members of the Bloomsbury Group.

Vocabulary Preview

guffaw (gu fô′) *v.* to laugh loudly and boisterously; p. 1087

thwart (thwôrt) *v.* to prevent from doing or achieving something; p. 1088

hinder (hin′ dər) *v.* to make difficult the progress of; to hold back; p. 1088

dilemma (di lem′ ə) *n.* a situation requiring a choice between equally undesirable alternatives; p. 1088

morbid (môr′ bid) *adj.* overly sensitive to death and decay; not cheerful or wholesome; p. 1088

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from A Room of One's Own

Virginia Woolf



A Seated Woman in an Interior Gazing out of the Window. Thomas Wyck (1616–1677). Johnny Van Haeften Gallery, London.

HERE AM I ASKING WHY WOMEN DID NOT WRITE POETRY in the Elizabethan age, and I am not sure how they were educated; whether they were taught to write; whether they had sitting-rooms to themselves; how many women had children before they were twenty-one; what, in short, they did from eight in the morning till eight at night.

They had no money evidently; according to Professor Trevelyan[1] they were married whether they liked it or not before they were out of the nursery, at fifteen or sixteen very likely. It would have been extremely odd, even upon this showing, had one of them suddenly written the plays of Shakespeare, I concluded, and I thought of that old gentleman, who is dead now, but was a bishop, I think, who declared that it was impossible for any woman, past, present, or to come, to have the genius of Shakespeare. He wrote to the papers about it. He also told a lady who applied to him for information that cats do not as a matter of fact go to heaven, though they have, he added, souls of a sort. How much thinking those old gentlemen used to save one! How the borders of ignorance shrank back at their approach! Cats do not go to heaven. Women cannot write the plays of Shakespeare.

I thought of that old gentleman . . . who declared that it was impossible for any woman, past, present, or to come, to have the genius of Shakespeare.

Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say. Shakespeare himself went, very probably—his mother was an heiress—to the grammar school, where he may have learnt Latin—Ovid, Virgil, and Horace[2]—and the elements of grammar and logic. He was, it is well known, a wild boy who poached[3] rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighborhood, who bore him a child rather quicker than was right. That escapade[4] sent him to seek his fortune in London. He had, it seemed, a taste for the theater; he began by holding horses at the stage door. Very soon he got work in the theater, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practicing his art on the boards,[5] exercising his wits[6] in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog[7] to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon[8] about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter—indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly, but was careful to hide

1. *Professor Trevelyan* was a British historian and author who often wrote about the history of England.
2. *Ovid, Virgil,* and *Horace* were famous poets from ancient Rome who were commonly studied by students.
3. Here, *poached* means "hunted illegally."
4. An *escapade* is an unconventional adventure.
5. Here, *on the boards* means "on stage."
6. As it is used here, *wits* means "intelligence."
7. *Agog* means "full of interest or anticipation."
8. Here, *moon* means "to wander or pass time aimlessly."

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them or set fire to them. Soon, however, before she was out of her teens, she was to be betrothed[9] to the son of a neighboring wool stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theater. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager—a fat, loose-lipped man—guffawed. He bellowed something about poodles dancing and women acting—no woman, he said, could possibly be an actress. He hinted—you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last—for she was very young, oddly like Shakespeare the poet in her face, with the same gray eyes and rounded brows—at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so—who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some crossroads where the omnibuses[10] now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was—it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius. For genius like Shakespeare's is not born among laboring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes. How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom? Yet genius of a sort must have existed among women as it must have existed among the working classes. Now and again an Emily Brontë or a Robert Burns[11] blazes out and proves its presence. But certainly it never got itself on to paper. When, however, one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even of a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen,[12] some Emily Brontë who dashed her brains out on the moor or mopped and mowed about the highways crazed with the torture that her gift

9. *Betrothed* means "engaged to be married."

10. *Omnibuses* is another term for buses.

11. *Brontë* and *Burns* are examples of writers who overcame obstacles of being a woman *(Brontë)* or being from the working class *(Burns)* to become famous writers.

12. *[Some . . . Austen]* alludes to a line from Thomas Gray's "Elegy Written in a Country Churchyard," which reads, "Some mute inglorious Milton here may rest." (See page 564.)

Vocabulary

guffaw (gu fô′) *v.* to laugh loudly and boisterously

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had put her to. Indeed, I would venture to guess that Anon,[13] who wrote so many poems without signing them, was often a woman. It was a woman Edward Fitzgerald,[14] I think, suggested who made the ballads and the folk songs, crooning them to her children, beguiling her spinning with them, or the length of the winter's night.

This may be true or it may be false—who can say?—but what is true in it, so it seemed to me, reviewing the story of Shakespeare's sister as I had made it, is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. For it needs little skill in psychology to be sure that a highly gifted girl who had tried to use her gift for poetry would have been so thwarted and hindered by other people, so tortured and pulled asunder by her own contrary instincts, that she must have lost her health and sanity to a certainty. No girl could have walked to London and stood at a stage door and forced her way into the presence of actor-managers without doing herself a violence and suffering an anguish which may have been irrational—for chastity[15] may be a fetish invented by certain societies for unknown reasons—but were none the less inevitable. Chastity had then, it has even now, a religious importance in a woman's life, and has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest. To have lived a free life in London in the sixteenth century would have meant for a woman who was poet and playwright a nervous stress and dilemma which might well have killed her. Had she survived, whatever she had written would have been twisted and deformed, issuing from a strained and morbid imagination. And undoubtedly, I thought, looking at the shelf where there are no plays by women, her work would have gone unsigned.

Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman.

13. *Anon* is the abbreviation for "Anonymous."
14. *Edward Fitzgerald* was an English poet and translator.
15. *Chastity* is the quality or state of being morally pure.

Vocabulary

thwart (thwôrt) *v.* to prevent from doing or achieving something
hinder (hin′ dər) *v.* to make difficult the progress of; to hold back
dilemma (di lem′ ə) *n.* a situation requiring a choice between equally undesirable alternatives
morbid (môr′ bid) *adj.* overly sensitive to death and decay; not cheerful or wholesome

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Responding to Literature

Personal Response

What was your response to Woolf's argument?

Analyzing Literature

Recall and Interpret

1. Summarize Professor Trevelyan's and the unnamed bishop's comments about women, as presented in paragraph 1. What point might Woolf be making by including the comment about cats?
2. Does Woolf agree with the bishop's comment about women? Summarize the extended **analogy** (see page R1) that Woolf gives in paragraph 2 in support of her view.
3. In paragraph 3, who is "Anon"? What point does Woolf make through the use of this "name"?
4. In paragraph 4, what fate does Woolf believe a gifted sixteenth-century woman would have suffered? What basis does Woolf offer as support for her view?

Evaluate and Connect

5. In your opinion, what was Woolf's primary **purpose:** To inform? To persuade? To entertain? To rebut others' views? (See **Literary Terms Handbook,** page R2.) Do you believe Woolf effectively fulfills her purpose? Support your opinions with evidence from the work.
6. What effect does Woolf create with the use of long paragraphs? How might the essay be affected if shorter paragraphs were used?
7. If a sixteenth-century Englishman were to answer the Reading Focus questions on page 1084, how might his answers differ from yours?
8. In your opinion, are Woolf's views still relevant today? Give reasons for your opinion.

Literary ELEMENTS

Tone

Tone is the writer's attitude toward a subject as conveyed through such elements as word choice, punctuation, sentence structure, and figures of speech. Consider how structure and language affect the tone of the following sentence: "How the borders of ignorance shrank back at their approach!" By casting the thought as an exclamation and exaggerating the effect of the bishops' proclamations, Woolf creates a sarcastic tone.

1. At what other points in the essay is Woolf sarcastic?
2. In your opinion, what is the overall tone of the essay? Support your opinion with passages and ideas from the selection.

- See **Literary Terms Handbook,** p. R17.

Extending Your Response

Writing About Literature

Analyze an Analogy In paragraph 2, Woolf uses a highly original **analogy,** or comparison, to support her ideas about women. In a few paragraphs, analyze the analogy and evaluate its effectiveness in making a point. Why might Woolf have chosen to contrast the life of a hypothetical woman of Shakespeare's time and circumstances with the life of Shakespeare? What point is she trying to make? In your opinion, does the analogy effectively make this point? Give reasons to support your opinion.

Interdisciplinary Activity

History: The "New" Woman The 1920s, the decade during which Woolf wrote "A Room of One's Own," was a time of revolutionary changes in women's fashion, attitudes, and behavior. What were these changes? What events caused these changes to occur? Using a history book and Internet resources, research the "new woman" of the 1920s and present a brief report to your class, sharing your findings. You might like to use interesting period photos as visual aids.

Save your work for your portfolio.

Before You Read

Not Waving but Drowning and *Pretty*

Meet Stevie Smith



Florence Margaret Smith got her nickname Stevie while horseback-riding. A friend jokingly called her Steve—a reference to the famous jockey Steve Donaghue. Smith liked the nickname, and her friends began calling her Stevie.

After her father left to join the navy, Smith's mother and aunt took three-year-old Stevie and her older sister to live in the northern London suburb of Palmers Green. Smith lived in this house her entire life, caring for her aunt, whom she lovingly referred to as "Auntie Lion," until her aunt's death in 1961.

Smith was educated at a private high school and became a secretary for a London publisher. She began writing poetry in her twenties, but when she approached a publisher with her collection of poems, he asked that she first write a novel. She typed her *Novel on Yellow Paper* while working for the publisher, on the yellow paper used for carbon copies. Poetry remained her true love, however. In fact, even her prose works contain the musicality and rhythm of poetry. For example, one short story she wrote had such perfect meter that she later had it published as a poem, adding only line breaks and stanza divisions.

In 1969 Queen Elizabeth II presented Smith with the Queen's Gold Medal for Poetry. Although Smith remained in unfashionable Palmers Green and was known to be somewhat conservative and miserly (the hat she wore to meet the Queen was purchased at a church-sponsored rummage sale), Smith was popular and social, loved by her friends for her delightful wit and clever stories.

"The times will just have to enlarge themselves to make room for me, won't they?"

—*Smith*

Stevie Smith was born in 1902 and died in 1971.

Reading Further

You might also enjoy this collection:

Stevie Smith: Collected Poems, edited by James MacGibbon, contains Smith's poems illustrated with her own whimsical drawings.

Reading Focus

What might it be like to be alone in a crowd?

Journal Picture a time when you were cut off from the people around you. In your journal, describe how you reacted.

Setting a Purpose Read the following poem to see how the speaker expresses what it is like to be cut off from others.

Building Background

Literary Influences

Stevie Smith took much of her inspiration from works of the past–history books and such works as the **fairy tales** of the Brothers Grimm. She believed that "a poet should get on with his work and not be bothered by what his status is in the community." By following this principle, Smith developed a unique and independent style that differed greatly from that of her contemporaries. In fact, she decided not to read works of her contemporaries in order to avoid unconsciously imitating them. One of her most distinctive styles was the use of humorous verse to express what were in fact profoundly serious themes. Another distinctive characteristic was her use of her own sketches (which she referred to as "doodles") to illustrate her poems.



Not Waving but Drowning

Stevie Smith

Nobody heard him, the dead man,
But still he lay moaning:
I was much further out than you thought
And not waving but drowning.

Poor chap, he always loved larking°
And now he's dead
It must have been too cold for him his heart gave way,
They said.

Oh, no no no, it was too cold always
(Still the dead one lay moaning)
I was much too far out all my life
And not waving but drowning.

5 Here, *larking* means "making harmless pranks."

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Pretty

Stevie Smith

Why is the word pretty so underrated?
In November the leaf is pretty when it falls
The stream grows deep in the woods after rain
And in the pretty pool the pike° stalks

He stalks his prey, and this is pretty too,
The prey escapes with an underwater flash
But not for long, the great fish has him now
The pike is a fish who always has his prey

And this is pretty. The water rat is pretty
His paws are not webbed, he cannot shut his nostrils
As the otter can and the beaver, he is torn between
The land and water. Not "torn," he does not mind.

The owl hunts in the evening and it is pretty
The lake water below him rustles with ice
There is frost coming from the ground, in the air mist
All this is pretty, it could not be prettier.

Yes, it could always be prettier, the eye abashes°
It is becoming an eye that cannot see enough,
Out of the wood the eye climbs. This is prettier
A field in the evening, tilting up.

4 A *pike* is a fish.
17 *Abashes* means "becomes uneasy; loses self-confidence."

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The field tilts to the sky. Though it is late
The sky is lighter than the hill field
All this looks easy but really it is extraordinary
Well, it is extraordinary to be so pretty.

And it is careless, and that is always pretty
This field, this owl, this pike, this pool are careless,
As Nature is always careless and indifferent
Who sees, who steps, means nothing, and this is pretty.

So a person can come along like a thief—pretty!—
Stealing a look, pinching° the sound and feel,
Lick the icicle broken from the bank
And still say nothing at all, only cry pretty.

Cry pretty, pretty, pretty and you'll be able
Very soon not even to cry pretty
And so be delivered entirely from humanity
This is prettiest of all, it is very pretty.

---

30 As it is used here, *pinching* means "stealing."



Responding to Literature

Personal Response

From their titles, what did you expect the poems to be like? Did they fulfill your expectations? Why or why not?

Analyzing Literature

Not Waving but Drowning

Recall and Interpret

1. In the first stanza, what statement does the dead man make? Did he try to communicate this thought while he was living? How can you tell?
2. In the second stanza, what do "they" believe caused the man's death? In your opinion, who are "they"? What can you infer about their relationship with the man?
3. In your own words, explain what the man means in the third stanza.

Evaluate and Connect

4. Which words and phrases in the poem have "double meanings"? What do these plays on words reveal about the dead man?
5. Review your response to the Reading Focus on page 1090. Was your description similar to Smith's? Does the poem capture the feelings you described? Explain.

Pretty

Recall and Interpret

6. What kinds of things does the speaker call "pretty" in lines 1–15? From the descriptions, what would you say the word *pretty* means to the speaker?
7. What words does the speaker use to describe nature? How does the speaker compare one "who sees" in lines 27–28 to nature? Why is this "pretty" according to the speaker? Why is the fate described in the last two lines "prettiest of all"?

Evaluate and Connect

8. In what ways is the word *pretty* ambiguous, or capable of being understood in more than one way? How do you think this **ambiguity** helps convey the poem's meaning? How does it help you reevaluate your own understanding of the word? Explain.

Extending Your Response

Writing About Literature

A Review Write a brief review of the poem by Smith that you preferred. Begin by stating the **theme,** or main idea, of the poem; then explain how Smith goes about developing this theme. End your review by stating your opinion of the poem. Would you recommend it to others? Why or why not?

Performing

Sham Poetry Slam Stevie Smith won fame among a new generation during the 1960s by giving readings of her poetry. She was an adventurous reader, sometimes chanting poems or singing them to the tune of a popular song. Prepare a reading of one of Stevie Smith's poems, using imaginative voice and style. Present your interpretation to the class.

Interdisciplinary Activity

Science: Habits and Habitats In "Pretty" Smith refers to pike, water rats, beavers, owls, and otters. What do these animals look like? Where do they live? Are Smith's descriptions of them accurate? Choose three of these animals and do research to answer these questions. Present a brief oral report about the animals to your class.

Save your work for your portfolio.

Vo·cab·u·lar·y Skills

Dictionary Skills: Etymologies

Poet Stevie Smith asks, "Why is the word pretty so underrated?" The word may seem to be underrated, but a look in the dictionary reveals its rich history. The word *pretty* comes from the Middle English word *prety* or *praty,* meaning "clever; skillfully made," which came from the Old English word *prættig,* meaning "cunning" or "tricky," which came from the West Germanic word *pratt,* a trick.

This history of a word is called its **etymology.** The etymology for a word in the English language might include the word's earlier forms and spellings in English as well as older forms of the word in French, German, Latin, Greek, Italian, or even Sanskrit. Knowing where a word comes from can help you build vocabulary, decipher the meanings of unfamiliar words, and even improve your spelling. Many dictionaries provide the etymology of a word along with the word's definition.

Etymologists use various abbreviations and symbols to indicate the languages from which words have come and the relationships between different forms of a word.

- **OE** stands for Old English, which was spoken from around A.D. 400 to about 1100.
- **ME** stands for Middle English, used from the 1100s to the 1500s.
- Modern English has been spoken from the 1500s up to today.
- German, French, Latin, and other languages have also been divided into time periods that may be designated by abbreviations in some dictionaries.
- The symbol < means "comes from."

Here is a dictionary etymology for the word *etymology:*

> ME *ethimologie*<OFr<Med. Lat. *ethimologia*<Lat. *etymologia*<Gk *etumologia: etumon,* true word + –logia.

This means that the word *etymology* comes from the Middle English word *ethimologie,* which comes from the same word in Old French, which comes from the Medieval Latin word *ethimologia,* which comes from the Latin word *etymologia,* which comes from the Greek word *etumologia,* which is made up of *etumon,* meaning "true word" and *-logia* (which means "study of").

EXERCISE

Look up the following words in a dictionary. Then copy the etymology entry for each word and write out an explanation, similar to the one above, of what the etymology means. How might knowing a word's etymology help in spelling it? How might knowing a word's etymology help you increase your knowledge of other words' meanings?

1. pledge
2. develop
3. join
4. humanity
5. extraordinary

Before You Read

A Cup of Tea

Meet Katherine Mansfield



Katherine Mansfield lived for only thirty-four years, but in her short life, she became one of the world's greatest short-story writers and an innovator in the form. Born Katherine Mansfield Beauchamp in Wellington, New Zealand, Mansfield tasted her first literary success at age nine: first prize in a school composition contest. When she was fourteen, her family sailed to London, and Mansfield enrolled in Queen's College. There, she edited the school magazine and, to her delight, discovered such authors as Oscar Wilde.

Mansfield returned briefly to New Zealand, but in 1908 moved to England for good. Her life there got off to a rough start. She married hastily, leaving her husband after only a few days, suffered a miscarriage, and became increasingly disillusioned. Then in 1911 life improved—Mansfield published her first book and met the man who would become her second husband, John Middleton Murry, editor of two magazines in which she published her stories. After the death of her soldier brother in 1915, she wrote a series of short stories that beautifully evoke her family memories of New Zealand.

Never in good health, Mansfield contracted tuberculosis in her early thirties. Despite her terrible illness, she continued to write, penning some of her best works while desperately seeking a cure for her illness. She died in January 1923.

"[S]he had an eye for the subtleties, rather than the dramatics, of human behavior."

—*W. E. Williams*

Katherine Mansfield was born in 1888 and died in 1923.

Reading Focus

Think about the favors you have done for others. What prompted you to do these things?

List It! With a partner, make a list of motives people have for being charitable. Are all these motives noble? Note which are noble on your list.

Setting a Purpose Read "A Cup of Tea" to discover why the main character helps a young girl she meets on the street.

Building Background

The Time and Place

This short story is set in England at the beginning of the twentieth century. At this time, people from different social classes did not socialize with one another, and it was considered improper for upper-class women to work inside or outside the home.

A New Kind of Short Story

Mansfield is credited with writing a new kind of short story—one more concerned with the emotions and psychological makeup of its characters than those of the past. Through the use of images, dialogues, monologues, and metaphors, Mansfield focuses on her characters' emotional states, subtle shifts of mood, and **epiphanies**—that is, their sudden, significant realizations.

Vocabulary Preview

quaint (kwānt) *adj.* pleasingly unusual or odd; p. 1097
odious (ō′ dē əs) *adj.* causing hate, disgust, or repugnance; p. 1098
exotic (ig zot′ ik) *adj.* strangely beautiful or fascinating; p. 1098
frail (frāl) *adj.* weak; fragile; p. 1101
retort (ri tôrt′) *v.* to reply in a witty, quick, or sharp manner; p. 1102



Marguerite Kelsey, 1928. Meredith Frampton. Oil on canvas, 120.8 x 141.2 cm. Tate Gallery, London.

A Cup of Tea

Katherine Mansfield

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces . . . But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books, and her parties were the most delicious mixture of the really important people and . . . artists—quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing.

Vocabulary

quaint (kwānt) *adj.* pleasingly unusual or odd

A Cup of Tea

Rosemary had been married two years. She had a duck[1] of a boy. No, not Peter—Michael. And her husband absolutely adored her. They were rich, really rich, not just comfortably well off, which is odious and stuffy and sounds like one's grandparents. But if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street.[2] If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street, and Rosemary inside the shop just gazed in her dazzled, rather exotic way, and said: "I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I'll have all the roses in the jar. No, no lilac. I hate lilac. It's got no shape." The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless. "Give me those stumpy little tulips. Those red and white ones." And she was followed to the car by a thin shopgirl staggering under an immense white paper armful that looked like a baby in long clothes. . . .

One winter afternoon she had been buying something in a little antique shop in Curzon Street. It was a shop she liked. For one thing, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak. Flattery, of course. All the same, there was something . . .

"You see, madam," he would explain in his low respectful tones, "I love my things. I would rather not part with them than sell them to someone who does not appreciate them, who has not that fine feeling which is so rare. . . ."

And, breathing deeply, he unrolled a tiny square of blue velvet and pressed it on the glass counter with his pale fingertips.

Today it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. On the lid a minute[3] creature stood under a flowery tree, and a more minute creature still had her arms around his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud like a watchful cherub floating above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it. And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. The shopman, in some dim cavern of his mind, may have dared to think so too. For he took a pencil, leaned over the counter, and his pale bloodless fingers crept timidly towards those rosy, flashing ones, as he murmured gently: "If I may venture to point out to madam, the flowers on the little lady's bodice."[4]

"Charming!" Rosemary admired the flowers. But what was the price? For a moment the shopman did not seem to hear. Then a murmur reached her. "Twenty-eight guineas,[5] madame."

"Twenty-eight guineas." Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas.

1. Here, *duck* probably means "a darling" or "a dear," although it could also mean "funny" or "odd but harmless."
2. *Bond Street*—as well as *Regent Street* and *Curzon Street* mentioned later—was, and continues to be, an elegant London street lined with shops that sell expensive, exclusive items.
3. *Minute* means "tiny."
4. A *bodice* is the fitted part of a dress from the waist to the shoulder.
5. A *guinea* was a British gold coin worth about one pound and five pence.

Vocabulary

odious (ō′ dē əs) *adj.* causing hate, disgust, or repugnance
exotic (ig zot′ ik) *adj.* strangely beautiful or fascinating

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Even if one is rich . . . She looked vague.[6] She stared at a plump teakettle like a plump hen above the shopman's head, and her voice was dreamy as she answered: "Well, keep it for me—will you? I'll . . ."

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her forever.

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff to her breast; she wished she had the little box, too, to cling to. Of course, the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin, dark, shadowy—where had she come from?—was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: "Madame, may I speak to you a moment?"

"Speak to me?" Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat collar with reddened hands, and shivered as though she had just come out of the water.

"M-madame," stammered the voice. "Would you let me have the price of a cup of tea?"

"A cup of tea?" There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. "Then have you no money at all?" asked Rosemary.

"None, madam," came the answer.

"How extraordinary!" Rosemary peered through the dusk, and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky,[7] this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me."

The girl drew back startled. She even stopped shivering for a moment. Rosemary put out a hand and touched her arm. "I mean it," she said, smiling. And she felt how simple and kind her smile was. "Why won't you? Do. Come home with me now in my car and have tea."

"You—you don't mean it, madam," said the girl, and there was pain in her voice.

"But I do," cried Rosemary. "I want you to. To please me. Come along."

The girl put her fingers to her lips and her eyes devoured Rosemary. "You're—you're not taking me to the police station?" she stammered.

"The police station!" Rosemary laughed out. "Why should I be so cruel? No, I only want to make you warm and to hear—anything you care to tell me."

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

"There!" said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, "Now I've

6. Here, *vague* means "uncertain."

7. Fyodor *Dostoevsky,* a Russian writer who is considered one of the world's greatest novelists, often dramatized moral and psychological issues and wrote of the poor.

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Firelight. Norman Hepple (1908–1994). Oil on canvas. Private collection.

Viewing the painting: How would you describe the woman's expression? Why might Rosemary have a similar expression?

got you," as she gazed at the little captive she had netted. But of course she meant it kindly. Oh, more than kindly. She was going to prove to this girl that—wonderful things did happen in life, that—fairy godmothers were real, that—rich people had hearts, and that women *were* sisters. She turned impulsively, saying: "Don't be frightened. After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect . . ."

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those things so familiar to her she never even thought about them, she watched that other receive. It was fascinating. She was like the little rich girl in her nursery with all the cupboards to open, all the boxes to unpack.

"Come, come upstairs," said Rosemary, longing to begin to be generous. "Come up to my room." And, besides, she wanted to spare this poor little thing from being stared at by the servants; she decided as they mounted the stairs she would not even ring for Jeanne, but take off her things by herself. The great thing was to be natural!

And "There!" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that.

"Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy chair. Come and get warm. You look so dreadfully cold."

"I daren't, madam," said the girl, and she edged backwards.

"Oh, please,"—Rosemary ran forward—"you mustn't be frightened, you mustn't, really. Sit down, and when I've taken off my things we shall go into the next room and have tea and be cosy. Why are you afraid?" And gently she half pushed the thin figure into its deep cradle.

But there was no answer. The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn't acknowledge it. She leaned over her, saying: "Won't you take off your hat? Your pretty hair is all wet. And one is so much more comfortable without a hat, isn't one?"

There was a whisper that sounded like "Very good, madam," and the crushed hat was taken off.

"Let me help you off with your coat, too," said Rosemary.

The girl stood up. But she held on to the chair with one hand and let Rosemary pull. It was quite an effort. The other scarcely helped her at all. She seemed to stagger like a child,

and the thought came and went through Rosemary's mind, that if people wanted helping they must respond a little, just a little, otherwise it became very difficult indeed. And what was she to do with the coat now? She left it on the floor, and the hat too. She was just going to take a cigarette off the mantelpiece when the girl said quickly, but so lightly and strangely: "I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something."

"Good heavens, how thoughtless I am!" Rosemary rushed to the bell.

"Tea! Tea at once! And some brandy immediately!"

The maid was gone again, but the girl almost cried out. "No, I don't want no brandy. I never drink brandy. It's a cup of tea I want, madam." And she burst into tears.

It was a terrible and fascinating moment. Rosemary knelt beside her chair.

"Don't cry, poor little thing," she said. "Don't cry." And she gave the other her lace handkerchief. She really was touched beyond words. She put her arm round those thin, bird-like shoulders.

Now at last the other forgot to be shy, forgot everything except that they were both women, and gasped out: "I can't go on no longer like this. I can't bear it. I shall do away with myself. I can't bear no more."

"You shan't have to. I'll look after you. Don't cry any more. Don't you see what a good thing it was that you met me? We'll have tea and you'll tell me everything. And I shall arrange something. I promise. *Do* stop crying. It's so exhausting. Please!"

The other did stop just in time for Rosemary to get up before the tea came. She had the table placed between them. She plied the poor little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was empty she filled it with tea, cream and sugar. People always said sugar was so nourishing. As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy.

And really the effect of that slight meal was marvelous. When the tea table was carried away a new being, a light, frail creature with tangled hair, dark lips, deep, lighted eyes, lay back in the big chair in a kind of sweet languor,[8] looking at the blaze. Rosemary lit a fresh cigarette; it was time to begin.

"And when did you have your last meal?" she asked softly.

But at that moment the door handle turned.

"Rosemary, may I come in?" It was Philip.

"Of course."

He came in. "Oh, I'm so sorry," he said, and stopped and stared.

"It's quite all right," said Rosemary smiling. "This is my friend, Miss—"

"Smith, madam," said the languid[9] figure, who was strangely still and unafraid.

"Smith," said Rosemary. "We are going to have a little talk."

"Oh, yes," said Philip. "Quite," and his eye caught sight of the coat and hat on the floor. He came over to the fire and turned his back to it. "It's a beastly afternoon," he said curiously, still looking at that listless figure, looking at its hands and boots, and then at Rosemary again.

"Yes, isn't it?" said Rosemary enthusiastically. "Vile."

Philip smiled his charming smile. "As a matter of fact," said he, "I wanted you to come into the library for a moment. Would you? Will Miss Smith excuse us?"

The big eyes were raised to him, but Rosemary answered for her. "Of course she will." And they went out of the room together.

8. *Languor* means "a dreamy, lazy mood or quality."
9. *Languid* means "lacking energy or vitality."

Vocabulary
frail (frāl) *adj.* weak; fragile

"I say," said Philip, when they were alone. "Explain. Who is she? What does it all mean?"

Rosemary, laughing, leaned against the door and said: "I picked her up in Curzon Street. Really. She's a real pick-up. She asked me for the price of a cup of tea, and I brought her home with me."

"But what on earth are you going to do with her?" cried Philip.

"Be nice to her," said Rosemary quickly. "Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet. But show her—treat her—make her feel—"

"My darling girl," said Philip, "you're quite mad, you know. It simply can't be done."

"I knew you'd say that," retorted Rosemary. "Why not? I want to. Isn't that a reason? And besides, one's always reading about these things. I decided—"

"But," said Philip slowly, and he cut the end of a cigar, "she's so astonishingly pretty."

"Pretty?" Rosemary was so surprised that she blushed. "Do you think so? I—I hadn't thought about it."

"Good Lord!" Philip struck a match. "She's absolutely lovely. Look again, my child. I was bowled over when I came into your room just now. However . . . I think you're making a ghastly mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us in time for me to look up *The Milliner's Gazette*."[10]

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing room and sat down at her desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely! She drew her check book towards her. But no, checks would be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three squeezed in her hand, she went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in.

"I only wanted to tell you," said she, and she leaned against the door again and looked at him with her dazzled exotic gaze, "Miss Smith won't dine with us tonight."

Philip put down the paper. "Oh, what's happened? Previous engagement?"

Rosemary came over and sat down on his knee. "She insisted on going," said she, "so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?" she added softly.

Rosemary had just done her hair, darkened her eyes a little, and put on her pearls. She put up her hands and touched Philip's cheeks.

"Do you like me?" said she, and her tone, sweet, husky, troubled him.

"I like you awfully," he said, and he held her tighter. "Kiss me."

There was a pause.

Then Rosemary said dreamily, "I saw a fascinating little box today. It cost twenty-eight guineas. May I have it?"

Philip jumped her on his knee. "You may, little wasteful one," said he.

But that was not really what Rosemary wanted to say.

"Philip," she whispered, and she pressed his head against her bosom, "am I *pretty?*"

10. A *milliner* is one who makes or sells women's hats. A *gazette* is a newspaper.

Vocabulary

retort (ri tôrt′) *v.* to reply in a witty, quick, or sharp manner

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Responding to Literature

Personal Response

What are your reactions to Rosemary? Do you sympathize with her? Why or why not?

Analyzing Literature

Recall

1. Why does Rosemary enjoy shopping at the antique store? What does she consider buying there?
2. Describe Curzon Street as it appears to Rosemary.
3. Why does Rosemary offer to help the young girl?
4. What does Philip say about Miss Smith that causes Rosemary to blush? As a result what does Rosemary do in her writing room after this exchange with Philip?
5. What does Rosemary ask her husband at the end of the story?

Interpret

6. How would you **characterize** Rosemary, from her thoughts and actions whileshe is shopping? (See **Literary Terms Handbook,** page R3.)
7. What do Rosemary's impressions of Curzon Street suggest about her emotional state?
8. What do Rosemary's motives for helping the girl suggest about her character? In your opinion, is the girl right to distrust her?
9. Why, do you think, does Rosemary send Miss Smith on her way? What do you infer is her reason for telling Philip that Miss Smith had insisted on leaving?
10. What does Rosemary's question to Philip reveal about their relationship? Use details from the story to explain your answer.

Evaluate and Connect

11. "I picked her up in Curzon Street," Rosemary explains to Philip. "She's a real pick-up." In what ways is Miss Smith like the other things Rosemary picks up on Curzon Street? In what ways is she different?
12. Based on the story, what do you think is Mansfield's opinion of the upper class? Support your answer with details from the story.
13. Why might Mansfield have used ellipses and dashes in this story? Do you find them effective? Explain.
14. Theme Connections By the end of the story, with whom or what might Rosemary be disillusioned? With what might Miss Smith be disillusioned? Give reasons for your answers.
15. Do you think that many people today would take a homeless person into their home? In your experience, how do most people behave toward the homeless today?

Literary ELEMENTS

Motivation

A character's **motivation** is his or her reason for acting, thinking, or feeling in a certain way. This motivation may be stated in the story or implied. It may be an external circumstance or an internal moral or emotional impulse. Revealing characters' motivations helps to make the characters believable and their actions realistic.

In "A Cup of Tea," Mansfield offers many reasons for her main character's actions. For example, she writes, "She was going to prove to this girl that–wonderful things did happen in life, that–fairy godmothers were real, that–rich people had hearts, and that women *were* sisters."

1. Refer to the list you made for the Reading Focus on page 1096. Which of the motives you listed might Rosemary have felt she had for helping Miss Smith? Which motive do you think she actually had? Refer to passages in the story to support your answers.
2. Find a passage that provides insight into another character's motivations for a particular action or reaction. Then explain what, in your opinion, the passage reveals about the character.

- See **Literary Terms Handbook,** p. R10.

Literature and Writing

Writing About Literature

Analyzing Point of View The narrator's **point of view** (see page R12) usually has a dramatic impact on what readers learn about the characters in a story. In a few paragraphs, analyze the point of view in "A Cup of Tea." Be sure to identify the point of view and discuss how it affects your experience of the story and its characters.

Creative Writing

My Cup of Tea Briefly retell this story from Miss Smith's point of view. Begin with her impressions of Rosemary as she sees her exit the antique shop. Include her thoughts and feelings about the events in Rosemary's house. Finally, consider what happens to Miss Smith and what her opinion of Rosemary might be.

Extending Your Response

Literature Groups

Critic's Corner As a group, conduct library or Internet research to find insightful or provocative reviews of "A Cup of Tea." Then share your reviews with the members of your group and discuss how your opinions of the story compare and contrast with the literary criticism of the work. Use evidence from the story to support your opinions. Summarize your discussion for the class.

Performing

Marriage Matters With two classmates, role-play a session that Rosemary and Philip might have had with a marriage counselor after the incident with Miss Smith. Discuss how Rosemary and Philip's relationship was affected by the incident. During your performance, try to remain true to the characters' personalities as they were revealed in the story.

Interdisciplinary Activity

Math: Pounds and Guineas The little box Rosemary wishes to buy costs twenty-eight guineas. Rosemary gave Miss Smith three pounds. What is the difference between her gift and the price of the box? Find out how much twenty-eight guineas and three pounds in the early 1900s would equal today in American dollars. What do your discoveries tell you about Rosemary's "generosity"?

Reading Further

You might enjoy these other works:

Short-Story Collection: *The Garden Party and Other Stories* includes some of Mansfield's best stories.

Criticism: *Katherine Mansfield: A Critical Study,* by Sylvia Berkman, examines Mansfield's work.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between words and ideas. Some analogies are based on synonyms.

cloudy : overcast :: dry : arid

To finish an analogy, determine the relationship represented by the first two words. Then apply that relationship to the second set.

- For more about analogies, see **Communications Skills Handbook,** pp. R83–R84.

PRACTICE Complete each analogy.

1. shout : yell :: retort :
   a. twist b. reply c. spit
2. pleasant : enjoyable :: odious :
   a. annoying b. smelly c. hateful
3. stiff : formal :: quaint :
   a. ancient b. unusual c. foreign

Before You Read

Village People

Meet Bessie Head



"I was born in Pietermaritzburg [South Africa] in 1937 . . . my mother died in a mental institution . . . I was educated at a mission school outside Durban. . . ." These are the facts of Bessie Head's early life as she often recited them. However, Head herself did not know them until she was thirteen. She was expecting to return home for the holidays after her first months at mission school when her principal explained that she would never be going back to her family. In fact, he told her, she had been adopted, her real name was Bessie Amelia Emery, and she was the daughter of a wealthy white woman and a Zulu man. He warned her that her mother was insane and that she had better be careful or she might end up insane too. These revelations, as well as the principal's appalling lack of consideration, shattered Head's world. Fortunately, however, her biological mother had provided for her education, and Head remained in school where she acquired a lifelong love of reading.

After leaving school, Head taught and worked as a journalist. At twenty-four, she married Harold Head, with whom she had a son. Soon after, they divorced, and Head moved to Botswana with her son. There, she worked as a teacher, market gardener, and writer until the age of forty-nine, when she died suddenly of hepatitis.

"When I think of writing any single thing I panic and go dead inside. . . . Whatever my manifold disorders are, I hope to get them sorted out pretty soon, because I've just got to tell a story."

—*Head*

Bessie Head was born in 1937 and died in 1986.

Reading Focus

In your opinion, do you live in a tight-knit community? Do you and your neighbors help each other in times of need, or do you just take care of yourselves?

Quickwrite Write a brief description of your community of neighbors. Include examples of times when neighbors have lent a helping hand to other neighbors.

Setting a Purpose Read to appreciate a community of villagers in Africa.

Building Background

The Time and Place

Bessie Head composed this selection from "Village People" during her first years living in Serowe, Botswana, in the mid-1960s. At that time, Serowe was a village of 33,000 people who "all live[d] in mud huts," according to Head. Botswana, a neighboring country of South Africa, has a limited supply of fresh water and experiences periodic droughts.

Vocabulary Preview

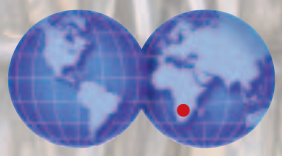
unfathomable (ən fath′ əm ə′ bəl) *adj.* impossible to understand fully; p. 1106

adapt (ə dapt′) *v.* to adjust to particular circumstances; p. 1106

deceptive (di sep′ tiv) *adj.* misleading; p. 1107

anonymous (ə non′ ə məs) *adj.* without individuality; p. 1107

averted (ə vurt′ əd) *adj.* turned away; p. 1108



Village People

Bessie Head

Poverty has a home in Africa—like a quiet second skin. It may be the only place on earth where it is worn with an unconscious dignity. People do not look down at your shoes which are caked with years of mud and split so that the toes stick out. They look straight and deeply into your eyes to see if you are friend or foe. That is all that matters. To some extent I think that this eye-looking, this intense human awareness, is a reflection of the earth all about. There is no end to African sky and to African land. One might say that in its vastness is a certain kind of watchfulness that strips man down to his simplest form. If that is not so, then there must be some other, unfathomable reason for the immense humanity and the extreme gentleness of the people of my village.

Poverty here has majority backing.[1] Our lives are completely adapted to it. Each day we eat a porridge of millet[2] in the morning; a thicker millet porridge with a piece of boiled meat at midday; and at evening we repeat breakfast. We use our heads to transport almost everything: water from miles and miles, bags of corn and maize, and firewood.

This adaptation to difficult conditions in a permanently drought-stricken country is full of calamity.[3] Babies die most easily of starvation and malnutrition: and yet, within this pattern of adaptation people crowd in about the mother and sit, sit in heavy silence, absorbing the pain, till, to the mother, it is only a dim, dull ache folded into the stream of life. It is not right. There is a terrible mindlessness about it. But what alternative? To step out of this mindless safety, and face the pain of life alone when the balance is heavily weighted down on one side, is for certain to face a fate far worse. Those few who have are insane in a strange, quiet, harmless way: walking all about the village, freely. Only by their ceaseless muttering and half-clothed bodies are they distinguishable from others. It is not right, as it is negative merely to strive for existence. There must be other ingredients boiling in the pot. Yet how? We are in the middle of nowhere. Most communication is by ox cart or sledge. Poverty also creates strong currents of fear and anxiety. We are not outgoing. We tend to push aside all new intrusions. We live and survive by making as few demands as possible. Yet, under the

1. *[Poverty . . . backing.]* More people here are poverty-stricken than not.
2. *Millet* is a type of cereal grass whose grain is used for food.
3. A *calamity* is a catastrophe causing terrible loss and pain.

Vocabulary

unfathomable (ən fath′ əm ə′ bəl) *adj.* impossible to understand fully
adapt (ə dapt′) *v.* to adjust to particular circumstances

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Cookie, Annie Mavata, 1956. Dorothy Kay. Oil on canvas, 69 x 57 cm. Pretoria Art Museum, Pretoria, South Africa.

deceptive peace around us we are more easily confused and torn apart than those with the capacity to take in their stride the width and the reach of new horizons.

Do we really retain the right to develop slowly, admitting change only in so far as it keeps pace with our limitations, or does change descend upon us as a calamity? I merely ask this because, anonymous as we are, in our favor is a great credit balance of love and warmth that the gods somewhere should count up. It may be that they overlook desert and semidesert places. I should like to remind them that there are people here too who need taking care of.

Vocabulary

deceptive (di sep′ tiv) *adj.* misleading
anonymous (ə non′ ə məs) *adj.* without individuality

The Old Woman

She was so frail that her whole body swayed this way and that like a thin stalk of corn in the wind. Her arms were as flat as boards. The flesh hung loosely, and her hands which clutched the walking stick were turned outwards and knobbled with age. Under her long dress also swayed the tattered edges of several petticoats. The ends of two bony stick-legs peeped out. She had on a pair of sand-shoes. The toes were all sticking out, so that the feet flapped about in them. She wore each shoe on the wrong foot, so that it made the heart turn over with amusement.

Yet she seemed so strong that it was a shock when she suddenly bent double, retched and coughed emptily, and crumbled to the ground like a quiet sigh.

"What is it, Mmm? What is the matter?" I asked.

"Water, water," she said faintly.

"Wait a minute. I shall ask at this hut here if there is any water."

"What is the matter?" they asked.

"The old lady is ill," I said.

"No," she said curtly. "I am not ill. I am hungry."

The crowd laughed in embarrassment that she should display her need so nakedly. They turned away; but old ladies have no more shame left. They are like children. They give way to weakness and cry openly when they are hungry.

"Never mind," I said. "Hunger is a terrible thing. My hut is not far away. This small child will take you. Wait till I come back, then I shall prepare food for you."

Then, it was late afternoon. The old lady had long passed from my mind when a strange young woman, unknown to me, walked into the yard with a pail of water on her head. She set it down outside the door and squatted low.

"Good-day. How are you?" I said.

She returned the greeting, keeping her face empty and carefully averted. It is impossible to say: what do you want? Whom are you looking for? It is impossible to say this to a carefully averted face and a body that squats quietly, patiently. I looked at the sky, helplessly. I looked at the trees. I looked at the ground, but the young woman said nothing. I did not know her, inside or out. Many people I do not know who know me, inside and out, and always it is this way, this silence.

A curious neighbor looked over the hedge.

"What's the matter?" she asked.

I turned my eyes to the sky again, shrugging helplessly.

"Please ask the young woman what she wants, whom she is looking for."

The young woman turned her face to the neighbor, still keeping it averted, and said quietly:

"No, tell her she helped our relative who collapsed this morning. Tell her the relatives discussed the matter. Tell her we had nothing to give in return, only that one relative said she passes by every day on her way to the water tap. Then we decided to give a pail of water. It is all we have."

Tell them too. Tell them how natural, sensible, normal is human kindness. Tell them, those who judge my country, Africa, by gain and greed, that the gods walk about her barefoot with no ermine and gold-studded cloaks.

Vocabulary

averted (ə vurt′əd) *adj.* turned away

Responding to Literature

Personal Response

What are your reactions to the conditions of life described in this selection?

Analyzing Literature

Recall and Interpret

1. In the first section, what examples of poverty in Africa does the narrator give? How would you describe her feelings about this poverty? Explain.
2. What do people do to help mothers cope with dying children? According to the narrator, what is the alternative, and why is it a "fate far worse"?
3. Describe the old woman and summarize what she does and says. Why might the crowd have "laughed in embarrassment"?
4. Why do the woman's relatives give the narrator a pail of water? What does Head's narrative suggest about her view of Africans?

Evaluate and Connect

5. What might the narrator mean by the statement "There must be other ingredients boiling in the pot"? Do you agree? Why or why not?
6. Quiet and silence are a **motif,** or recurring element, in this selection. Notice where the words *quiet* and *quietly* appear and who tends to be silent. What attribute do the quiet and silent share? Explain.
7. Think back to your response to the Reading Focus on page 1105. Do you think the people in your neighborhood share the same sense of community as the village people in the selection? Why or why not?
8. Theme Connections In your opinion, is the narrator disillusioned by the events that take place or are her ideals reinforced by them? Explain.

Literary ELEMENTS

First-Person Point of View

Point of view is the relationship of the narrator, or storyteller, to the narrative. In the **first-person point of view,** the narrator is a character in the plot who refers to himself or herself with first-person pronouns such as *I* or *me.* First-person point of view limits the selection to what the narrator knows, experiences, observes, learns from others, or figures out.

1. What opinions does the narrator give about the people of Africa? Do you agree with her opinions?
2. How might the selection change if it were told from the point of view of the old woman? Of a person in the crowd? Of a foreigner?

• See **Literary Terms Handbook,** p. R12.

Extending Your Response

Literature Groups

Discussing Theme With your group, choose a sentence or paragraph from "Village People" that, to you, sums up the **theme** of the selection and write the passage down across the top of a piece of posterboard. Then find examples, anecdotes, and statements that Head uses to support her theme and add these to your poster. Finally, restate the theme in your own words at the bottom of your poster and display it as you share your ideas with the class.

Internet Activity

Research Apartheid In South Africa, Bessie Head lived under the system of *apartheid,* or legal separation of races. On the Internet, find information about this system of government in South Africa and how the apartheid laws were finally overcome. You might also look for information on how apartheid affected Bessie Head's childhood. Share your findings in an oral report.

Interdisciplinary Activity

Geography: Botswana With a group, prepare a kiosk, or information center, to display in your room with information about Botswana. Use library and Internet resources to find maps of Africa, Botswana, and cities and villages in Botswana; population statistics; data on the government and economy; and information on Botswanian authors and other celebrities.

Save your work for your portfolio.

COMPARING selections

A Cup of Tea and Village People

COMPARE RESPONSES

Both Rosemary from "A Cup of Tea" and the narrator in "Village People" respond to a person in need. As a class, discuss the answers to the following questions:

1. How are their responses similar? How are they different?
2. Whose response seems more charitable? Why?
3. What might account for the differences in their responses? Explain.

COMPARE STYLES

Write a one-page essay in which you briefly compare and contrast the writing styles of Mansfield and Head. Use a chart like the one shown to help you organize your ideas. In your essay, give details of how each author uses the three elements of style listed in the chart. Give specific examples from the stories. Conclude your essay by telling which author's writing style you prefer and why.

Element of style	"A Cup of Tea"	"Village People"
point of view		
use of sensory details		
use of figurative language		

COMPARE CULTURES

To appreciate the actions of each of the main characters in these stories, it is helpful to understand how their cultures viewed poverty. Use the Internet or library resources to investigate the culture of England that existed at the beginning of the twentieth century and the culture of Botswana during the latter part of the twentieth century. In particular, try to find answers to the following questions:

- How did people in need tend to fare in each culture?
- What organizations to aid the poor, if any, existed in England and in Botswana at these times?
- What were people's attitudes, in general, towards poverty and the poverty-stricken?

Share your findings with the class and discuss whether the authors have portrayed these cultures realistically.

Grammar Link

Avoiding Run-On Sentences

"The girl stood just inside the door; she seemed dazed."

–*Katherine Mansfield,* "A Cup of Tea"

Most sentences can be punctuated several ways. In the sentence above, Mansfield links two main clauses with a semicolon. By doing so, she shows the logical relationship between the girl's action and the reason for the action. When you write, carefully choosing punctuation will make your writing clear and easy to read. Choosing the wrong punctuation can result in a **run-on sentence**–two or more sentences written as though they were one sentence. Being able to identify run-on sentences will help you avoid them in your own writing. Listed below are two common types of run-on sentences.

Problem 1 A comma splice–two main clauses separated by a comma
Mansfield preferred England to New Zealand, she found it more culturally stimulating.

Solution A Add a coordinating conjunction *(and, but, or, nor, for, yet,* or *so)* after the comma.
Mansfield preferred England to New Zealand, for she found it more culturally stimulating.

Solution B Replace the comma with a semicolon.
Mansfield preferred England to New Zealand; she found it more culturally stimulating.

Problem 2 Two main clauses with no punctuation between them
Mansfield knew D. H. Lawrence her stories were published in his magazine.

Solution A Add a comma and a coordinating conjunction.
Mansfield knew D. H. Lawrence, and her stories were published in his magazine.

Solution B Separate the clauses with a semicolon.
Mansfield knew D. H. Lawrence; her stories were published in his magazine.

• For more help with run-on sentences, see **Language Handbook,** p. R19.

EXERCISE

Read each sentence below. If the sentence is correct, write *C* on your paper. If it is a run-on sentence, write *R* and rewrite it correctly.

1. He clasped his hands, he was so gratified he could scarcely speak.
2. I hate lilac it's got no shape.
3. The driver held the car door open, and a moment later they were skimming through the dark.
4. Rosemary sent Miss Smith away she gave her three pounds.

Before You Read

Be Ye Men of Valor

Meet Winston Churchill



Born to Lord Randolph Churchill and American heiress Jennie Jerome, Winston Churchill was an aristocrat by any measure. From an early age, he was fascinated with soldiers and the history of famous battles, and he eventually enrolled at England's Royal Military College at Sandhurst. After graduating, he served as a junior officer in the British army and as a war correspondent in Cuba, India, and South Africa.

Churchill was elected to Parliament at twenty-six and served in many positions, including home secretary, first lord of the Admiralty, minister of munitions, and secretary of state for war and air, as well as secretary for the colonies.

In 1940 he became prime minister just as the Germans invaded Belgium. Churchill's courage, foresight, and experience were crucial in bringing about Germany's defeat.

At the age of seventy-one, Churchill was voted out of office. He remarked, "They have a perfect right to kick [me] out. That is democracy. That is what we have been fighting for." At seventy-seven, Churchill was reelected, and two years later he was knighted and awarded the Nobel Prize for Literature for his writing on history and politics, especially his *The Second World War* (in six volumes, 1948–53). Ten years later, he was made an honorary U.S. citizen by Act of Congress. Churchill left public office at the age of eighty-one and spent his last years writing, painting, and traveling.

"Men stumble over the truth from time to time but most pick themselves up and hurry off as if nothing happened."

—*Churchill*

Winston Churchill was born in 1874 and died in 1965.

Reading Focus

What event in your life has called for the most courage? How did you respond to this event? What emotions did you experience?

Journal Write about this event in your journal. If you could relive the experience, would you respond differently? Give reasons to explain why or why not.

Setting a Purpose Read the following speech to see how Churchill called for courage from the people of his country at a critical time in history.

Building Background

The Time and Place

During World War II, Prime Minister Winston Churchill inspired the English people with his words of patriotism and hope. Given on May 19, 1940, "Be Ye Men of Valor" was Churchill's first speech as prime minister. Only days before, Germany had invaded Belgium and Holland and had broken through the French defenses at Sedan. Holland surrendered, and the French resistance was weakening. The full support of the British was needed to keep the Germans at bay.

Vocabulary Preview

ravage (rav′ ij) *v.* to lay waste to; to destroy; p. 1114

intimidated (in tim′ ə dāt′ əd) *adj.* influenced or deterred by threats or violence; p. 1114

dogged (dô′ gid) *adj.* stubborn; persevering, unyielding; p. 1114

grapple (grap′ əl) *v.* to attempt to deal with; to struggle; p. 1114

imperious (im pēr′ ē əs) *adj.* imperative; urgent; p. 1116

indomitable (in dom′ ə tə bəl) *adj.* incapable of being subdued or overcome; p. 1116



Prime Minister Churchill inspects a bomb crater.

Be Ye Men of Valor

Winston Churchill

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Be Ye Men of Valor

BBC, LONDON, 19 MAY 1940

I speak to you for the first time as Prime Minister in a solemn hour for the life of our country, of our Empire, of our Allies,[1] and, above all, of the cause of Freedom. A tremendous battle is raging in France and Flanders. The Germans, by a remarkable combination of air bombing and heavily armored tanks, have broken through the French defenses north of the Maginot Line,[2] and strong columns of their armored vehicles are ravaging the open country, which for the first day or two was without defenders. They have penetrated deeply and spread alarm and confusion in their track. Behind them there are now appearing infantry in lorries,[3] and behind them, again, the large masses are moving forward. The regroupment of the French armies to make head against, and also to strike at, this intruding wedge has been proceeding for several days, largely assisted by the magnificent efforts of the Royal Air Force.

We must not allow ourselves to be intimidated by the presence of these armored vehicles in unexpected places behind our lines. If they are behind our Front, the French are also at many points fighting actively behind theirs. Both sides are therefore in an extremely dangerous position. And if the French Army, and our own Army, are well handled, as I believe they will be; if the French retain that genius for recovery and counter-attack for which they have so long been famous; and if the British Army shows the dogged endurance and solid fighting power of which there have been so many examples in the past—then a sudden transformation of the scene might spring into being.

It would be foolish, however, to disguise the gravity[4] of the hour. It would be still more foolish to lose heart and courage or to suppose that well-trained, well-equipped armies numbering three or four millions of men can be overcome in the space of a few weeks, or even months, by a scoop, or raid of mechanized vehicles, however formidable.[5] We may look with confidence to the stabilization of the Front in France, and to the general engagement of the masses, which will enable the qualities of the French and British soldiers to be matched squarely against those of their adversaries.[6] For myself, I have invincible confidence in the French Army and its leaders. Only a very small part of that splendid army has yet been heavily engaged; and only a very small part of France has yet been invaded. There is good evidence to show that practically the whole of the specialized and mechanized forces of the enemy have been already thrown into the battle; and we know that very heavy losses have been inflicted upon them. No officer or man, no brigade or division, which grapples at close quarters with the enemy, wherever encountered, can fail to make a worthy contribution to the general result. The Armies must cast away the idea of resisting behind concrete lines or natural obstacles, and must realize that mastery can only be regained by furious and unrelenting

1. The *Allies* of World War II were primarily the United States, Canada, Great Britain, France, and the USSR.
2. The *Maginot Line* was a heavily fortified line of defense in France that was assembled to stave off the Germans.
3. *Lorries* are British motor trucks.
4. Here, *gravity* means "seriousness" or "importance."
5. *Formidable* means "arousing fear or dread."
6. *Adversaries* are opponents.

Vocabulary

ravage (rav′ ij) *v.* to lay waste to; to destroy
intimidated (in tim′ ə dāt′ əd) *adj.* influenced or deterred by threats or violence
dogged (dô′ gid) *adj.* stubborn; persevering, unyielding
grapple (grap′ əl) *v.* to attempt to deal with; to struggle

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assault. And this spirit must not only animate the High Command, but must inspire every fighting man.

In the air—often at serious odds—often at odds hitherto thought overwhelming—we have been clawing down three or four to one of our enemies; and the relative balance of the British and German Air Forces is now considerably more favorable to us than at the beginning of the battle. In cutting down the German bombers, we are fighting our own battle as well as that of France. My confidence in our ability to fight it out to the finish with the German Air Force has been strengthened by the fierce encounters which have taken place and are taking place. At the same time, our heavy bombers are striking nightly at the taproot[7] of German mechanized power, and have already inflicted serious damage upon the oil refineries on which the Nazi effort to dominate the world directly depends.



Prime Minister Winston Churchill and Brendan Bracken survey bomb damage to the Houses of Parliament, London.

Viewing the photograph: How does seeing this photograph of actual war damage add to your appreciation of the speech?

We must expect that as soon as stability is reached on the Western Front, the bulk of that hideous apparatus of aggression which gashed Holland into ruin and slavery in a few days, will be turned upon us. I am sure I speak for all when I say we are ready to face it; to endure it; and to retaliate against it—to any extent that the unwritten laws of war permit. There will be many men, and many women, in this island who when the ordeal comes upon them, as come it will, will feel comfort, and even a pride—that they are sharing the perils of our lads at the Front—soldiers, sailors, and airmen, God bless them—and are drawing away from them a part at least of the onslaught they have to bear. Is not this the appointed time for all to make the utmost exertions in their power? If the battle is to be won, we must provide our men with ever-increasing

7. As it is used here, *taproot* means "the most important part."

quantities of the weapons and ammunition they need. We must have, and have quickly, more airplanes, more tanks, more shells, more guns. There is imperious need for these vital munitions. They increase our strength against the powerfully armed enemy. They replace the wastage of the obstinate[8] struggle; and the knowledge that wastage will speedily be replaced enables us to draw more readily upon our reserves and throw them in now that everything counts so much.

Our task is not only to win the battle—but to win the War. After this battle in France abates[9] its force, there will come the battle for our island—for all that Britain is, and all that Britain means. That will be the struggle. In that supreme emergency we shall not hesitate to take every step, even the most drastic, to call forth from our people the last ounce and the last inch of effort of which they are capable. The interests of property, the hours of labor, are nothing compared with the struggle for life and honor, for right and freedom, to which we have vowed ourselves.

I have received from the Chiefs of the French Republic, and in particular from its indomitable Prime Minister, M. Reynaud, the most sacred pledges that whatever happens they will fight to the end, be it bitter or be it glorious. Nay, if we fight to the end, it can only be glorious.

Having received His Majesty's commission, I have found an administration of men and women of every party and of almost every point of view. We have differed and quarreled in the past; but now one bond unites us all—to wage war until victory is won, and never to surrender ourselves to servitude and shame, whatever the cost and the agony may be. This is one of the most awe-striking periods in the long history of France and Britain. It is also beyond doubt the most sublime. Side by side, unaided except by their kith and kin in the great Dominions and by the wide Empires which rest beneath their shield—side by side, the British and French peoples have advanced to rescue not only Europe but mankind from the foulest and most soul-destroying tyranny which has ever darkened and stained the pages of history. Behind them—behind us—behind the armies and fleets of Britain and France—gather a group of shattered States and bludgeoned[10] races: the Czechs, the Poles, the Norwegians, the Danes, the Dutch, the Belgians—upon all of whom the long night of barbarism will descend, unbroken even by a star of hope, unless we conquer, as conquer we must; as conquer we shall.

Today is Trinity Sunday.[11] Centuries ago words were written to be a call and a spur to the faithful servants of Truth and Justice: "Arm yourselves, and be ye men of valor, and be in readiness for the conflict; for it is better for us to perish in battle than to look upon the outrage of our nation and our altar. As the Will of God is in Heaven, even so let it be."

8. *Obstinate* means "stubborn."
9. *Abates* means "reduces in intensity."
10. As it is used here, *bludgeoned* means "bullied or beaten."
11. *Trinity Sunday* is the first Sunday after Pentecost, in the Christian year.



Vocabulary

imperious (im pēr′ ē əs) *adj.* imperative; urgent
indomitable (in dom′ ə tə bəl) *adj.* incapable of being subdued or overcome

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Responding to Literature

Personal Response

If you had been listening to the live broadcast of this speech, as a British citizen, how might you have felt?

Analyzing Literature

Recall and Interpret

1. What does Churchill describe in the first paragraph? What emotions does he convey with his use of descriptive language?
2. How does Churchill describe the British and French armies? What do you think he hopes to accomplish by this description?
3. In what state does Churchill report Holland to be? How does this support his argument that his countrymen must prepare to fight?
4. What nations does Churchill characterize as "shattered States and bludgeoned races"? Why might Churchill have used these particular words to describe these nations?

Evaluate and Connect

5. In your opinion, does Churchill's speech portray the Germans as a formidable enemy? Cite examples from the selection to support your opinion.
6. Do you find Churchill's use of **loaded language,** or language that expresses strong emotion, effective? Explain.
7. In the Reading Focus on page 1112, you wrote about an event in your life that required courage. Do you think this speech was effective in inspiring the British people to be strong and brave? Explain the reasons that support your opinion.
8. Do you agree with the quotation Churchill relates, "[I]t is better for us to perish in battle than to look upon the outrage of our nation and our altar"? Give reasons for your opinion.

Literary ELEMENTS

Rhetoric

Rhetoric is the art of using language to present facts and ideas in order to persuade one's audience. Formal rhetorical discourse includes the following devices:

- **invention**—the putting forth of logical, ethical, and emotional arguments
- **arrangement**—the structure of these arguments
- **style**—the use of original words and phrases to express the arguments

1. Describe Churchill's use of rhetorical devices in this speech. In your opinion, how effective are they?
2. Does Churchill appeal primarily to the emotions or to the intellect? How might this choice have helped persuade his audience?

- See **Literary Terms Handbook,** p. R13.

Extending Your Response

Writing About Literature

Analyzing Structure Churchill presents a **persuasive argument** in this speech. In one sentence, summarize what he is hoping to persuade his listeners. Next, outline the speech showing how his argument progresses from beginning to end. Then, in two or three paragraphs, evaluate the way in which he structures his argument. Does his arrangement of ideas make his speech persuasive? Be sure to give reasons for your opinion.

Listening and Speaking

Oration In the radio broadcast of this speech, Churchill could rely only on his voice to express his emotions. Practice reading this speech aloud, using only your voice inflections to convey emotion. Then read it to your classmates, first while out of their sight and then in front of them with the aid of gestures and facial expressions. Discuss whether your gestures and facial expressions added to or detracted from the effectiveness of your speech.

Save your work for your portfolio.

Before You Read

The Demon Lover

Meet Elizabeth Bowen



Elizabeth Bowen once said, "If you look at life one way, there is always cause for alarm." Though Bowen may have had more reason for alarm than most, she maintained her sense of perspective and her composure throughout her life.

Born into the Anglo-Irish gentry in 1899, Bowen spent her early childhood in Dublin and at Kildorrery. Before her eighth birthday, Bowen's father was hospitalized for a lengthy illness, and she and her mother left for England to live with family. Five years later her mother died of cancer. Bowen was then raised by her aunts on the Kentish coast of England and sent to boarding school. When World War I broke out, Bowen, still in her teens, worked in an Irish hospital for soldiers suffering from shell-shock.

After the war, twenty-year-old Bowen started writing short stories. She published her first collection of short stories, *Encounters*, at the age of twenty-four. By the time she was thirty, she had become associated with the so-called Bloomsbury Group, which included Virginia Woolf. Like these writers, Bowen was much influenced by the grim changes World War II brought to English life. The brooding silence of London's abandoned, bomb-torn neighborhoods fills many of her works, including her novel *The Heat of the Day* and her collection of short stories *The Demon Lover*.

"I feel happiest, in the sense of poetic truth, in the short story. Yet if I wrote only short stories, I should feel I was shirking."

—*Bowen*

Elizabeth Bowen was born in 1899 and died in 1973.

Reading Focus

Try to recall suspenseful, scary stories that you have found entertaining.

Discuss In a small group, discuss suspense or horror tales that you have read, heard, or seen on television or in films. What made these tales effective? What made them entertaining?

Setting a Purpose Read the following short story about a "demon lover" to see how Bowen creates an air of suspense.

Building Background

The Time and Place

This story takes place during World War II during the period of German bombing of London known as the Blitz. On fifty-seven consecutive nights, the German Luftwaffe bombed London in an effort to obliterate the city and destroy the fighting spirit of England's people. Many families moved to the country to escape. Those who could not afford to move had to take shelter where they could find it during those long nights of horror. The story also contains a flashback to World War I, when the main character became engaged to a young soldier.

Vocabulary Preview

prosaic (prō zā′ ik) *adj.* commonplace; ordinary; p. 1120
intermittent (in′ tər mit′ ənt) *adj.* alternately starting and stopping; p. 1121
precipitately (pri sip′ ə tət lē) *adv.* without deliberation; hastily; abruptly; p. 1121
emanate (em′ ə nāt) *v.* to come forth from a source; to issue; p. 1125
impassively (im pas′ iv lē) *adv.* in an emotionless manner; p. 1125



"Killer" fog in Putney, London, England, c. 1952.

The Demon Lover

Elizabeth Bowen

Towards the end of her day in London Mrs. Drover went round to her shut-up house to look for several things she wanted to take away. Some belonged to herself, some to her family, who were by now used to their country life. It was late August; it had been a steamy, showery day: at the moment the trees down the pavement glittered in an escape of humid yellow afternoon sun. Against the next batch of clouds, already piling up ink-dark, broken chimneys and parapets[1] stood out.

1. A *parapet* is a low, protective railing or wall along the edge of a roof or balcony.

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In her once familiar street, as in any unused channel, an unfamiliar queerness had silted up;[2] a cat wove itself in and out of railings, but no human eye watched Mrs. Drover's return. Shifting some parcels under her arm, she slowly forced round her latchkey in an unwilling lock, then gave the door, which had warped, a push with her knee. Dead air came out to meet her as she went in.

The staircase window having been boarded up, no light came down into the hall. But one door, she could just see, stood ajar, so she went quickly through into the room and unshuttered the big window in there. Now the prosaic woman, looking about her, was more perplexed[3] than she knew by everything that she saw, by traces of her long former habit of life—the yellow smoke stain up the white marble mantelpiece, the ring left by a vase on the top of the escritoire; the bruise in the wallpaper where, on the door being thrown open widely, the china handle had always hit the wall. The piano, having gone away to be stored, had left what looked like claw marks on its part of the parquet.[4] Though not much dust had seeped in, each object wore a film of another kind; and, the only ventilation being the chimney, the whole drawing room smelled of the cold hearth. Mrs. Drover put down her parcels on the escritoire and left the room to proceed upstairs; the things she wanted were in a bedroom chest.



Did You Know?
An *escritoire* is a writing table or desk.

She had been anxious to see how the house was—the part-time caretaker she shared with some neighbors was away this week on his holiday, known to be not yet back. At the best of times he did not look in often, and she was never sure that she trusted him. There were some cracks in the structure, left by the last bombing,[5] on which she was anxious to keep an eye. Not that one could do anything—

A shaft of refracted[6] daylight now lay across the hall. She stopped dead and stared at the hall table—on this lay a letter addressed to her.

She thought first—then the caretaker *must* be back. All the same, who, seeing the house shuttered, would have dropped a letter in at the box? It was not a circular,[7] it was not a bill. And the post office redirected, to the address in the country, everything for her that came through the post. The caretaker (even if he *were* back) did not know she was due in London today—her call here had been planned to be a surprise—so his negligence in the manner of this letter, leaving it to wait in the dusk and the dust, annoyed her. Annoyed, she picked up the letter, which bore no stamp. But it cannot be important, or they would know . . . She took the letter rapidly upstairs with her, without a stop to look at the writing till she reached what had been her bedroom, where she let in light. The room looked over the garden and other gardens: the sun had

2. Here, *silted up* means "built up."
3. *Perplexed* means "bewildered" or "puzzled."
4. *Parquet* is inlaid wood, often of different colors, that is worked into geometric patterns or mosaic and is used especially for flooring.
5. *The last bombing* indicates that the story takes place during World War II.
6. *Refracted* means "coming in at an angle."
7. Here, a *circular* is a printed advertisement.

Vocabulary
prosaic (prō zā′ ik) *adj.* commonplace; ordinary

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gone in; as the clouds sharpened and lowered, the trees and rank[8] lawns seemed already to smoke with dark. Her reluctance to look again at the letter came from the fact that she felt intruded upon—and by someone contemptuous[9] of her ways. However, in the tenseness preceding the fall of rain she read it: it was a few lines.

> Dear Kathleen: You will not have forgotten that today is our anniversary, and the day we said. The years have gone by at once slowly and fast. In view of the fact that nothing has changed, I shall rely upon you to keep your promise. I was sorry to see you leave London, but was satisfied that you would be back in time. You may expect me, therefore, at the hour arranged. Until then . . . K.

Mrs. Drover looked for the date: it was today's. She dropped the letter on to the bedsprings, then picked it up to see the writing again—her lips, beneath the remains of lipstick, beginning to go white. She felt so much the change in her own face that she went to the mirror, polished a clear patch in it and looked at once urgently and stealthily[10] in. She was confronted by a woman of forty-four, with eyes starting out under a hat brim that had been rather carelessly pulled down. She had not put on any more powder since she left the shop where she ate her solitary tea. The pearls her husband had given her on their marriage hung loose round her now rather thinner throat, slipping in the V of the pink wool jumper her sister knitted last autumn as they sat round the fire. Mrs. Drover's most normal expression was one of controlled worry, but of assent.[11] Since the birth of the third of her little boys, attended by a quite serious illness, she had had an intermittent muscular flicker to the left of her mouth, but in spite of this she could always sustain a manner that was at once energetic and calm.

Turning from her own face as precipitately as she had gone to meet it, she went to the chest where the things were, unlocked it, threw up the lid and knelt to search. But as rain began to come crashing down she could not keep from looking over her shoulder at the stripped bed on which the letter lay. Behind the blanket of rain the clock of the church that still stood struck six—with rapidly heightening apprehension she counted each of the slow strokes. "The hour arranged . . . My God," she said, "*what* hour? How should I . . . ? After twenty-five years . . ."

The young girl talking to the soldier in the garden had not ever completely seen his face. It was dark; they were saying good-bye under a tree. Now and then—for it felt, from not seeing him at this intense moment, as though she had never seen him at all—she verified his presence for these few moments longer by putting out a hand, which he each time pressed, without very much kindness, and painfully, on to one of the breast buttons of his uniform. That cut of the button on the palm of her hand was, principally, what she was to carry away. This was so near the end of a leave from France that she could only wish him already gone. It was August

8. As it is used here, *rank* means "overgrown with weeds."
9. *Contemptuous* means "scornful."
10. *Stealthily* means "secretly."
11. Here, *assent* means "resignation."

Vocabulary

intermittent (in′ tər mit′ ənt) *adj.* alternately starting and stopping
precipitately (pri sip′ ə tət′ lē) *adv.* without deliberation; hastily; abruptly

1916.[12] Being not kissed, being drawn away from and looked at intimidated Kathleen till she imagined spectral[13] glitters in the place of his eyes. Turning away and looking back up the lawn she saw, through branches of trees, the drawing-room window alight: she caught a breath for the moment when she could go running back there into the safe arms of her mother and sister, and cry: "What shall I do, what shall I do? He has gone."

Hearing her catch her breath, her fiancé said, without feeling: "Cold?"

"You're going away such a long way."

"Not so far as you think."

"I don't understand?"

"You don't have to," he said. "You will. You know what we said."

"But that was—suppose you—I mean, suppose."

"I shall be with you," he said, "sooner or later. You won't forget that. You need do nothing but wait."

Only a little more than a minute later she was free to run up the silent lawn. Looking in through the window at her mother and sister, who did not for the moment perceive her, she already felt that unnatural promise drive down between her and the rest of all human kind. No other way of having given herself could have made her feel so apart, lost and foresworn.[14] She could not have plighted a more sinister troth.[15]

Kathleen behaved well when, some months later, her fiancé was reported missing, presumed killed. Her family not only supported her but were able to praise her courage without stint[16] because they could not regret, as a husband for her, the man they knew almost nothing about. They hoped she would, in a year or two, console herself—and had it been only a question of consolation things might have gone much straighter ahead. But her trouble, behind just a little grief, was a complete dislocation from everything. She did not reject other lovers, for these failed to appear: for years she failed to attract men—and with the approach of her thirties she became natural enough to share her family's anxiousness on this score. She began to put herself out, to wonder; and at thirty-two she was very greatly relieved to find herself being courted by William Drover. She married him, and the two of them settled down in this quiet, arboreal[17] part of Kensington:[18] in this house the years piled up, her children were born and they all lived till they were driven out by the bombs of the next war. Her movements as Mrs. Drover were circumscribed,[19] and she dismissed any idea that they were still watched.

As things were—dead or living the letter writer sent her only a threat. Unable, for some minutes, to go on kneeling with her back exposed to the empty room, Mrs. Drover rose from the chest to sit on an upright chair whose back was firmly against the wall. The desuetude[20] of her former bedroom, her married London home's whole air of being a cracked cup from which memory, with its reassuring power, had either evaporated or leaked away, made a crisis—and at just this crisis the letter writer had, knowledgeably, struck. The hollowness of the house this evening canceled years on years of voices, habits, and steps. Through the shut windows she only heard rain fall on the roofs around. To rally[21] herself, she said she was in a mood—and for two or three seconds shutting her eyes, told herself that she had imagined the letter. But she opened them—there it lay on the bed.

12. *August 1916* indicates that this flashback takes place during the First World War.
13. *Spectral* means "ghostly."
14. Here, *foresworn* means "abandoned."
15. *[She . . . troth.]* She could not have pledged herself to a more evil promise.
16. To praise without *stint* is to praise generously and without reservation.
17. *Arboreal* indicates that there were many trees where they lived.
18. *Kensington* is a wealthy district in London.
19. *Circumscribed* means "restricted."
20. *Desuetude* (des′ wə tōōd′) means "in a state of disuse."
21. Here, *rally* means "to calm and encourage."

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Alley off King Street, W6. Ruskin Spear (1911–1990). Oil on canvas. Private collection.

Viewing the painting: Does this painting capture the atmosphere of the story? Why or why not?

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On the supernatural side of the letter's entrance she was not permitting her mind to dwell. Who, in London, knew she meant to call at the house today? Evidently, however, this had been known. The caretaker, *had* he come back, had had no cause to expect her: he would have taken the letter in his pocket, to forward it, at his own time, through the post. There was no other sign that the caretaker had been in—but, if not? Letters dropped in at



doors of deserted houses do not fly or walk to tables in halls. They do not sit on the dust of empty tables with the air of certainty that they will be found. There is needed some human hand—but nobody but the caretaker had a key. Under circumstances she did not care to consider, a house can be entered without a key. It was possible that she was not alone now. She might be being waited for, downstairs. Waited for—until when? Until "the hour arranged." At least that was not six o'clock: six has struck.

She rose from the chair and went over and locked the door.

The thing was, to get out. To fly? No, not that: she had to catch her train. As a woman whose utter dependability was the keystone of her family life she was not willing to return to the country, to her husband, her little boys and her sister, without the objects she had come up to fetch. Resuming work at the chest she set about making up a number of parcels in a rapid, fumbling-decisive way. These, with her shopping parcels, would be too much to carry; these meant a taxi—at the thought of the taxi her heart went up and her normal breathing resumed. I will ring up the taxi now; the taxi cannot come too soon: I shall hear the taxi out there running its engine, till I walk calmly down to it through the hall. I'll ring up—But no: the telephone is cut off . . . She tugged at a knot she had tied wrong.

The idea of flight . . . He was never kind to me, not really. I don't remember him kind at all. Mother said he never considered me. He was set on me, that was what it was—not love. Not love, not meaning a person well. What did he do, to make me promise like that? I can't remember—But she found that she could.

She remembered with such dreadful acuteness that the twenty-five years since then dissolved like smoke and she instinctively looked for the weal[22] left by the button on the palm of her hand. She remembered not only all that he said and did but the complete suspension of *her* existence during that August week. I was not myself—they all told me so at the time. She remembered—but with one white burning blank as where acid has dropped on a photograph: *under no conditions* could she remember his face.

So, wherever he may be waiting, I shall not know him. You have no time to run from a face you do not expect.

The thing was to get to the taxi before any clock struck what could be the hour. She would slip down the street and round the side of the square to where the square gave on the main road. She would return in the taxi, safe, to her own door, and bring the solid driver into the house with her to pick up the parcels from room to room. The idea of the taxi driver made her decisive, bold: she unlocked her

22. A *weal* is a bruise or mark on the skin; a welt.

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door, went to the top of the staircase and listened down.

She heard nothing—but while she was hearing nothing the *passé*[23] air of the staircase was disturbed by a draft that traveled up to her face. It emanated from the basement: down there a door or window was being opened by someone who chose this moment to leave the house.

The rain had stopped; the pavements steamily shone as Mrs. Drover let herself out by inches from her own front door into the empty street. The unoccupied houses opposite continued to meet her look with their damaged stare. Making towards the thoroughfare and the taxi, she tried not to keep looking behind. Indeed, the silence was so intense—one of those creeks of London silence exaggerated this summer by the damage of war—that no tread could have gained on hers unheard. Where her street debouched[24] on the square where people went on living, she grew conscious of, and checked, her unnatural pace. Across the open end of the square two buses impassively passed each other: women, a perambulator, cyclists, a man wheeling a barrow signalized, once again, the ordinary flow of life. At the square's most populous corner should be—and was—the short taxi rank. This evening, only one taxi—but this, although it presented its blank rump, appeared already to be alertly waiting for her. Indeed, without looking round the driver started his engine as she panted up from behind and put her hand on the door. As she did so, the clock struck seven. The taxi faced the main road: to make the trip back to her house it would have to turn—she had settled back on the seat and the taxi *had* turned before she, surprised by its knowing movement, recollected that she had not "said where." She leaned forward to scratch at the glass panel that divided the driver's head from her own.



Did You Know?
A *perambulator* is a baby carriage.

The driver braked to what was almost a stop, turned round and slid the glass panel back: the jolt of this flung Mrs. Drover forward till her face was almost into the glass. Through the aperture[25] driver and passenger, not six inches between them, remained for an eternity eye to eye. Mrs. Drover's mouth hung open for some seconds before she could issue her first scream. After that she continued to scream freely and to beat with her gloved hands on the glass all round as the taxi, accelerating without mercy, made off with her into the hinterland[26] of deserted streets.

23. As it is used here, *passé* means "stale."
24. *Debouched* (di bo͞oshd′) means "emerged."
25. An *aperture* (ap′ ər chər) is an opening.
26. Here, *hinterland* means "remoteness."

Vocabulary

emanate (em′ ə nāt) *v.* to come forth from a source; to issue
impassively (im pas′ iv lē) *adv.* in an emotionless manner

Responding to Literature

Personal Response

What is your reaction to the conclusion of this story? Write your thoughts in your journal.

Analyzing Literature

Recall

1. How does Bowen describe Mrs. Drover's house at the beginning of the story? What other details of **setting** are given?
2. How does Mrs. Drover react to finding the letter on the hall table?
3. What does Mrs. Drover do after reading the letter?
4. What events does the **flashback** relate of Mrs. Drover's earlier life?
5. How does Mrs. Drover act and feel as she leaves her house in search of a taxi?

Interpret

6. Describe the **atmosphere** (see page R2) the setting creates at the beginning of the story.
7. What does Mrs. Drover's reaction to finding the letter suggest about her personality? Her way of life?
8. What does Mrs. Drover's reaction to the contents of the letter indicate about her relationship with the writer and her feelings for him?
9. Mrs. Drover cannot, under *any* circumstances, remember her fiancé's face. What does this suggest to you about her feelings for him?
10. What do you think happened to Mrs. Drover?

Evaluate and Connect

11. What effects are produced by telling the story using the **third-person point of view?** How would the story change if it were written in the **first person?** (See **Literary Terms Handbook,** page R12.)
12. Do you think Bowen's use of **flashback** (see page R6) interrupts the flow of the story, or does it intensify the suspense? Why?
13. Bowen describes Mrs. Drover's physical reaction to the surprise of the letter. Describe a time when you were shocked and startled and tell how you reacted. In your opinion, is Bowen's description realistic? Give reasons for your answer.
14. Why do you think Bowen chose the war-torn London of her real life as a setting for a suspenseful story like this one? How might both wars have affected Mrs. Drover's emotional health?
15. Theme Connections What illusions and disillusions might Mrs. Drover be suffering from?

Literary Criticism

Scholar Charles E. May points out that the title "The Demon Lover" refers to a Gothic ballad in which a woman, believing that her sweetheart has been killed in battle, becomes engaged to another. On her wedding day, the sweetheart returns as a skeleton and carries her away. In your opinion, what does this allusion add to the story? Write a brief evaluation of the story in light of the allusion.

Literary ELEMENTS

Suspense

Suspense is the anticipation of the outcome of events, especially as they affect a character for whom the reader has sympathy. Typically, suspense produces a feeling of uncertainty that causes anxiety in a story's characters. This feeling of uncertainty should then transfer to the reader.

Writers can produce suspense by creating a threat to the main character and including mysterious events. Writers usually build suspense throughout a story, building to the most suspenseful moment just before the climax. In "The Demon Lover," Bowen throws in an extra twist when Mrs. Drover appears to have escaped, only to find that she has not.

1. List some of the tactics Bowen uses to create suspense. Are any of these tactics similar to those you discussed in the Reading Focus on page 1118?
2. How does the surprise ending help heighten the suspense?

- See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

Foreshadowing Details in the story **foreshadow,** or suggest, what is to come. (See **Literary Terms Handbook,** page R7.) For example, in the first paragraph, the statement "no human eye watched Mrs. Drover's return" prepares the reader for later supernatural events. In a few paragraphs, cite other examples of foreshadowing and explain how they prepare the reader for the conclusion.

Creative Writing

Just the Facts Imagine that it is some time after the story and Mrs. Drover has returned to her family. As her husband, write a letter to friends providing a rational explanation for the events that happened to your wife. Be sure to think about possible reasons and explanations for all of the mysterious circumstances that surrounded your wife's disappearance as well as how she came to return to you.

Extending Your Response

Literature Groups

Real or Imagined? Some critics believe that Mrs. Drover hallucinates the "demon lover" as a result of a nervous condition brought on by the war. Others argue that he is an actual person. What do you think? Debate this question in your group, citing evidence from the story to support your opinion. Try to reach a consensus before presenting your conclusions to the class.

Interdisciplinary Activity

Psychology: "Shell-Shock" Having experienced the bombing of her neighborhood in London, Mrs. Drover may be suffering from shell-shock, or post-traumatic stress disorder (PTSD). What are the causes of this psychological condition? What are its effects? Using library and Internet resources, find out more about PTSD. Apply what you learn to the character of Mrs. Drover and present your findings to your class.

Performing

Storytelling Recall the stories you discussed in the Reading Focus on page 1118. **Oral tradition** has kept many such stories alive as they are passed from one generation to the next. Without reading from the story, retell "The Demon Lover" to your classmates. Use gestures, facial expressions, and tone of voice to communicate the mood and suspense. Ask your class to evaluate your version of the story. How did it compare with Bowen's telling?

Reading Further

You might enjoy these collections by Elizabeth Bowen:

The Collected Stories of Elizabeth Bowen includes over forty stories.

The Mulberry Tree collects her nonfiction.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Words from French

Many English words derive from, or come from, words in other languages. Understanding the meaning of the words from which a word comes can help you figure out its meaning.

PRACTICE Using the definitions of the foreign words shown and your understanding of how the words were used in the story, write definitions for the English words.

Foreign Word	English Word
(French) *ecrit,* written	escritoire
(French) *fiancer,* to promise	fiancé
(Latin) *prosa,* straightforward	prosaic
(Latin) *praecipitatus,* to throw down headlong	precipitately

Writing Workshop

Descriptive Writing: Character Description

In "The Rocking Horse Winner," D. H. Lawrence describes how a young boy named Paul looks, sounds, and feels as he wins his final bet. Lawrence's description is so vivid that as you read it you may have felt as if you were keeping vigil with Paul's family as the boy lay sick in bed.

Good descriptive writing has the power to make characters come to life as you read about them and to make them linger in your memory long after you have finished the story, poem, or play in which they appear. **In this writing workshop, you will have an opportunity to make someone in your life memorable to others. You will write a description of a friend, family member, or acquaintance whom you admire and whom you would like others to picture as you do.**

- As you write your description, refer to the **Writing Handbook,** pp. R62–R77.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- identified the distinguishing characteristics of a person
- described the person's physical features, attitudes, and behavior
- elaborated on the person's qualities by using dialogue, descriptive details, and anecdotes
- presented a character description that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

It is easier to write vividly about subjects when you know a lot about them. To get off to a good start, choose as your subject someone you know very well.

Explore ideas

As you ponder whom you might describe, think about the people who mean the most to you. Jot down each person's name and his or her outstanding characteristics. To keep your thoughts organized, record them on a chart like the one begun here.

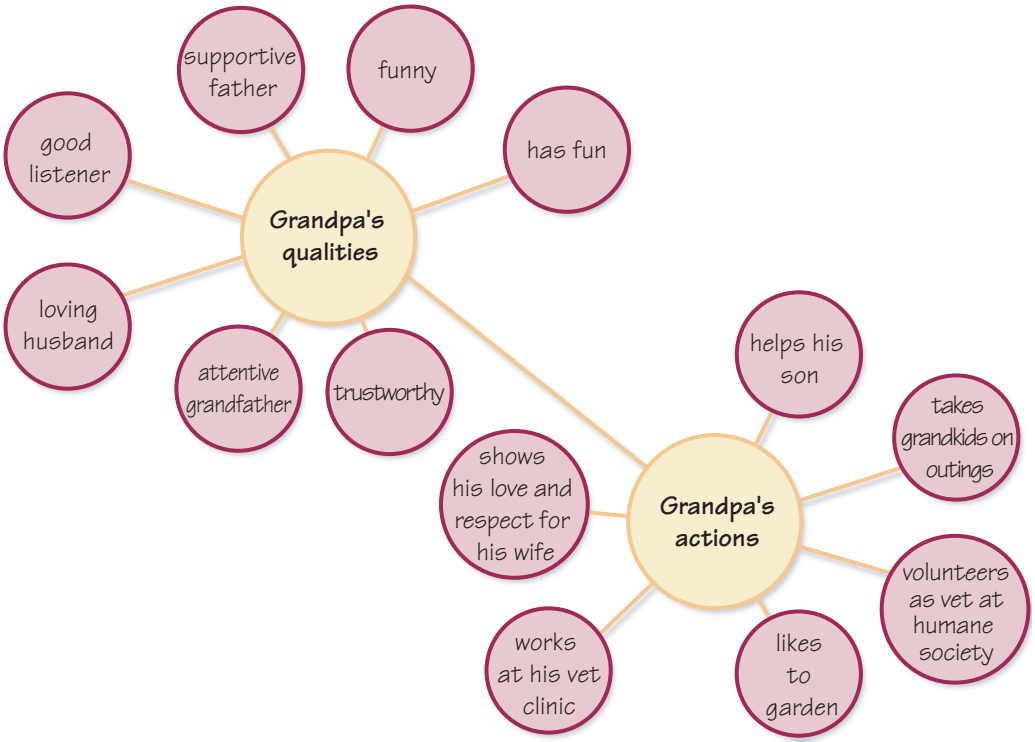
Grandpa Bob	supportive, loving, unselfish, modest, funny and fun, continues to help both people and animals
Bill	funny, smart, there when I need him, a good best friend
Coach Wellman	great football strategist, firm but fair, cares about each team member but likes for his team to win!
Ronnie	cute baby, happy—he smiles a lot and wiggles when he sees me, little cousin, drools too much

Select a subject

Once you've listed people and their traits, choose from your list the one person you would most like to describe. If you have trouble making a decision, tally the characteristics you jotted down next to each person's name and select as your subject the person who receives the highest number. The more personal characteristics you were able to list, the more likely that the person would be easy for you to describe imaginatively and vividly.

List details

Next, think of details that might help your readers picture your subject and his or her distinguishing characteristics. Close your eyes and see the person in your mind's eye. Think about the person's physical appearance and also about how the person behaves and why you admire this behavior. List the details by categories, such as "looks," "qualities," or "actions," or record details on a web like the one pictured below.



Choose an audience

Once you have chosen your subject and generated details you might use to describe the person, think about the audience who will read your description. With whom, besides your classmates, might you share it? Your subject? Your family? Your friends? Your school or community newspaper? Choosing an audience will help you decide what background information, if any, your readers will need in order to understand your feelings about the person you describe. Knowing your audience will also help you decide on the tone your description will have. For example, if your audience consists of your friends or family, your tone will probably be more casual than if you are writing for a community newspaper.

Consider your purpose

Your primary purpose is to describe someone you care about very much. In the process you will be writing to inform your readers and, possibly, to entertain them. Your goal will be to create such a clear and lively overall impression of your subject that your audience can picture the individual as you do and feel the same admiration for the person that you feel.

TECHNOLOGY TIP

Using a word processor can make your planning much easier. Simply use the cut and paste function to move sections of your plan as you rethink their order.

Make a plan

Once you have explored your subject, audience, and purpose, you may be tempted to begin writing immediately. Resist this impulse. Writing without a plan is like driving without a map. You may eventually get to where you want to go, but you're also likely to get lost several times along the way. You can save time and avoid frustration by taking a few minutes to plan what you want to say.

Your plan does not need to be elaborate. All you need to do is clarify your main idea, or the overall impression you want to create, and figure out the descriptive details you intend to include and the order in which you intend to present them. When deciding how to organize your ideas, think about the needs and interests of your audience. What would your readers need to know first? next? last?

STUDENT MODEL

OVERALL IMPRESSION: Though he looks very ordinary, like anyone's grandpa, my grandfather is an inspiration to me for being such a good family and community member and having fun doing it.

A. His physical traits

1. Short
2. Wears hearing aid
3. Wears round, wire-rimmed glasses
4. Wears his age gracefully

B. His role in his family

1. Loves and respects his wife of 45 years
2. Helps his son with advice and work
3. Listens well and keeps secrets
4. Takes grandkids on fishing trips and bike rides
5. Tells good, funny stories

C. His community work

1. Continues to work in veterinary clinic
2. Volunteers at humane society

D. The traits that make him an inspiration

1. His sense of humor
2. His unselfish acts
3. His modesty

Complete Student Model on p. R106.

DRAFTING

DRAFTING TIP

If you have trouble starting your draft, write as if you were describing the person that you've chosen to a friend. You can go back and change the tone of your writing later if you need to.

Write your draft

Using your plan as a guide, begin drafting your description. Refer often to the notes you made earlier but feel free to add to them. New ideas may come to you as you write.

STUDENT MODEL

A short man, with a hearing aid and round, wire-rimmed glasses, like his perfectly round face, my grandfather looks like someone who could be anyone's grandpa. Living seventy years hasn't weighed him down. He's an inspiration not only because he continues to be a good person within his family and his community, but because he continues to have fun.

My grandparents have been married for many years, yet they're still best friends. Even though Grandpa grumbles every time Grandma tells him to take off his muddy shoes when he comes in from the garden, you can tell by how he looks at her and listens that he really respects his wife.

Complete Student Model on p. R106.

REVISING

Evaluate your work

After you finish your draft, set it aside for a few hours or a day and then come back to read it with fresh eyes. Try reading your character description aloud to yourself and see if there are places where you get bogged down or begin to lose interest. Rewrite passages that are not lively or that do not do justice to your subject. Use the **Rubric for Revising** to identify other areas for improvement.

Have a writing conference

Ask a classmate or a family member to read your character description; then have your reader tell you his or her impression of your subject. If your reader's impression is not what you had intended, look for ways to clarify your description so it is more effective. Then ask your reader to go over the **Rubric for Revising** with you, looking for additional ways to strengthen your description.

Add elaboration

Make sure that you have fully elaborated each of the main points you make about your subject. For each idea, provide support such as reasons, examples, anecdotes, details, or quotations to fully explain your point. As you drafted your character description, you probably included descriptive details about the way the person looks and acts. Now consider adding an anecdote (a very short story that illustrates a point) about the person or a bit of dialogue that *shows*, rather than merely *tells*, what the person is like.

REVISING TIP

When describing a subject, use concrete, specific words and creative descriptions that help readers see your subject in a fresh way.

STUDENT MODEL

EVERYBODY'S GRANDPA BOB

Standing about five and a half feet tall, wearing ~~A short man, with~~ a hearing aid and round, wire-rimmed glasses, that mirror ~~like~~ his perfectly round face, my grandfather looks like a man ~~someone~~ who could be anyone's grandpa. ~~Living~~ seventy years of life have not managed to ~~hasn't~~ weighed him down. ~~He continues to have fun.~~ He's an inspiration because not only he continues to be a good person within his family and his community, but also continues to have fun doing it.

Complete Student Model on p. R106.

RUBRIC FOR REVISING

Your revised character description should have

- ☑ a focus on the person's most important characteristics
- ☑ specific descriptive details, dialogue, anecdotes, and other kinds of elaboration to make the person come alive for your audience
- ☑ diction and tone appropriate to your purpose and audience

Your revised character description should be free of

- ☑ details that don't support the overall impression
- ☑ distracting errors in grammar, usage, and mechanics

EDITING/PROOFREADING

PROOFREADING TIP

As you check your work, make sure all pronoun references are clear to readers.

When you like the way your description reads, use the **Proofreading Checklist** on the inside back cover of your book to check for mistakes in grammar, usage, mechanics, and spelling. Focus on only one kind of error at a time.

Grammar Hint

Avoid **sentence fragments,** or incomplete sentences. To correct a fragment that is missing a subject or predicate, rewrite the fragment, adding the necessary words.

Volunteering at the Humane Society is a new thing for him.

If the fragment is dependent on another sentence, attach it to the sentence to which it belongs.

He's a good grandfather. Because he knows how to have fun.

- For more about fragments, see **Language Handbook**, p. R18.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models**, p. R106.

STUDENT MODEL

He ~~didn't~~ doesn't like talking about his work at the clinic.

Being a very moddest person,

Complete Student Model on p. R106.

PUBLISHING/PRESENTING

PRESENTING TIP

You might like to present a bound copy with a personal inscription to the person whom you have described.

Consider sharing your description with people who know your subject. Alternatively, you might exchange your description with a classmate or read it to your class as a whole. If you want a wider audience, submit your description to a community or school newspaper or literary magazine and see if you can get it published.

Reflecting

Think about your experience writing a description. In your journal, record the differences you have noticed between composing a description and composing other kinds of writing. What were the hardest and easiest aspects of describing a person? What did you learn that you might apply to other kinds of writing? Set goals for your next piece of writing. What will you do differently the next time you write?

Save your work for your portfolio.

Theme 12 Modern Perspectives

In the wake of World War II, the once powerful British Empire began to dissolve. The works in this theme will show both the empire's range and the impact of its dissolution. Writers from formerly colonized countries will bring you fresh perspectives on language and social customs. Native and immigrant English writers will also explore new perspectives as they reflect upon the changing modern world.

THEME PROJECTS

Investigate and Report

Critics Corner We've all agreed or disagreed with movie critics' reviews. How might you respond to critics' views of the literature in this theme?

1. Research the critical response to the titles in this theme. Ask a librarian to help you find periodical indexes, volumes of literary criticism, or other sources of reviews. Choose three selections that have several reviews–both positive and negative–devoted to them. You might also find reviews of film or live performances of a selection.
2. Summarize the critics' main points on note cards. Then analyze the reviews for faulty reasoning, biased opinions, or bad judgment, as well as for particularly insightful or interesting comments. Decide how your opinions compare with their views, using information from the selections as support.
3. Share your results with your classmates. Do they agree with you and/or with the critics? Why?

Learning for Life

Copywriting Imagine that several selections from this theme are being turned into a video series called "Modern Perspectives." It is your job to write the "copy"–or blurb–on the back of the video boxes.

1. Choose five selections that you think should belong to a video series of this name.
2. Write the copy that will appear on each of the boxes. Strive to tantalize a potential audience, summarize the video, and connect the video to the theme of "Modern Perspectives."
3. Defend your copy to your classmates as if they were the creative directors at the agency where you work.



Surrealist Composition, c. 1934. Edward Burra. Watercolor, 77.7 x 35.2 cm. Victoria & Albert Museum, London.

Before You Read

A Shocking Accident

Meet Graham Greene



Graham Greene grew up in Hertfordshire, north of London. As a child, he disliked sports and spent his time reading adventure novels, which helped shape his later writing style. He attended the exclusive boarding school of which his father was headmaster and came to detest the brutalities of boarding school life, especially since he was often tormented for being the headmaster's son. At seventeen, he suffered an emotional breakdown and ran away. Later, recalling the torturous years he spent at the school, Greene would write: "One met for the first time characters, adult and adolescent, who bore about them the genuine quality of evil. . . ." Greene's childhood and adolescent experiences would later find expression in many of his works, both fiction and nonfiction.

After college Greene worked as a newspaper editor for several years before quitting to become a full-time writer. And write he did: novels, plays, spy thrillers, screenplays, travel books, essays, short stories. Many of Greene's works have been made into popular films. A masterful storyteller, Greene was a remarkably prolific writer who achieved both popular and critical success.

"In human relationships, kindness and lies are worth a thousand truths."

—Greene

Graham Greene was born in 1904 and died in 1991.

Reading Further

You might enjoy these works by Greene:

Collection: *The Portable Graham Greene,* edited by Philip Stratford, includes essays, short stories, screenplays, and two complete novels written by Greene.

Novel: *The Human Factor* tells of a British intelligence agent who becomes a spy for the Russians.

Reading Focus

Have you ever laughed at a sad or unfortunate event? Why, do you think, do people sometimes find humor in misfortune?

Think/Pair/Share Think about these questions on your own. Then meet with a partner to compare your ideas about why people sometimes find humor in sad or unfortunate events. Finally, share your thoughts with the rest of the class.

Setting a Purpose Read the story to discover how a character copes with other people's reactions to a tragic event.

Building Background

The Road to Recovery

As a result of running away from boarding school, Graham Greene spent six months under the care of a London psychoanalyst who also happened to be a writer. Later Greene would call these months the happiest time of his life. Not only had he escaped the hated boarding school, but encouraged by the sympathetic doctor, he learned to write for himself. This experience also sparked Greene's lifelong interest in psychoanalysis.

Vocabulary Preview

callousness (kal′ əs nəs) *n.* hardness in mind or feelings; insensitivity; p. 1137
commiseration (kə miz′ ə rā′ shən) *n.* a feeling or expression of sympathy; compassion; p. 1137
intrinsically (in trin′ zik ə lē) *adv.* inherently; in its very nature; p. 1138
brevity (brev′ ə tē) *n.* shortness in speech or writing; p. 1138
appease (ə pēz′) *v.* to bring to a state of peace or quiet; to satisfy; p. 1139



The Apple-Tub, 1992. Ditz. Private collection.

A Shocking Accident

Graham Greene

1

Jerome was called into his housemaster's[1] room in the break between the second and the third class on a Thursday morning. He had no fear of trouble, for he was a warden—the name that the proprietor and headmaster of a rather expensive preparatory school had chosen to give to approved, reliable boys in the lower forms[2] (from a warden one became a guardian and finally before leaving, it was hoped for Marlborough or Rugby, a crusader). The housemaster, Mr. Wordsworth, sat behind his desk with an appearance of perplexity[3] and apprehension.[4] Jerome had the odd impression when he entered that he was a cause of fear.

1. A *housemaster* is a teacher who supervises a residence hall of a boys' school.
2. Here, *forms* means "grades."
3. *Perplexity* is the state of being puzzled or confused.
4. Here, *apprehension* means "dread."

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"Sit down, Jerome," Mr. Wordsworth said. "All going well with the trigonometry?"

"Yes, sir."

"I've had a telephone call, Jerome. From your aunt. I'm afraid I have bad news for you."

"Yes, sir?"

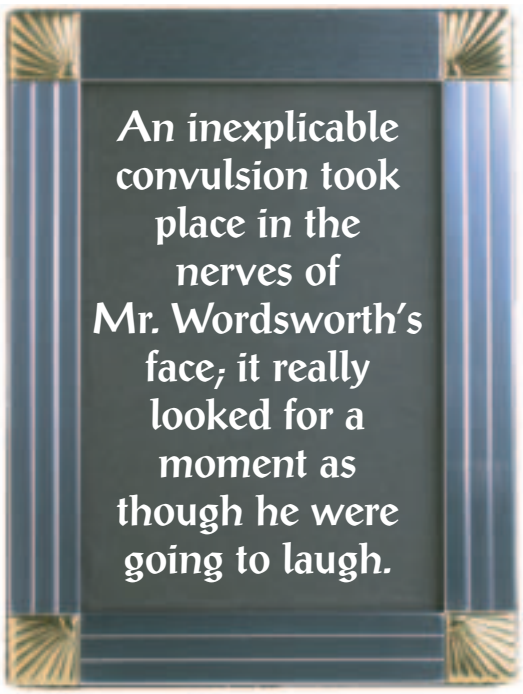
"Your father has had an accident."

"Oh."

Mr. Wordsworth looked at him with some surprise. "A serious accident."

"Yes, sir?"

Jerome worshipped his father: the verb is exact. As man re-creates God, so Jerome re-created his father—from a restless widowed author into a mysterious adventurer who traveled in far places—Nice, Beirut, Majorca, even the Canaries. The time had arrived about his eighth birthday when Jerome believed that his father either "ran guns"[5] or was a member of the British Secret Service. Now it occurred to him that his father might have been wounded in "a hail of machine-gun bullets."



Mr. Wordsworth played with the ruler on his desk. He seemed at a loss how to continue. He said, "You know your father was in Naples?"

"Yes, sir."

"Your aunt heard from the hospital today."

"Oh."

Mr. Wordsworth said with desperation, "It was a street accident."

"Yes, sir?" It seemed quite likely to Jerome that they would call it a street accident. The police of course had fired first; his father would not take human life except as a last resort.

"I'm afraid your father was very seriously hurt indeed."

"Oh."

"In fact, Jerome, he died yesterday. Quite without pain."

"Did they shoot him through the heart?"

"I beg your pardon. What did you say, Jerome?"

"Did they shoot him through the heart?"

"Nobody shot him, Jerome. A pig fell on him." An inexplicable convulsion took place in the nerves of Mr. Wordsworth's face; it really looked for a moment as though he were going to laugh. He closed his eyes, composed his features and said rapidly as though it were necessary to expel the story as quickly as possible, "Your father was walking along a street in Naples when a pig fell on him. A shocking accident. Apparently in the poorer quarters of Naples they keep pigs on their balconies. This one was on the fifth floor. It had grown too fat. The balcony broke. The pig fell on your father."

Mr. Wordsworth left his desk rapidly and went to the window, turning his back on Jerome. He shook a little with emotion.

Jerome said, "What happened to the pig?"

5. *"Ran guns"* means "smuggled firearms and ammunition."

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2

This was not callousness on the part of Jerome, as it was interpreted by Mr. Wordsworth to his colleagues (he even discussed with them whether, perhaps, Jerome was yet fitted to be a warden). Jerome was only attempting to visualize the strange scene to get the details right. Nor was Jerome a boy who cried; he was a boy who brooded,[6] and it never occurred to him at his preparatory school that the circumstances of his father's death were comic—they were still part of the mystery of life. It was later, in his first term at his public school, when he told the story to his best friend, that he began to realize how it affected others. Naturally after that disclosure he was known, rather unreasonably, as Pig.

Unfortunately his aunt had no sense of humor. There was an enlarged snapshot of his father on the piano; a large sad man in an unsuitable dark suit posed in Capri with an umbrella (to guard him against sunstroke), the Faraglione rocks forming the background. By the age of sixteen Jerome was well aware that the portrait looked more like the author of *Sunshine and Shade* and *Rambles in the Balearics* than an agent of the Secret Service. All the same he loved the memory of his father: he still possessed an album filled with picture-postcards (the stamps had been soaked off long ago for his other collection), and it pained him when his aunt embarked with strangers on the story of his father's death.

"A shocking accident," she would begin, and the stranger would compose his or her features into the correct shape for interest and commiseration. Both reactions, of course, were false, but it was terrible for Jerome to see how suddenly, midway in her rambling discourse,[7] the interest would become genuine. "I can't think how such things can be allowed in a civilized country," his aunt would say. "I suppose one has to regard Italy as civilized. One is prepared for all kinds of things abroad, of course, and my brother was a great traveler. He always carried a water filter with him. It was far less expensive, you know, than buying all those bottles of mineral water. My brother always said that his filter paid for his dinner wine. You can see from that what a careful man he was, but who could possibly have expected when he was walking along the Via Dottore Manuele Panucci on his way to the Hydrographic[8] Museum that a pig would fall on him?" That was the moment when the interest became genuine.

Jerome's father had not been a very distinguished writer, but the time always seems to come, after an author's death, when somebody thinks it worth his while to write a letter to the *Times Literary Supplement* announcing the preparation of a biography and asking to see any letters or documents or receive any anecdotes from friends of the dead man. Most of the biographies, of course, never appear—one wonders whether the whole thing may not be an obscure form of blackmail and whether many a potential writer of a biography or thesis finds the means in this way to finish his education at Kansas or Nottingham.[9] Jerome, however, as a chartered accountant, lived far from the literary world. He did not realize how small the menace[10] really was, or that the danger period for someone of his

6. *Brooded* means "pondered unhappily."

7. As it is used here, *discourse* means "story."
8. *Hydrographic* means "relating to the scientific analysis of the physical conditions of water."
9. *Nottingham,* a city in central England, is home to several universities.
10. A *menace* is a threat.

Vocabulary

callousness (kal′ əs nəs) *n.* hardness in mind or feelings; insensitivity
commiseration (kə miz′ ə rā′ shən) *n.* a feeling or expression of sympathy; compassion

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father's obscurity had long passed. Sometimes he rehearsed the method of recounting his father's death so as to reduce the comic element to its smallest dimensions—it would be of no use to refuse information, for in that case the biographer would undoubtedly visit his aunt who was living to a great old age with no sign of flagging.[11]

It seemed to Jerome that there were two possible methods—the first led gently up to the accident, so that by the time it was described the listener was so well prepared that the death came really as an anticlimax. The chief danger of laughter in such a story was always surprise. When he rehearsed this method Jerome began boringly enough.

"You know Naples and those high tenement buildings? Somebody once told me that the Neapolitan[12] always feels at home in New York just as the man from Turin[13] feels at home in London because the river runs in much the same way in both cities. Where was I? Oh, yes. Naples, of course. You'd be surprised in the poorer quarters what things they keep on the balconies of those sky-scraping tenements—not washing, you know, or bedding, but things like livestock, chickens or even pigs. Of course the pigs get no exercise whatever and fatten all the quicker." He could imagine how his hearer's eyes would have glazed by this time. "I've no idea, have you, how heavy a pig can be, but these old buildings are all badly in need of repair. A balcony on the fifth floor gave way under one of those pigs. It struck the third floor balcony on its way down and sort of ricocheted into the street. My father was on the way to the Hydrographic Museum when the pig hit him. Coming from that height and that angle it broke his neck." This was really a masterly attempt to make an intrinsically interesting subject boring.



The other method Jerome rehearsed had the virtue of brevity.

"My father was killed by a pig."

"Really? In India?"

"No, in Italy."

"How interesting. I never realized there was pig-sticking in Italy. Was your father keen on polo?"

In course of time, neither too early nor too late, rather as though, in his capacity as a chartered accountant, Jerome had studied the statistics and taken the average, he became engaged to be married: to a pleasant fresh-faced girl of twenty-five whose father was a doctor in Pinner.[14] Her name was Sally, her favorite author was still Hugh Walpole,[15] and she had adored babies ever since she had been given a doll at the age of five which moved its eyes and made water. Their relationship was contented rather than exciting, as became the love affair of a chartered accountant; it would never have done if it had interfered with the figures.

11. *Flagging* means "weakening."
12. A *Neapolitan* is one who lives in Naples, Italy.
13. *Turin* is a city in Italy.
14. *Pinner* is a town in England.
15. *Hugh Walpole* was an English novelist.

Vocabulary

intrinsically (in trin′ zik ə lē) *adv.* inherently; in its very nature
brevity (brev′ ə tē) *n.* shortness in speech or writing

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One thought worried Jerome, however. Now that within a year he might himself become a father, his love for the dead man increased; he realized what affection had gone into the picture-postcards. He felt a longing to protect his memory, and uncertain whether this quiet love of his would survive if Sally were so insensitive as to laugh when she heard the story of his father's death. Inevitably she would hear it when Jerome brought her to dinner with his aunt. Several times he tried to tell her himself, as she was naturally anxious to know all she could that concerned him.

"You were very small when your father died?"

"Just nine."

"Poor little boy," she said.

"I was at school. They broke the news to me."

"Did you take it very hard?"

"I can't remember."

"You never told me how it happened."

"It was very sudden. A street accident."

"You'll never drive fast, will you, Jemmy?" (She had begun to call him "Jemmy.") It was too late then to try the second method—the one he thought of as the pig-sticking one.

They were going to marry quietly in a registry office and have their honeymoon at Torquay.[16] He avoided taking her to see his aunt until a week before the wedding, but then the night came, and he could not have told himself whether his apprehension was more for his father's memory or the security of his own love.

The moment came all too soon. "Is that Jemmy's father?" Sally asked, picking up the portrait of the man with the umbrella.

"Yes, dear. How did you guess?"

"He has Jemmy's eyes and brow, hasn't he?"

"Has Jerome lent you his books?"

"No."

"I will give you a set for your wedding. He wrote so tenderly about his travels. My own favorite is *Nooks and Crannies*. He would have had a great future. It made that shocking accident all the worse."

"Yes?"

Jerome longed to leave the room and not see that loved face crinkle with irresistible amusement.

"I had so many letters from his readers after the pig fell on him." She had never been so abrupt before.

And then the miracle happened. Sally did not laugh. Sally sat with open eyes of horror while his aunt told her the story, and at the end, "How horrible," Sally said. "It makes you think, doesn't it? Happening like that. Out of a clear sky."

Jerome's heart sang with joy. It was as though she had appeased his fear forever. In the taxi going home he kissed her with more passion than he had ever shown and she returned it. There were babies in her pale blue pupils, babies that rolled their eyes and made water.

"A week today," Jerome said, and she squeezed his hand. "Penny for your thoughts, my darling."

"I was wondering," Sally said, "what happened to the poor pig?"

"They almost certainly had it for dinner," Jerome said happily and kissed the dear child again.

16. *Torquay* is a town in southwestern England.

Vocabulary

appease (ə pēz′) *v.* to bring to a state of peace or quiet; to satisfy

CONTENTS

Responding to Literature

Personal Response

How did you react when you learned what had happened to Jerome's father? Do you think your reaction was appropriate? Why or why not?

Analyzing Literature

Recall and Interpret

1. When Jerome first hears about his father's accident, what does he assume has happened? Why? What actually has happened in the accident?
2. How do Mr. Wordsworth and others react to the story of the accident? Why might it pain Jerome to hear his aunt tell the story to strangers?
3. Compare the two methods Jerome devises for telling the story of the accident. In your opinion, why does he devise these different methods?
4. How does Sally react to the aunt's story? What does her reaction seem to suggest about her character?

Evaluate and Connect

5. Do you consider Jerome a **round** or a **flat character?** Is he **static** or **dynamic?** (See **Literary Terms Handbook,** page R3.) Give reasons for your answers.
6. Find an example of **situational irony** in the story (see page R8) and evaluate the effect it creates.
7. How might Jerome respond to the Reading Focus questions on page 1134? Why? Use details from the story to support your ideas.
8. What **theme,** or message, do you think Greene wants to convey in this story? Do you agree with this message? Why or why not?

Literary Criticism

Scholar Richard Kelly asserts that comedy, "[though] less accessible to critical analysis . . . is nevertheless an essential component of [Greene's] vision of life." Write a critical analysis of "A Shocking Accident," focusing on its comic aspects. What does the story's humor tell you about Greene's "vision of life"?

Literary ELEMENTS

Humor

Humor is the quality of a work that makes it amusing or comic. Sometimes humor comes from the plot of the work and involves **situational irony** or exaggerated or ridiculous events. Sometimes humor is derived from the characters themselves, highlighting their personality quirks or unique responses to trying situations. Often this type of humor involves **dramatic irony,** in which a character does not recognize his or her own flaws. Humor may also come from the use of language, including exaggeration, understatement, puns, sarcasm, and **verbal irony.**

1. What story elements add to its humor? Give specific examples.
2. Find instances of irony. How do they add to the humor?

- See **Literary Terms Handbook,** p. R8.

Extending Your Response

Creative Writing

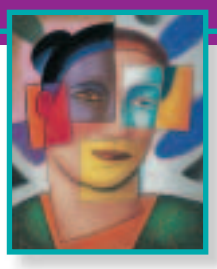
Extra! Extra! Write a newspaper article about the "shocking accident" of Jerome's father. In your lead, or first paragraph, answer the questions *who, what, where, when,* and *why.* If necessary, invent details that are not included in Greene's story. You also may want to invent quotes from such characters as Jerome, his aunt, and Mr. Wordsworth.

Performing

Make a Scene With a partner, practice the dialogue between Jerome and Mr. Wordsworth or the one between Sally and Jerome's aunt. Re-create the scene as accurately as possible, using not only the dialogue but also the facial gestures and other movements that Greene describes in the story. Perform your scene for the class.

Save your work for your portfolio.

LISTENING, SPEAKING, and VIEWING



Critiquing Media Coverage

Imagine the news reports that might have been written about what happened to Jerome's father in "A Shocking Accident." The best news reports–whether they appear in a newspaper, on television, or on the Internet–should be factual and objective. News reports should not sway you towards a particular point of view; instead, they should provide you with the facts you need to make up your own mind. In order to determine whether a news report is factual, complete, and responsible, you need to be able to critique the media coverage of any particular issue or event. To do so, watch and listen to news reports with these questions in mind:

Is the report biased toward one side or the other?

- Consider whether the news reporter or the news sponsor has a direct interest in the matter at hand.
- Ask yourself whether all sides of the story are being reported and whether an equal amount of time is spent presenting each side.

Are the report's general claims backed up by specific evidence?

- Notice whether eyewitnesses are interviewed, primary documents are cited, and concrete facts are referenced. These give a report more legitimacy.
- Compare the amount of specific evidence to the amount of generalization, opinion, and speculation. The best reports provide large amounts of facts.

Is the evidence reliable and relevant to the situation at hand?

- Make sure that expert opinion, historical precedent, and statistics directly relate to the current topic and do not steer away from it.
- Consider whether witnesses are biased. Witnesses who are paid for their testimony or who strongly support one side of an issue are generally considered unreliable. Their statements cannot always be trusted to be objective.
- Determine whether the facts presented seem accurate and current.
- Ask whether the facts presented have been verified by other sources.

Is the source of the report reliable?

- Evaluate the source from which you receive your information. Is it widely respected and generally well known? Are its reports well researched and thorough?
- Certain forms of media, such as tabloid newspapers and personal Web pages, are highly unreliable. Always check the facts with a reliable source.

ACTIVITY

With a group, choose a current event that is likely to receive national media attention and assign people to gather newspaper stories, videotapes or notes of television reports, and copies of Internet accounts of the incident. Together, compare and critique the media coverage. Then write a paragraph about which sources provided the best and worst coverage.

Before You Read

Musée des Beaux Arts and *Their Lonely Betters*

Meet W. H. Auden



Although Wystan Hugh Auden was only seventeen when he published his first poem, science—not literature—was his absorbing interest during childhood and early adolescence. Born in York, the son of a distinguished doctor, Auden had originally planned to become a mining engineer. However, when he started college at Oxford, he told his English tutor that he planned to become "a great poet."

While at Oxford, Auden became friends with a group of some of the brightest young poets in England, including Stephen Spender, Cecil Day-Lewis, and Louis MacNeice. Auden's influence in this illustrious group was so great that later the group came to be known as the Auden Generation.

After college Auden spent a year in Germany, where he was influenced by German poetry, cabaret songs, and plays, especially the plays of Bertolt Brecht. When he returned, he became a schoolmaster in Scotland and England. A somewhat eccentric teacher, he was nonetheless well-liked by his students. Soon after Auden began teaching, his first book of verse was published. By the age of twenty-five, with the publication of another volume of poetry, Auden had already made his mark on the literary landscape. At this time, his poems were characterized by the notion of poetry as a kind of therapy, performing a function similar to psychoanalysis.

Although his poetry was primarily psychological, Auden, like many of his contemporaries, was active in the politics of his day. "I am not one of those who believe that poetry need or even should be directly political," he wrote, "but in a critical period such as ours, I do believe that the poet must have direct knowledge of the major political events." He went to Spain in 1937 during the Spanish Civil War, hoping to aid the Loyalists in their fight against fascism. In 1938, just before the nightmare of World War II began to unfold in Europe, Auden moved to the United States. "The attractiveness of America to a writer is its openness," he said. Auden also wanted to challenge himself to live without roots—to see if he could survive and even thrive in his self-imposed exile from England. "America may break one completely," he wrote, "but the best of which one is capable is more likely to be drawn out of one here than anywhere else." Auden became a U.S. citizen in 1946. The next year he won the Pulitzer Prize for *The Age of Anxiety*.

In the late 1940s, Auden began dividing his time between Europe and the United States. From 1956 to 1961, he was professor of poetry at Oxford University. Throughout the rest of his life, he continued to write, creating a diverse body of work that includes not only poetry but also drama, criticism, blues music, musical librettos, and nonsense verse. When he died in his sleep in Vienna at the age of sixty-six, Auden was already recognized as one of the most influential British poets of the twentieth century.

"Poetry makes nothing happen. It survives in the valley of its saying."

"Some books are undeservedly forgotten, none are undeservedly remembered."

—*Auden*

W. H. Auden was born in 1907 and died in 1973.

Reading Focus

Think of a painting that particularly appeals to you or find one in this book that you like.

Quickwrite Briefly describe the painting and explain why it appeals to you.

Setting a Purpose Read the following poems to enjoy thoughts and ideas that are suggested by a painting and by the noises in a garden.

Building Background

Brueghel's Painting

The title of the first Auden poem you will read, "Musée des Beaux Arts," refers to the Royal Museum of Fine Arts in Brussels, Belgium. This museum owns the painting *The Fall of Icarus,* to which Auden refers in his poem. This painting, the work of Pieter Brueghel (also spelled "Bruegel") the Elder, the great sixteenth-century Flemish artist, depicts Brueghel's interpretation of the Greek myth of Icarus. In this myth, Icarus and his father, Daedalus, escape from prison by making artificial wings of feathers and wax, which they fasten to their shoulders. Daedalus warns Icarus not to fly too close to the sun because it could melt the wax, but Icarus ignores his father's warnings and falls to his death. In Brueghel's rendition, Icarus's legs are disappearing into the sea in a corner of the painting; the rest of the scene has nothing to do with him.

Literary Influences

W. H. Auden lived during the Great Depression, a time when the English people experienced mass unemployment and poverty. Auden's early poetry reflects his concerns about these problems and the impact they were having on his fellow citizens. Specifically, Auden focused on people's feelings of isolation, as well as their general lack of compassion and unwillingness to help others. Yet, even when his subject matter was serious, Auden delighted in changing the tone of his works from somber to light and amusing. One critic, commenting on Auden's early work, noted the poet's "crazy wit" and "delight in playing with words." Auden himself claimed that many writers do not appreciate "the basic frivolity of art. People do not understand that it is possible to believe in a thing and ridicule it at the same time."



The Fall of Icarus, c. 1558–1566. Pieter Brueghel, the Elder. Oil on canvas, 73.7 x 111.8 cm. Musée Royaux des Beaux-Arts de Belgique, Brussels, Belgium.

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Musée des Beaux Arts

W. H. Auden

About suffering they were never wrong,
The Old Masters:° how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom° must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

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

---

2 *The Old Masters* is a reference to the great European artists of the sixteenth to eighteenth centuries.
10 Here, *martyrdom* refers to death or suffering by a martyr. A martyr is a person who is willing to die rather than give up his or her beliefs.



Girl Reading in the Sunlight, 1988.
Lucy Willis. Oil on canvas, 106 x 93.1 cm.
Chris Beetles Ltd., London.

Their Lonely Betters

W. H. Auden

As I listened from a beach-chair in the shade
To all the noises that my garden made,
It seemed to me only proper that words
Should be withheld from vegetables and birds.

A robin with no Christian name ran through
The Robin-Anthem which was all it knew,
And rustling flowers for some third party waited
To say which pairs, if any, should get mated.

No one of them was capable of lying,
There was not one which knew that it was dying
Or could have with a rhythm or a rhyme
Assumed responsibility for time.

Let them leave language to their lonely betters
Who count some days and long for certain letters;
We, too, make noises when we laugh or weep:
Words are for those with promises to keep.

Responding to Literature

Personal Response

What is your opinion of people who ignore the suffering of others? Explain your answer.

Analyzing Literature

MUSÉE DES BEAUX ARTS

Recall and Interpret

1. What did the "Old Masters" understand about suffering? What do the contrasting examples in the first stanza seem to suggest about the "human position" of suffering? Support your answer, using details from the first stanza.
2. According to the speaker, how does Brueghel's painting depict the reaction to Icarus's disaster? Explain, using specific details from the second stanza.
3. How does Brueghel's *The Fall of Icarus* seem to reinforce the speaker's ideas about suffering? Support your answer using details from the poem and from the painting shown on page 1143.

Evaluate and Connect

4. In your opinion, why did Auden write this poem? What message do you think he wanted to convey? Give reasons for your answer.
5. How does Auden use **imagery** (see page R8) to help convey his ideas about suffering? Give specific examples.
6. Find several examples of **irony** (see page R8) and explain how they add to your understanding and appreciation of the poem.
7. Think of a disaster or emergency that you have witnessed or heard about in the news. How did most people react to the news? What seemed to be their attitude toward other people's suffering?

THEIR LONELY BETTERS

Recall and Interpret

8. Describe the noises the speaker hears while sitting in the garden. In the first stanza, what thought occurs to the speaker?
9. What things does the speaker say the birds and flowers cannot do? Who does the speaker say *can* do such things? What seems to be the speaker's attitude toward these abilities?
10. Summarize the ideas the speaker expresses in the last stanza. What is your interpretation of the phrase "their lonely betters"? What ideas does this phrase imply?

Evaluate and Connect

11. What effects are created by the poet's choice of **meter** and **rhyme scheme?** (See pages R9 and R13.)
12. Poets sometimes **personify** (give human qualities to) plants and animals. What passages in this poem suggest that Auden might be poking fun at poets who do this?
13. Evaluate the speaker's **tone,** or attitude toward the subject of the poem. (See **Literary Terms Handbook,** p. R17.)
14. Do you agree with the view of human nature that the speaker seems to hold? Give reasons for your opinion.
15. Theme Connections Does the poem "Their Lonely Betters" give you a new perspective on human nature? Why or why not?

Literary ELEMENTS

Diction

The author's word choice, or use of appropriate words to convey a particular meaning, is called **diction.** Good writers choose their words carefully to express their intended meaning precisely.

Diction is particularly important in poetry, which uses language more economically than most prose does. In "Musée des Beaux Arts," Auden seems to have deliberately chosen language that is plain, straightforward, even mundane–as when he describes a corner "Where the dogs go on with their doggy life." In this example, Auden's diction creates an unromantic, unglamorous, matter-of-fact impression of his subject.

1. Find another example of mundane language in "Musée des Beaux Arts." What effect is created by this choice of language?
2. In your opinion, how does Auden's diction help convey the theme, or message, of "Musée des Beaux Arts"? Explain.

• See **Literary Terms Handbook,** p. R4.

Literature and Writing

Writing About Literature

Analyzing Comparisons and Contrasts For each poem, write a paragraph in which you analyze Auden's use of comparison and contrast. Explain the effect created or the ideas conveyed by each comparison or contrast. Then evaluate how effective the technique is in helping the poet convey his intended meaning.

Creative Writing

Fine Art Critique The painting *The Fall of Icarus* seems to have inspired the thoughts Auden includes in "Musée des Beaux Arts." Now write about the painting you chose for the Reading Focus on page 1143. Write a critique, discussing not only what you think the work depicts, but also what message you think the artist wanted to convey.

Extending Your Response

Literature Groups

The Art of Interpretation In your group, discuss Brueghel's depiction of the fall of Icarus (see page 1143). Do you agree with Auden's interpretation of the painting? What other interpretations might be made? Share your ideas with the class.

Interdisciplinary Activity

Art History: The Old Masters Consult art history books to find other paintings by the "Old Masters," the great European artists of the sixteenth to eighteenth centuries. If possible, find another painting that confirms Auden's interpretation of the "Old Masters'" view of human suffering. Or simply choose a painting that appeals to you. Show your classmates a reproduction of the work and share your own reactions to the painting.

Internet Connection

Icarus Read the full story of Icarus in a collection of Greek myths. Then search the Internet for modern companies and products that bear the name "Icarus." Choose several and find out what connection these companies or products have with the myth of Icarus. Why might they have chosen these names? Share your findings with the class.

Reading Further

Look for these works by and about Auden:

Poetry Collection: *The Shield of Achilles* shows Auden's wide range of interests and insights.

Criticism: *A Reader's Guide to W. H. Auden,* by John Fuller, provides helpful commentary.

Save your work for your portfolio.

Before You Read

What I Expected and *Naming of Parts*



Meet Stephen Spender

At age seventeen, Stephen Spender decided to make extra money by printing pharmacists' labels on his own hand press. He later used his press to print his first book of verse as well as the poems of his friend W. H. Auden, whom he met while studying at Oxford.

After Spender left Oxford, he lived for a time in Germany, where he communed with other young writers and published his first important collection of verse, *Poems,* in 1933. The poems in this volume show the influence of the German poet Rainer Maria Rilke.

Like many other English writers of his time, Spender was passionate about social justice. He joined the Communist party in his youth, believing that communism was the only alternative to fascism. Never an active member of the party, Spender eventually became completely disillusioned with it. "I failed to find myself convinced by Communism," he later wrote. He found that he "could not abandon [his] liberal concepts of freedom and truth."

During World War II, Spender served in the British Auxiliary Fire Service, and a number of his war poems are based on this experience. Spender wrote less poetry after the war, concentrating instead on essays, literary criticism, and his autobiography, *World Within World.* He was knighted in 1983 for his contribution to English literature.

"The greatest of all human delusions is that there is a tangible goal, and not just direction towards an ideal aim."

—*Spender*

Stephen Spender was born in 1909 and died in 1990.



Meet Henry Reed

Henry Reed was born in Birmingham, England, and he earned a B.A. from the University of Birmingham. He is best known in England as a radio dramatist who wrote many witty and lyrical radio plays for the British Broadcasting Corporation (BBC). He first received recognition as a poet after one of his poems was published in *The New Statesman* during World War II. It proved to be one of the most popular poems published during the war and was included in *A Map of Verona,* Reed's first volume of verse. "Mr. Henry Reed is a rare poet in more senses than one," noted one critic. "He writes very little; that little is highly finished and exactly chosen."

During World War II, Reed spent a year in the Royal Army Ordnance Corps. He also worked as a government cryptographer, creating and deciphering codes. In his spare time, he wrote poetry; and after the war, he started writing radio plays. Among his many popular radio plays is an adaptation of *Moby-Dick,* in which Reed attempted to capture the tone and imagery of the story by including poems about whaling and the Pacific Ocean. Reed later worked full-time for the BBC. In the 1960s, he taught English at the University of Washington in Seattle, and he wrote the "Hilda Tablet" series, a BBC-Radio production that parodied British society of the 1930s. In 1979 he became the first recipient of the Pye Golden Award for Radio.

"And as for war, my wars
Were global from the start."

—*Reed*

Henry Reed was born in 1914 and died in 1986.

Reading Focus

Remember a time when you had looked forward to something, only to be disappointed because the actual experience turned out to be different from what you had thought it would be.

Journal In your journal, explain how your experience differed from your expectations. Why was it disappointing?

Setting a Purpose Read two poems that explore contrasting aspects of life, such as the difference between expectation and reality or the contrast between beauty and brutality.

Building Background

Turbulent Times

Like the verse of his Oxford friend, W. H. Auden, much of Stephen Spender's early poetry has political themes. The 1930s, the decade after Spender left Oxford, were turbulent times. The Great Depression caused poverty and unemployment in England. In 1933 Hitler became Chancellor of the Third Reich, the Nazi government whose fascist ideology would eventually lead to the outbreak of World War II. When Spender was in Germany, he felt great trepidation as he watched the Nazis grow ever more powerful. He wrote that he and his fellow poets felt obliged to write poems with political themes. Spender said, "We were divided between our literary vocation and an urge to save the world from Fascism. We were the Divided Generation of Hamlets who found the world out of joint and failed to set it right."

A Different View of War

Poets writing during World War II seldom expressed the patriotism that was common among World War I poets such as Rupert Brooke (see page 1001). The young poets of World War I had grown up in Edwardian England during an idyllic time of peace and prosperity, and many responded to the war with patriotic verses glorifying honor and duty. The poets of World War II, on the other hand, were brought up hearing horrifying stories of the previous war and witnessing the mass unemployment and proverty of the Great Depression. Both Stephen Spender and Henry Reed belonged to this "lost generation," and their poetry reflects their disillusionment with war, their opposition to the rise of fascism, and their commitment to political freedom, individual creativity, and social justice.

Skillful Impersonation

During World War II, Henry Reed was drafted into the British army, and he later worked in Naval Intelligence. During his time in the military, he developed a talent for impersonating his drill sergeants, and he often entertained friends with a humorous imitation of a drill sergeant instructing his troops. Reed found that there was a certain rhythm to the instructor's words that reflected the style of the military manual. He used this insight and his talent for imitation to create the voice of the instructor in "Naming of Parts." This poem belongs to a sequence of five poems about Reed's wartime experience, published under the title *Lessons of War.*



Troops parade in Germany.

What I Expected

Stephen Spender

What I expected, was
Thunder, fighting,
Long struggles with men
And climbing.
After continual straining
I should grow strong;
Then the rocks would shake
And I rest long.

What I had not foreseen
Was the gradual day
Weakening the will
Leaking the brightness away,
The lack of good to touch,
The fading of body and soul
Smoke before wind,
Corrupt, unsubstantial.°

16 Here, *unsubstantial* means "lacking material substance."

The wearing of Time,
And the watching of cripples pass
With limbs shaped like questions
In their odd twist,
The pulverous° grief
Melting the bones with pity,
The sick falling from earth—
These, I could not foresee.

Expecting always
Some brightness to hold in trust
Some final innocence
Exempt from dust,
That, hanging solid,
Would dangle through all
Like the created poem,
Or the faceted° crystal.

21 *Pulverous* means "crushing."
32 *Faceted* refers to the flat, polished surfaces of a gemstone.

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Portrait of Thomas Eakins, c. 1889. Susan Macdowell Eakins. Oil on canvas, 50 x 40 in. Philadelphia Museum of Art. Given by Charles Bregler.

Viewing the painting: How does the expression of the man in the painting reflect the emotions of the speaker? Explain.

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Naming of Parts

Henry Reed

Today we have naming of parts.° Yesterday,
We had daily cleaning. And tomorrow morning,
We shall have what to do after firing. But today,
Today we have naming of parts. Japónica°
Glistens like coral in all of the neighboring gardens,
And today we have naming of parts.

This is the lower sling swivel.° And this
Is the upper sling swivel, whose use you will see,
When you are given your slings.° And this is the piling swivel,
Which in your case you have not got. The branches
Hold in the gardens their silent, eloquent gestures,
Which in our case we have not got.

This is the safety-catch, which is always released
With an easy flick of the thumb. And please do not let me
See anyone using his finger. You can do it quite easy
If you have any strength in your thumb. The blossoms
Are fragile and motionless, never letting anyone see
Any of them using their finger.

And this you can see is the bolt. The purpose of this
Is to open the breech,° as you see. We can slide it
Rapidly backwards and forwards: we call this
Easing the spring. And rapidly backwards and forwards
The early bees are assaulting and fumbling the flowers:
They call it easing the Spring.

They call it easing the Spring: it is perfectly easy
If you have any strength in your thumb: like the bolt,
And the breech, and the cocking-piece, and the point of balance,
Which in our case we have not got; and the almond-blossom
Silent in all of the gardens and the bees going backwards and forwards,
For today we have naming of parts.

---

1 The *parts* that Reed writes about are the parts of a rifle.
4 *Japónica* is a Japanese shrub with red flowers.
7 Here, *swivel* is a fastening that allows the rotation of attached parts.
9 A *sling* is a strap used to hold a gun on one's shoulder; it is also a bandage hanging from the neck to support a wounded arm or hand.
20 On a rifle, the *breech* is the rear of the barrel.

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Responding to Literature

Personal Response

What images in these two poems did you find most vivid, pleasing, or disturbing? Jot your thoughts in your journal.

Analyzing Literature

What I Expected

Recall and Interpret

1. What experience is the speaker describing? What did the speaker expect from it? Might there be more than one interpretation of what the experience could be? Cite specific **images** to support your interpretations.
2. In your own words, describe what the speaker had not foreseen. What do you think the "brightness" that was leaking away is?
3. What can you infer about the speaker's attitude toward the experience? Support your answer using details from the poem.

Evaluate and Connect

4. Recall your response to the Reading Focus on page 1149. How would you compare the speaker's experience and disappointment with your own?

Naming of Parts

Recall and Interpret

5. Identify the **speaker** (or speakers) in the poem. (See **Literary Terms Handbook,** p. R15.) What contrasting subjects are described?
6. What are the two meanings given for "easing the spring"? What is it that the trainees have "not got"?

Evaluate and Connect

7. How does the speaker's **diction,** or word choice, change throughout the poem? What effect is created by this shift in diction?
8. "Naming of Parts" is part of a sequence of poems called *Lessons of War.* What lessons about war might this poem convey? Refer to specific lines or phrases from the poem to support your ideas.

Literary ELEMENTS

Speaker

The **speaker** in a poem is the voice that communicates the actions, emotions, or ideas to the reader. The speaker may be the poet, a real or fictional character, an animal, or even a thing. The speaker's words often communicate a particular **tone** or attitude towards the subject of the poem.

1. How would you describe the speaker and the speaker's tone in "What I Expected"? Do you think the speaker is the poet? Support your answers.
2. Do you believe there are one or two speakers in "Naming of Parts"? Use details as support.

- See **Literary Terms Handbook,** p. R15.

Before You Read

Dylan Thomas's Poetry

Meet Dylan Thomas



Dylan Thomas once wrote, "A poet is a poet for such a very tiny bit of his life; for the rest, he is a human being. . . ." Thomas certainly tried to live his life to the fullest. He loved parties, was an entertaining conversationalist, and enjoyed reading his poems in public. Unfortunately, he took irresponsible delight in drinking, which led to the chronic alcoholism that damaged his health and helped hasten his premature death.

Born in Swansea, South Wales, Thomas was the son of a farmer's daughter and an English teacher. He attended the Swansea grammar school, where he gained a wide breadth of knowledge of English poetry, though he was an average student in most subjects. He displayed an early aptitude for writing his own poetry, submitting "decent verse" to his school newspaper when he was only eleven years old.

At age seventeen, Thomas decided not to continue his education and took a job at the local newspaper, writing book and theater reviews. When he was nineteen, he published his first poem in the *New English Weekly*, and within the year, he was publishing a poem every month in various literary journals. At age twenty, he published his first book of poems, followed by a second two years later. At such a young age, he had already gained a literary reputation for the "wildness" of his imagery, for his use of sound and rhythm, and for his exploration of the subconscious mind.

In 1934 Thomas left Wales to live the free-wheeling life of a writer in London. To support himself he worked as a journalist, actor, screenwriter, and broadcaster for the British Broadcasting Corporation. During this period he wrote several volumes of short stories and memoirs in addition to poetry.

In 1937 Thomas married and then returned to Wales, settling in the small picturesque fishing village of Laugharne, Carmarthenshire. He and his wife, Caitlin, and their three children lived in a converted boat house overlooking the sea—a setting that inspired many of his poems. In 1950 Thomas made his first visit to the United States to embark on a series of whirlwind reading and speaking tours at American universities. He was idolized by the literary establishment and was the guest of honor at numerous gatherings. In 1953, during his third tour of America, he collapsed in New York after a party celebrating his thirty-ninth birthday. He died two weeks later from a previously undiagnosed brain disease, encephalopathy, complicated by chronic alcoholism.

"I hold a beast, an angel, and a madman in me, and my enquiry is as to their working, and my problem is their subjugation and victory, downthrow and upheaval, and my effort is their self-expression."

"A good poem is a contribution to reality. The world is never the same once a good poem has been added to it. A good poem helps to change the shape and significance of the universe, helps to extend everyone's knowledge of himself and the world around him."

—*Thomas*

Dylan Thomas was born in 1914 and died in 1953.

Reading Focus

Does time seem to pass more quickly under certain circumstances and more slowly under others? Why?

Discuss Discuss with your classmates how events or emotions can affect one's perception of the passage of time. Can you draw any conclusions from your discussion about how to live your lives in order to best make use of the time you have?

Setting a Purpose Read three poems to understand how the speakers reflect upon the passage of time.

Building Background

Dylan Thomas's Wales

During the nineteenth century, the people of rural North Wales retained Welsh as their first language, whereas the people of urban, industrialized South Wales adopted the English language and culture. The Thomas family lived in the south, and Dylan was raised an English speaker. However, he was exposed to the Welsh language throughout his life. His poetry contains rhyme and alliteration patterns that seem to have been influenced by the Welsh poetic form known as *cynghanedd* (kuŋ´ hän´ eth), and his lyrical poetic voice is also Welsh in origin.



David John Thomas (far right), father of Dylan Thomas, 1909.

Inspirations

Much of Thomas's poetry is a lament for the lost innocence and joy of childhood and a tribute to the people and places he loved as a child. One of his most famous poems, "Fern Hill," was inspired by vacation visits to Fernhill farm, the home of his aunt Ann Jones, whom Thomas wrote about in "After the Funeral." Thomas also enjoyed a particularly close relationship with his father, whom he addressed in "Do Not Go Gentle into That Good Night." The elder Thomas encouraged his son's writing, and Dylan composed many of his early poems seated at his father's desk in his study at their family home in Swansea. The third poem you are about to read, "The Force That Through the Green Fuse Drives the Flower," reflects a theme found in much of Thomas's poetry–the unity of all life.

The Villanelle

Dylan Thomas chose to use an intricate French verse form called a **villanelle** for his poem "Do Not Go Gentle Into That Good Night." A villanelle is a nineteen-line poem divided into five **tercets** (three-line stanzas), each with the rhyme scheme *aba,* and a final **quatrain** (four-line stanza) with the rhyme scheme *abaa.* The first line is repeated as a **refrain** at the end of the second and fourth stanzas. The last line of the first stanza is repeated at the end of the third and fifth stanzas. Both lines reappear as the final two lines of the poem. As you read the poem, consider why Thomas might have chosen to use so artificial a form for such a personal and moving subject.

A Youthful Poet

Scholars have shown that Thomas wrote most of his poetry, at least in its rough form, by the time he was twenty-one years old. Thomas's poem "The Force That Through the Green Fuse Drives the Flower," regarded as one of his best, fits this pattern. Composed before Thomas was nineteen years old, it is the poem that made him famous. Thomas uses **sprung rhythm** in the poem, a technique that he probably derived from Gerard Manley Hopkins, the poet who most heavily influenced him.

Fern Hill



Dylan Thomas

Now as I was young and easy under the apple boughs
About the lilting° house and happy as the grass was green,
The night above the dingle° starry,
Time let me hail and climb
Golden in the heydays° of his° eyes,
And honored among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

2 *Lilting* means "lively" or "cheerful."
3 A *dingle* is a small wooded valley.
5 A *heyday* is the prime of one's existence; *his* refers to Time.

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All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars°
Flying with the ricks,° and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,°
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honored among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace,°

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

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25 *Nightjars* are nocturnal birds.
26 *Ricks* are haystacks.
30 *Adam and maiden* refers to the biblical Adam and Eve in the Garden of Eden.
45 *[Follow . . . grace]* is a reference to Adam's fall from grace and innocence.

Do Not Go Gentle into That Good Night

Dylan Thomas



Old Man Walking in a Rye Field, 1905. Laurits Andersen Ring. Oil on canvas, 68 x 56 cm.

Viewing the painting: How might the speaker react to this painting? Give reasons for your answer.

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

The Force That Through the Green Fuse Drives the Flower

Dylan Thomas

The force that through the green fuse drives the flower
Drives my green age; that blasts the roots of trees
Is my destroyer.
And I am dumb° to tell the crooked rose
My youth is bent by the same wintry fever.

The force that drives the water through the rocks
Drives my red blood; that dries the mouthing streams
Turns mine to wax.
And I am dumb to mouth unto my veins
How at the mountain spring the same mouth sucks.

The hand that whirls the water in the pool
Stirs the quicksand; that ropes the blowing wind
Hauls my shroud° sail.
And I am dumb to tell the hanging man
How of my clay is made the hangman's lime.°

The lips of time leech to the fountain head;
Love drips and gathers, but the fallen blood
Shall calm her sores.
And I am dumb to tell a weather's wind
How time has ticked a heaven round the stars.

And I am dumb to tell the lover's tomb
How at my sheet° goes the same crooked worm.

4 Here and throughout the poem, *dumb* means "unable to speak."
13 A *shroud* is the cloth used to wrap a dead body before burial.
15 Corpses were often buried with the chemical quicklime—or *lime*.
22 *Sheet* refers to the "winding sheet" used to wrap a corpse.

"The Spout" at Great Falls National Park, VA.



Responding to Literature

Personal Response

Which of the three poems impressed you as being closest to your own experience? Write your impressions in your journal.

Analyzing Literature

Fern Hill

Recall and Interpret

1. In the first four stanzas, how does the speaker describe himself and his life? What can you infer about the speaker's view of youth from these stanzas?
2. How is time **personified** in this poem? (See page R11.) How would you interpret the speaker's views of the passage of time? Explain.
3. What has the speaker lost in the last stanza? In your opinion, what are the "chains"?

Evaluate and Connect

4. What instances of **alliteration** (see page R1) can you find in the poem? What effect is produced by the use of this poetic device?
5. Think about the happy moments in your life. Were they affected by your knowledge that they must eventually end? Explain.

Do Not Go Gentle into That Good Night

Recall and Interpret

6. What is the speaker's advice in the first stanza? What might *dark* and *light* **symbolize** in the poem (see page R16)?
7. What types of people are mentioned in the poem? Why does each rage against death?
8. In your own words, describe the attitude the speaker wants his father to take toward death. Why might the speaker feel this way?

Evaluate and Connect

9. How effective are the **refrains** (see page R13) repeated in each stanza? Do you find them monotonous, or do they enhance the poem? Explain.
10. Do you share the speaker's attitude toward death? Give reasons to explain your answer.

The Force That Through the Green Fuse Drives the Flower

Recall and Interpret

11. In stanzas 1 and 2, what does the speaker have in common with the flower, the roots of trees, and the crooked rose?
12. In stanza 3, what actions are performed by the hand? How are these actions similar to those performed by the "force" in the first two stanzas?
13. In lines 21–22, what does the speaker say he is "dumb" to tell? Restate the meaning of these lines in your own words. How do these lines help sum up the meaning of the poem as a whole?

Evaluate and Connect

14. Is the "force" in the poem a life force, a death force, or both? Give reasons to justify your response.
15. How would you sum up the **theme** of this poem (see page R16)?

Literary ELEMENTS

Oxymoron

An **oxymoron** is a figure of speech in which opposite ideas are combined, as in the word *bittersweet* or the phrase "blinding sight" from Thomas's "Do Not Go Gentle into That Good Night." Like all figures of speech, oxymorons invite readers to view everyday things and ideas in fresh new ways.

1. What oxymorons can you find in "The Force That Through the Green Fuse Drives the Flower"? In your own words, explain what each means.
2. Is "fire green as grass" (line 22 of "Fern Hill") an oxymoron? Why or why not?

• See **Literary Terms Handbook,** p. R11.

Literature and Writing

Writing About Literature

Color Imagery "Fern Hill" is rich with **imagery,** including images that refer to colors. In a few paragraphs, analyze the color imagery in the poem. Use the following questions to guide your analysis: What specific colors does the speaker mention when describing his youth? Why might he have chosen these colors? Is his choice of color imagery effective? Why or why not?

Personal Writing

The Time of Your Life Recall your discussion for the Reading Focus on page 1155. Then, write a few paragraphs in your journal reflecting on how time has passed in your life. Answer the following questions as you write: As you look back over your life, during which occasions do you wish that time could have "stood still"? How does anticipation or boredom affect your perception of the passage of time?

Extending Your Response

Literature Groups

Comparing Poems In your group, compare and contrast the speakers' views of death in the three poems. Do you think, for example, that the speaker in "Do Not Go Gentle into That Good Night" has a view of death similar to that of the speaker in "Fern Hill" or the one in "The Force That Through the Green Fuse Drives the Flower"? Why or why not? Use examples from the poems to support your views and then share your conclusions with the class.

Learning for Life

Story Idea Most movies and television programs begin as "story ideas," or memos that describe in a few sentences the main idea of the production. These are then submitted to the producer or director. Use "Fern Hill" as the inspiration for a children's movie. Write a story idea to convince the producer that your script will be worth buying. Make your few short sentences colorful and descriptive and add a cover letter explaining why your idea will appeal to children.

Listening and Speaking

Poetry Reading Dylan Thomas was famous for his expressive public readings of his poems. Choose one of the three poems in this lesson and read it aloud. Practice intonations and pauses and consider adding gestures and facial expressions to bring the poem to life. When you feel that you are ready to perform, present your reading of the poem to the class. Then play a recording of Thomas reading the same poem or one of his other works. As a class, discuss the differences between the two readings.

Reading Further

If you would like to read more by or about Dylan Thomas, look for these works:

Drama: *Under Milk Wood,* by Dylan Thomas, is considered his dramatic masterpiece.

Biography: *Dylan Thomas, His Life and Work,* by John Ackerman, is accessible and interesting.

Save your work for your portfolio.

Before You Read

Shooting an Elephant

Meet George Orwell



Have you ever heard the expression "Big Brother is watching you"? It comes from George Orwell's *Nineteen Eighty-Four,* a novel in which Big Brother, an all-powerful ruler, watches and controls every aspect of people's lives. According to Orwell, "The moral to be drawn from this dangerous nightmare situation is a simple one: *Don't let it happen. It depends on you.*" In his writing and his life, Orwell took this idea to heart, serving as the "conscience of his generation," according to one critic.

Orwell—whose real name was Eric Blair—was born in Motihari, India, where his father worked for the British government. Orwell's parents were lower-middle-class people who brought him up in an atmosphere of impoverished snobbery. When he attended private school in England, he was distinguished from the other boys by both his brilliance and his relative poverty. He found that the boys from wealthy families were treated better than he was. Being a victim of class distinctions during his school days made Orwell sympathetic to victims of injustice. This sense of injustice later influenced his writing.

After graduation, Orwell did not pursue a university education; instead he applied to become a member of the Indian Imperial Police. At nineteen he sailed to Burma (now Myanmar), where he spent the next five years working as a police officer.

While on leave in England, Orwell decided, at the age of twenty-four, to resign his post in Burma and pursue a writing career. He wrote that his experiences in Burma had left him with "an immense weight of guilt. . . . I wanted to submerge myself, to get right down among the oppressed, to be one of them and on their side against their tyrants." Orwell did this by donning rags and wandering the streets of the impoverished East End of London. He spent his next year in Paris, working as a dishwasher in French hotels and restaurants and writing articles about his experiences in Burma and his views on unemployment and poverty.

By his late twenties, Orwell had published only a few pieces; his book *Down and Out in Paris and London,* a somewhat fictionalized account of actual incidents in the Paris and London slums, had already been rejected by publishers three times. Disheartened, he decided to take a "regular job" and accepted a teaching position at an English school for boys. But Orwell's literary fortunes soon changed: His book was published, it sold well, and his writing career was underway.

In 1936 Orwell went off to report on the Spanish Civil War; but caught up in the cause, he joined a combat unit to fight fascism. His wartime experiences and later work as a British Broadcasting Corporation radio broadcaster intensified Orwell's fear of government authority and censorship. He later wrote that a government's changing of historical fact to suit its needs "frightens me much more than bombs." His last two novels, *Animal Farm* and *Nineteen Eighty-Four,* express this fear.

"Political language . . . is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind."

"Every line of serious work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism. . . ."

—*Orwell*

George Orwell was born in 1903 and died in 1950.

Reading Focus

How do you react to peer pressure?

Journal In your journal, write about an incident during which you felt pressured by others to behave in a certain way.

Setting a Purpose Read the essay to learn how Orwell's behavior is influenced by the people around him.

Building Background

British Rule in Burma

In the 1600s, England's East India Company formed several trading centers in India and Burma, eventually coming to dominate the economic and political affairs of the people there in order to gain control of their raw materials. After putting down an Indian uprising in 1857, the British government took over the East India Company's governmental authority.

By 1886 the British had taken complete control of Burma, which they made a province of India. The Burmese were outraged by the British government's refusal to support Buddhism, the state religion, and by economic policies that caused many Burmese to sink into poverty. These resentments eventually led to a revolt and, in 1931, to the separation of Burma from India. Burma finally gained its freedom from British rule in 1948.

The Sun Never Sets on the British Empire

To understand the superior attitude prevalent among the British in Burma at the time Orwell was living there, it is helpful to know that Britain then had colonies and territories in nearly every part of the world–from parts of Africa and the Middle East to India, Canada, Australia, and New Zealand. The empire was so vast, in fact, that the British proudly proclaimed, "The sun never sets on the British Empire," meaning that even as the sun set in one part of the empire, it was sure to be rising or still shining in another.

The Asian Elephant

During the time that Orwell was in Burma, elephants were important draft animals. They were used to move timber and other heavy materials, and Southeast Asian logging operations used them extensively because they could lift felled trees with their trunks. An elephant was trained and handled by one man, called a *mahout,* who often became the elephant's inseparable companion. The mahout was especially responsible for controlling a mature male elephant during his annual period of *must,* a condition marked by a desire to mate and an increase in aggression.

The Time and Place

In this essay, Orwell describes an incident that occurred during the 1920s while he was working as a police officer in Burma. At that time, Burma, now called Myanmar, was under British rule.



George Orwell at the Police Training School, Mandalay, 1923.

Vocabulary Preview

theoretically (thē′ ə ret′ ik ə lē) *adv.* in accordance with abstract thought rather than actual experience; p. 1165
supplant (sə plant′) *v.* to take the place of; p. 1165
despotic (des pot′ ik) *adj.* tyrannical; oppressive; p. 1165
labyrinth (lab′ ə rinth′) *n.* a place containing winding, interconnected passages; p. 1166
squalid (skwôl′ id) *adj.* dirty or broken down due to poverty or neglect; p. 1166
garish (gār′ ish) *adj.* excessively bright; flashy; gaudy; p. 1167



An Indian elephant and his mahout with a fortress on a hill and palm trees behind, mid-19th century. Elizabeth Sophia Forbes. Woolwork panel. Dreweatt Neate Fine Art Auctioneers, Newbury, England.

Shooting an Elephant

George Orwell

In Moulmein, in lower Burma, I was hated by large numbers of people—the only time in my life that I have been important enough for this to happen to me. I was subdivisional police officer of the town, and in an aimless, petty[1] kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice[2] over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble[3] Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In

1. *Petty* means "trivial" or "insignificant."

2. *Betel juice* consists of leaves and nuts of the betel palm mixed with lime.

3. Here, *nimble* means "agile" or "quick-moving."

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the end the sneering[4] yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism[5] was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lock-ups, the gray, cowed faces of the long-term convicts, the scarred buttocks of the men who had been flogged with bamboos—all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill-educated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj[6] as an unbreakable tyranny, as something clamped down, *in saecula saeculorum*,[7] upon the will of prostrate[8] peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. Feelings like these are the normal by-products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism—the real motives for which despotic governments act. Early one morning the subinspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an elephant, but I thought the noise might be useful *in terrorem*.[9] Various Burmans stopped me on the way and told me about the elephant's doings. It was not, of course, a wild elephant, but a tame one which had gone "must."[10] It had been chained up, as tame elephants always are when their attack of "must" is due, but on the previous night it had broken its chain and escaped. Its mahout,[11] the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve

4. *Sneering* means "scornful."
5. *Imperialism* is the policy of extending a nation's authority by acquisition of territory.
6. *British Raj* (räj) refers to the British Empire in the East; *Raj* is a Hindu word meaning "rule."
7. *In saecula saeculorum* means "forever and ever."
8. Here, *prostrate* means "completely overcome"; "helpless."
9. The Latin phrase *in terrorem* means "to terrify."
10. Here, *"must"* refers to the state of frenzy a male animal periodically undergoes during mating season.
11. A *mahout* (mə hout′) is an elephant keeper.

Vocabulary

theoretically (thē′ ə ret′ ik ə lē) *adv.* in accordance with abstract thought rather than actual experience
supplant (sə plant′) *v.* to take the place of
despotic (des pot′ ik) *adj.* tyrannical; oppressive

hours' journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and were quite helpless against it. It had already destroyed somebody's bamboo hut, killed a cow, and raided some fruit-stalls and devoured the stock; also it had met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violences upon it.

The Burmese subinspector and some Indian constables were waiting for me in the quarter where the elephant had been seen. It was a very poor quarter, a labyrinth of squalid bamboo huts, thatched with palm leaf, winding all over a steep hillside. I remember that it was a cloudy, stuffy morning at the beginning of the rains. We began questioning the people as to where the elephant had gone and, as usual, failed to get any definite information. That is invariably the case in the East; a story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes. Some of the people said that the elephant had gone in one direction, some said that he had gone in another, some professed not even to have heard of any elephant. I had almost made up my mind that the whole story was a pack of lies, when we heard yells a little distance away. There was a loud, scandalized cry of "Go away, child! Go away this instant!" and an old woman with a switch[12] in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming; evidently there was something that the children ought not to have seen. I rounded the hut and saw a man's dead body sprawling in the mud. He was an Indian, a black Dravidian coolie,[13] almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth. This was the rainy season and the ground was soft, and his face had scored a trench a foot deep and a couple of yards long. He was lying on his belly with arms crucified and head sharply twisted to one side. His face was coated with mud, the eyes wide open, the teeth bared and grinning with an expression of unendurable agony. (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The friction of the great beast's foot had stripped the skin from his back as neatly as one skins a rabbit. As soon as I saw the dead man I sent an orderly to a friend's house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelt the elephant.

The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields[14] below, only a few hundred yards away. As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me

12. Here, a *switch* is a slender, flexible rod, twig, or stick used for whipping.

13. A *Dravidian* is a person from southern India who speaks the Dravidian language. A *coolie* is an unskilled laborer.

14. *Paddy fields* are rice fields.

Vocabulary

labyrinth (lab′ ə rinth′) *n.* a place containing winding, interconnected passages
squalid (skwôl′ id) *adj.* dirty or broken down due to poverty or neglect

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vaguely uneasy. I had no intention of shooting the elephant—I had merely sent for the rifle to defend myself if necessary—and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metaled road and beyond that a miry[15] waste of paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant—it is comparable to destroying a huge and costly piece of machinery—and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of "must" was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not in the least want to shoot him. I decided that I would watch him for a little while to make sure that he did not turn savage again, and then go home.

But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow



faces above the garish clothes—faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They were watching me as they would watch a conjurer[16] about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped

15. *Miry* means "swampy."

16. A *conjurer* is a magician.

Vocabulary

garish (gâr′ ish) *adj.* excessively bright; flashy; gaudy

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the hollowness, the futility[17] of the white man's dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd—seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib.[18] For it is the condition of his rule that he shall spend his life in trying to impress the "natives," and so in every crisis he has got to do what the "natives" expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing—no, that was impossible. The crowd would laugh at me. And my whole life, every white man's life in the East, was one long struggle not to be laughed at.

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a *large* animal.) Besides, there was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behavior. If he charged, I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But also I knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steamroller. But even then I was not thinking particularly of my own skin, only of the watchful yellow faces behind. For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn't be frightened in front of "natives"; and so, in general, he isn't frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on, and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do. There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim.

The crowd grew very still, and a deep, low, happy sigh, as of people who see the theater curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun after all. The rifle was a beautiful German thing with cross-hair sights. I did not then know that in shooting an elephant one would shoot to cut an imaginary bar running from ear-hole to ear-hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole; actually I aimed several inches in front of this, thinking the brain would be further forward.

17. *Futility* means "ineffectiveness" or "uselessness."
18. *Sahib* is a title similar to *sir* that Indian people once used when speaking to or of a European.

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When I pulled the trigger I did not hear the bang or feel the kick—one never does when a shot goes home—but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralyzed him without knocking him down. At last, after what seemed a long time—it might have been five seconds, I dare say—he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skywards like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay.

I got up. The Burmans were already racing past me across the mud. It was obvious that the elephant would never rise again, but he was not dead. He was breathing very rhythmically with long rattling gasps, his great mound of a side painfully rising and falling. His mouth was wide open—I could see far down into caverns of pale pink throat. I waited a long time for him to die, but his breathing did not weaken. Finally I fired my two remaining shots into the spot where I thought his heart must be. The thick blood welled out of him like red velvet, but still he did not die. His body did not even jerk when the shots hit him, the tortured breathing continued without a pause. He was dying, very slowly and in great agony, but in some world remote from me where not even a bullet could damage him further. I felt that I had got to put an end to that dreadful noise. It seemed dreadful to see the great beast lying there, powerless to move and yet powerless to die, and not even to be able to finish him. I sent back for my small rifle and poured shot after shot into his heart and down his throat. They seemed to make no impression. The tortured gasps continued as steadily as the ticking of a clock.

In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans were bringing dahs[19] and baskets even before I left, and I was told they had stripped his body almost to the bones by the afternoon.

Afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans opinion was divided. The older men said I was right, the younger men said it was a damn shame to shoot an elephant for killing a coolie, because an elephant was worth more than any damn Coringhee[20] coolie. And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

19. *Dahs* are heavy Burmese knives.
20. *Coringhee* is a port in southeastern India.

Responding to Literature

Personal Response

Which scene described in the essay made the strongest impression on you? Why?

Analyzing Literature

Recall

1. According to Orwell, what attitude did the Burmese have toward him and the other Europeans? What incidents illustrate this attitude?
2. Describe the contradictory feelings that are "normal by-products of imperialism." According to Orwell, why did he experience them?
3. Summarize what the elephant had done by the time Orwell saw it. What did he initially decide to do about the elephant? According to Orwell, why did he change his mind?
4. Describe how Orwell carried out his plan of action. Why did it take so long? What did he want to avoid at all costs? Why?
5. How did the older and younger Europeans react to the incident? What does Orwell wonder at the end of the essay?

Interpret

6. What do you think accounts for the attitude the Burmese had toward Orwell and the other Europeans? Explain.
7. Why do you think Orwell believed he had to hide his true feelings about the Burmese and the British?
8. Consider Orwell's **motivation** for changing his mind about what to do about the elephant. Explain what this motivation seems to suggest about his character at the time of the incident.
9. What role did the crowd play in determining the elephant's fate? Use details from the essay to support your answer.
10. Looking back on this experience, what judgment does Orwell seem to be making about himself? About British imperialism? Explain.

Evaluate and Connect

11. Orwell is brutally honest about what he did and why he did it. How does his honesty affect your opinion of him? Explain.
12. What reason or reasons might Orwell have had for writing this essay?
13. What effects are created by Orwell's lengthy, detailed description of the elephant's fate?
14. Theme Connections How does Orwell's perspective on the incident differ from that of the Burmese? How do they see him?
15. Have you ever done something you knew was wrong just to avoid looking foolish in front of others? Write your present understanding of the event.

Literary Criticism

Scholar Thomas Bertonneau asserts that the "key to the moral content of 'Shooting an Elephant' lies in a chain of identifications," in which the Dravidian is identified with Jesus; the elephant with the Dravidian; and the narrator with the elephant. Carefully examine Orwell's descriptions of the trampled Dravidian, the wounded elephant, and the narrator's feeling about wounding the elephant. Then discuss with a partner whether you agree with Bertonneau and consider what the moral might be.

Literary ELEMENTS

Symbol

A **symbol** is a person, animal, place, object, or event that exists on a literal level within a work but also represents something on a figurative level. For example, in "Shooting an Elephant," the elephant might symbolize the British Empire. Both are large, powerful, fearsome things that are dying a slow death.

1. If the elephant is a symbol of the British Empire, what might the elephant's behavior suggest about the way the British rulers have treated the Burmese people? Explain your answer.
2. What do you think Orwell himself might symbolize for the people of the town? How does this symbolism help explain the fact that he is "hated by large numbers of people"?

• See **Literary Terms Handbook,** p. R16.

Literature and Writing

Writing About Literature

Analyzing Evidence Orwell supports his opinions with a variety of facts, examples, reasons, and other types of evidence. Choose one of the opinions he presents. In a paragraph or two, list the evidence Orwell uses to support it and evaluate how convincing that evidence is.

Personal Writing

Peer Pressure Review the journal entry you wrote for the Reading Focus on page 1163. If you could relive the experience, would you act differently? Why or why not? In your journal, evaluate why you acted as you did and explain why you approve or disapprove of your behavior.

Extending Your Response

Literature Groups

What's the Story? Although "Shooting an Elephant" is an essay, it includes many of the elements found in a short story. In your group, review the essay, identifying such elements as setting, characters, plot, point of view, and theme. Then discuss why you think Orwell chose to convey his ideas by narrating the tale of the shooting incident. Share your ideas with the class.

Internet Connection

Working Elephants According to Orwell, "It is a serious matter to shoot a working elephant—it is comparable to destroying a huge and costly piece of machinery." Conduct Internet or library research on the work elephants do today and have done in the past. Share your findings.

Listening and Speaking

Interview With a partner, role-play an interview that a reporter might conduct with Orwell after the incident described in "Shooting an Elephant." Invent appropriate questions the reporter might ask, as well as answers that Orwell would be likely to give.

Reading Further

You might enjoy these works by and about Orwell:

Nonfiction: *Homage to Catalonia,* by George Orwell, is his famous account of the Spanish Civil War.

Biography: *George Orwell,* by Nigel Flynn, introduces Orwell's life and works.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between words and ideas. In the following analogy, the words in each pair are antonyms.

quiet : loud :: surly : amiable

To finish an analogy, apply the relationship represented by the first pair of words to the second pair.

PRACTICE Choose the word that best completes each analogy. Several pairs are antonyms.

1. lively : somber :: garish :
   a. ugly
   b. bright
   c. luminous
   d. subdued
2. ill : healthy :: squalid :
   a. well-maintained
   b. dirty
   c. stormy
   d. peaceful
3. uproot : remove :: supplant :
   a. position
   b. add
   c. beseech
   d. displace
4. cruel : kind :: despotic :
   a. tyrannical
   b. fair
   c. overbearing
   d. kingly

- For more on analogies, see **Communications Skills Handbook,** pp. R83–R84.

Before You Read

Empty Seat

Meet Yuan Qiongqiong

Yuan Qiongqiong (ü′ än chē on′ chē ong′) is an award-winning Taiwanese author who began writing in her teens. Like that of many of her contemporaries, her writing reflects an emphasis on the individual, and the theme of spiritual loneliness and isolation runs through her first story collection, *Spring Water Boat*. A number of Yuan's early short stories reflect her youthful passion for popular romance fiction. In her "urban love stories," however, Yuan attempts to undermine stereotypical ideas about romance, showing couples as they experience the everyday, more mundane aspects of love.

As a short-story writer, Yuan has been praised for her "ability to represent the particulars of individual experience with keen sensitivity and masterful narrative skill." Besides short stories, Yuan also has written poetry and novels. In her work as a television scriptwriter, she has written series that have achieved popular acclaim.

"The main resource of Yuan Qiongqiong's creative inspiration is undoubtedly her sensitive observation of life."

—*Sung-sheng Yvonne Chang*

Yuan Qiongqiong was born in 1950.

Reading Further

If you enjoy "Empty Seat," you might like these works:

Collections: *Women of the Red Plain: An Anthology of Contemporary Chinese Women's Poetry,* translated by Julia C. Lin, reveals the varied subjects close to the hearts of modern Chinese women.

Mao's Harvest: Voices from China's New Generation, edited by Helen F. Siu and Zelda Stern, features works written during a brief period (1979–1981) during Mao's regime when candid and critical writing was temporarily allowed.

Reading Focus

Have you ever seen someone lose control of his or her emotions—whether in joy, fear, or sorrow—in a public place, in front of strangers?

Quickwrite Describe a public display of emotion you have witnessed. How did you and others react when the person seemed to lose control?

Setting a Purpose Read the following short story to find out how strangers on a busy train react to a woman who has lost control of her emotions.

Building Background

The Time and Place

"Empty Seat" is one of four stories Yuan wrote in 1988 and published in a collection titled *Tales of Taipei.* The title of the collection suggests that this story is set in Taipei, the capital of Taiwan.

Did You Know?

Yuan Qiongqiong's homeland is Taiwan, an island one hundred miles southeast of mainland China. Its political status is the subject of controversy. The government of the People's Republic of China claims it as a province of China. However, following World War II, the island was governed by the Nationalist Chinese, or Kuomintang, who had fled to Taiwan after the Communists gained control of the mainland in 1949. In presidential elections in 2000, the Taiwanese elected Chen Shui-bian, an opposition party candidate. For the first time since World War II, the Kuomintang party fell from power. Chen wishes to maintain a separate Taiwanese government and to live peacefully with China.

Taiwan is one of the most densely populated countries in the world; nearly 75 percent of Taiwanese live in cities. Its rapidly developing economy is based on manufacturing, international trade, and services.

Empty Seat

Yuan Qiongqiong



Commuters #2, 1992. Diana Ong. Computer graphic. Private collection.

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Empty Seat

He heard somebody sobbing.

It was the woman sitting next to him.

At first he hadn't noticed. He'd simply spotted the empty seat when he boarded the bus and sat down in it. But once he was settled in he heard a strange sound like an imperfection in a machine wheel. Click click click click, rhythmic, constant. Hard to tell what it was, what with the bus noises and all, but after a while he identified it. The woman next to him was sobbing.

He turned just enough to sneak a look. She wasn't trying to cause a scene or anything, since she had buried her face in her hands to stifle[1] the sound. But she couldn't hide the depth of her sorrow, no matter what she did. Her shoulders were heaving,[2] yet the way she was being bounced around by the bus made it look kind of silly.

What in the world could cause such unhappiness?

He faced forward and instinctively leaned away from the woman. He didn't want people to think he had anything to do with her. But he had to hold on to the seat in front to keep his balance, and even then he rocked a little.

He glanced at his fellow passengers. A college boy in the aisle nearby was staring at him, but he looked away when he realized he was being watched. Too obvious. No doubt what *he* was thinking.

He glared, wanting to catch his eye one more time to let him know he had absolutely nothing to do with the woman. But the college boy not only looked away nonchalantly,[3] he even turned his back on him.

No one else paid him any attention.

She kept sobbing. Impossible to tell how long she'd been at it, but she'd begun long before he sat down. If anything it was worse now, and louder. The other passengers would have to be deaf not to hear it.

Some were already glancing his way.

The person in the seat in front turned to look, then quickly faced front again without showing any emotion.

He crinkled his brow to show how disgusted he was, yet even that didn't prove he had nothing to do with the woman. A couple of indecisive seconds later he slid over until he was more off the seat than on.

She was still sobbing. Nearly in convulsions[4] now. Why did she have to cry on a bus, of all places? He looked at her again. She was pouring her grief into her hands. You'd think she was the only person on the bus.

He returned one of the passenger's stares. The man shrank back. But he wasn't the only one. Strange how they were more interested in him than in her. He wasn't crying, why gawk[5] at him?

Of course! He should have known there was something peculiar about an empty seat on a crowded bus. No wonder.

With a show of insouciance[6] he got up and mingled with the passengers in the aisle, stopping in front of the college boy, who smiled, as if to say, I know what you mean. Of course! The college boy had vacated the seat before he got on.

The bus pulled up to a stop. He and the college boy watched one of the new passengers take the seat.

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1. *Stifle* means "to hold back."
2. *Heaving* means "rising and falling."
3. *Nonchalantly* means "casually."
4. *Convulsions* are spasms of the muscles.
5. *Gawk* means "stare stupidly."
6. *Insouciance* (in soo′ sē əns) means "freedom from concern or care."

Responding to Literature

Personal Response

Do you sympathize with the main character? Why or why not?

Analyzing Literature

Recall and Interpret

1. What does the man think the woman's sobbing sounds like? What might this suggest about his attitude toward her crying?
2. What does the man gather about the woman from the look he sneaks? What does he instinctively do after sneaking this look? Why?
3. About the college boy, the man concludes, "No doubt what *he* was thinking." What do you think the man means by this?
4. How do the man and the other passengers react when the woman's crying becomes louder? What do these reactions suggest about their attitude toward the woman?
5. What does the man finally realize about the empty seat? What do you think the seat's next occupant is likely to do? Why?

Evaluate and Connect

6. Why do you think Yuan does not explain why the woman is crying? How might this choice be related to the **theme,** or main idea, Yuan is trying to convey? Explain.
7. Compare the situation in this story with the one you described in the Reading Focus on page 1172. In each situation, how did people react to a public display of emotion?
8. What do you think you might have done if you had sat down in the "empty seat" on the bus? Why?

Literary ELEMENTS

Internal Conflict

Conflict is the struggle between two opposing forces that is central to the plot of a literary work. An **internal conflict** is a struggle that takes place within the mind of a character who is torn between opposing feelings or goals. In "Empty Seat," although Yuan never reveals the conflict the crying woman faces, she does describe the conflicts created by the woman's behavior.

1. Describe the internal conflicts that are faced by the man sitting next to the crying woman. With what internal forces is the man struggling?
2. What steps does the man take to deal with the conflicts he faces? What is his final resolution?

• See **Literary Terms Handbook,** p. R8.

Extending Your Response

Performing

A Crying Shame With a group of classmates, prepare a performance of the incident described in "Empty Seat." Assign roles, create a set to simulate the inside of a bus, and rehearse the story's action. There is no dialogue to learn, but the person playing the crying woman will have to practice sobbing. Other characters should try to imitate the facial gestures and body language described in the story. Present your performance to the class and explain your performance choices.

Literature Groups

Public Behavior In a group, discuss the way the people on the bus reacted to the crying woman. Do you think the stranger's reaction to the woman is unique to that culture, or would strangers in your town act similarly in such a situation? What might cause bystanders to react as they did? Under what circumstances do you think a person might try to help a stranger who is having difficulties with life?

Creative Writing

Today on the Bus . . . Retell "Empty Seat" from the point of view of the crying woman or a different passenger on the bus. You may use a first-person narrator or, as Yuan does, a third-person limited **point of view**. (See **Literary Terms Handbook,** page R12.) Feel free to include details that are not in the original story. Share your new version of the story with your classmates.

Save your work for your portfolio.

COMPARING selections

Shooting an Elephant and Empty Seat

COMPARE CHARACTERS

Both Orwell and the man seated beside the crying woman struggle to decide what to do in a difficult situation. How each responds to his dilemma reveals a great deal about his character. As a class, evaluate the character of each man by answering these questions: In your opinion, what are each man's chief concerns? What do these concerns suggest about each man's values? What does each man ultimately decide to do? How does each one seem to feel about his decision?

Record your answers on a chart like the one below. Decide whether Orwell or the man on the bus, in your opinion, has the stronger sense of morality or conscience. Discuss your conclusion with a partner, comparing ideas.

	Orwell	man on bus
chief concerns		
values		
actions		
apparent feelings about actions		

COMPARE CONFLICTS

Write a one-page essay in which you compare and contrast the main conflict developed in "Shooting an Elephant" and "Empty Seat." As you write, consider the way in which each conflict is developed and resolved; the amount of tension, or suspense, each author creates in developing the conflict; and what the conflict and its resolution seem to suggest about the protagonist's character in particular and human nature in general. Use details from the selections to support your main ideas.

COMPARE CULTURES

The settings of these selections share similar histories. In 1886 England took control over Burma, making it a province of India. After World War II, the communist government of China regained control of Taiwan from the Japanese. Yet neither Burma nor Taiwan recognized the authority of its ruler. Conduct library or Internet research on the histories of each location since its takeover and share any parallels and differences you find with your classmates.

MEDIA connection

FAQ

Why do humans need to worry about a strange little grasshopper called the Desert Locust? Read this set of frequently asked questions to find out more about locusts and how they can affect human communities.

Frequently Asked Questions (FAQs) About Desert Locusts

Desert Locust Information Service of the Migratory Pests Group

What is a Desert Locust?
The Desert Locust is one of about a dozen species of short-horned grasshoppers *(Acridoidea)* that are known to change their behavior and form swarms of adults or bands of hoppers (wingless nymphs).

What countries are affected by the Desert Locust?
During quiet periods (known as recessions) Desert Locusts are usually restricted to the semi-arid and arid deserts of Africa, the Near East and South-West Asia that receive less than 200 mm [about 8 inches] of rain annually. This is an area of about 16 million square kilometers, consisting of about 30 countries. [A kilometer, abbreviated km, equals .6214 miles. One square km equals .3861 square miles or almost 250 acres.] During plagues, Desert Locusts may spread over an enormous area of some 29 million square kilometers, extending over or into parts of 60 countries. This is more than 20% of the total land surface of the world. During plagues, the Desert Locust has the potential to damage the livelihood of a tenth of the world's population.

How far and how fast can Desert Locusts migrate?
Desert Locusts usually fly with the wind at a speed of about 16–19 km/h depending on the wind. Swarms can travel about 5–130 km or more in a day. Locusts can stay in the air for long periods of time. For example, locusts regularly cross the Red Sea, a distance of 300 km. In the past there have been some spectacular and very long distance swarm migrations, for example from West Africa to the Caribbean, a distance of 5,000 km in about ten days in 1988.

How big are swarms and how many locusts are there in a swarm?
Locust swarms can vary from less than one square kilometer to several hundred square kilometers. There can be at least 40 million and sometimes as many as 80 million locust adults in each square kilometer of swarm.

How much food can a Desert Locust eat?
A Desert Locust adult can consume roughly its own weight in fresh food per day, that is about two grams every day. A very small part of an average swarm eats the same amount of food in one day as about 10 elephants or 25 camels or 2,500 people.

Analyzing Media

1. How does the locust swarm tend to travel? At what speeds? To what distances?
2. What can you infer about the effect locust swarms might have on human communities?

Before You Read

A Mild Attack of Locusts

Meet Doris Lessing



After visiting South Africa in 1956, Doris Lessing was escorted to the airport by two police officers and told never to return. She was banned for twenty-five years from entering South Africa and Southern Rhodesia (now Zimbabwe) because of her political views and her opposition to apartheid, South Africa's former official policy of racial segregation. Throughout her life, Lessing has caused a stir through her novels and her outspoken political views.

Lessing was born in Persia (now Iran), the daughter of English parents, and was raised in Southern Rhodesia. At age thirteen, she left high school, ending her formal education. About two years later, she left home and began working, first as a nursemaid and then as a typist. By her early twenties, Lessing had been married twice, and at age thirty, she left her second husband to live in England with her son.

Lessing brought to England the manuscript of her first novel, *The Grass Is Singing*, and with its publication, she began a successful career as a novelist. Critics have tried to label Lessing as both a feminist and a writer about race relations, but Lessing dislikes such labels. Unlike some of her contemporaries, who enjoy the fame that accompanies a writing career, Lessing claims she prefers not to give book tours and interviews. She told an interviewer once, "I told my publishers it would be far more useful for everyone if I stayed at home, writing another book."

"I think the strongest hunger in everybody is the need to learn."

—*Lessing*

Doris Lessing was born in 1919.

Reading Focus

With what hazards of nature—such as earthquakes, tornadoes, hurricanes, floods, or droughts—do the people of your community have to cope?

List It! Make a list of these hazards of nature. Then discuss what people do to protect themselves and how they recover after incurring losses resulting from these natural hazards.

Setting a Purpose Read the following story to find out how the characters deal with a swarm of locusts—a natural hazard of farm life in Africa.

Building Background

Lessing's Life on the Farm

When Lessing was five, her father moved the family to a vast, remote farm in Southern Rhodesia. Lessing has fond memories of the farm, although it never produced the income for which her father had hoped. Her mother, however, found farm life "uncivilized."

Locusts

The name *locusts* refers to a number of jumping insects, including the periodical cicada (si kā′ də)—which appears every seven, thirteen, or seventeen years—and the true locust, a migratory grasshopper. Locusts severely damage crops wherever they swarm.

Vocabulary Preview

acrid (ak′ rid) *adj.* burning, biting, or irritating to the taste or smell; p. 1180

emphatically (em fat′ ik ə lē) *adv.* in an insistent manner; p. 1182

irremediable (ir′ i mē′ dē ə bəl) *adj.* not subject to remedy or cure; p. 1182

imminent (im′ ə nənt) *adj.* about to happen; impending; p. 1185

A Mild Attack of Locusts

Doris Lessing

The rains that year were good; they were coming nicely just as the crops needed them—or so Margaret gathered[1] when the men said they were not too bad. She never had an opinion of her own on matters like the weather, because even to know about what seems a simple thing like the weather needs experience. Which Margaret had not got.

1. As it is used here, *gathered* means "concluded."



Swarm of desert locusts.

The men were Richard her husband, and old Stephen, Richard's father, a farmer from way back; and these two might argue for hours whether the rains were ruinous or just ordinarily exasperating. Margaret had been on the farm three years. She still did not understand how they did not go bankrupt altogether, when the men never had a good word for the weather, or the soil, or the government. But she was getting to learn the language. Farmers' language. And they neither went bankrupt nor got very rich. They jogged along doing comfortably.

Their crop was maize. Their farm was three thousand acres on the ridges that rise up toward the Zambesi escarpment[2]—high, dry windswept country, cold and dusty in winter, but now, in the wet season, steamy with the heat rising in wet soft waves off miles of green foliage. Beautiful it was, with the sky blue and brilliant halls of air, and the bright green folds and hollows of country beneath, and the mountains lying sharp and bare twenty miles off across the rivers. The sky made her eyes ache; she was not used to it. One does not look so much at the sky in the city she came from. So that evening when Richard said: "The government is sending out warnings that locusts are expected, coming down from the breeding grounds up North," her instinct was to look about her at the trees. Insects—swarms of them—horrible! But Richard and the old man had raised their eyes and were looking up over the mountain. "We haven't had locusts in seven years," they said. "They go in cycles, locusts do." And then: "There goes our crop for this season!"

Insects—swarms of them—horrible!

But they went on with the work of the farm just as usual until one day they were coming up the road to the homestead for the midday break, when old Stephen stopped, raised his finger and pointed: "Look, look, there they are!"

Out ran Margaret to join them, looking at the hills. Out came the servants from the kitchen. They all stood and gazed. Over the rocky levels of the mountain was a streak of rust-colored air. Locusts. There they came.

At once Richard shouted at the cookboy. Old Stephen yelled at the houseboy. The cookboy ran to beat the old ploughshare[3] hanging from a tree branch, which was used to summon the laborers at moments of crisis. The houseboy ran off to the store to collect tin cans, any old bit of metal. The farm was ringing with the clamor of the gong; and they could see the laborers come pouring out of the compound, pointing at the hills and shouting excitedly. Soon they had all come up to the house, and Richard and old Stephen were giving them orders—Hurry, hurry, hurry.

And off they ran again, the two white men with them, and in a few minutes Margaret could see the smoke of fires rising from all around the farmlands. Piles of wood and grass had been prepared there. There were seven patches of bared soil, yellow and oxblood color and pink, where the new mealies[4] were just showing, making a film of bright green; and around each drifted up thick clouds of smoke. They were throwing wet leaves on to the fires now, to make it acrid and black. Margaret was watching the hills. Now there was a long, low

2. The *Zambesi escarpment* is a series of steep cliffs along the Zambesi River in southern Africa.

3. A *ploughshare* is the cutting blade of a plow.

4. A *mealie* is an ear of corn.

Vocabulary

acrid (ak′ rid) *adj.* burning, biting, or irritating to the taste or smell

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cloud advancing, rust-color still, swelling forward and out as she looked. The telephone was ringing. Neighbors—quick, quick, there come the locusts. Old Smith had had his crop eaten to the ground. Quick, get your fires started. For of course, while every farmer hoped the locusts would overlook his farm and go on to the next, it was only fair to warn each other; one must play fair. Everywhere, fifty miles over the countryside, the smoke was rising from myriads[5] of fires. Margaret answered the telephone calls, and between calls she stood watching the locusts. The air was darkening. A strange darkness, for the sun was blazing—it was like the darkness of a veldt[6] fire, when the air gets thick with smoke. The sunlight comes down distorted,[7] a thick, hot orange. Oppressive it was, too, with the heaviness of a storm. The locusts were coming fast. Now half the sky was darkened. Behind the reddish veils in front, which were the advance guards of the swarm, the main swarm showed in dense black cloud, reaching almost to the sun itself.

Margaret was wondering what she could do to help. She did not know. Then up came old Stephen from the lands. "We're finished, Margaret, finished! Those beggars can eat every leaf and blade off the farm in half an hour! And it is only early afternoon—if we can make enough smoke, make enough noise till the sun goes down, they'll settle somewhere else perhaps. . . ." And then: "Get the kettle going. It's thirsty work, this."

So Margaret went to the kitchen, and stoked up the fire, and boiled the water. Now, on the tin roof of the kitchen she could hear the thuds and bangs of falling locusts, or a scratching slither as one skidded down. Here were the first of them. From down on the lands came the beating and banging and clanging of a hundred gasoline cans and bits of metal. Stephen impatiently waited while one gasoline can was filled with tea, hot, sweet and orange-colored, and the other with water. In the meantime, he told Margaret about how twenty years back he was eaten out, made bankrupt, by the locust armies. And then, still talking, he hoisted up the gasoline cans, one in each hand, by the wood pieces set cornerwise across each, and jogged off down to the road to the thirsty laborers. By now the locusts were falling like hail on to the roof of the kitchen. It sounded like a heavy storm. Margaret looked out and saw the air dark with a crisscross of the insects, and she set her teeth and ran out into it—what the men could do, she could. Overhead the air was thick, locusts everywhere. The locusts were flopping against her, and she brushed them off, heavy red-brown creatures, looking at her with their beady old-men's eyes while they clung with hard, serrated[8] legs. She held her breath with disgust and ran through into the house. There it was even more like being in a heavy storm. The iron roof was reverberating,[9] and the clamor of iron from the lands was like thunder. Looking out, all the trees were queer and still, clotted with insects, their boughs weighed to the ground. The earth seemed to be moving, locusts crawling everywhere, she could not see the lands at all, so thick was the swarm. Toward the mountains it was like looking into driving rain—even as she watched, the sun was blotted out with a fresh onrush of them. It was a half-night, a perverted blackness. Then came a sharp crack from the bush—a branch had snapped off. Then another. A tree down the slope leaned over and settled heavily to the ground. Through the hail of insects a man came running. More tea, more water was needed. She supplied them. She kept the fires stoked and filled cans with liquid, and then it was four in the afternoon, and the locusts had been pouring across overhead for a couple of

5. *Myriads* means "a great or countless number."
6. The *veldt* (velt, felt) is a rolling grassland region in southern Africa that has scattered bushes and trees.
7. Here, *distorted* means "unnatural in appearance."
8. *Serrated* means "jagged" or "saw-toothed."
9. *Reverberating* means "echoing."

hours. Up came old Stephen again, crunching locusts underfoot with every step, locusts clinging all over him; he was cursing and swearing, banging with his old hat at the air. At the doorway he stopped briefly, hastily pulling at the clinging insects and throwing them off, then he plunged into the locust-free living room.

"All the crops finished. Nothing left," he said.

But the gongs were still beating, the men still shouting, and Margaret asked: "Why do you go on with it, then?"

"The main swarm isn't settling. They are heavy with eggs. They are looking for a place to settle and lay. If we can stop the main body settling on our farm, that's everything. If they get a chance to lay their eggs, we are going to have everything eaten flat with hoppers[10] later on." He picked a stray locust off his shirt and split it down with his thumbnail—it was clotted inside with eggs. "Imagine that multiplied by millions. You ever seen a hopper swarm on the march? Well, you're lucky."

Margaret thought an adult swarm was bad enough. Outside now the light on the earth was a pale, thin yellow, clotted with moving shadows; the clouds of moving insects thickened and lightened like driving rain. Old Stephen said, "They've got the wind behind them, that's something."

"Is it very bad?" asked Margaret fearfully, and the old man said emphatically: "We're finished. This swarm may pass over, but once they've started, they'll be coming down from the North now one after another. And then there are the hoppers—it might go on for two or three years."

Margaret sat down helplessly, and thought: Well, if it's the end, it's the end. What now? We'll all three have to go back to town. . . . But at this, she took a quick look at Stephen, the old man who had farmed forty years in this country, been bankrupt twice, and she knew nothing would make him go and become a clerk in the city. Yet her heart ached for him, he looked so tired, the worry lines deep from nose to mouth. Poor old man. . . . He had lifted up a locust that had got itself somehow into his pocket, holding it in the air by one leg. "You've got the strength of a steel-spring in those legs of yours," he was telling the locust, good-humoredly. Then, although he had been fighting locusts, squashing locusts, yelling at locusts, sweeping them in great mounds into the fires to burn for the last three hours, nevertheless he took this one to the door and carefully threw it out to join its fellows, as if he would rather not harm a hair of its head. This comforted Margaret; all at once she felt irrationally cheered. She remembered it was not the first time in the last three years the man had announced their final and irremediable ruin.

"Get me a drink, lass," he then said, and she set the bottle of whisky by him.

In the meantime, out in the pelting storm of insects, her husband was banging the gong, feeding the fires with leaves, the insects clinging to him all over—she shuddered. "How can you bear to let them touch you?" she asked. He looked at her, disapproving. She felt suitably humble—just as she had when he had first taken a good look at her city self, hair waved and golden, nails red and pointed. Now she was a proper farmer's wife, in sensible shoes and a solid skirt. She might even get to letting locusts settle on her—in time.

Having tossed back a whisky or two, old Stephen went back into the battle, wading now through glistening brown waves of locusts.

10. *Hoppers* are baby locusts.

Vocabulary

emphatically (em fat′ ik ə lē) *adv.* in an insistent manner
irremediable (ir′ i mē′ dē ə bəl) *adj.* not subject to remedy or cure

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Under the Acacia Tree, 1991. Tilly Willis. Oil on board, 25 x 35 cm. Private collection.

Viewing the painting: What sense of the story's setting do you get from this painting?

Five o'clock. The sun would set in an hour. Then the swarm would settle. It was as thick overhead as ever. The trees were ragged mounds of glistening brown.

Margaret began to cry. It was all so hopeless—if it wasn't a bad season, it was locusts; if it wasn't locusts, it was army-worm[11] or veldt fires. Always something. The rustling of the locust armies was like a big forest in the storm; their settling on the roof was like the beating of the rain; the ground was invisible in a sleek, brown, surging tide—it was like being drowned in locusts, submerged by the loathsome brown flood. It seemed as if the roof might sink in under the weight of them, as if the door might give in under their pressure and these rooms fill with them—and it was getting so dark . . . she looked up. The air was thinner; gaps of blue showed in the dark, moving clouds. The blue spaces were cold and thin—the sun must be setting. Through the

11. An *army-worm* is any of various insect larvae that travel in groups and destroy vegetation.

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fog of insects she saw figures approaching. First old Stephen, marching bravely along, then her husband, drawn and haggard with weariness. Behind them the servants. All were crawling all over with insects. The sound of the gongs had stopped. She could hear nothing but the ceaseless rustle of a myriad wings.

The two men slapped off the insects and came in.

"Well," said Richard, kissing her on the cheek, "the main swarm has gone over."

"For the Lord's sake," said Margaret angrily, still half-crying, "what's here is bad enough, isn't it?" For although the evening air was no longer black and thick, but a clear blue, with a pattern of insects whizzing this way and that across it, everything else—trees, buildings, bushes, earth, was gone under the moving brown masses.

"If it doesn't rain in the night and keep them here—if it doesn't rain and weight them down with water, they'll be off in the morning at sunrise."

"We're bound to have some hoppers. But not the main swarm—that's something."

Margaret roused herself, wiped her eyes, pretended she had not been crying, and fetched them some supper, for the servants were too exhausted to move. She sent them down to the compound to rest.

She served the supper and sat listening. There is not one maize plant left, she heard. Not one. The men would get the planters out the moment the locusts had gone. They must start all over again.

But what's the use of that, Margaret wondered, if the whole farm was going to be crawling with hoppers? But she listened while they discussed the new government pamphlet that said how to defeat the hoppers. You must have men out all the time, moving over the farm to watch for movement in the grass. When you find a patch of hoppers, small lively black things, like crickets, then you dig trenches around the patch or spray them with poison from pumps supplied by the government. The government wanted them to cooperate in a world plan for eliminating this plague forever. You should attack locusts at the source. Hoppers, in short. The men were talking as if they were planning a war, and Margaret listened, amazed.

In the night it was quiet; no sign of the settled armies outside, except sometimes a branch snapped, or a tree could be heard crashing down.

There is not one maize plant left. . . . Not one.

Margaret slept badly in the bed beside Richard, who was sleeping like the dead, exhausted with the afternoon's fight. In the morning she woke to yellow sunshine lying across the bed—clear sunshine, with an occasional blotch of shadow moving over it. She went to the window. Old Stephen was ahead of her. There he stood outside, gazing down over the bush. And she gazed, astounded—and entranced, much against her will. For it looked as if every tree, every bush, all the earth, were lit with pale flames. The locusts were fanning their wings to free them of the night dews. There was a shimmer of red-tinged gold light everywhere.

She went out to join the old man, stepping carefully among the insects. They stood and watched. Overhead the sky was blue, blue and clear.

"Pretty," said old Stephen, with satisfaction.

Well, thought Margaret, we may be ruined, we may be bankrupt, but not everyone has seen an army of locusts fanning their wings at dawn.

Over the slopes, in the distance, a faint red smear showed in the sky, thickened and spread. "There they go," said old Stephen. "There goes the main army, off south."

And now from the trees, from the earth all round them, the locusts were taking wing. They were like small aircraft, maneuvering for the take-off, trying their wings to see if they were dry enough. Off they went. A reddish brown steam was rising off the miles of bush, off the lands, the earth. Again the sunlight darkened.

And as the clotted branches lifted, the weight on them lightening, there was nothing but the black spines of branches, trees. No green left, nothing. All morning they watched, the three of them, as the brown crust thinned and broke and dissolved, flying up to mass with the main army, now a brownish-red smear in the southern sky. The lands which had been filmed with green, the new tender mealie plants, were stark and bare. All the trees stripped. A devastated landscape. No green, no green anywhere.

By midday the reddish cloud had gone. Only an occasional locust flopped down. On the ground were the corpses and the wounded. The African laborers were sweeping these up with branches and collecting them in tins.

"Ever eaten sun-dried locust?" asked old Stephen. "That time twenty years ago, when I went broke, I lived on mealie meal and dried locusts for three months. They aren't bad at all—rather like smoked fish, if you come to think of it."

But Margaret preferred not even to think of it.

After the midday meal the men went off to the lands. Everything was to be replanted. With a bit of luck another swarm would not come traveling down just this way. But they hoped it would rain very soon, to spring some new grass, because the cattle would die otherwise—there was not a blade of grass left on the farm. As for Margaret, she was trying to get used to the idea of three or four years of locusts. Locusts were going to be like bad weather, from now on, always imminent. She felt like a survivor after war—if this devastated and mangled countryside was not ruin, well, what then was ruin?

But the men ate their supper with good appetites.

"It could have been worse," was what they said. "It could be much worse."

Vocabulary

imminent (im′ ə nənt) *adj.* about to happen; impending

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Responding to Literature

Personal Response

How might you have felt if you had seen these locusts approaching your home?

Analyzing Literature

Recall

1. Why doesn't Margaret understand how the farm does not go bankrupt altogether?
2. After hearing the government warning that the locusts are coming, what do Richard and Stephen say they think will happen?
3. According to Stephen, why do the farmers continue fighting the locusts even after the insects have already destroyed the crops?
4. What does Stephen do with the locust he finds in his pocket?
5. Why does Margaret cry? How do the men evaluate the severity of the attack of locusts at the end of the story?

Interpret

6. What can you infer about the nature of "farmers' language"? Why?
7. How do Richard's and Stephen's actions after seeing the swarm approach suggest that their prediction is "farmers' language"?
8. What does Stephen's reason for continuing to fight the locusts after the crops are destroyed suggest about his claim that the farmers are "finished"?
9. Why might Stephen's treatment of the locust he finds in his pocket cheer Margaret? What does his treatment of the locust reveal about him?
10. Why, do you think, is Margaret so disturbed by the incident? Why aren't the farmers as upset as she is?

Evaluate and Connect

11. Why might people who live in the city have a different attitude toward nature than those who live in the country?
12. Are you able to envision the locusts swarming and the farm "ablaze" as the locusts fan their wings? In your opinion, what do these **images** add to the story? (See **Literary Terms Handbook,** page R8.)
13. What is the **theme** of this story? (See **Literary Terms Handbook,** page R16.) Explain how you might apply this theme to your own life.
14. Lessing's fiction has been called "deeply autobiographical." Reread the background information on page 1178 and discuss what elements of her life she may have used as inspiration for this story.
15. Review your response to the Reading Focus on page 1178. How do the strategies you discussed compare with those of the farmers in the story?

Literary Criticism

In the preface to *African Stories*, Lessing writes, "I believe that the chief gift from Africa to writers . . . is the continent itself. . . . Africa gives you the knowledge that man is a small creature, among other creatures, in a large landscape." In a paragraph or two, explain how Lessing communicates that feeling of smallness in "A Mild Attack of Locusts."

Literary ELEMENTS

Title

The **title** of a literary work may serve a number of purposes. It may help to explain the setting, provide insight into the theme, or describe the action that will take place in the work.

The title Lessing chose for this short story, "A Mild Attack of Locusts," serves several purposes. First, it describes what will happen in the story–there will be an attack of locusts. Second, it describes the farmers' reaction to the attack, which they say was not as bad as it might have been. Lessing's title is also an example of **understatement** (see page R17), a declaration that presents something as being less important than it really is, thereby focusing the reader's attention on something the author wants to emphasize.

1. In what way is the title "A Mild Attack of Locusts" an understatement? Use evidence from the story to support your answer.
2. Think of another title for this story. Why do you think your title is appropriate?

- See **Literary Terms Handbook,** p. R17.

Literature and Writing

Writing About Literature

Analyzing Conflict Characters in short stories may experience two kinds of **conflict: external** (a conflict with another character or a force of nature) or **internal** (a conflict that takes place inside their minds). This story has both types. Reread the story to find all instances of conflict. Then write several paragraphs in which you describe these conflicts, identify them as external or internal, and state how they are resolved.

Personal Writing

A Matter of Perseverance In your journal, describe a time in your life when you felt like giving up on some activity or goal. Perhaps you were trying a sport or a hobby for the first time. What did you do? If you gave up, did you later regret your decision? If you persevered, did you improve at the activity? What advice would you give to Margaret from "A Mild Attack of Locusts" when she wants to give up? Answer these questions in your journal.

Extending Your Response

Literature Groups

Looking at Language With your group, look back over the language Lessing uses to describe the locusts and their descent onto the farm. Many of the words and phrases she chooses have a common element. What is this element? Find as many examples of this element as possible to support your answer. Then, as a group, decide what effect this language has on the story. Share your findings with other groups in the class.

Interdisciplinary Activity

Art: Locust Likeness This story is filled with vivid images. Choose your favorite—possibly the advance of the locust "cloud" over the hills or the locusts' fanning themselves to rid their wings of dew—and create a visual representation of the image. You might wish to paint with vivid colors and strong brush strokes, draw with charcoals to capture the "dark cloud," or create the scene by using colors and shapes clipped from magazines.

Performing

Sound Effects Give a radio performance of this story for your classmates. With a small group, choose parts to read and make a recording of all of the sounds heard in the story. Find creative ways to reproduce the sounds. For example, you might shake pebbles inside a tin can to imitate the sound of the locusts landing on the tin roof. Play your sound effects as background for appropriate scenes as you read the story aloud to the class.

Reading Further

You might also enjoy reading these stories from Lessing's *African Stories:*

"A Sunrise on the Veld" chronicles a turning point in the life of a boy who loves exploring the African veld.

"No Witchcraft for Sale" explores the relationship between white African farmers and their black cook, Gideon.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Latin Roots

A root is the part of a word that carries its basic meaning. Many words in English are formed from Latin roots. For example, the word *distorted* is formed from the Latin root *torquere,* which means "to twist."

PRACTICE Look up each of the following words in a dictionary. Determine each word's Latin root as well as the root's meaning. Then explain how the root affects the meaning of the word.

1. acrid
2. imminent
3. benevolent
4. evacuation
5. compensation

Before You Read

The Train from Rhodesia

Meet Nadine Gordimer



Author Nadine Gordimer grew up in a South Africa that was divided along racial lines. As a member of the privileged white minority, she was sheltered from the harsher effects of apartheid, South Africa's official policy of racial segregation (abolished in the early 1990s). During trips to the library, she began reading about the injustices suffered by her black compatriots, and as her awareness of their problems grew, so did her desire to help. As a result, she became an ardent supporter of the movement to end apartheid and extend equal rights to blacks. Her fiction shows a deep understanding of the dehumanizing effects of racial prejudice on both sides of the color line.

Gordimer has received many awards for her work, including the 1991 Nobel Prize for Literature. She is considered to be one of the leading authors of South Africa, which she still calls home.

"I began to write . . . out of a sense of wonderment about life, and a sense of trying to make sense out of the mystery of life."

—*Gordimer*

Nadine Gordimer was born in 1923.

Reading Further

You might enjoy these stories by Gordimer:

"Once Upon a Time" (from *Jump*) is a parody of a fairy tale in which "happily ever after" is not so happy at all.

"Six Feet of the Country" (from *Six Feet of the Country and Other Stories*) examines the attitude of a white farmer towards the death of his black servant's brother.

Reading Focus

Imagine that you have just finished a painting of great skill and artistry. If someone asked to buy it, how would you determine its worth?

Think/Pair/Share On your own, think about the factors that you would consider in order to put a dollar value on your painting. Then meet with a partner to compare your ideas about how you would value your works of art. Share your ideas with the rest of the class.

Setting a Purpose Read the following story to discover the different values a husband and wife place on an object of art.

Building Background

The Time and Place

"The Train from Rhodesia" takes place sometime during the early or mid-1900s at an African train station where black merchants have gathered to sell their wares to white passengers. Under apartheid, blacks in South Africa could not vote in national elections, own property, or live in "white" areas. Denied basic rights, many blacks lived in abject poverty, eking out a living by selling goods to white tourists. The prices of these goods were rarely fixed; instead, buyer and seller bargained, or haggled, over prices. Rhodesia, the southern African nation from which the train in the story has come, is known today as Zimbabwe.

Vocabulary Preview

vendor (ven′ dər) *n.* one who sells goods; p. 1189
career (kə rēr′) *v.* to move or run with a swift headlong motion; to rush or dash along; p. 1191
wryly (rī′ lē) *adv.* in a twisted or distorted manner; p. 1193
sinew (sin′ ū) *n.* a tendon; p. 1193



A group greeting a train in Umpala, Mozambique.

The Train from Rhodesia

Nadine Gordimer

The train came out of the red horizon and bore down toward them over the single straight track. The stationmaster came out of his little brick station with its pointed chalet roof, feeling the creases in his serge[1] uniform in his legs as well. A stir of preparedness rippled through the squatting native vendors waiting in the dust; the face of a carved wooden animal, eternally surprised, stuck out of a sack.

1. *Serge* is a twilled cloth.

Vocabulary

vendor (ven′ dər) *n.* one who sells goods

The stationmaster's barefoot children wandered over. From the gray mud huts with the untidy heads that stood within a decorated mud wall, chickens, and dogs with their skin stretched like parchment over their bones, followed the piccanins[2] down to the track. The flushed and perspiring west cast a reflection, faint, without heat, upon the station, upon the tin shed marked "Goods," upon the walled kraal,[3] upon the gray tin house of the stationmaster and upon the sand, that lapped all around, from sky to sky, cast little rhythmical cups of shadow, so that the sand became the sea, and closed over the children's black feet softly and without imprint.

The stationmaster's wife sat behind the mesh of her verandah. Above her head the hunk of a sheep's carcass moved slightly, dangling in a current of air.

They waited.

The train called out, along the sky; but there was no answer; and the cry hung on: I'm coming . . . I'm coming . . .

The engine flared out now, big, whisking a dwindling body behind it; the track flared out to let it in.

Creaking, jerking, jostling, gasping, the train filled the station.

Here, let me see that one—the young woman curved her body further out of the corridor window. Missus? smiled the old boy, looking at the creatures he held in his hand. From a piece of string on his gray finger hung a tiny woven basket; he lifted it, questioning. No, no, she urged, leaning down toward him, across the height of the train, toward the man in the piece of old rug; that one, that one, her hand commanded. It was a lion, carved out of soft dry wood that looked like spongecake; heraldic,[4] black and white, with impressionistic detail burnt in. The old man held it up to her still smiling, not from the heart, but at the customer. Between its Vandyke teeth, in the mouth opened in an endless roar too terrible to be heard, it had a black tongue. Look, said the young husband, if you don't mind! And round the neck of the thing, a piece of fur (rat? rabbit? meerkat?); a real mane, majestic, telling you somehow that the artist had delight in the lion.



Did You Know?
Vandyke means "V-shaped," as in a Vandyke beard.

All up and down the length of the train in the dust the artists sprang, walking bent, like performing animals, the better to exhibit the fantasy held toward the faces on the train. Buck, startled and stiff, staring with round black and white eyes. More lions, standing erect, grappling[5] with strange, thin, elongated warriors who clutched spears and showed no fear in their slits of eyes. How much, they asked from the train, how much?

Give me penny, said the little ones with nothing to sell. The dogs went and sat, quite still, under the dining car, where the train breathed out the smell of meat cooking with onion.

A man passed beneath the arch of reaching arms meeting gray-black and white in the exchange of money for the staring wooden eyes, the stiff wooden legs sticking up in the air; went along under the voices and the bargaining, interrogating the wheels. Past the dogs; glancing up at the dining car where he could stare at the faces, behind glass, drinking beer, two by two, on either side of a uniform railway vase with its pale dead flower. Right to the end, to the guard's van, where the

2. *Piccanins* is a name some people used for black children in Africa.
3. A *kraal* is an enclosure for livestock.
4. The lion is *heraldic* because it resembles the rearing lions often found on coats of arms (or family crests). Heraldry is the craft of describing and representing coats of arms.
5. *Grappling* means "wrestling."

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A Rhodesia Railways Garrett steam train on the Wankie to Bulawayo line, Rhodesia (now Zimbabwe).

stationmaster's children had just collected their mother's two loaves of bread; to the engine itself, where the stationmaster and the driver stood talking against the steaming complaint of the resting beast.

The man called out to them, something loud and joking. They turned to laugh, in a twirl of steam. The two children careered over the sand, clutching the bread, and burst through the iron gate and up the path through the garden in which nothing grew.

Passengers drew themselves in at the corridor windows and turned into compartments to fetch money, to call someone to look. Those sitting inside looked up: suddenly different, caged faces, boxed in, cut off, after the contact of outside. There was an orange a piccanin would like. . . . What about that chocolate? It wasn't very nice. . . .

A young girl had collected a handful of the hard kind, that no one liked, out of the chocolate box, and was throwing them to the dogs, over at the dining car. But the hens darted in, and swallowed the chocolates, incredibly quick and accurate, before they had even dropped in the dust, and the dogs, a little bewildered, looked up with their brown eyes, not expecting anything.

—No, leave it, said the girl, don't take it. . . .

Too expensive, too much, she shook her head and raised her voice to the old boy, giving up the lion. He held it up where she had handed it to him. No, she said, shaking her head. Three-and-six?[6] insisted her husband, loudly. Yes baas! laughed the boy. *Three-and-six?*—the young man was incredulous. Oh leave it—she said. The young man stopped. Don't you want it? he said, keeping his face closed to the boy. No, never mind, she said, leave it. The old native kept his head on one side, looking at

6. *Three-and-six* is three shillings and sixpence, the equivalent today of somewhere between five and twenty American dollars, depending on the exact time the story takes place.

Vocabulary

career (kə rēr′) *v.* to move or run with a swift headlong motion; to rush or dash along

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them sideways, holding the lion. Three-and-six, he murmured, as old people repeat things to themselves.

The young woman drew her head in. She went into the coupé[7] and sat down. Out of the window, on the other side, there was nothing; sand and bush; a thorn tree. Back through the open doorway, past the figure of her husband in the corridor, there was the station, the voices, wooden animals waving, running feet. Her eye followed the funny little valance of scrolled wood that outlined the chalet roof of the station; she thought of the lion and smiled. That bit of fur round the neck. But the wooden buck, the hippos, the elephants, the baskets that already bulked out of their brown paper under the seat and on the luggage rack! How will they look at home? Where will you put them? What will they mean away from the places you found them? Away from the unreality of the last few weeks? The man outside. But he is not part of the unreality; he is for good now. Odd . . . somewhere there was an idea that he, that living with him, was part of the holiday, the strange places.



Kanago mask.

Outside, a bell rang. The stationmaster was leaning against the end of the train, green flag rolled in readiness. A few men who had got down to stretch their legs sprang on to the train, clinging to the observation platforms, or perhaps merely standing on the iron step, holding the rail; but on the train, safe from the one dusty platform, the one tin house, the empty sand.

There was a grunt. The train jerked. Through the glass the beer drinkers looked out, as if they could not see beyond it. Behind the flyscreen, the stationmaster's wife sat facing back at them beneath the darkening hunk of meat.

There was a shout. The flag drooped out. Joints not yet coordinated, the segmented body of the train heaved and bumped back against itself. It began to move; slowly the scrolled chalet moved past it, the yells of the natives, running alongside, jetted up into the air, fell back at different levels. Staring wooden faces waved drunkenly, there, then gone, questioning for the last time at the windows. Here, one-and-six baas!—As one automatically opens a hand to catch a thrown ball, a man fumbled wildly down his pocket, brought up the shilling and sixpence and threw them out; the old native, gasping, his skinny toes splaying the sand, flung the lion.

The piccanins were waving, the dogs stood, tails uncertain, watching the train go: past the mud huts, where a woman turned to look, up from the smoke of the fire, her hand pausing on her hip.

The stationmaster went slowly in under the chalet.

The old native stood, breath blowing out the skin between his ribs, feet tense, balanced in the sand, smiling and shaking his head. In his opened palm, held in the attitude of receiving, was the retrieved shilling and sixpence.

The blind end of the train was being pulled helplessly out of the station.

The young man swung in from the corridor, breathless. He was shaking his head with laughter and triumph. Here! he said. And waggled the lion at her. One-and-six!

What? she said.

He laughed. I was arguing with him for fun, bargaining—when the train had pulled out already, he came tearing after. . . . One-and-six Baas! So there's your lion.

She was holding it away from her, the head with the open jaws, the pointed teeth, the black

7. On British trains, a *coupé* is a half-compartment at the end of a passenger car with only one row of seats.

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tongue, the wonderful ruff of fur facing her. She was looking at it with an expression of not seeing, of seeing something different. Her face was drawn up, wryly, like the face of a discomforted child. Her mouth lifted nervously at the corner. Very slowly, cautious, she lifted her finger and touched the mane, where it was joined to the wood.

But how could you, she said. He was shocked by the dismay of her face.

Good Lord, he said, what's the matter?

If you wanted the thing, she said, her voice rising and breaking with the shrill impotence of anger, why didn't you buy it in the first place? If you wanted it, why didn't you pay for it? Why didn't you take it decently, when he offered it? Why did you have to wait for him to run after the train with it, and give him one-and-six? One-and-six!



Tutsi miniature basket.

She was pushing it at him, trying to force him to take it. He stood astonished, his hands hanging at his sides.

But you wanted it! You liked it so much?

—It's a beautiful piece of work, she said fiercely, as if to protect it from him.

You liked it so much! You said yourself it was too expensive—

Oh *you*—she said, hopeless and furious. *You*. . . . She threw the lion on to the seat.

He stood looking at her.

She sat down again in the corner and, her face slumped in her hand, stared out of the window. Everything was turning round inside her. One-and-six. One-and-six. One-and-six for the wood and the carving and the sinews of the legs and the switch of the tail. The mouth open like that and the teeth. The black tongue, rolling, like a wave. The mane round the neck. To give one-and-six for that. The heat of shame mounted through her legs and body and sounded in her ears like the sound of sand pouring. Pouring, pouring. She sat there, sick. A weariness, a tastelessness, the discovery of a void made her hands slacken their grip, atrophy[8] emptily, as if the hour was not worth their grasp.

She was feeling like this again. She had thought it was something to do with singleness, with being alone and belonging too much to oneself.

She sat there not wanting to move or speak, or to look at anything, even; so that the mood should be associated with nothing, no object, word or sight that might recur and so recall the feeling again. . . . Smuts blew in grittily, settled on her hands. Her back remained at exactly the same angle, turned against the young man sitting with his hands drooping between his sprawled legs, and the lion, fallen on its side in the corner.

The train had cast the station like a skin. It called out to the sky, I'm coming, I'm coming; and again, there was no answer.

8. Here, *atrophy* means "go slack; weaken."

Vocabulary

wryly (rī′lē) *adv.* in a twisted or distorted manner
sinew (sin′ ū) *n.* a tendon

CONTENTS

Responding to Literature

Personal Response

Were you surprised by the woman's reaction to her husband's "bargain"? Explain why or why not.

Analyzing Literature

Recall and Interpret

1. At the beginning of the story, who is waiting for the train? How do these people differ from the passengers?
2. Describe the artwork the old man wants to sell to the woman. What does the description of the artwork imply about its value?
3. Why does the woman decide against purchasing the carved lion? What realization does she come to about the "man outside"?
4. Describe the woman's reaction to her husband's purchase. What does this reaction suggest about her character?

Evaluate and Connect

5. What might the train from Rhodesia represent, or **symbolize?** Explain.
6. The man is confused by the woman's reaction to the purchase. How would you explain to him what she is feeling?
7. Gordimer does not use quotation marks to set off the dialogue in this story. How does this **style** affect your reading of the story? (See **Literary Terms Handbook,** page R16.)
8. In your opinion, how would the husband respond to the Reading Focus question on page 1188? How does this response compare with yours?

Literary Criticism

Critic Dorothy Driver asserts that there is a "psychological link between sexism and racism" in many of Gordimer's stories. How does Driver's assertion apply to "The Train from Rhodesia"? Write a brief analysis, supporting your opinion with evidence from the story.

Literary ELEMENTS

Setting

Setting refers to the time and place in which the events of a story occur. The setting of a story includes not only physical surroundings, but also the ideas, customs, values, and beliefs of the people who live there. Elements of setting may strongly influence the **conflicts** in which characters engage.

1. Briefly describe the setting of "The Train from Rhodesia." How do the cultural values and policies prevalent during this time period affect the characters in the story?
2. How does setting help shape the conflict between the man and the woman in the story?

- See **Literary Terms Handbook,** p. R14.

Extending Your Response

Writing About Literature

Analyze Theme In your opinion, what is "The Train from Rhodesia" about? A tiff between a man and a woman? A vendor's desperation to make money? Something more? Write the **theme,** or message of the story, in your own words across the top of a sheet of notebook paper. Then reread the story to find ideas, phrases, and details that support your statement and list them on your paper. Finally, write a paragraph explaining what new ideas you gained by reading Gordimer's exploration of this theme.

Interdisciplinary Activity

History: Rhodesia Investigate the major political changes that have occurred in Rhodesia during Gordimer's lifetime. Using a history book, an encyclopedia, or the Internet, find answers to the following questions: What effects did British rule have on the native people of Rhodesia? When did Northern Rhodesia and Southern Rhodesia become Zambia and Zimbabwe? How are these countries governed now? Take notes on the answers and use them to present a brief oral report to your class.

Save your work for your portfolio.

MEDIA connection

Radio Transcript

In this installment of the National Public Radio program *All Things Considered*, correspondent Daniel Zwerdling discusses the amazing stone sculptures being created in the small southern African nation of Zimbabwe.

Zimbabwe Home to Some of the World's Finest Sculpture

***All Things Considered*, National Public Radio, September 29, 1993**

DANIEL ZWERDLING

A British art critic wrote a few years ago, "Now that the great English sculptor Henry Moore is dead, who is the greatest stone carver in the world?" And he answered, "There are three outstanding contenders, and all three come from Zimbabwe." The history of how these artists have developed and why so few Americans have heard of them is one of the more intriguing stories in the art world. Perhaps the best place to start is back in the 1950s when the white colonial government in this country, then called Rhodesia, hired a prominent British curator to run their national gallery. The man was named Frank McKuen. Harare gallery owner Roy Cook got to know him.

ROY COOK

For him to take the post of director of the National Gallery in what was then Rhodesia was a surprise to many people. Leaving Paris in the mid-1950s, the center of the western art world, and coming to Rhodesia, a cultural desert.

ZWERDLING

And an even bigger surprise was what McKuen did once he got there. He invited the gallery's low paid African employees—the black guards and attendants and janitors—to join a workshop to try their hand at art. Many of the workshop's students decided to experiment with sculpting stone—the green, black, and rust-colored stones lying in the nearby hills, and Rhodesian officials were horrified to discover that some of the fledgling black sculptors were good.



Pregnant Woman. Itayi Njagu. Serpentine stone sculpture, 25 x 20 in. Mwoyo Arts Gallery.

MR. COOK

Think of, basically, a racist attitude towards black people in colonial Africa that frequently took the form that the African has no culture. Their music, their dance, their performing arts were frequently suppressed, and visual art, certainly, rarely got off the ground. McKuen flew in the face of that.

ZWERDLING

McKuen eventually left Rhodesia. There was a bloody civil war—the art workshop disbanded, but after the black majority took over in 1980 and named the country Zimbabwe, the sculptors started to reappear, and today there's a renaissance of Shona art with hundreds of sculptors working across the nation.

Analyzing Media

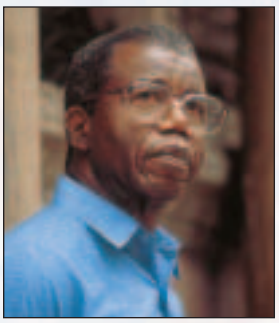
What does the resistance shown to Frank McKuen's workshop artists tell you about the political climate in Rhodesia at the time?

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Before You Read

Dead Men's Path

Meet Chinua Achebe



A "strange, early tribute" helped inspire Chinua Achebe (chĭn′ wä ä chā′ bā) in his writing career. When he was a university student in Nigeria, a retired English ambassador visited the school and read aloud an amusing limerick Achebe had written about one of his classmates. At the time, Achebe had not thought about becoming a writer, but he said, "when I heard my name and nonsense poem recited . . . you could have knocked me over with a feather."

Achebe was born in Nigeria, the son of Ibo missionary teachers. After receiving his university degree, he worked for the Nigerian Broadcasting Company. In 1958 he began his career as a writer with the publication of *Things Fall Apart*, his most famous novel. Known as a writer of fiction, Achebe had "a brief poetic phase" in the late 1960s when he wrote about the disturbing events of the Nigerian civil war, called the Biafran War.

Since the 1970s, Achebe has been teaching literature at universities in Nigeria and the United States. His novels, set in Africa, have universal themes that have made them popular around the world.

"At the University I read some appalling European novels about Africa . . . and realized that our story could not be told for us by anyone else."

—*Achebe*

Chinua Achebe was born in 1930.

Reading Focus

What do the words *modern* and *traditional* suggest to you? What do you associate with them?

Web It Create two word webs with the words *modern* and *traditional* in the center circles. In the radiating circles, list the words and images that these words bring to mind. Add as many circles as you need. Compare your word webs with those created by a partner.

Setting a Purpose Read the following short story to explore differences between traditional and modern ideas.

Building Background

The Time and Place

This story is set in a mission school near a small village in Nigeria in 1949. At this time, Nigeria was still a British colony. The goal of mission schools was to give students a solid academic education and also to instruct them in Christian traditions so that they would put aside the pagan beliefs of their ancestors.

Achebe's Purpose

Many of Achebe's novels depict the effects of Western cultures on African traditions. He once noted that one of his purposes for writing has been "to help my society regain belief in itself." He wrote, "We have been subjected–and have subjected ourselves too–to this period during which we have accepted everything alien as good and practically everything local or native as inferior."

Vocabulary Preview

pivotal (piv′ ət əl) *adj.* of central or vital importance; p. 1197

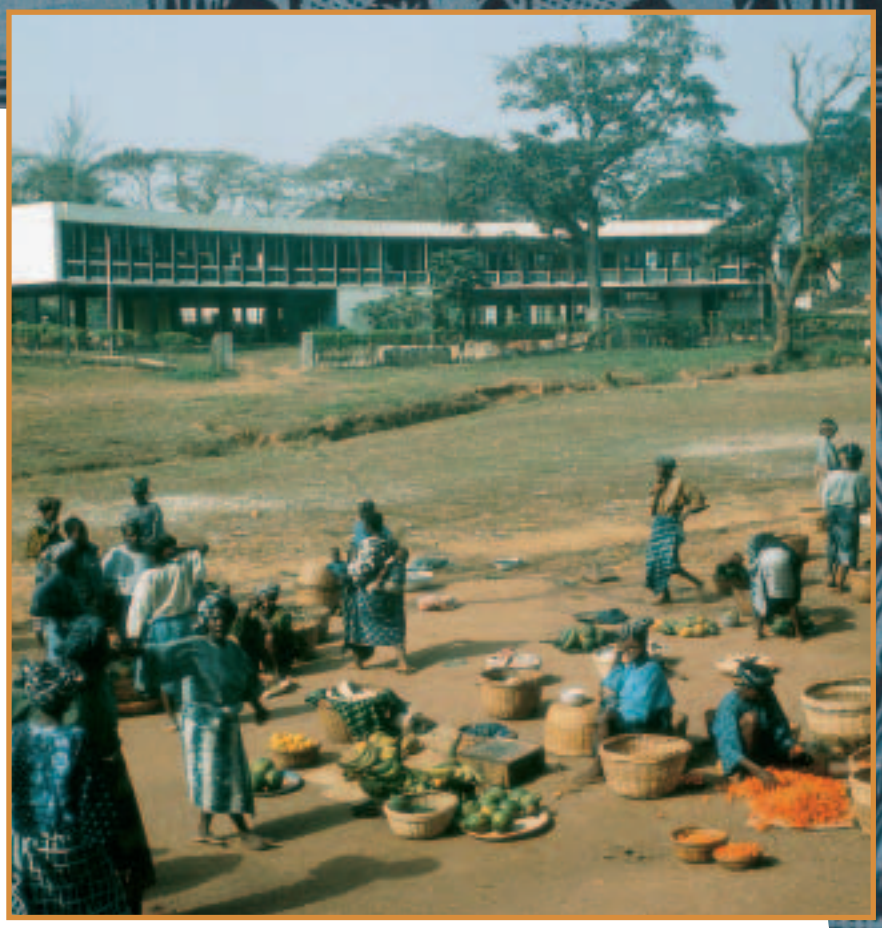
denigration (den′ ə grā′ shən) *n.* defamation of one's character or reputation; slander; p. 1198

superannuated (sōō′ pər an′ ū ā′ tid) *adj.* out of date; p. 1198

eradicate (i rad′ ə kāt′) *v.* to remove or destroy completely; to eliminate; p. 1199

Dead Men's Path

Chinua Achebe



A Nigerian village.

Michael Obi's hopes were fulfilled much earlier than he had expected. He was appointed headmaster of Ndume Central School in January 1949. It had always been an unprogressive school, so the Mission authorities decided to send a young and energetic man to run it. Obi accepted this responsibility with enthusiasm. He had many wonderful ideas and this was an opportunity to put them into practice. He had had sound secondary school education which designated him a "pivotal teacher" in the official records and set him apart from the other headmasters in the mission field. He was outspoken in his condemnation[1] of the narrow views of these older and often less-educated ones.

1. *Condemnation* means "the act of severely disapproving something."

Vocabulary

pivotal (piv′ ət əl) *adj.* of central or vital importance

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"We shall make a good job of it, shan't we?" he asked his young wife when they first heard the joyful news of his promotion.

"We shall do our best," she replied. "We shall have such beautiful gardens and everything will be just *modern* and delightful . . ." In their two years of married life she had become completely infected by his passion for "modern methods" and his denigration of "these old and superannuated people in the teaching field who would be better employed as traders in the Onitsha[2] market." She began to see herself already as the admired wife of the young headmaster, the queen of the school.

The wives of the other teachers would envy her position. She would set the fashion in everything . . . Then, suddenly, it occurred to her that there might not be other wives. Wavering between hope and fear, she asked her husband, looking anxiously at him.

"All our colleagues are young and unmarried," he said with enthusiasm which for once she did not share. "Which is a good thing," he continued.

"Why?"

"Why? They will give all their time and energy to the school."

Nancy was downcast. For a few minutes she became sceptical about the new school; but it was only for a few minutes. Her little personal misfortune could not blind her to her husband's happy prospects. She looked at him as he sat folded up in a chair. He was stoop-shouldered and looked frail. But he sometimes surprised people with sudden bursts of physical energy. In his present posture, however, all his bodily strength seemed to have retired behind his deep-set eyes, giving them an extraordinary power of penetration. He was only twenty-six, but looked thirty or more. On the whole, he was not unhandsome.

"A penny for your thoughts, Mike," said Nancy after a while, imitating the woman's magazine she read.

"I was thinking what a grand opportunity we've got at last to show these people how a school should be run."

Ndume School was backward in every sense of the word. Mr. Obi put his whole life into the work, and his wife hers too. He had two aims. A high standard of teaching was insisted upon, and the school compound[3] was to be turned into a place of beauty. Nancy's dream-gardens came to life with the coming of the rains, and blossomed. Beautiful hibiscus and allamanda hedges in brilliant red and yellow marked out the carefully tended school compound from the rank neighborhood bushes.

One evening as Obi was admiring his work he was scandalized to see an old woman from the village hobble right across the compound, through a marigold flower bed and the hedges. On going up there he found faint signs of an almost disused path from the village across the school compound to the bush on the other side.

"It amazes me," said Obi to one of his teachers who had been three years in the school, "that you people allowed the villagers to make use of this footpath. It is simply incredible." He shook his head.

"The path," said the teacher apologetically, "appears to be very important to them. Although it is hardly used, it connects the village shrine with their place of burial."

"And what has that got to do with the school?" asked the headmaster.

"Well, I don't know," replied the other with a shrug of the shoulders. "But I remember

2. *Onitsha* is a commercial city in Nigeria.

3. A *compound* is a group of buildings.

Vocabulary

denigration (den′ ə grā′ shən) *n.* defamation of one's character or reputation; slander
superannuated (so͞o′ pər an′ ū ā′ tid) *adj.* out of date

CONTENTS

there was a big row[4] some time ago when we attempted to close it."

"That was some time ago. But it will not be used now," said Obi as he walked away. "What will the Government Education Officer think of this when he comes to inspect the school next week? The villagers might, for all I know, decide to use the schoolroom for a pagan[5] ritual during the inspection."

Heavy sticks were planted closely across the path at the two places where it entered and left the school premises. These were further strengthened with barbed wire.

Three days later the village priest of *Ani* called on the headmaster. He was an old man and walked with a slight stoop. He carried a stout walking stick which he usually tapped on the floor, by way of emphasis, each time he made a new point in his argument.

"I have heard," he said after the usual exchange of cordialities, "that our ancestral footpath has recently been closed . . ."

"Yes," replied Mr. Obi. "We cannot allow people to make a highway of our school compound."

"Look here, my son," said the priest bringing down his walking stick, "this path was here before you were born and before your father was born. The whole life of this village depends on it. Our dead relatives depart by it and our ancestors visit us by it. But most important, it is the path of children coming in to be born . . ."

Mr. Obi listened with a satisfied smile on his face.

"The whole purpose of our school," he said finally, "is to eradicate just such beliefs as that. Dead men do not require footpaths. The whole idea is just fantastic. Our duty is to teach your children to laugh at such ideas."

"What you say may be true," replied the priest, "but we follow the practices of our fathers. If you reopen the path we shall have nothing to quarrel about. What I always say is: let the hawk perch and let the eagle perch." He rose to go.

"I am sorry," said the young headmaster. "But the school compound cannot be a thoroughfare. It is against our regulations. I would suggest your constructing another path, skirting our premises. We can even get our boys to help in building it. I don't suppose the ancestors will find the little detour too burdensome."

"I have no more words to say," said the priest, already outside.

Two days later a young woman in the village died in childbed. A diviner[6] was immediately consulted and he prescribed heavy sacrifices to propitiate[7] ancestors insulted by the fence.

Obi woke up next morning among the ruins of his work. The beautiful hedges were torn up not just near the path but right round the school, the flowers trampled to death and one of the school buildings pulled down . . . That day, the white Supervisor came to inspect the school and wrote a nasty report on the state of the premises but more seriously about the "tribal-war situation developing between the school and the village, arising in part from the misguided zeal[8] of the new headmaster."

4. As it is used here, a *row* (rou) is a noisy disturbance or quarrel.
5. *Pagan* means "relating to a religion that involves many gods."
6. A *diviner* is a fortune teller.
7. To *propitiate* is to appease.
8. *Zeal* is earnest enthusiasm.

Vocabulary

eradicate (i rad′ ə kāt′) *v.* to remove or destroy completely; to eliminate

CONTENTS

Responding to Literature

Personal Response

Were you surprised by the end of the story? Why or why not? Compare your response to the ending with that of a classmate.

Analyzing Literature

Recall

1. For what does Mr. Obi condemn the other headmasters in the mission field?
2. What do the Obis hope to accomplish when they take charge of the school?
3. Why is the path important to the villagers?
4. What **proverb,** or short saying, does the village priest tell Mr. Obi he always says?
5. How do the villagers respond to Mr. Obi's actions?

Interpret

6. Considering his later discussion with the village priest, what is **ironic** (see page R8) about Mr. Obi's condemnation of the other headmasters?
7. How might the path stand in the way of what Mr. Obi has set out to accomplish?
8. What can you infer about the villagers' attitudes toward their ancestors and their heritage? Provide evidence from the story to support your inference.
9. What message is the village priest trying to convey to Mr. Obi through the proverb?
10. What did the Supervisor mean by his reference to Mr. Obi's "misguided zeal"? What does the Supervisor's comment imply about his expectations for the new headmaster?

Evaluate and Connect

11. What qualities do you think are important in a headmaster? Which of these qualities do you think Mr. Obi possesses?
12. How well does Achebe express the differences between modern and traditional values? Do you think he is fair in his portrayal? Explain.
13. Refer to the webs you created for the Reading Focus on page 1196. What similarities and differences do you find between what the two words mean to you and what they mean to the Obis? How do you explain the differences?
14. With his training and attitudes, do you think Mr. Obi could have reacted any differently to the problems he encountered? Explain.
15. Different generations can have their own traditions. What might we lose by ignoring the traditions of our ancestors?

Literary Criticism

In an analysis of "Dead Men's Path," scholar Robert M. Wren asks, "Who is right? Each character acts in an intelligent way toward objectives that are, at worst, easily rationalized." As a class, consider how you would answer Wren's question. Discuss reasons for your answers.

Comparing Selections

In "Shooting an Elephant" (page 1164) George Orwell bases his decision about the elephant on the wishes of the crowd that has gathered. How does Mr. Obi's situation in "Dead Men's Path" resemble Orwell's? How is his response different? Write a brief essay comparing how the two characters deal with a conflict between their own judgment of what should be done and the demands of a traditional culture. You might also predict how Mr. Obi might deal with conflicts that arise in the future.

Literary ELEMENTS

External Conflict

A **conflict,** or struggle between two opposing forces, is central to all plots. In an **external conflict,** the main character struggles with an outside force. This force may be another character, nature, society, or fate. The main character is not always a "good" character, nor is the outside force with which he or she struggles always "bad." In "Dead Men's Path," Michael Obi, the main character, struggles with an outside force.

1. What is the outside force with which Mr. Obi struggles?
2. Is Mr. Obi "good" and the outside force "bad"? Give reasons for your answer.
3. How is the external conflict resolved?

- See **Literary Terms Handbook,** p. R6.

Literature and Writing

Writing About Literature

Evaluating Motivation A character's **motivation** is his or her reason for acting. Why do Mr. Obi, Mrs. Obi, and the village priest act as they do? Which character has the best interests of the children at heart? Write a short essay in which you evaluate the motivations of these characters. Use evidence from the selection to support your views.

Creative Writing

Wisdom in Proverbs Achebe is well known for weaving Ibo proverbs, such as "let the hawk perch and let the eagle perch," into his writing. With a partner, write a new **proverb,** using colorful language or imagery to express a common truth or a piece of wisdom from the story. Compile the proverbs written by your class into a book of wisdom.

Extending Your Response

Literature Groups

Looking for Clues Sometimes a character's personality is revealed indirectly. Working with your group, skim the story to find several examples of Mr. Obi's thoughts, speech, or actions and discuss what these clues tell you about his personality. Share your conclusions with the class.

Listening and Speaking

Debate Is progress always a good thing? Are our lives better than the lives of our grandparents? Answer these questions to decide if you are "traditional" or "modern." With a team of like-minded classmates, decide on five to ten arguments that support your opinion. Hold a debate in which you argue your side of this issue. Use details from the selection as evidence in your debate.

Learning for Life

Classified Advertisement Imagine that you have been asked to write a classified advertisement for Mr. Obi's successor at Ndume Central School. What qualifications should the next headmaster have? Keep in mind what the mission authorities would want for their school.

Reading Further

You might enjoy these novels by Achebe:

Things Fall Apart, Achebe's most popular novel, tells the story of Okonkwo, a proud village leader who refuses to adopt Western culture.

No Longer at Ease tells the story of Okonkwo's grandson.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. Some analogies are based on *synonyms,* as in this example:

eradicate : eliminate :: anticipate : predict

To finish an analogy, determine the relationship between the ideas represented by the first pair of words. Then apply that relationship to the second pair.

PRACTICE Choose the word that best completes each analogy.

1. extraneous : irrelevant :: pivotal :
   a. central b. dispensable c. ambiguous
2. explication : interpretation :: denigration :
   a. integration b. instigation c. defamation
3. superficial : shallow :: superannuated :
   a. desultory b. obsolete c. extensive
4. admiration : esteem :: condemnation :
   a. censure b. deference c. indignation
5. satiate : glut :: propitiate :
   a. incite b. appease c. inspire

- For more on analogies, see **Communications Skills Handbook,** pp. R83–R84.



Reading & Thinking Skills

Paraphrasing

While reading "Dead Men's Path," were you puzzled by the narrator's comment, "He had had sound secondary education which designated him a 'pivotal teacher' in the official records and set him apart from the other headmasters in the mission field"? One way to gain understanding of a difficult passage is to **paraphrase** it–or fully restate it in your own words. In order to do this, you should change unfamiliar words to familiar ones and express abstract ideas or imagery in concrete terms. For example, the sentence could be rewritten to say, "His good education marked him as an important teacher in the official records and set him apart from the other teachers who worked for the mission authorities." Paraphrasing is a helpful strategy you can use to check your comprehension of a text.

In addition to using paraphrasing to help you clarify material for yourself as you read, you can also use it when you write to clarify passages for your audience. When you paraphrase information in writing, you must cite the source of the original ideas just as you do when you are quoting. However, paraphrasing is different from quoting because you are using your own words instead of repeating the author's. Paraphrasing also differs from summarizing because you are not condensing the original information; you are including all of it. The following steps can help you paraphrase effectively and accurately.

- **Read the original passage several times.** As you do so, look up unfamiliar words and try to figure out any abstract ideas, allusions, or imagery.
- **Jot down notes.** If the passage you are paraphrasing is long, write down the main ideas and important details.
- **Without looking at the original passage, use you own words to restate it.** Make sure that the language you use is entirely your own, but stick to the author's point. Do not add your own ideas or any other ideas related to the subject.
- **Check your paraphrase against the original.** Make sure you have included all of the author's ideas without repeating the author's language.

• For more on related comprehension skills, see **Reading Handbook,** pp. R86–R93.

EXERCISE

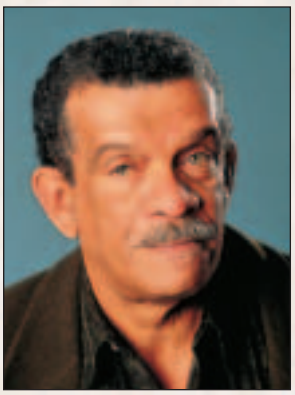
Paraphrase the following sentences from Achebe's story "Dead Men's Path."

1. He was outspoken in his condemnation of the narrow views of these older and often less-educated ones.
2. In their two years of married life she had become completely infected by his passion for "modern methods" and his denigration of "these old and superannuated people in the teaching field who would be better employed as traders in the Onitsha market."
3. Her little personal misfortune could not blind her to her husband's happy prospects.
4. What I always say is: "let the hawk perch and let the eagle perch."
5. A diviner was immediately consulted and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence.

Before You Read

from *Omeros* and from *Tales of the Islands*

Meet Derek Walcott



Inspired by their schoolteacher mother, Derek Walcott and his twin brother, Roderick, enjoyed reading literature and improvising plays at an early age. Both boys grew up to be writers, following in the footsteps of their father, a poet and artist who died when the boys were only a year old.

At the age of eighteen, Walcott borrowed two hundred dollars from his mother and used it to publish his first book of verse, *25 poems*. He sold the book on the streets of his native Saint Lucia, an island country in the Caribbean. Walcott was only twenty when his first play, *Henri Cristophe: A Chronicle*, was produced. That same year, he and his brother formed the Saint Lucia Arts Guild. This guild allowed Walcott to direct and produce plays as he wrote and revised them—a practice that suited his style. In 1958 Walcott received a fellowship to study theater in New York City and spent a year there before moving to Trinidad and Tobago to start a theater workshop.

In 1972 Walcott won an Obie Award (given for off-Broadway theater productions) for his acclaimed play *Dream on Monkey Mountain*. He also won the 1992 Nobel Prize for Literature for his work, which integrates Caribbean, English, and African traditions. Today, in addition to writing poetry and plays, Walcott paints and teaches, dividing his time between the Caribbean and the United States.

"The great challenge to me was to write as powerfully as I could without writing down to the audience, so that the large emotions could be taken in by a fisherman or a guy on the street, even if he didn't understand every line."

—*Walcott*

Derek Walcott was born in 1930.

Reading Further

You might enjoy these other works:

Poetry: *The Bounty,* by Derek Walcott, includes a beautiful elegy to Walcott's mother.

Viewing: *Derek Walcott* is an interview with Bill Moyers.

Reading Focus

It has been said that people should study history so as not to repeat the mistakes of the past.

Discuss As a class, think of several other reasons why people should study history.

Setting a Purpose Read to understand a speaker's feelings about a tragic element of history–the African slave trade–as well as a speaker's thoughts of home.

Building Background

Omeros

The following selection from the epic poem *Omeros* is loosely based on Homer's *Odyssey.* (*Omeros* is the modern Greek word for "Homer.") The poem's epic journey covers many continents over a long period of history. The selection you will read from chapter 28 describes the various effects of the African slave trade on the enslaved men.

Tales of the Islands

Many of Walcott's poems are set in the Caribbean and are inspired by the history of its people. The second selection, from *Tales of the Islands,* describes Walcott's feelings as he leaves his native Saint Lucia.

from Omeros

Derek Walcott

from Chapter *XXVIII*

Now he heard the griot° muttering his prophetic song
of sorrow that would be the past. It was a note, long-drawn
and endless in its winding like the brown river's tongue:

"We were the color of shadows when we came down
with tinkling leg-irons to join the chains of the sea,
for the silver coins multiplying on the sold horizon,

and these shadows are reprinted now on the white sand
of antipodal° coasts, your ashen ancestors
from the Bight of Benin,° from the margin of Guinea.°

There were seeds in our stomachs, in the cracking pods
of our skulls on the scorching decks, the tubers
withered in no time. We watched as the river-gods

changed from snakes into currents. When inspected,
our eyes showed dried fronds° in their brown irises,
and from our curved spines, the rib-cages radiated

like fronds from a palm-branch. Then, when the dead
palms were heaved overside, the ribbed corpses
floated, riding, to the white sand they remembered,

to the Bight of Benin, to the margin of Guinea.
So, when you see burnt branches riding the swell,
trying to reclaim the surf through crooked fingers,

after a night of rough wind by some stone-white hotel,
past the bright triangular passage of the windsurfers,
remember us to the black waiter bringing the bill."

1 griot (grē′ ō): a West African storyteller who preserves the traditions of his or her people.

8 antipodal (an tip′ ə dl): located on opposite sides of the earth.

9 Bight of Benin: an indentation in the Gulf of Guinea. **Guinea:** an area on the west central coast of Africa that came to be known as the Slave Coast.

14 fronds: the large leaves of a palm tree.

CONTENTS



New Orleans, 1994. Dale Kennington. Oil on canvas, 40 x 48 in. Private collection.

Viewing the painting: How does this work affect your understanding of the meaning of lines 20–24?

But they crossed, they survived. There is the epical splendor.
Multiply the rain's lances,° multiply their ruin,
the grace born from subtraction as the hold's iron door

rolled over their eyes like pots left out in the rain,
and the bolt rammed home its echo, the way that thunder-
claps perpetuate their reverberation.

So there went the Ashanti° one way, the Mandingo° another,
the Ibo° another, the Guinea.° Now each man was a nation
in himself, without mother, father, brother.

26 lances: piercing incisions.

31–32 Ashanti, Mandingo, Ibo, and **Guinea:** peoples of West Africa.

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English Harbor, Antigua, West Indies.

from Tales of the Islands

Derek Walcott

Chapter X

"*Adieu foulard . . .*"°

I watched the island narrowing the fine
Writing of foam around the precipices° then
The roads as small and casual as twine
Thrown on its mountains; I watched till the plane
Turned to the final north and turned above
The open channel with the gray sea between
The fishermen's islets° until all that I love
Folded in cloud; I watched the shallow green
That broke in places where there would be reef,
The silver glinting on the fuselage,° each mile
Dividing us and all fidelity strained
Till space would snap it. Then, after a while
I thought of nothing; nothing, I prayed, would change;
When we set down at Seawell° it had rained.

Epigraph ***Adieu foulard:*** a folk song traditionally sung when friends or family leave the island. **"Adieu"** is French for "good–bye," and a **foulard** is a neckerchief worn by the people of Saint Lucia.

2 precipices: very steep or overhanging masses of rock as on a cliff.

7 islets: little islands.

10 fuselage: the central body of the aircraft.

14 Seawell: a city in Barbados.

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Responding to Literature

Personal Response

What images came to mind as you read these poems?

Analyzing Literature

from Omeros

Recall and Interpret

1. How are the enslaved people described in the second stanza? Why might they be described this way? What are the "silver coins multiplying on the sold horizon"?
2. What has made each man now "a nation in himself, without mother, father, brother"? What does this statement imply about the effects of the slave trade on future generations of Africans in the Americas?

Evaluate and Connect

3. Walcott's epic poem is a journey across time. Explain how he incorporates a modern reference into this poem. Is this technique effective? Why or why not?
4. Think about the ideas you discussed in the Reading Focus on page 1203. How might a work of literature, such as this poem, provide readers with important insights and lessons about history?

from Tales of the Islands

Recall and Interpret

5. What **setting** (see page R14) does the speaker describe in this poem? What details create the perspective of a person departing on a plane?
6. What does the speaker pray for in line 13? What does this prayer imply about his feelings as he leaves the island?

Evaluate and Connect

7. Evaluate Walcott's use of **simile** in lines 3–4. (See **Literary Terms Handbook,** page R14.) What is being likened to what? Does the simile help you better envision the scene? Give reasons for your answer.
8. Have you ever looked out a plane window during takeoff? If so, does Walcott's description seem realistic? If not, how does the description help you imagine this experience? Support your answer with details from the poem.

Extending Your Response

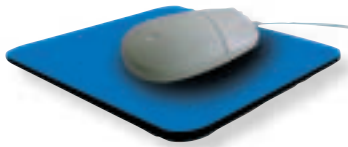
Writing About Literature

Analyzing an Extended Metaphor A **metaphor** is a comparison between two unlike things. In an **extended metaphor,** the comparison is continued over several lines of a poem. In several paragraphs, explain the extended metaphor in the excerpt from *Omeros* that compares the enslaved men to palm trees. How does Walcott use it to connect the past to the present? What does the comparison tell you about the enslaved men?

Interdisciplinary Activity

Art: Intriguing Images Both of these poems include vivid imagery. Use colored pencils or charcoal to illustrate one of the poems. First, decide on the **tone** and **mood** of the poem. Then choose colors to create a piece of art that depicts both the images in the poem and the tone and the mood of the piece. Share your artwork with the class.

Save your work for your portfolio.



Technology Skills

Spreadsheet: Estimating Expenses

Technology Tip

The directions here are based on the most recent (as of this writing) and most popular spreadsheet program. You may encounter slight variations in commands, formulas, and so on. Your teacher or lab instructor can help you adapt directions to the spreadsheet you are using. Be sure to use the **Help** function when in doubt.

Some day you will want to strike out on your own–live in your own home, make your own money, set your own rules. To help plan for that day, it's a good idea to determine how much money it takes to live comfortably. Estimate your monthly income and expenses and create a personal budget that you think you could follow. Begin by making a list of everything you think you would need to live on your own.

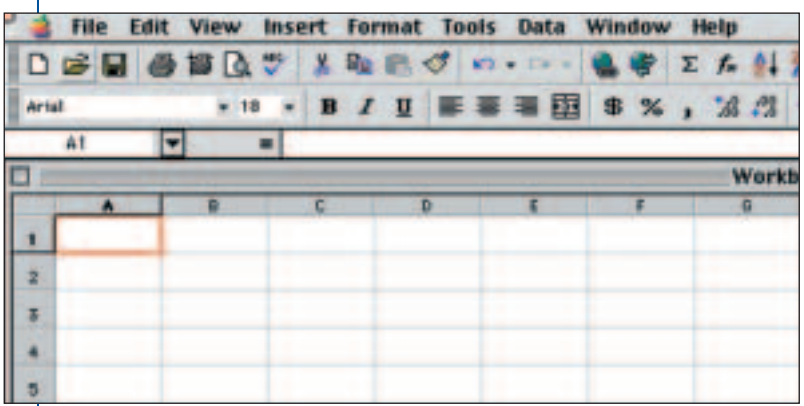
Reviewing Spreadsheet Tools

TERM	FUNCTION
Worksheet	A worksheet is the "page" where you insert and manipulate data.
Cells	Each worksheet is divided into cells, the basic units for storing data.
Cell address	The cell address is the place where a column and a row meet.
Chart	In spreadsheet programs, various types of graphs are referred to as charts. The data on a spreadsheet can be converted into a chart.
Formulas	Formulas mathematically combine the data in cells to produce a new value.

Take a few minutes to review the major functions of spreadsheets.

Building a Budget

1. Look at the list of items you would need to set up your own home. For items you would need repeatedly (such as groceries), estimate how much you will spend on them each month. For things you would buy once (such as furniture), estimate how much you might need for monthly payments. Don't forget that in addition to rent you will probably have to pay for utilities each month. Add all these payments to your monthly expenses.
2. Open your spreadsheet program. Most spreadsheet software opens to a blank worksheet. You will see columns, rows, and empty cells. You will also see a toolbar, a name box, and a formula bar.



3. To activate a cell, click in it with your mouse button.
   - Activate cell A1 and type Income.
   - Estimate the amount of money you think you might earn per month when you take full-time employment. Enter the figure in cell B1.
   - Activate cell A2 and type Expenses.
   - Activate cell A3 and type Rent.

- Activate cell B3 and type in the amount you expect to pay in rent for your first apartment.
- Activate cell A4 and type in the next item from your expenses list.
- Activate cell B4 and type the amount you think you'll need.
- Continue in this way until all your items are listed.

4. In the A-column cell that follows your last item, type **Total expenses**.

5. You now need to tell the spreadsheet to add all the estimated monthly expenses.
   - Click in the formula bar.
   - Tell the computer to expect a formula by typing **=**.
   - Then type **SUM** to tell it to add.
   - In parentheses, type in the first cell containing expense data, a colon, and the last cell containing expense data. For the example pictured here, the completed formula would look like this: **=SUM(B3:B11)**.
   - Click in the column-B cell where your total expenses should go.

6. To help you see where you stand, you can have your computer subtract your total expenses from your income.
   - Again, start by typing **=** in the formula bar.
   - Next, type an opening parenthesis followed by B1.
   - After that, type **-** (a hyphen stands for the minus figure) and then the name of the cell containing the figure for your total expenses.
   - Type a closing parenthesis. The completed formula for the pictured sample worksheet would be: **=(B1-B12)**.
   - Note that the example shows a balance of $25. If the expenses had been $50 higher or the income $50 lower, the balance would have been a negative figure: –$25 or ($25).

Monthly Budget Worksheet

	A	B
1	**Income**	**$ 1,600.00**
2	**Expenses**	
3	Rent	$ 550.00
4	Utilities	$ 80.00
5	Transportation	$ 120.00
6	Groceries	$ 200.00
7	Furniture payments	$ 90.00
8	Life/health insurance	$ 35.00
9	Entertainment	$ 150.00
10	Savings	$ 150.00
11	Weekly cash	$ 200.00
12	**Total expenses**	**$ 1,575.00**
13		
14	**Balance**	**$ 25.00**
15		

Once you have entered your formulas, any change you make in the income or expense figures will immediately change the figures for your total expenses and balance. This is one of the major advantages of using spreadsheet software–the computer does the calculations for you. Save your worksheet. Print out a copy of your work and include it in your portfolio.

ACTIVITES

1. It's likely that you either overestimated what you, as a beginning worker, could earn per month or underestimated what you might have to spend per month to be on your own. Do some research on costs and salaries to make your figures more realistic. Work with your monthly budget until you can make your balance come out to a figure of zero without using unrealistic figures.

2. Make a pie chart based on your completed worksheet. Select the cells from A2 to the last entry above the total in column B. These cells contain the labels and data for the chart. Click on the icon for making a chart. (Or, if your program calls for it, select **Chart** from the appropriate pull-down menu.) A series of dialogue boxes will guide you.

Before You Read

B. Wordsworth

Meet V. S. Naipaul



V. S. (Vidiadhar Surajprasad) Naipaul chose to become a writer at the age of ten or eleven because he thought of writing as a noble vocation—a view inspired by his journalist father. Writing did not come easy for him, however. "I do not believe in natural genius. I do not believe in the spontaneous outpouring of the soul. Style is essentially a matter of hard thinking," Naipaul once told writer Derek Walcott in an interview.

The son of Indian parents, Naipaul was born and raised on the island of Trinidad in the West Indies. At the age of eighteen, he moved to England to attend Oxford University and subsequently settled there, believing England offered him more opportunities as a writer than his homeland.

Naipaul's extensive travels have taken him around the world and are reflected in the varied settings of both his fiction and nonfiction. Many of his stories take place in developing nations struggling to form a new national identity from what is left of native and colonial cultures. Naipaul has described himself as a rootless person, "without a past, without ancestors," because he lacks a strong attachment to any region or culture. Critics have called him a "world writer."

"A book should speak to you directly. You should be able to pick up things in your own experience and if you can't pick things up, then for you, the book has failed I think."

—Naipaul

V. S. Naipaul was born in 1932.

Reading Focus

What qualities do you think a person needs to be a poet?

List It Make a list of the qualities you think are essential for a person to have if he or she is to be considered a poet. Then share your list with a partner and compare the qualities you find to be most important. Feel free to add to your list or to modify it based on your discussion.

Setting a Purpose Read the following story to gain an appreciation for the nature of a true poet.

Building Background

Literary Technique

Regionalism is the representation of the setting, habits, speech, manners, history, folklore, or beliefs unique to a particular geographical area. In regionalist writing, the area is as important to the story as are the characters–it helps express the mood and theme of the work. Although Naipaul does not generally consider himself a regionalist writer, "B. Wordsworth" contains many details about life in Port of Spain, the capital of Trinidad and Tobago. As you read "B. Wordsworth," look for instances where Naipaul uses depictions of the setting, customs, and language of his native land to portray the region.

Vocabulary Preview

hospitable (hos′ pi tə bəl) *adj.* offering generous and cordial welcome to guests; p. 1211

constellation (kon′ stə lā′ shən) *n.* any of eighty-eight groups of stars, many of which traditionally represent characters and objects in ancient mythology; p. 1213

patronize (pā′ trə nīz′) *v.* to be a customer of; p. 1214

distill (dis til′) *v.* to extract the essence of; p. 1214



Watching, 1995. Betye Saar.
Mixed media on metal, 13½ x 9½ in.
Courtesy of Michael Rosenfeld Gallery,
New York.

B. Wordsworth

V. S. Naipaul

Three beggars called punctually every day at the hospitable houses in Miguel Street. At about ten an Indian came in his dhoti[1] and white jacket, and we poured a tin of rice into the sack he carried on his back. At twelve an old woman smoking a clay pipe came and she got a cent. At two a blind man led by a boy called for his penny. Sometimes we had a rogue.[2] One day a man called and said he was hungry. We gave him a meal. He asked for a cigarette and wouldn't go until we had lit it for him. That man never came again.

1. A *dhoti* is a loincloth worn by Hindu men in India.
2. One might be described as a *rogue* if one is somehow different or set apart from a group. *Rogue* can also mean a beggar.

Vocabulary

hospitable (hos′ pi tə bəl) *adj.* offering generous and cordial welcome to guests

B. Wordsworth

The strangest caller came one afternoon at about four o'clock. I had come back from school and was in my home-clothes. The man said to me, "Sonny, may I come inside your yard?"

He was a small man and he was tidily dressed. He wore a hat, a white shirt, and black trousers.



Did You Know?
Gru-gru palm trees are spiny-trunked palms that grow in the West Indies.

I asked, "What do you want?"

He said, "I want to watch your bees."

We had four small gru-gru palm trees and they were full of uninvited bees.

I ran up the steps and shouted, "Ma, it have a man outside here. He say he want to watch the bees."

My mother came out, looked at the man, and asked in an unfriendly way, "What you want?"

The man said, "I want to watch your bees."

His English was so good, it didn't sound natural, and I could see my mother was worried.

She said to me, "Stay here and watch him while he watch the bees."

The man said, "Thank you, Madam. You have done a good deed today."

He spoke very slowly and very correctly as though every word was costing him money.

We watched the bees, this man and I, for about an hour, squatting near the palm trees.

The man said, "I like watching bees. Sonny, do you like watching bees?"

I said, "I ain't have the time."

He shook his head sadly. He said, "That's what I do, I just watch. I can watch ants for days. Have you ever watched ants? And scorpions, and centipedes, and *congorees*[3]—have you watched those?"

I shook my head.

I said, "What you does do, mister?"

He got up and said, "I am a poet."

I said, "A good poet?"

He said, "The greatest in the world."

"What's your name, mister?"

"B. Wordsworth."

"B for Bill?"

"Black. Black Wordsworth. White Wordsworth[4] was my brother. We share one heart. I can watch a small flower like the morning glory and cry."

I said, "Why you does cry?"

"Why, boy? Why? You will know when you grow up. You're a poet, too, you know. And when you're a poet you can cry for everything."

I couldn't laugh.

He said, "You like your mother?"

"When she not beating me."

He pulled out a printed sheet from his hip-pocket and said, "On this paper is the greatest poem about mothers and I'm going to sell it to you at a bargain price. For four cents."

I went inside and I said, "Ma, you want to buy a poetry for four cents?"

My mother said, "Tell that blasted man to haul his tail away from my yard, you hear."

I said to B. Wordsworth, "My mother say she ain't have four cents."

B. Wordsworth said, "It is the poet's tragedy."

And he put the paper back in his pocket. He didn't seem to mind.

I said, "Is a funny way to go round selling poetry like that. Only calypsonians[5] do that sort of thing. A lot of people does buy?"

3. *Congorees* is another word for "congo eels"—large, scaleless eels found in the warm waters of the West Indies.
4. *White Wordsworth* is a reference to the English poet William Wordsworth (1770–1850).
5. *Calypsonians* are folk musicians who sing calypso music—satirical street ballads native to Trinidad and Tobago that are often improvised.

He said, "No one has yet bought a single copy."

"But why you does keep on going round, then?"

He said, "In this way I watch many things, and I always hope to meet poets."

I said, "You really think I is a poet?"

"You're as good as me," he said.

And when B. Wordsworth left, I prayed I would see him again.

About a week later, coming back from school one afternoon, I met him at the corner of Miguel Street.

He said, "I have been waiting for you for a long time."

I said, "You sell any poetry yet?"

He shook his head.

He said, "In my yard I have the best mango tree in Port of Spain. And now the mangoes are ripe and red and very sweet and juicy. I have waited here for you to tell you this and to invite you to come and eat some of my mangoes."

He lived in Alberto Street in a one-roomed hut placed right in the center of the lot. The yard seemed all green. There was the big mango tree. There was a coconut tree and there was a plum tree. The place looked wild, as though it wasn't in the city at all. You couldn't see all the big concrete houses in the street.

He was right. The mangoes were sweet and juicy. I ate about six, and the yellow mango juice ran down my arms to my elbows and down my mouth to my chin and my shirt was stained.

My mother said when I got home, "Where you was? You think you is a man now and could go all over the place? Go cut a whip for me."

She beat me rather badly, and I ran out of the house swearing that I would never come back. I went to B. Wordsworth's house. I was so angry, my nose was bleeding.

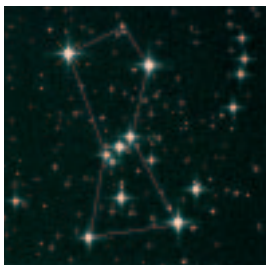
B. Wordsworth said, "Stop crying, and we will go for a walk."

I stopped crying, but I was breathing short. We went for a walk. We walked down St. Clair Avenue to the Savannah[6] and we walked to the racecourse.

B. Wordsworth said, "Now, let us lie on the grass and look up at the sky, and I want you to think how far those stars are from us."

I did as he told me, and I saw what he meant. I felt like nothing, and at the same time I had never felt so big and great in all my life. I forgot all my anger and all my tears and all the blows.

When I said I was better, he began telling me the names of the stars, and I particularly remembered the constellation of Orion the Hunter, though I don't really know why. I can spot Orion even today, but I have forgotten the rest.



Did You Know?
Orion the Hunter is the constellation named for a mythological giant hunter.

Then a light was flashed into our faces, and we saw a policeman. We got up from the grass.

The policeman said, "What you doing here?"

B. Wordsworth said, "I have been asking myself the same question for forty years."

We became friends, B. Wordsworth and I. He told me, "You must never tell anybody about me and about the mango tree and the coconut tree and the plum tree. You must keep that a secret. If you tell anybody, I will know, because I am a poet."

6. *Savannah* is a two-hundred-acre park in Port of Spain, Trinidad, that includes a racecourse.

Vocabulary

constellation (kon′ stə lā′ shən) *n.* any of eighty-eight groups of stars, many of which traditionally represent characters and objects in ancient mythology

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I gave him my word and I kept it.

I liked his little room. It had no more furniture than George's[7] front room, but it looked cleaner and healthier. But it also looked lonely.

One day I asked him, "Mister Wordsworth, why you does keep all this bush in your yard? Ain't it does make the place damp?"

He said, "Listen, and I will tell you a story. Once upon a time a boy and girl met each other and they fell in love. They loved each other so much they got married. They were both poets. He loved words. She loved grass and flowers and trees. They lived happily in a single room, and then one day, the girl poet said to the boy poet, 'We are going to have another poet in the family.' But this poet was never born, because the girl died, and the young poet died with her, inside her. And the girl's husband was very sad, and he said he would never touch a thing in the girl's garden. And so the garden remained, and grew high and wild."

I looked at B. Wordsworth, and as he told me this lovely story, he seemed to grow older. I understood his story.

We went for long walks together. We went to the Botanical Gardens and the Rock Gardens. We climbed Chancellor Hill in the late afternoon and watched the darkness fall on Port of Spain, and watched the lights go on in the city and on the ships in the harbor.

He did everything as though he were doing it for the first time in his life. He did everything as though he were doing some church rite.

He would say to me, "Now, how about having some ice cream?"

And when I said yes, he would grow very serious and say, "Now, which café shall we patronize?" As though it were a very important thing. He would think for some time about it, and finally say, "I think I will go and negotiate the purchase with that shop."

The world became a most exciting place.

One day, when I was in his yard, he said to me, "I have a great secret which I am now going to tell you."

I said, "It really secret?"

"At the moment, yes."

I looked at him, and he looked at me. He said, "This is just between you and me, remember. I am writing a poem."

"Oh." I was disappointed.

He said, "But this is a different sort of poem. This is the greatest poem in the world."

I whistled.

He said, "I have been working on it for more than five years now. I will finish it in about twenty-two years from now, that is, if I keep on writing at the present rate."

"You does write a lot, then?"

He said, "Not any more. I just write one line a month. But I make sure it is a good line."

I asked, "What was last month's good line?"

He looked up at the sky, and said, *"The past is deep."*

I said, "It is a beautiful line."

B. Wordsworth said, "I hope to distill the experiences of a whole month into that single line of poetry. So, in twenty-two years, I shall have written a poem that will sing to all humanity."

I was filled with wonder.

Our walks continued. We walked along the seawall at Docksite one day, and I said, "Mr. Wordsworth, if I drop this pin in the water, you think it will float?"

7. *George* is a character in Naipaul's novel *Miguel Street.*

Vocabulary

patronize (pā′ trə nīz′) *v.* to be a customer of
distill (dis til′) *v.* to extract the essence of

CONTENTS

He said, "This is a strange world. Drop your pin, and let us see what will happen."

The pin sank.

I said, "How is the poem this month?"

But he never told me any other line. He merely said, "Oh, it comes, you know. It comes."

Or we would sit on the seawall and watch the liners come into the harbor.

But of the greatest poem in the world I heard no more.

I felt he was growing older.

"How you does live, Mr. Wordsworth?" I asked him one day.

He said, "You mean how I get money?"

When I nodded, he laughed in a crooked way.

He said, "I sing calypsos in the calypso season."

"And that last you the rest of the year?"

"It is enough."

"But you will be the richest man in the world when you write the greatest poem?"

He didn't reply.

One day when I went to see him in his little house, I found him lying on his little bed. He looked so old and so weak, that I found myself wanting to cry.

He said, "The poem is not going well."

He wasn't looking at me. He was looking through the window at the coconut tree, and he was speaking as though I wasn't there. He said, "When I was twenty I felt the power within myself." Then, almost in front of my eyes, I could see his face growing older and more tired. He said, "But that—that was a long time ago."

And then—I felt it so keenly, it was as though I had been slapped by my mother. I could see it clearly on his face. It was there for everyone to see. Death on the shrinking face.

He looked at me, and saw my tears and sat up.

He said, "Come." I went and sat on his knees.

He looked into my eyes, and he said, "Oh, you can see it, too. I always knew you had the poet's eye."

He didn't even look sad, and that made me burst out crying loudly.

He pulled me to his thin chest, and said, "Do you want me to tell you a funny story?" and he smiled encouragingly at me.

But I couldn't reply.

He said, "When I have finished this story, I want you to promise that you will go away and never come back to see me. Do you promise?"

I nodded.

He said, "Good. Well, listen. That story I told you about the boy poet and the girl poet, do you remember that? That wasn't true. It was something I just made up. All this talk about poetry and the greatest poem in the world, that wasn't true, either. Isn't that the funniest thing you have heard?"

But his voice broke.

I left the house, and ran home crying, like a poet, for everything I saw.

I walked along Alberto Street a year later, but I could find no sign of the poet's house. It hadn't vanished, just like that. It had been pulled down, and a big, two-storied building had taken its place. The mango tree and the plum tree and the coconut tree had all been cut down, and there was brick and concrete everywhere.

It was just as though B. Wordsworth had never existed.

Responding to Literature

Personal Response

What in particular moved you about this story? Is there anyone with whom you'd like to share it? Why would you choose this person?

Analyzing Literature

Recall

1. How does B. Wordsworth's request differ from the requests of the others who visit "the hospitable houses in Miguel Street"?
2. Who does B. Wordsworth say is his brother? What do they have in common, according to B. Wordsworth?
3. What does the policeman ask B. Wordsworth? How does he respond to the question?
4. What are some of the things B. Wordsworth and the narrator do together? How does the world change for the narrator?
5. What does B. Wordsworth tell the narrator on his deathbed? How does the narrator respond to B. Wordsworth's revelation?

Interpret

6. What does B. Wordsworth's initial request suggest about him? How does it set him apart from the others?
7. In what way does the thing B. Wordsworth and his "brother" share make them both poets?
8. What does B. Wordsworth's response to the policeman suggest about his personality?
9. What does B. Wordsworth teach the narrator to value?
10. How has the narrator become "like a poet"?

Evaluate and Connect

11. Review your response to the Reading Focus on page 1210. Do you think B. Wordsworth has the qualities of a poet? Explain the reasons for your answer.
12. Is this story unique to Trinidad and Tobago, or does it contain universal qualities? How might a different **setting** change the story?
13. Why might the narrator be so accepting of B. Wordsworth? In your opinion, why might children generally be more trusting and more accepting of people's differences than adults?
14. Naipaul has said that a reader should see elements of his or her own experience in a story. Does B. Wordsworth remind you of anyone you've ever known? What influence did this person have on your life?
15. Theme Connections How would you describe B. Wordsworth's perspective on poetry? on what is important in life?

Comparing Selections

V.S. Naipaul's "B. Wordsworth" and Rainer Maria Rilke's "For the Sake of a Single Poem" (page 663) both explore the idea of devoting a lifetime to the composition of one great poem. Do the writers of the two selections have similar attitudes toward this concept? How do their views of "a single poem" differ? Support your comparisons with specific details from both selections.

Literary ELEMENTS

Vernacular

Vernacular is the ordinary spoken language of the people of a particular region. The vernacular speech of people in different parts of the English-speaking world varies greatly. Writers often have their characters speak in everyday language to convey information about the characters' social classes and places of origin. Regionalist writers commonly use vernacular to help them accurately re-create a region.

1. Which characters in "B. Wordsworth" speak in vernacular? Which do not? What does each character's style of speech tell you about him or her?
2. What do you notice about the difference between the language the narrator uses in his dialogue as a boy and the language he uses to narrate the story? What might account for this difference? How might B. Wordsworth have influenced this change?

• See **Literary Terms Handbook,** p. R17.

CONTENTS

Literature and Writing

Writing About Literature

Character Sketch In several paragraphs, construct a character sketch of B. Wordsworth. Consider the following factors: (1) how the narrator describes him, (2) what words and actions he uses, (3) how other characters see him, and (4) how he refers to himself. In your final paragraph, speculate about whether or not B. Wordsworth was telling the truth in his deathbed confession.

Creative Writing

Your Local Color In his story, Naipaul includes vivid descriptions and finely drawn characters that bring the seaport of Port of Spain to life. What characteristics embody your community? Write a one- to two-page scene in which you re-create an accurate and vivid picture of life in your town. Include at least two characters and try to use dialogue that includes words or phrases that are unique to your region.

Extending Your Response

Literature Groups

A Meaningful Life? The last line of the story says, "It was just as though B. Wordsworth had never existed." In your group, discuss the **irony** of this statement. (See **Literary Terms Handbook,** page R8.) How does it seem that B. Wordsworth never existed? What had he hoped to do with his life? In what ways might B. Wordsworth have had a lasting effect that he hadn't even considered? Share your thoughts with other groups.

Learning for Life

It's All in the Marketing With a partner, devise a marketing campaign for Naipaul's story "B. Wordsworth." Consider these strategies: (1) an author tour of the talk-show circuit, (2) advertising, including print, radio, and television commercials, and (3) incentive programs, such as discounts on bulk orders. Present your plan in detail to the class and have class members act as the publishers and evaluate your ideas. Visual aids, such as mock-ups and charts, will help your presentation.

Listening and Speaking

My Friend, My Mentor, B. Wordsworth As the adult narrator from the story, present a commendation speech on B. Wordsworth, the most influential person in your life. In your speech, tell how you came to know B. Wordsworth and what happened to him. Then explain how he has affected your life in positive ways. Give examples from the story as support for your thoughts.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Analogies

Analogies are comparisons based on relationships between ideas. Some analogies are based on *part-to-whole* relationships, as in this example:

puppy : litter :: buffalo : herd

A *puppy* is part of a *litter;* a *buffalo* is part of a *herd.*

To finish an analogy, determine the relationship between the ideas represented by the first pair of words. Then apply that relationship to the second pair of words in the analogy.

PRACTICE Complete each analogy.

1. ship : fleet :: stars :
   a. planets b. constellation c. sky
2. kind : good-hearted :: hospitable :
   a. healing b. hostile c. generous
3. instill : remove :: distill :
   a. dilute b. extract c. inject

- For more on analogies, see **Communications Skills Handbook,** pp. R83–R84.

Before You Read

Mammie's Form at the Post Office

Meet E. A. Markham



In the 1970s, a feminist poet named Sally Goodman wrote a collection of poems called *The Housewife's Revenge* about the experiences of modern women. Sally Goodman was actually the pen name of Edward Archibald Markham, whose poems were inspired by his friendship with a group of women writers and performers. The poems were later collected in a book named *Living in Disguise*, along with those he wrote under the pen name Paul St. Vincent. Markham wrote under different names because, he says, "I was interested in testing the whole range of voices . . . that were possibly real for me."

In much of his poetry and prose, Markham writes about the experience of being an immigrant in Great Britain, a subject he knows from personal experience. Markham was born on the island of Monserrat in the West Indies and in 1956 moved to Great Britain, where he has lived most of the time since. Markham sees himself as "the resourceful traveller having something to offer to the host society."

Early in his career, Markham wrote and produced plays, and in 1969 he formed the Caribbean Theatre Workshop. An adventuresome spirit, he also worked for a time in the south of France building and restoring houses and was a media coordinator in Papua New Guinea. He has edited a number of literary magazines and has taught creative writing at several universities.

"If I had an image for my life (and, hence, one that informed my work) I suppose it would be 'Pioneer.'"

—*Markham*

E. A. Markham was born in 1939.

Reading Focus

Immigrants often encounter hostility, rudeness, or indifference from the people they meet in their new country. What do you know about the treatment many immigrants receive from thoughtless strangers? Why might people respond in this way to immigrants?

Discuss As a class, share your thoughts and personal experiences.

Setting a Purpose Read this story to see how a post office worker treats an immigrant from the West Indies and how his behavior affects her.

Building Background

The Time and Place

This story is set in England. The title character, Mammie, has emigrated there from the West Indies.

Did You Know?

Since the 1950s, a large number of Commonwealth citizens—including people from the West Indies, India, and Pakistan—have immigrated to the United Kingdom, bringing with them their unique cultural backgrounds. Many immigrant writers and artists have combined the artistic and cultural traditions from their homeland with Western influences.

Vocabulary Preview

queue (kū) *n.* a line of people, vehicles, or the like; p. 1219
illiterate (i lit′ ər it) *adj.* unable to read or write; p. 1221
inflation (in flā′ shən) *n.* an economic condition characterized by a rise in the average price level; p. 1221

Mammie's Form at the Post Office

E. A. Markham

She remembered it just in time and panicked; but there must be a way of getting the money there today. Her children were heartless, telling her it wasn't necessary: they had no respect for the dead. At the post office, she went to the wrong end of the counter, and felt a fool when they directed her to the right queue, as if she couldn't read; so she tried to explain. There were a lot of openings but most of them said CLOSED, so she had to join a queue. It embarrassed her that all these post offices now had bullet-proof glass shutting out the customer: really, it was offensive to treat people like this—she was almost beginning to feel like a criminal. She thought of Teacher Tudy's post office at home where people from the village would come and stand in the yard with their back to the stables (which Tudy had converted to a garage) while their names were read out from the dining-room door. Of course, Mammie never had to stand in the yard; she would either send over Sarah or Franco; or if she didn't think of it, Tudy would put the letters aside, and probably bring them over herself the next night. Queuing behind the bullet-proof glass, Mammie couldn't help feeling that she'd been reduced to standing with her back to Teacher Tudy's stables, waiting for her name to be called out.

When it was at last her turn, she told the boy behind the counter that she wanted to send some money to the West Indies, she wanted to send $100 home. But the boy pretended he didn't understand what she was saying, and then asked if she wanted to send money *abroad*.[1] She had to correct him and tell him she was sending her money *home:* that's where she was from. She was indignant[2] that first they treated you like a foreigner, and then they denied you your home. He was just a child, and she wondered why they didn't have anyone bigger who could deal with the customers and understand what they wanted. She wanted to send $100 home.

"D'you want to send dollars?"

"Yes. Yes. A hundred."

"$100. To the West Indies."

"To Murial."

"Yes. Not sure if you can do that, actually. Look, I'll just . . ."

"And I'm in a hurry."

He was just moving off, apparently to look for something, and stopped. "Look, I've just got to check on this, all right?"

"Yes. Go ahead. As long as it gets there in a hurry."

"You'll have to send it by telegraph in that case. Can you . . . Just hang on . . ." He reached under the counter and took out a form. "I'll just go and check on the rates. If you'll just fill out this meanwhile." He slipped the form under the bullet-proof glass, and told her to fill out both sides.

1. *Abroad* means "out of one's own country."
2. *Indignant* means "marked by anger at another."

Vocabulary

queue (kū) *n.* a line of people, vehicles, or the like



Tales, 1988. Jonathan Green. Oil on Masonite, 24 x 35 in. Collection of Richard Weedman.

Viewing the painting: How might this scene reflect Teacher Tudy's post office in the West Indies? How is it different from the post office Mammie visits in England?

Mammie took the form and started searching for her glasses. And after all that, the form didn't make sense. It was all to do with people sending money to Bangladesh and Pakistan, and not one word about the West Indies; so the young fellow must have given her the wrong form.

When he came back—with a big book—Mammie returned the form and asked for one for the West Indies; and he said it didn't matter: West Indies was the same as Bangladesh. It was the first time in her life she'd ever heard anyone say that the West Indies, where she was born and grew up and where all her family came from and where her mother and the rest of her relations died and were buried, was the same as Bangladesh which was somewhere in India, where the people were Indian, and she'd never set foot in her life. But she kept all this to herself, and filled out the form nevertheless.

She put down Murial's name. Murial didn't live in a "Road or Street"; she lived in the village (she had a lovely house in the village), so Mammie had to leave out that line and go right on to VILLAGE OR TOWN and COUNTRY OF DESTINATION having again left out DISTRICT, STATE OR PROVINCE. While she was doing this, someone pushed her to one side as if she was a beggar, and took her place; but she wasn't going to argue with any of them.

On the other side of the form, she had to make a decision. Murial wasn't a DEPENDENT,[3] so that took care of that. She was tempted to sign her name under PURPOSE OF PAYMENT, but the money had nothing to do with:

a) for goods imported into the UK up to £50 in value . . . subject for the possession of an import license if necessary;
b) of subscriptions and entrance fees to clubs/societies other than for travel services up to £50 per year per club/society;
c) of maintenance payments under Orders of Court;
d) in settlement of commercial and professional debts up to £50 (see paragraph below).

She was sending the money to repair her uncle's headstone and to weed the family plot. As Murial was kind enough to look after her affairs at home, Mammie thought it might upset her if she sent the money as PAYMENT, for Murial wasn't someone she employed, Murial was a friend. So in the end, she entered it under CASH GIFT.

The boy took the form and said she'd have to send it in pounds, and they could change it at the other end. That was all right. Then he started filling out another form, checking with his book, and showing it to the man working

3. A *dependent* is one who relies on another for support.

next to him, so that the whole world would soon know her business. Then he looked up and smiled at her, and asked if it was urgent.

The boy was a fool, she had already told him it was urgent.

"Then, that'll be . . . £45.50 plus three and seven twenty. That would be . . . £55.20. OK?"

He was crazy. She had £30, which was plenty. He was joking.

"You joking?"

"Sorry . . . ?"

"Last time it cost only £24. Or twenty-three."

Then he said something that she didn't really follow. So she asked him to repeat it, because then he'd surely find out his mistake.

He was treating her like a child now. "That'll be £45.50 for the $100. And there's *three pounds* charge for sending it urgently. You want it urgent, don't you . . ."

"Yes. Yes."

". . . and then there's the message, and that's going to cost you another . . ."

"Cut it out. Cut out the message." The message wasn't important.

The message itself was all right, the message was free. But . . .

Mammie wanted the message out.

He read as he crossed it out: "This is to weed the headstones."

"Not weed. To weed the *graves*."

"Yes, well, it don't matter now, I've crossed . . ."

"It *does* matter. I'm not illiterate. You can't weed the headstones, you repair them."

"It doesn't cost any more, it's the address that's expensive. Look, do you have to send it . . . It'd be cheaper by 'telegraph letter.'"

"Will it get there today?"

His friend working next to him made a comment and laughed, but the young lad himself didn't laugh. He came very close to the glass and she didn't like his look.

"It'll get there in a few days. I mean, it's not exactly *urgent*, is it?"

"All right, all right."

"You'll send it the cheaper way?"

"It's all right, I'll go to another post office."

This time he was very rude.

"It didn't cost so much last time," Mammie wasn't going to be defeated. But by then he was dealing with another customer, complaining.

She was too busy to go to another post office now: she had to go home to put on the dinner, in case anyone dropped by; she had to look after the living as well as the dead, "the quick and the dead": she smiled to herself. The joke pleased her. It occurred to her then that at the post office she had just said "dollars" to the young lad; she didn't specify West Indian dollars which were only about four shilling and twopence, which would be less than 25p in the new money (at least, that's what it was in the old days). Last year, it had only cost her £24 to send the money to Murial. At the other post office. This year, she was prepared to allow for another £4 for inflation and for telegraphing it . . . Unless the boy was talking about some other dollar; but he must know she was West Indian, even though he wasn't qualified to work behind the bullet-proof glass. But what could she do; she was tired: her mother would have to wait another day, choking in grass.

Vocabulary

illiterate (i lit′ ər it) *adj.* unable to read or write

inflation (in flā′ shən) *n.* an economic condition characterized by a rise in the average price level

CONTENTS

Responding to Literature

Personal Response

Can you identify with Mammie's emotions in this story? Why or why not?

Analyzing Literature

Recall

1. Describe the English post office and Teacher Tudy's post office in the West Indies. What are Mammie's thoughts about the differences between the two?
2. What does Mammie tell the boy behind the counter that she wants to do? How does the boy respond to her request?
3. What form does the boy give Mammie? How does he respond when she tells him it's the wrong form?
4. Why is Mammie sending the money? Why does she think it's urgent?
5. What mistake does Mammie realize the boy has made after she's left the post office?

Interpret

6. What does the contrast between the way Mammie is treated at the English post office and the way she was treated at Teacher Tudy's post office reveal about how her life has changed?
7. What does the boy's response to Mammie's request suggest about his opinion of her?
8. What can you infer about the boy from the form he gives to Mammie and his response to her complaint about the form?
9. How does the boy's reaction to Mammie's sense of urgency compare with her children's reaction? Why might this be the case?
10. How does Mammie's realization outside the post office support her claim that "the boy was a fool"? Why might he have made such a mistake?

Evaluate and Connect

11. Theme Connections How does Mammie's perspective differ from the postal clerk's? How does this difference create **conflict?**
12. Did you find the **dialogue** in this story realistic (see page R4)? Why or why not?
13. What is your opinion of the **title** of this story?
14. Reread the final sentence. What do you suppose was the **author's purpose** (see page R2) in ending the story this way?
15. Recall your responses to the Reading Focus on page 1218. How might this story help people understand what it is like to be an immigrant?

Comparing Stories

In his essay "The New Empire Within Britain," the Anglo-Indian novelist Salman Rushdie says that "if we want to understand British racism . . . it's impossible even to begin to grasp the nature of the beast unless we accept its historical roots." In a short essay, compare the attitudes of the modern-day post-office clerk in "Mammie's Form at the Post Office" with those of the colonialist young husband in "The Train from Rhodesia" (page 1189). Evaluate Rushdie's comment in light of these two examples.

Literary ELEMENTS

Antagonist

In a story with an external conflict, the **antagonist** is the person with whom the main character comes in conflict. Antagonists may try to prevent the **protagonist,** or main character, from doing something, or they may simply have beliefs or opinions that are contradictory to those of the protagonist. Although many antagonists in literature have been portrayed as "evil" and many protagonists have been portrayed as "good," they do not always exhibit these qualities, and the conflict between them may be quite subtle or complex.

1. Who is the protagonist in this story? Who is the antagonist?
2. What does the antagonist prevent the protagonist from doing? What is the larger conflict between these characters?

- See **Literary Terms Handbook,** p. R1.

Literature and Writing

Writing About Literature

Analyzing Point of View In two or three paragraphs, discuss the **point of view** (see page R12) of the story and how this perspective may affect your interpretation of events. From whose point of view is the story told? How might this story present a biased account of the events?

Creative Writing

Dear Murial Imagine you are Mammie writing a letter to your friend Murial explaining why you were unable to send the money that day. In the letter, describe the incidents that occurred at the post office and how you felt about the way you were treated.

Extending Your Response

Literature Groups

Strategies for Success How might Mammie have handled this upsetting encounter differently to ensure a better outcome? With your group, review the story for instances in which Mammie might have taken a different path to achieve her goal of sending money to her friend. What action might she have taken? How should she have responded to the boy's rudeness? Come up with several strategies Mammie might have used and compare them with another group's.

Performing

Do You Understand Me? A major element of this story is miscommunication. With a partner, create a humorous scene in which two people try unsuccessfully to communicate with each other. One character in your scene should be asking for help in achieving a specific purpose, such as buying a train ticket or getting directions. The other character should misinterpret or simply ignore the other's wishes. Practice your scene and present it to the class.

Learning for Life

Employee Training With a partner, create a customer service training video for the employees of the post office Mammie visits. In it, spell out the post office's policies on dealing with the public in a polite and helpful manner. Show at least three scenes from the story to illustrate possible encounters with customers. Then show an incorrect and correct way the employee should respond in each scenario. Draw from your own work experience and ask your family members or local merchants for training tips.

Reading Further

You might like these stories from Markham's *Ten Stories:*

"A Woman in Her Daughter's House" discusses an uneducated woman's conflicts with her grown children.

"President Horace the Second, Howe" describes an eccentric man's decision to run for president of the United States from his home on a small Caribbean island.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Prefixes and Suffixes

Illiterate may be an unfamiliar word, but when you break the word into its parts and examine each one, you may be able to determine the word's meaning–without looking it up in the dictionary! *Illiterate* contains the base word *literate,* which means "able to read and write." A common prefix that means "not" is *il-* (for example, *illegal*). So *illiterate* means "not able to read and write."

PRACTICE Use what you know about the base words, prefixes, and suffixes in the words on the left to match each to its meaning on the right.

1. ineligible	a. already present
2. presuppose	b. to abuse
3. maltreat	c. stinky
4. preexisting	d. to assume beforehand
5. malodorous	e. not qualified or fit to be chosen

INTERDISCIPLINARY CONNECTION

MATHEMATICS

Understanding Rates of Exchange

In E. A. Markham's story "Mammie's Form at the Post Office," the post office clerk used the current exchange rate to determine how many British pounds Mammie needed to purchase one hundred dollars. Unfortunately, because Mammie did not specify West Indian dollars, the clerk looked up the wrong exchange rate. Every country has its own form of currency, and several countries, such as Australia, Canada, Hong Kong, and Singapore, call their *basic unit of currency* the dollar.

The **rate of exchange** is the ratio at which the basic unit of currency of one country may be exchanged for the basic unit of currency of another country. This ratio is typically stated as the number of units of one currency that is equal in value to one unit of the other currency. The rate of exchange is affected by various economic factors and changes frequently. You can find the up-to-date exchange rate for most major countries' currency listed in the financial sections of metropolitan newspapers. Banks and various Web sites also list rates of exchange.



If you are in a foreign country and want to exchange your United States dollars for the local currency, multiply the exchange rate by the number of dollars you plan to exchange to determine the amount of local currency you will receive. For example, suppose you are in Japan and want to exchange 100 U.S. dollars for Japanese yen, and the rate of exchange on that day is 139 Japanese yen for one U.S. dollar. To determine the amount of yen you would end up with, you would make the following calculation:

rate of exchange $\times$ number of dollars = amount in local currency
or $139 \times 100 = 13900$ Japanese yen

If you were traveling abroad, you would also want to know how to determine the cost in U.S. dollars of goods or services priced in the local currency. When you calculate an item's cost in U.S. dollars, you can compare its price to the price of similar items in the United States. For example, suppose you were in Beijing and wanted to buy a guidebook priced at 150 yuan. (The yuan is the basic unit of currency in China.) The exchange rate is 8.277 yuan to one U.S. dollar. How many U.S. dollars would you be spending? To find out, here's the calculation you would need to do:

price in local currency $\div$ rate of exchange = price in dollars
or $150 \div 8.277 = \$18.12$

The guidebook would cost $18.12 in U.S. dollars.

Activity

Locate a listing of exchange rates on the Web. Check the International Monetary Fund site (www.imf.org) under Fund Rates or the Federal Reserve Bank of New York site (www.ny.frb.org) under Foreign Exchange Rates. Determine how much local currency you would receive for ten U.S. dollars in (1) France, (2) Mexico, (3) Canada, (4) Kuwait, and (5) Singapore.

Before You Read

Games at Twilight

Meet Anita Desai



Born in Mussoorie, India, Anita Desai (dā sī′) says that she grew up in a family of bookworms and that she treasures the amount of time and privacy she had as a child to read and dream. Her mother was German and her father Indian. "I grew up in a home where three languages were spoken together—Hindi, English, and German—but English was my literary language—the one I read and wrote in. I am grateful for that because it opened to me the literature of the world and I made myself at home in it and was not restricted to any one region." She came to appreciate each language for "its own distinct genius." She finds English the most flexible of languages and the one in which she can best work to "convey the rhythms, accents, tones, and pace of Indian life."

In 1963, when she was twenty-six, Desai published her first novel, *Cry, the Peacock*, which dealt with the oppression of Indian women.

Besides novels and short stories, Desai also writes children's books. She now lives in the United States and has taught at several colleges.

"I believe literature and art really contain the essence of life and the world, uncover its innermost secrets and present those truths that one might ordinarily miss or ignore, and so [are] closer to the truth than life itself."

—Desai

Anita Desai was born in 1937.

Reading Focus

What were some of your favorite games as a child? Did you enjoy a rousing game of kick-the-can or touch football, or did you prefer to play board games?

List It As a class, brainstorm a list of children's games. Then discuss what you learned from playing these games. Do you think games are an important part of childhood? Share and compare your ideas with your classmates.

Setting a Purpose Read this story to find out what a young boy learns while playing hide-and-seek.

Building Background

The Time and Place

Like most of Desai's writings, "Games at Twilight" is set in India. The action takes place on a very hot summer afternoon.

Did You Know?

Southern India is known for its monsoons–seasonal rains that bring heavy downpours and strong winds. The rest of the year, the region is hot and dry. During the hottest part of the day, people tend to stay indoors to avoid the heat and glaring sunshine.

Vocabulary Preview

stridently (strīd′ ənt lē) *adv.* in a harsh, grating manner; p. 1226
jubilation (jo͞o′ bə lā′ shən) *n.* a feeling of triumphant joy; p. 1227
superciliously (so͞o′ pər sil′ ē əs lē) *adv.* disdainfully; p. 1228
defunct (di fungkt′) *adj.* no longer existing or active; dead; p. 1229
temerity (tə mer′ ə tē) *n.* excessive or reckless boldness; rashness; p. 1229
fray (frā) *n.* a heated dispute or contest; p. 1229
lugubrious (loo go͞o′ brē əs) *adj.* excessively mournful or sorrowful; p. 1231

Games at Twilight

Anita Desai

It was still too hot to play outdoors. They had had their tea, they had been washed and had their hair brushed, and after the long day of confinement in the house that was not cool but at least a protection from the sun, the children strained to get out. Their faces were red and bloated with the effort, but their mother would not open the door, everything was still curtained and shuttered in a way that stifled the children, made them feel that their lungs were stuffed with cotton wool and their noses with dust and if they didn't burst out into the light and see the sun and feel the air, they would choke.

"Please, ma, please," they begged. "We'll play in the veranda and porch—we won't go a step out of the porch."

"You will, I know you will, and then—"

"No—we won't, we won't," they wailed so horrendously that she actually let down the bolt of the front door so that they burst out like seeds from a crackling, overripe pod into the veranda, with such wild, maniacal[1] yells that she retreated to her bath and the shower of talcum powder and the fresh sari[2] that were to help her face the summer evening.

They faced the afternoon. It was too hot. Too bright. The white walls of the veranda glared stridently in the sun. The bougainvillea[3] hung about it, purple and magenta, in livid balloons. The garden outside was like a tray made of beaten brass, flattened out on the red gravel and the stony soil in all shades of metal—aluminum, tin, copper, and brass. No life stirred at this arid time of day—the birds still drooped, like dead fruit, in the papery tents of the trees; some squirrels lay limp on the wet earth under the garden tap. The outdoor

1. *Maniacal* means "marked by excessive enthusiasm."
2. A *sari* is an outer garment worn mainly by Hindu women.
3. *Bougainvillea* is a woody, tropical vine with flowers.

Vocabulary

stridently (strīd′ ənt lē) *adv.* in a harsh, grating manner

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dog lay stretched as if dead on the veranda mat, his paws and ears and tail all reaching out like dying travelers in search of water. He rolled his eyes at the children—two white marbles rolling in the purple sockets, begging for sympathy—and attempted to lift his tail in a wag but could not. It only twitched and lay still.

Then, perhaps roused by the shrieks of the children, a band of parrots suddenly fell out of the eucalyptus tree, tumbled frantically in the still, sizzling air, then sorted themselves out into battle formation and streaked away across the white sky.

The children, too, felt released. They too began tumbling, shoving, pushing against each other, frantic to start. Start what? Start their business. The business of the children's day which is—play.

"Let's play hide-and-seek."

"Who'll be It?"

"You be It."

"Why should I? You be—"

"You're the eldest—"

"That doesn't mean—"

The shoves became harder. Some kicked out. The motherly Mira intervened. She pulled the boys roughly apart. There was a tearing sound of cloth but it was lost in the heavy panting and angry grumbling and no one paid attention to the small sleeve hanging loosely off a shoulder.

"Make a circle, make a circle!" she shouted, firmly pulling and pushing till a kind of vague circle was formed. "Now clap!" she roared and, clapping, they all chanted in melancholy unison: "Dip, dip, dip—my blue ship—" and every now and then one or the other saw he was safe by the way his hands fell at the crucial moment—palm on palm, or back of hand on palm—and dropped out of the circle with a yell and a jump of relief and jubilation.

Raghu was It. He started to protest, to cry "You cheated—Mira cheated—Anu cheated—" but it was too late, the others had all already streaked away. There was no one to hear when he called out, "Only in the veranda—the porch—Ma said—Ma *said* to stay in the porch!" No one had stopped to listen, all he saw were their brown legs flashing through the dusty shrubs, scrambling up brick walls, leaping over compost heaps and hedges, and then the porch stood empty in the purple shade of the bougainvillea and the garden was as empty as before; even the limp squirrels had

Vocabulary

jubilation (jo͞o′ bə lā′ shən) *n.* a feeling of triumphant joy

whisked away, leaving everything gleaming, brassy and bare.

Only small Manu suddenly reappeared, as if he had dropped out of an invisible cloud or from a bird's claws, and stood for a moment in the center of the yellow lawn, chewing his finger and near to tears as he heard Raghu shouting, with his head pressed against the veranda wall, "Eighty-three, eighty-five, eighty-nine, ninety . . ." and then made off in a panic, half of him wanting to fly north, the other half counseling south. Raghu turned just in time to see the flash of his white shorts and the uncertain skittering of his red sandals, and charged after him with such a blood-curdling yell that Manu stumbled over the hosepipe, fell into its rubber coils, and lay there weeping, "I won't be It—you have to find them all—all—All!"

"I know I have to, idiot," Raghu said, superciliously kicking him with his toe. "You're dead," he said with satisfaction, licking the beads of perspiration off his upper lip, and then stalked off in search of worthier prey, whistling spiritedly so that the hiders should hear and tremble.

Ravi heard the whistling and picked his nose in a panic, trying to find comfort by burrowing the finger deep-deep into that soft tunnel. He felt himself too exposed, sitting on an upturned flowerpot behind the garage. Where could he burrow? He could run around the garage if he heard Raghu come—around and around and around—but he hadn't much faith in his short legs when matched against Raghu's long, hefty, hairy footballer legs. Ravi had a frightening glimpse of them as Raghu combed the hedge of crotons and hibiscus,[4] trampling delicate ferns underfoot as he did so. Ravi looked about him desperately, swallowing a small ball of snot in his fear.

The garage was locked with a great heavy lock to which the driver had the key in his room, hanging from a nail on the wall under his work shirt. Ravi had peeped in and seen him still sprawling on his string-cot in his vest and striped underpants, the hair on his chest and the hair in his nose shaking with the vibrations of his phlegm-obstructed snores. Ravi had wished he were tall enough, big enough to reach the key on the nail, but it was impossible, beyond his reach for years to come. He had sidled away and sat dejectedly on the flowerpot. That at least was cut to his own size.

He felt himself too exposed, sitting on an upturned flowerpot behind the garage. Where could he burrow?

But next to the garage was another shed with a big green door. Also locked. No one even knew who had the key to the lock. That shed wasn't opened more than once a year when Ma turned out all the old broken bits of furniture and rolls of matting and leaking buckets, and the white anthills were broken and swept away and Flit sprayed into the spiderwebs and rat holes so that the whole operation was like the looting of a poor, ruined, and conquered city. The green leaves of the door sagged. They were nearly off their rusty hinges. The hinges were large and made a small gap between the door and the walls—only just large enough for rats, dogs, and, possibly, Ravi to slip through.

4. *Crotons* and *hibiscus* are tropical plants.

Vocabulary

superciliously (sōō′ pər sil′ ē əs lē) *adv.* disdainfully

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Ravi had never cared to enter such a dark and depressing mortuary[5] of defunct household goods seething with such unspeakable and alarming animal life but, as Raghu's whistling grew angrier and sharper and his crashing and storming in the hedge wilder, Ravi suddenly slipped off the flowerpot and through the crack and was gone. He chuckled aloud with astonishment at his own temerity so that Raghu came out of the hedge, stood silent with his hands on his hips, listening, and finally shouted "I heard you! I'm coming! G*ot* you—" and came charging round the garage only to find the upturned flowerpot, the yellow dust, the crawling of white ants in a mud hill against the closed shed door—nothing. Snarling, he bent to pick up a stick and went off, whacking it against the garage and shed walls as if to beat out his prey.

Ravi shook, then shivered with delight, with self-congratulation. Also with fear. It was dark, spooky in the shed. It had a muffled smell, as of graves. Ravi had once got locked into the linen cupboard and sat there weeping for half an hour before he was rescued. But at least that had been a familiar place, and even smelled pleasantly of starch, laundry, and, reassuringly, of his mother. But the shed smelled of rats, anthills, dust, and spiderwebs. Also of less definable, less recognizable horrors. And it was dark. Except for the white-hot cracks along the door, there was no light. The roof was very low. Although Ravi was small, he felt as if he could reach up and touch it with his fingertips. But he didn't stretch. He hunched himself into a ball so as not to bump into anything, touch or feel anything. What might there not be to touch him and feel him as he stood there, trying to see in the dark? Something cold, or slimy—like a snake. Snakes! He leaped up as Raghu whacked the wall with his stick—then, quickly realizing what it was, felt almost relieved to hear Raghu, hear his stick. It made him feel protected.

But Raghu soon moved away. There wasn't a sound once his footsteps had gone around the garage and disappeared. Ravi stood frozen inside the shed. Then he shivered all over. Something had tickled the back of his neck. It took him a while to pick up the courage to lift his hand and explore. It was an insect—perhaps a spider—exploring *him*. He squashed it and wondered how many more creatures were watching him, waiting to reach out and touch him, the stranger.

There was nothing now. After standing in that position—his hand still on his neck, feeling the wet splodge of the squashed spider gradually dry—for minutes, hours, his legs began to tremble with the effort, the inaction. By now he could see enough in the dark to make out the large solid shapes of old wardrobes, broken buckets, and bedsteads piled on top of each other around him. He recognized an old bathtub—patches of enamel glimmered at him and at last he lowered himself onto its edge.

He contemplated slipping out of the shed and into the fray. He wondered if it would not be better to be captured by Raghu and be returned to the milling crowd as long as he could be in the sun, the light, the free spaces of the garden, and the familiarity of his brothers, sisters, and cousins. It would be evening soon. Their games would become legitimate. The parents would sit out on the lawn on cane basket chairs and watch them as they tore around the garden or gathered in knots to share a loot of mulberries or black,

5. A *mortuary* is a place where dead bodies are kept before burial.

Vocabulary

defunct (di fungkt′) *adj.* no longer existing or active; dead
temerity (tə mer′ ə tē) *n.* excessive or reckless boldness; rashness
fray (frā) *n.* a heated dispute or contest

teeth-splitting *jamun*[6] from the garden trees. The gardener would fix the hosepipe to the water tap and water would fall lavishly through the air to the ground, soaking the dry yellow grass and the red gravel and arousing the sweet, the intoxicating scent of water on dry earth—that loveliest scent in the world. Ravi sniffed for a whiff of it.

What fun if they were all found and caught—he alone left unconquered!

He half rose from the bathtub, then heard the despairing scream of one of the girls as Raghu bore down upon her. There was the sound of a crash, and of rolling about in the bushes, the shrubs, then screams and accusing sobs of, "I touched the den—" "You did not—" "I did—" "You liar, you did *not*" and then a fading away and silence again.

Ravi sat back on the harsh edge of the tub, deciding to hold out a bit longer. What fun if they were all found and caught—he alone left unconquered! He had never known that sensation. Nothing more wonderful had ever happened to him than being taken out by an uncle and bought a whole slab of chocolate all to himself, or being flung into the soda man's pony cart and driven up to the gate by the friendly driver with the red beard and pointed ears. To defeat Raghu—that hirsute,[7] hoarse-voiced football champion—and to be the winner in a circle of older, bigger, luckier children—that would be thrilling beyond imagination. He hugged his knees together and smiled to himself almost shyly at the thought of so much victory, such laurels.[8]

There he sat smiling, knocking his heels against the bathtub, now and then getting up and going to the door to put his ear to the broad crack and listening for sounds of the game, the pursuer and the pursued, and then returning to his seat with the dogged determination of the true winner, a breaker of records, a champion.

It grew darker in the shed as the light at the door grew softer, fuzzier, turned to a kind of crumbling yellow pollen that turned to yellow fur, blue fur, gray fur. Evening. Twilight. The sound of water gushing, falling. The scent of earth receiving water, slaking its thirst in great gulps and releasing that green scent of freshness, coolness. Through the crack Ravi saw the long purple shadows of the shed and the garage lying still across the yard. Beyond that, the white walls of the house. The bougainvillea had lost its lividity, hung in dark bundles that quaked and twittered and seethed with masses of homing sparrows. The lawn was shut off from his view. Could he hear the children's voices? It seemed to him that he could. It seemed to him that he could hear them chanting, singing, laughing. But what about the game? What had happened? Could it be over? How could it when he was still not found?

It then occurred to him that he could have slipped out long ago, dashed across the yard to the veranda, and touched the "den." It was necessary to do that to win. He had forgotten. He had only remembered the part of hiding and trying to elude[9] the seeker. He had done that so successfully, his success had occupied him so wholly that he had quite forgotten that success had to be clinched by that final dash to victory and the ringing cry of "Den!"

With a whimper he burst through the crack, fell on his knees, got up and stumbled on stiff, benumbed legs across the shadowy yard, crying heartily by the time he reached

6. *Jamun* is a tropical fruit.
7. *Hirsute* means "covered with hair."
8. *Laurels* means "glory and honor."
9. To *elude* is to escape from.

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the veranda so that when he flung himself at the white pillar and bawled, "Den! Den! Den!" his voice broke with rage and pity at the disgrace of it all and he felt himself flooded with tears and misery.

Out on the lawn, the children stopped chanting. They all turned to stare at him in amazement. Their faces were pale and triangular in the dusk. The trees and bushes around them stood inky and sepulchral, spilling long shadows across them. They stared, wondering at his reappearance, his passion, his wild animal howling. Their mother rose from her basket chair and came towards him, worried, annoyed, saying, "Stop it, stop it, Ravi. Don't be a baby. Have you hurt yourself?" Seeing him attended to, the children went back to clasping their hands and chanting "The grass is green, the rose is red. . . ."

But Ravi would not let them. He tore himself out of his mother's grasp and pounded across the lawn into their midst, charging at them with his head lowered so that they scattered in surprise. "I won, I won, I won," he bawled, shaking his head so that the big tears flew. "Raghu didn't find me. I won, I won—"

It took them a minute to grasp what he was saying, even who he was. They had quite forgotten him. Raghu had found all the others long ago. There had been a fight about who was to be It next. It had been so fierce that their mother had emerged from her bath and made them change to another game. Then they had played another and another. Broken mulberries from the tree and eaten them. Helped the driver wash the car when their father returned from work. Helped the gardener water the beds till he roared at them and swore he would complain to their parents. The parents had come out, taken up their positions on the cane chairs. They had begun to play again, sing and chant. All this time no one had remembered Ravi. Having disappeared from the scene, he had disappeared from their minds. Clean.

"Don't be a fool," Raghu said roughly, pushing him aside, and even Mira said, "Stop howling, Ravi. If you want to play, you can stand at the end of the line," and she put him there very firmly.

The game proceeded. Two pairs of arms reached up and met in an arc. The children trooped under it again and again in a lugubrious circle, ducking their heads and intoning[10]

"The grass is green,
The rose is red;
Remember me
When I am dead, dead, dead, dead . . ."

And the arc of thin arms trembled in the twilight, and the heads were bowed so sadly, and their feet tramped to that melancholy refrain so mournfully, so helplessly, that Ravi could not bear it. He would not follow them, he would not be included in this funereal game. He had wanted victory and triumph—not a funeral. But he had been forgotten, left out, and he would not join them now. The ignominy[11] of being forgotten—how could he face it? He felt his heart go heavy and ache inside him unbearably. He lay down full length on the damp grass, crushing his face into it, no longer crying, silenced by a terrible sense of his insignificance.

10. *Intoning* is chanting.
11. *Ignominy* means "humiliation and dishonor."

Vocabulary
lugubrious (loo gōō′ brē əs) *adj.* excessively mournful or sorrowful

Responding to Literature

Personal Response

What did you think of Ravi's behavior at the end of the story? Why?

Analyzing Literature

Recall

1. What are the children doing at the beginning of the story? Where does Ravi go, and how does he feel about that place?
2. What is Ravi's impression of Raghu?
3. What idea builds in Ravi's mind as he hides?
4. What does Ravi suddenly realize he must do to win the game?
5. How do the other children behave when Ravi appears? How does Ravi react to their behavior toward him?

Interpret

6. What do the incidents at the beginning of the story suggest to you about the relationships among the children?
7. What does Ravi's view of Raghu tell you about Ravi himself?
8. From Ravi's plan, what can you infer about his life with his family?
9. In your opinion, why is Ravi crying as he leaves his hiding place and heads for the "den"?
10. What do you think Ravi's final reaction indicates about his character? What lesson does Ravi learn at the end of the story?

Evaluate and Connect

11. In your opinion, how does the **setting,** including the weather, affect the children's actions and what follows in the story? Explain.
12. How would you describe the **mood** (see page R10) of this story? Find two descriptive passages that you think are especially effective in setting the mood.
13. Do you think Desai effectively captures the emotions of a child in this situation? Explain.
14. If you had been one of Ravi's siblings, what might you have said to him when he reappeared in the yard?
15. How does Desai describe the children's behavior in this story? Do you find her descriptions realistic? How do the children in this story compare with depictions of children in other works you have read?

Author's Craft

By telling the story from a **third-person limited point of view** and focusing primarily on the thoughts and feelings of young Ravi, Desai conveys the many changes of mood that Ravi experiences during a short period of time. In a brief essay, trace the sequence of Ravi's moods, noting which changes grow from outside events and which are caused mainly by Ravi's own thoughts. Then evaluate Desai's ability to create a realistic picture of a young child's thought processes.

Literary ELEMENTS

Third-Person Limited Point of View

A story's point of view is the perspective from which it is told. In a story told from the **third-person point of view,** the narrator is not a character in the story but an observer. In "Games at Twilight," the point of view is **third-person limited,** that is, the narrator relates the thoughts of a single character and shows the action and characters of the story as that single character perceives them.

1. Give examples from the story of the narrator relating Ravi's thoughts.
2. How does the point of view from which a story is told affect this story? What might have been lost if the story were told from a different point of view?

- See **Literary Terms Handbook,** p. R12.

Literature and Writing

Writing About Literature

Figurative Language Desai uses figurative language in this story to create vivid impressions in the reader's mind. For example, she uses a **simile** when she states that the children "burst out [of the door] like seeds from a crackling, overripe pod." Identify three vivid similes or **metaphors** in the story. In several paragraphs, explain how they make the scene clearer. Then, write a new simile or metaphor for each example you chose.

Creative Writing

What a Day! Imagine that you are the children's mother, Ravi's brother, Raghu, or his sister Mira. Write a journal entry for the day recording your impressions of the events described in this story. Keep in mind details of the setting, the sequence of events, and your character's personality as you write. You may also add events that Ravi may not have witnessed. Be sure to give your opinion of Ravi's outburst at the end of the story.

Extending Your Response

Literature Groups

The Power of Games In your group, discuss the role of the games in this story. How do the children interact as they play? What social skills do they practice and learn? How do the lessons compare with those you discussed in the Reading Focus on page 1225? As a group, decide if the games have a positive or a negative influence on the children in the story. Share your group's opinion with the class.

Learning for Life

Explaining the Rules From what you have read here and from your own experience, develop an explanation of the rules of hide-and-seek that you could use to teach a young child like Ravi how to play the game. Prepare to describe the game in simple, logical steps. Practice your explanation; then deliver it to a young child, if possible, or to a classmate.

Interdisciplinary Activity

Art: Images of Twilight Desai creates vivid images in "Games at Twilight." Choose a scene or character from the story to represent with a drawing or painting. You might want to focus on portraying the general atmosphere of the story instead of trying to realistically depict a scene. Share your artwork with the class.

Reading Further

If you enjoyed this story, you might also enjoy these novels by Anita Desai:

Clear Light of Day is both a beautiful family story and an examination of contemporary India.

Fire on the Mountain explores the troubled relationship between a woman and her great-granddaughter.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Multiple-Meaning Words

Some words have more than one meaning. For example, in "Games at Twilight" the word *fray* means "heated dispute or contest." However, *fray* can also mean "to wear out" or "to shred." With multiple-meaning words, you have to use the context–the sentence or paragraph that the word appears in–to figure out which meaning is correct.

PRACTICE Write two sentences for each word below. Use a different meaning for the word in each of the two sentences.

1. seething
2. strain
3. limp
4. leaves
5. match

Before You Read

Telephone Conversation

Meet Wole Soyinka



At the start of the Nigerian civil war in 1967, Wole Soyinka (wō′ lĕ shoi ān′ kä) was falsely accused of a crime, arrested, and imprisoned for more than two years. He spent most of the time in solitary confinement in a four-by-eight foot cell. To save his sanity, he wrote on anything he could find—toilet paper, cigarette packages, and book pages. These notes were later published in *The Man Died: Prison Notes of Wole Soyinka*.

The son of teachers, Soyinka was born in Nigeria when it was under British rule. As a youth, he became inspired by the political activism of his mother, who led a revolt against a tax on women, and by the independence movement in Nigeria. These events sparked his lifelong involvement in politics.

In 1955, while attending the University of Leeds in England, Soyinka had his first play produced. After returning to Nigeria in 1960, he researched and began to incorporate into his writing the folklore of the Yoruba, his native people. While writing plays, poetry, and novels, Soyinka taught at universities and became active in Nigerian politics, often fighting against the country's dictatorial government.

In 1986 Soyinka received the Nobel Prize for Literature, which was a mixed blessing for him. He remarked, "A lot of people find this difficult to believe, but for me it was just another prize, only bigger and more demanding on me in terms of what you give back, because everyone wants something as a result of that prize. It has such a prestige and such a hold on people's imagination in all corners and on all levels that you become the property of the world." Since 1994 he has lived in exile in the United States.

"Books and all forms of writing have always been objects of terror to those who seek to suppress the truth."

—*Soyinka*

Wole Soyinka was born in 1934.

Reading Further

For other works by Soyinka, look for these books:

Poetry Collection: *A Shuttle in the Crypt* is a collection of poems by Wole Soyinka.

Memoir: *Ake: The Years of Childhood* recounts Soyinka's first ten years in his village of Ake and is considered a classic among childhood memoirs.

Reading Focus

What does the word *bigoted* mean to you?

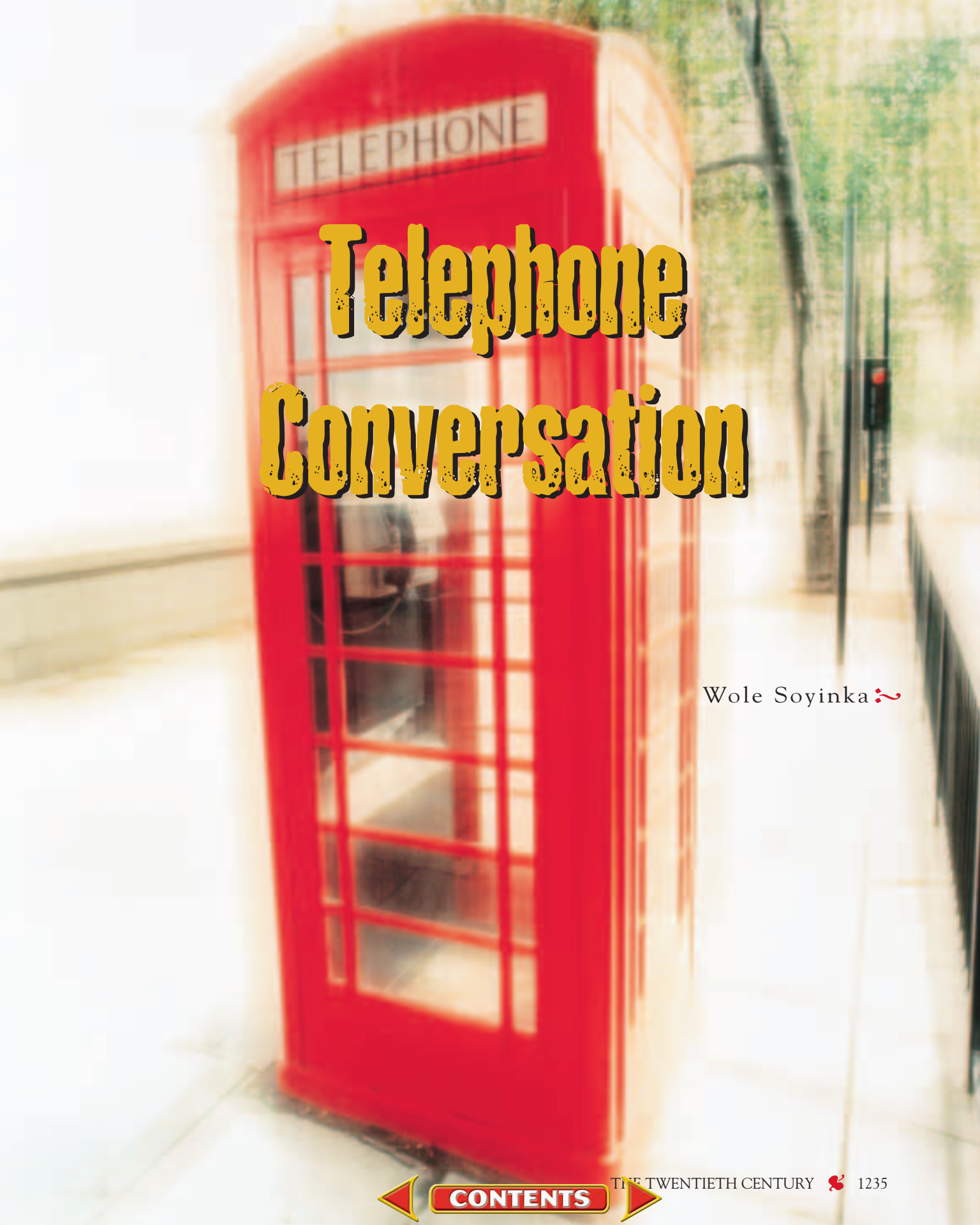
Quickwrite Define this word in your journal.

Setting a Purpose Read this poem to see how the speaker reacts to a bigoted woman.

Building Background

The Works of Soyinka

Soyinka's first works had a comic element, but much of his later writing has had a darker, more pessimistic tone, focusing on themes of racial inequality and government oppression. Soyinka has said that in the African tradition, the artist "has always functioned as the record of the mores and experience of his society." "Telephone Conversation," the poem you will read, reflects Soyinka's commitment to this tradition as well as his ability as a playwright to create dramatic dialogue, finding a humorous side to an encounter with racial prejudice.



Telephone Conversation

Wole Soyinka

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam," I warned,
"I hate a wasted journey—I am—African."
Silence. Silenced transmission of
Pressurized good breeding. Voice, when it came,
Lipstick-coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
"HOW DARK?" . . . I had not misheard . . . "ARE YOU LIGHT
OR VERY DARK?" Button B. Button A. Stench
Of rancid° breath of public hide-and-speak.
Red booth. Red pillar-box.° Red double-tiered
Omnibus° squelching tar. It *was* real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis—
"ARE YOU DARK? OR VERY LIGHT?" Revelation came.
"You mean—like plain or milk chocolate?"
Her assent° was clinical, crushing in its light
Impersonality. Rapidly, wavelength adjusted,
I chose, "West African sepia"°—and as an afterthought,
"Down in my passport." Silence for spectroscopic
Flight of fancy,° till truthfulness clanged her accent
Hard on the mouthpiece. "WHAT'S THAT?" conceding°
"DON'T KNOW WHAT THAT IS." "Like brunette."
"THAT'S DARK, ISN'T IT?" "Not altogether.
Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blond. Friction, caused—
Foolishly madam—by sitting down, has turned
My bottom raven black—One moment madam!"—sensing
Her receiver rearing on the thunderclap
About my ears—"Madam," I pleaded, "Wouldn't you rather
See for yourself?"

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12 Something that is *rancid* has an offensive or foul odor or taste.
13 A *pillar-box* is a mailbox.
13–14 A *double-tiered omnibus* is a bus that has two levels.
20 *Assent* means "agreement."
22 *Sepia* is a brownish gray to dark olive brown color.
23–24 *[Silence . . . fancy]* A spectroscope is an instrument scientists use to examine the spectrum, or range, of colors in white light. This phrase indicates that the woman has paused to consider the range of colors she knows.
25 Here, *conceding* means "admitting."

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Responding to Literature

Personal Response

What is your opinion of the landlady? How might you respond if someone asked you a similar question?

Analyzing Literature

Recall and Interpret

1. What is the "self-confession" the speaker makes to the landlady? What does his confession imply about his past experiences? Explain the reasoning behind your inference.
2. What question does the landlady ask the speaker? How is the word "considerate" an example of **verbal irony** (see page R8)?
3. In your own words, describe the content of the telephone conversation in lines 18–33. How would you characterize the speaker and the landlady from their conversation and the speaker's comments?
4. How does the telephone conversation end? What does the speaker's final plea suggest about his attitude toward the landlady?

Evaluate and Connect

5. In your opinion, how effective is Soyinka's use of **humor** in presenting the gravity of racism in this poem? (See **Literary Terms Handbook,** page R8.) Explain your reasoning.
6. Theme Connections How would you describe the speaker and the landlady's differing perspectives? (Refer to the Reading Focus on page 1234.) How do these differences cause **conflict** between them? (See **Literary Terms Handbook,** page R4.)
7. In your opinion, did the speaker respond appropriately to the landlady throughout his conversation with her? Do you think he should have done something differently? Explain.
8. How does Soyinka's use of color **imagery** (see page R8) affect your reading of this poem? Use details from the poem in your response.

Literary Elements

Free Verse

Free verse is poetry that has no fixed pattern of rhyme, meter, line length, or stanza arrangement; it generally imitates natural forms of speech. Many twentieth-century poets, striving to emphasize the relationship between form and meaning in a poem, have chosen to use free verse to show that they are breaking the pattern of past traditions. Others have written in free verse to capture the formlessness that they perceive in modern life.

1. Why might Soyinka have wanted this poem to follow natural forms of speech? Explain the reasoning behind your answer.
2. From what "past tradition" might Soyinka be trying to break? What makes you think so?

- See **Literary Terms Handbook** p. R7.

Extending Your Response

Writing About Literature

Analyzing Tone The **tone** of a work is the attitude the author expresses toward the subject. Analyze the tone of "Telephone Conversation." Think about the emotions the speaker expresses during the poem. Consider how the tone of the poem changes as the poem progresses and what that change implies. Examine how the words and images Soyinka includes help express the tone. Then write your ideas in a three- to four-paragraph analysis.

Performing

Active Reading With a partner, prepare an oral reading of the poem, with one of you reading the part of the speaker and the other reading the landlady's lines. Practice using voice, facial expressions, and gestures to convey their personalities and thoughts and to express the tone and mood of the poem. When you are ready, present your reading to the class.

Save your work for your portfolio.

Before You Read

Two Sheep

Meet Janet Frame



Janet Frame grew up in poverty in the small New Zealand town of Oamaru. Her father was a railroad worker, and her mother wrote poetry, which she peddled to neighbors. A shy child, Frame spent her time reading, writing, and planning to be a poet.

Frame trained as a teacher, but she panicked and left because she was afraid of being evaluated. Anguished by this failure, Frame became deeply depressed. She was hospitalized in a psychiatric ward after being incorrectly diagnosed as a schizophrenic.

Frame spent several years in a mental institution, where she was subjected to hundreds of electroshock treatments. Still, she published her first collection of short stories, *The Lagoon*, while she was hospitalized. Frame was scheduled to have a frontal lobotomy, an operation in which nerve fibers in the brain are cut, when a hospital official discovered that her book had won a literary award. Frame, who knew nothing about the award, was discharged from the hospital.

She went on to pursue a successful writing career, publishing not only short stories but also novels, poetry, and her autobiography. New Zealand film director Jane Campion adapted Frame's three-volume autobiography into the film *An Angel at My Table*.

"It is little wonder that I value writing as a way of life when it actually saved my life."

—*Frame*

Janet Frame was born in 1924.

Reading Focus

Would you like to be able to see into the future?

Freewrite Spend five to ten minutes exploring your ideas about the possible consequences of being able to see into the future. Would you want to possess this ability? Why or why not? How might having this ability affect your life and the lives of the people around you?

Setting a Purpose Read this story to learn how knowing the future affects the outlook of two animal characters.

Building Background

The Time and Place

"Two Sheep" is not set in any specific time or place, but the setting does have similarities to Frame's native New Zealand, which has a population of 3.5 million people and 60 million sheep.

The Fable

A **fable** is a short and often simple story intended to teach a lesson about human behavior. In a fable, the **moral** or lesson is usually implied by the plot of the story and then stated explicitly at the end. "Two Sheep" is an example of a **beast fable,** in which animals talk and act like representative human types.

Vocabulary Preview

gambol (gam′ bəl) *v.* to run, skip, or leap about in play; to frolic; p. 1239

pall (pôl) *n.* an atmosphere of dark and gloom; p. 1240

barren (bar′ ən) *adj.* having little or no vegetation; bare; p. 1240

unperturbed (un pər turbd′) *adj.* undisturbed; easy; p. 1240

Two Sheep

Janet Frame

Two sheep were traveling to the saleyards. The first sheep knew that after they had been sold their destination was the slaughterhouse at the freezing works. The second sheep did not know of their fate. They were being driven with the rest of the flock along a hot dusty valley road where the surrounding hills leaned in a sun-scorched wilderness of rock, tussock,[1] and old rabbit warrens.[2] They moved slowly, for the drover[3] in his trap was in no hurry, and had even taken one of the dogs to sit beside him while the other scrambled from side to side of the flock, guiding them.

"I think," said the first sheep who was aware of their approaching death, "that the sun has never shone so warm on my fleece, nor, from what I see with my small sheep's eye, has the sky seemed so flawless, without seams or tucks or cracks or blemishes."

"You are crazy," said the second sheep who did not know of their approaching death. "The sun is warm, yes, but how hot and dusty and heavy my wool feels! It is a burden to go trotting along this oven shelf. It seems our journey will never end."

"How fresh and juicy the grass appears on the hill!" the first sheep exclaimed. "And not a hawk in the sky!"

"I think," replied the second sheep, "that something has blinded you. Just look up in the sky and see those three hawks waiting to swoop and attack us!"

They trotted on further through the valley road. Now and again the second sheep stumbled.

"I feel so tired," he said. "I wonder how much longer we must walk on and on through this hot dusty valley?"

But the first sheep walked nimbly and his wool felt light upon him as if he had just been shorn. He could have gamboled like a lamb in August.

"I still think," he said, "that today is the most wonderful day I have known. I do not feel that the road is hot and dusty. I do not notice the stones and grit that you complain of. To me the hills have never seemed so green and enticing, the sun has never seemed so warm and comforting. I believe that I could walk through this valley forever, and never feel tired or hungry or thirsty."

1. A *tussock* is a clump or tuft of grass.
2. *Warrens* are places where rabbits are kept and bred.
3. A *drover* is one who drives sheep.

Vocabulary

gambol (gam′ bəl) *v.* to run, skip, or leap about in play; to frolic

CONTENTS

"Whatever has come over you?" the second sheep asked crossly. "Here we are, trotting along hour after hour, and soon we shall stand in our pens in the saleyards while the sun leans over us with its branding irons and our overcoats are such a burden that they drag us to the floor of our pen where we are almost trampled to death by the so dainty feet of our fellow sheep. A fine life that is. It would not surprise me if after we are sold we are taken in trucks to the freezing works and killed in cold blood. But," he added, comforting himself, "that is not likely to happen. Oh no, that could never happen! I have it on authority that even when they are trampled by their fellows, sheep do not die. The tales we hear from time to time are but malicious rumors, and those vivid dreams which strike us in the night as we sleep on the sheltered hills, they are but illusions. Do you not agree?" he asked the first sheep.

They were turning now from the valley road, and the saleyards were in sight, while drawn up in the siding on the rusty railway lines, the red trucks stood waiting, spattered inside with sheep and cattle dirt and with white chalk marks, in cipher,[4] on the outside. And still the first sheep did not reveal to his companion that they were being driven to certain death.

When they were jostled inside their pen the first sheep gave an exclamation of delight.

"What a pleasant little house they have let to us! I have never seen such smart red-painted bars, and such four-square corners. And look at the elegant stairway which we will climb to enter those red caravans for our seaside holiday!"

"You make me tired," the second sheep said. "We are standing inside a dirty pen, nothing more, and I cannot move my feet in their nicely polished black shoes but I tread upon the dirt left by sheep which have been imprisoned here before us. In fact I have never been so badly treated in all my life!" And the second sheep began to cry. Just then a kind elderly sheep jostled through the flock and began to comfort him.

"You have been frightening your companions, I suppose," she said angrily to the first sheep. "You have been telling horrible tales of our fate. Some sheep never know when to keep things to themselves. There was no need to tell your companion the truth, that we are being led to certain death!"

But the first sheep did not answer. He was thinking that the sun had never blessed him with so much warmth, that no crowded pen had ever seemed so comfortable and luxurious. Then suddenly he was taken by surprise and hustled out a little gate and up the ramp into the waiting truck, and suddenly too the sun shone in its true colors, battering him about the head with gigantic burning bars, while the hawks congregated above, sizzling the sky with their wings, and a pall of dust clung to the barren used-up hills, and everywhere was commotion, pushing, struggling, bleating, trampling.

"This must be death," he thought, and he began to struggle and cry out.

The second sheep, having at last learned that he would meet his fate at the freezing works, stood unperturbed now in the truck with his nose against the wall and his eyes looking through the slits.

"You are right," he said to the first sheep. "The hill has never seemed so green, the sun has never been warmer, and this truck with its neat red walls is a mansion where I would happily spend the rest of my days."

But the first sheep did not answer. He had seen the approach of death. He could hide from it no longer. He had given up the struggle and

4. Here, *in cipher* means "in code."

Vocabulary

pall (pôl) *n.* an atmosphere of dark and gloom
barren (bar′ ən) *adj.* having little or no vegetation; bare
unperturbed (un pər turbd′) *adj.* undisturbed; easy

CONTENTS

was lying exhausted in a corner of the truck. And when the truck arrived at its destination, the freezing works, the man whose duty it was to unload the sheep noticed the first lying so still in the corner that he believed it was dead.

"We can't have dead sheep," he said. "How can you kill a dead sheep?"

So he heaved the first sheep out of the door of the truck onto the rusty railway line.

"I'll move it away later," he said to himself. "Meanwhile here goes with this lot."

And while he was so busy moving the flock, the first sheep, recovering, sprang up and trotted away along the line, out the gate of the freezing works, up the road, along another road, until he saw a flock being driven before him.

"I will join the flock," he said. "No one will notice, and I shall be safe."

While the drover was not looking, the first sheep hurried in among the flock and was soon trotting along with them until they came to a hot dusty road through a valley where the hills leaned in a sun-scorched wilderness of rock, tussock, and old rabbit warrens.

By now he was feeling very tired. He spoke for the first time to his new companions.

"What a hot dusty road," he said. "How uncomfortable the heat is, and the sun seems to be striking me for its own burning purposes."

The sheep walking beside him looked surprised.

"It is a wonderful day," he exclaimed. "The sun is warmer than I have ever known it, the hills glow green with luscious grass, and there is not a hawk in the sky to threaten us!"

"You mean," the first sheep replied slyly, "that you are on your way to the saleyards, and then to the freezing works to be killed."

The other sheep gave a bleat of surprise.

"How did you guess?" he asked.

"Oh," said the first sheep wisely, "I know the code. And because I know the code I shall go around in circles all my life, not knowing whether to think that the hills are bare or whether they are green, whether the hawks are scarce or plentiful, whether the sun is friend or foe. For the rest of my life I shall not speak another word. I shall trot along the hot dusty valleys where the hills are both barren and lush with spring grass."

"What shall I do but keep silent?"

And so it happened, and over and over again the first sheep escaped death, and rejoined the flock of sheep who were traveling to the freezing works. He is still alive today. If you notice him in a flock, being driven along a hot dusty road, you will be able to distinguish him by his timidity, his uncertainty, the frenzied expression in his eyes when he tries, in his condemned silence, to discover whether the sky is at last free from hawks, or whether they circle in twos and threes above him, waiting to kill him.



Responding to Literature

Personal Response

Were you able to relate to the thoughts and feelings of the sheep? Why or why not?

Analyzing Literature

Recall

1. At the beginning of the story, what does the first sheep know that the second sheep does not?
2. What does the second sheep think is not likely to happen? Who changes his opinion?
3. How does the first sheep perceive the sun and the hawks after he's been taken by surprise and hustled into the truck?
4. How does the first sheep escape death at the freezing works?
5. What does the first sheep say his life will be like now that he knows "the code"? How will people be able to distinguish him from the other sheep on their way to the freezing works?

Interpret

6. How does the first sheep's knowledge at the beginning of the story affect his perception of his surroundings?
7. How does the second sheep's perception change during the story? Why might the knowledge he gained have changed his way of looking at the world?
8. What accounts for the first sheep's change in perception as he stands in the truck?
9. The first sheep escapes a "certain death" at the freezing works. In what way did he not really escape?
10. What, do you think, does it mean to know "the code"? How might one's life be affected by knowing the code?

Evaluate and Connect

11. What elements of a **fable** does this story include? How does this story differ from other fables you have read? (See **Literary Terms Handbook,** page R6.)
12. Frame uses very simple language to construct a story that closely resembles a children's tale. Do you think this language is suitable for the **themes,** or messages, she presents? Why or why not?
13. What, do you think, is the **moral** expressed in this story? In your opinion, how effectively does Frame convey this moral?
14. Recall your response to the Reading Focus on page 1238. Do you think the first sheep would have been better off or worse off had he not known his fate? How are people affected by knowing their fate? Give reasons to explain your response.
15. What advice would you give the first sheep?

Literary ELEMENTS

Anthropomorphism

Anthropomorphism is the attributing of human characteristics to nonhuman objects or to animals. It is a key element in **fables**, where the main characters are commonly animals. By using animals as characters, writers are able to teach difficult or unpopular lessons about life in an engaging and inoffensive way.

1. What human characteristics do the sheep in this story possess? Refer to specific passages from the story to support your response.
2. The second sheep convinces himself that being killed at the freezing works "is not likely to happen." Does this seem like a typical human reaction to the concept of approaching death? Why or why not?

• See **Literary Terms Handbook** p. R1.



Literature and Writing

Writing About Literature

Critic's Corner A critic once wrote that Frame recognizes the "simultaneously inspirational and destructive power of words, as well as the shifting nature of the truth." Write a short essay in which you discuss how this critic's observation about Frame applies to her story "Two Sheep." How are the sheep's words both inspirational and destructive in this story? Consider especially the conversation between the second sheep and the kind elderly sheep. In what way does "truth" change for the sheep?

Creative Writing

Two Mice? Think of a useful lesson about life that you would like to teach. Then write your own **fable,** constructing a plot that conveys this truth in a creative way. Your story should be simple and easy to read. Your main characters may be animals, robots, or any other nonhumans. Although your characters are not human, they should possess human characteristics, and their motivations should be convincing. You might like to end your story by explicitly stating the moral.

Extending Your Response

Literature Groups

Symbol Study With your group, discuss the **symbolism** in "Two Sheep" (see page R16). Use the following questions to guide your discussion. What might the "hot dusty valley" represent? What do you think the sheep's journey symbolizes? Who might the flocks of sheep stand for? What do you think the "freezing works" represents? How do these symbols illustrate the moral of the story?

Listening and Speaking

Readers Theater Readers theater is a presentation in which readers use their voices, facial expressions, and controlled gestures and stances to convey the tone, mood, and action of a work. With a group of classmates, give a readers theater presentation of "Two Sheep." Your goal is to involve your audience emotionally in the story.

Interdisciplinary Activity

Social Studies: Sheep Stats Sheep ranching is one of the main industries of New Zealand, the country where Janet Frame makes her home. Generate questions about New Zealand's sheep ranching industry. Then research to find answers to your questions. For example: Where are most of the ranches located? What methods do ranchers use? What role do sheep dogs play? Present your findings to the class.

Reading Further

You might like these stories from Frame's *The Reservoir:*

"The Teacup" explores the theme of loneliness.

"Hecate, You Look Angerly" tells of the many disappointments and small victories of childhood.

Save your work for your portfolio.

Skill Minilesson

VOCABULARY • Negating Prefixes

De-, un-, im-, and *in-* are all examples of "negating" prefixes. Usually, they mean "not," "without," or "the opposite of," and they reverse the meaning of the word to which they are attached. *Unperturbed,* for example, means "not perturbed." Occasionally, what looks like a negating prefix is not one at all, as in *determine* or *imagine.* Look at a word's context to determine whether a word has a negating prefix.

PRACTICE List and define the words from the following paragraph containing the negating prefixes *de-, un-, im-,* or *in-.*

My friend Susan is incapable of petty behavior. She is never inconsiderate, undignified, impolite, or insulting. Some might find this an annoying trait, but I am uninterested in their opinion. I think she is inspiring.

Before You Read

Follower and *Wind*



Meet Seamus Heaney

Seamus Heaney (shā′ məs hē′ nē) is one of the most popular poets writing today. His collections of poems have sold in the tens of thousands, and his poetry readings draw enthusiastic crowds both in the United States and abroad.

Heaney was born and raised in County Derry, Northern Ireland, in what he once described as "a farming household with enlightened values and a special sense of worth." An avid reader, he began writing poetry when he was a student at Queen's University in Belfast. Though his early poems show the influence of Robert Frost and Ted Hughes, they take for their subject domestic rural life in Northern Ireland. In fact, the greatest influence on Heaney's work as a whole has been Ireland itself. His poetry is deeply rooted in the Irish countryside, in Irish history, and in Irish folklore and myth.

In addition to writing, Heaney occasionally teaches. He has said that he has "a poetic, protective notion that [his] poetry should not be a meal ticket." In 1995, in recognition of his many achievements as a poet, he was awarded the Nobel Prize for Literature.

"[Be] true to your own solitude, true to your own secret knowledge."

—*Heaney*

Seamus Heaney was born in 1939.

Reading Further

You might enjoy these collections of Heaney's poetry:

Selected Poems 1966–1987 contains some of Heaney's best work.

Station Island is one of Heaney's most important collections.

Meet Ted Hughes



In 1984 the British government took the world by surprise when it named Ted Hughes as Poet Laureate. The honor usually goes to poets who write conservative, mainstream verse, whereas Hughes's poetry is sometimes controversial and dark, written in harsh, sometimes disjunctive, lines that portray nature as fiercely beautiful and violent.

Hughes grew up in the rugged landscape of Yorkshire, England, and he later echoed the dialect of this area in his verse. He served in the Royal Air Force and then went on to study at Cambridge University, where he completed a degree in anthropology.

At the age of twenty-six, he met and married American poet Sylvia Plath. After her death just seven years later, Hughes was so distraught that he stopped publishing for more than three years. He later edited several collections of Plath's work in addition to writing a number of distinguished poems and plays, many of which he published in collaboration with the work of photographers and illustrators.

"Maybe all poetry . . . is a revealing of something that the writer doesn't actually want to say, but desperately needs to communicate."

—*Hughes*

Ted Hughes was born in 1930 and died in 1998.

Reading Further

To read more of Hughes's work, look in these books:

Poetry Collection: *River* contains poems about rivers and other aspects of nature.

Nonfiction: *Poetry Is* explores how poets write poems, using examples from the work of T. S. Eliot, Sylvia Plath, and others.

Reading Focus

When you were a child, what adults did you look up to? Do you still admire them? Why or why not?

Journal Write a brief description of the person you most looked up to and the qualities you admired in this person. Then explain whether your feelings have changed toward this person and why.

Setting a Purpose Read "Follower" to discover the qualities a man admired in his father. Read "Wind" to experience the wind as a poet does.

Building Background

Heaney's Poetry

Seamus Heaney has said that his poetry is a "quest for precision and definition." His poems are rich with description, which he calls "the living speech of a landscape I was born with." Unlike many other poets of his generation, Heaney often structures his poetry around traditional forms (such as stanzas based on rhyme) and sets his poems in rural areas like the ones he knew as a child. Because of the subject matter and setting of his poetry, his poems are often compared to those of William Wordsworth, the Romantic poet who wrote about the harmony and beauty of nature. Heaney has said that "Wordsworth was lucky and . . . I was lucky in having this kind of rich, archetypal subject matter as part of growing up."

One Great Poet Influences Another

Ted Hughes's career began auspiciously: His first book of poems was awarded a prize by a panel of judges that included the celebrated poets W. H. Auden, Stephen Spender, and Marianne Moore. Hughes's striking language and vivid imagery soon attracted the attention of the young Seamus Heaney. Along with Robert Frost, Hughes became one of the formative influences for the young Irish poet. In a 1972 article, Heaney noted that "Hughes brought back into English poetry an unsentimental intimacy with the hidden country," adding that in Hughes's poems, "racial memory, animal instinct and poetic imagination all flow into one another." Heaney would go on to invigorate Irish poetry with a similar sensitivity to nature and animal life.

Hughes's Poetry

"Wind" was published in Ted Hughes's first book of verse, *The Hawk in the Rain.* In some of the poems from this book, Hughes focuses on the similarities and differences between predatory animals and human beings, using animals as his speakers. In other poems, such as "Wind," he writes about the more threatening aspects of nature.

Throughout his poetry, Hughes portrays nature as a violent, vivid, gripping force. Many of his poems celebrate the unbridled energy of nature, treating it as an almost magical force that can release the power of human emotion. His poems also explore the adversarial relationship between people and nature as well as people's isolation from both nature and each other.





Ploughing. Nancy Smith (flourished 1940–1950). Transport poster. Stapleton Collection, UK.

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Follower

Seamus Heaney

My father worked with a horse plow,
His shoulders globed like a full sail strung
Between the shafts and the furrow.
The horses strained at his clicking tongue.

An expert. He would set the wing
And fit the bright steel-pointed sock.°
The sod rolled over without breaking.
At the headrig,° with a single pluck

Of reins, the sweating team turned round
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow° exactly.

I stumbled in his hobnailed° wake,°
Fell sometimes on the polished sod;
Sometimes he rode me on his back
Dipping and rising to his plod.

I wanted to grow up and plow,
To close one eye, stiffen my arm.
All I ever did was follow
In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away.

6 **sock:** the blade of a plow.

8 **headrig:** the mechanism on a plow that turns the blade used to cut the soil.

12 **furrow:** a trench made by a plow.

13 **hobnail:** a short nail with a thick head that protects the soles of shoes.
wake: the visible trail left by a moving body, such as the trail left by a ship as it cuts through water.

CONTENTS

Wind

Ted Hughes

This house has been far out at sea all night,
The woods crashing through darkness, the booming hills,
Winds stampeding the fields under the window
Floundering black astride and blinding wet

Till day rose; then under an orange sky
The hills had new places, and wind wielded
Blade-light, luminous° black and emerald,
Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as
The coal-house door. Once I looked up—
Through the brunt wind° that dented the balls of my eyes
The tent of the hills drummed and strained its guy rope,°

The fields quivering, the skyline a grimace,
At any second to bang and vanish with a flap:
The wind flung a magpie° away and a black-
Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note
That any second would shatter it. Now deep
In chairs, in front of the great fire, we grip
Our hearts and cannot entertain book, thought,

Or each other. We watch the fire blazing,
And feel the roots of the house move, but sit on,
Seeing the window tremble to come in,
Hearing the stones cry out under the horizons.

7 **luminous:** full of light.

11 **brunt wind:** a wind of shockingly great force.

12 **guy rope:** a cord or cable used for steadying or guiding.

15 **magpie:** a kind of bird.

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Responding to Literature

Personal Response

Which poem did you like better? Why?

Analyzing Literature

Follower

Recall and Interpret

1. In stanzas 1–3, what task does the speaker describe? How does he feel about the way his father performs this task? What words or phrases reveal the speaker's feelings toward his father?
2. Who is the follower in lines 1–22? In lines 22–24? Make inferences about the changes that the father and the son have undergone. How have these changes affected the relationship between them?

Evaluate and Connect

3. In stanzas 4 and 6, how does the **repetition** of forms of "stumble" help reveal the changes the father and son have undergone?
4. Recall your response to the Reading Focus on page 1245. How might the speaker in the poem answer these questions?

Wind

Recall and Interpret

5. According to the speaker, where has the house been during the night? Do you think this is a literal description or a **figurative** description? (See **Literary Terms Handbook,** page R6.) How can you tell?
6. What effect has the wind had on the landscape? the house? The people who live there? Support your answers with specific evidence from the poem.

Evaluate and Connect

7. At what points in the poem is the wind compared to people or animals? How does this **personification** help characterize the wind?
8. Compare the portrayal of nature in "Wind" with the portrayal in "Follower." In what ways are they similar? In what ways are they different?

Literary ELEMENTS

Slant Rhyme

A **slant rhyme** is an approximate or near rhyme based on **assonance,** the repetition of a vowel sound, or on **consonance,** the repetition of a consonant sound at the end of a word. In "Follower," for example, the repetition of the *ck* consonant ending in the words *sock* and *pluck* forms a slant rhyme.

1. What other examples of slant rhyme can you find in "Follower"?
2. Contrast the true rhymes in "Follower" with the slant rhymes you identified. How might you explain the difference between the two types of rhyme?

• See **Literary Terms Handbook,** p. R14.

Before You Read

That's All

Meet Harold Pinter



Harold Pinter was a twenty-seven-year-old actor when he received a phone call from a director friend asking him to write a play. Pinter had always wanted to write, so the offer was tempting, but it came with a catch. The play had to be ready in a week. Pinter not only met the deadline, he exceeded it, finishing *The Room* in just four days. When the play received a favorable review from an influential critic, Pinter decided to continue to write. He has been writing ever since.

Pinter was born in London's East End, the son of a tailor. He left school at sixteen and, after studying briefly at a drama school, began acting under the stage name David Baron. After the modest success of *The Room*, Pinter wrote nine plays in six years. Most of these productions received mixed reviews. Pinter's plays are far from traditional, and some critics object to their lack of a conventional plot, clear-cut ending, and character motivation. Pinter's first major success was *The Caretaker*, which was produced when he was thirty-one. A few years later, it was made into a movie and released under the title *The Guest*.

After *The Guest*, Pinter began a second career writing screenplays. He has written film scripts based on his own works as well as those of others, including F. Scott Fitzgerald's *The Last Tycoon* and John Fowles's *The French Lieutenant's Woman*. He also occasionally acts and directs.

"Firstly and finally, and all along the line, you write because there's something you *want* to write, *have* to write. For yourself."

—*Pinter*

Harold Pinter was born in 1930.

Reading Focus

While many people find it comforting to follow a routine in their daily lives, others view routines as ruts, preferring to live life more spontaneously. Which kind of person do you consider yourself to be?

Discuss With a partner, discuss what kind of lifestyle you prefer and why.

Setting a Purpose Read the following brief play to discover how two women react to a change in their routine.

Building Background

The Time and Place

In 1964 Pinter wrote the comedy sketch *That's All* as a radio script for the British Broadcasting Corporation.

Pinter's Unconventional Characters

Unlike traditional characters, who speak to communicate their true thoughts, feelings, and motivations, Pinter's characters are often unable to communicate clearly because they themselves do not understand what they feel or why they act as they do. In a futile attempt to connect with others or to stave off boredom, they engage in small talk and, like real people, may begin thoughts without finishing them, use vague language, and fail to listen carefully to each other. However, through understatement, reticence, and even silence, Pinter's characters unknowingly disclose their true thoughts, which often lie several layers beneath (and sometimes contradict) their speech. Even their most banal remarks can contain many layers of meaning.



That's All

Harold Pinter

MRS. A. I always put the kettle on about that time.

MRS. B. Yes. [*Pause*.]

MRS. A. Then she comes round.

MRS. B. Yes. [*Pause*.]

MRS. A. Only on Thursdays.

MRS. B. Yes. [*Pause*.]

MRS. A. On Wednesdays I used to put it on. When she used to come round. Then she changed it to Thursdays.

MRS. B. Oh yes.

MRS. A. After she moved. When she used to live round the corner, then she always came in on Wednesdays, but then when she moved she used to come down to the butcher's on Thursdays. She couldn't find a butcher up there.

MRS. B. No.

MRS. A. Anyway, she decided she'd stick to her own butcher. Well, I thought, if she can't find a butcher, that's the best thing.

MRS. B. Yes. [*Pause*.]

MRS. A. So she started to come down on Thursdays. I didn't know she was coming down on Thursdays until one day I met her in the butcher.

MRS. B. Oh yes.

MRS. A. It wasn't my day for the butcher. I don't go to the butcher on Thursday.

MRS. B. No, I know. [*Pause*.]

MRS. A. I go on Friday.

MRS. B. Yes. [*Pause*.]

MRS. A. That's where I see you.

MRS. B. Yes. [*Pause*.]

MRS. A. You're always in there on Fridays.

MRS. B. Oh yes. [*Pause*.]

MRS. A. But I happened to go in for a bit of meat, it turned out to be a Thursday. I wasn't going in for my usual weekly on Friday. I just slipped in, the day before.

MRS. B. Yes.

MRS. A. That was the first time I found out she couldn't find a butcher up there, so she decided to come back here, once a week, to her own butcher.

MRS. B. Yes.

MRS. A. She came on Thursday so she'd be able to get meat for the weekend. Lasted her till Monday, then from Monday to Thursday they'd have fish. She can always buy cold meat, if they want a change.

MRS. B. Oh yes. [*Pause*.]

MRS. A. So I told her to come in when she came down after she'd been to the butcher's and I'd put a kettle on. So she did. [*Pause*.]

MRS. B. Yes. [*Pause*.]

MRS. A. It was funny because she always used to come in Wednesdays. [*Pause*.] Still, it made a break. [*Long pause*.]

MRS. B. She doesn't come in no more, does she? [*Pause*.]

MRS. A. She comes in. She doesn't come in so much, but she comes in. [*Pause*.]

MRS. B. I thought she didn't come in. [*Pause*.]

MRS. A. She comes in. [*Pause*.] She just doesn't come in so much. That's all.

Responding to Literature

Personal Response

What did you think of the women's conversation? In what ways is it like conversations you have had or have overheard?

Analyzing Literature

Recall and Interpret

1. When had the unnamed woman previously visited Mrs. A? Does Mrs. A look forward to the woman's visits? How can you tell?
2. How did Mrs. A learn that the unnamed woman would be visiting on a different day of the week? What does this discovery imply about the importance the unnamed woman places on the visits?
3. What does Mrs. A tell Mrs. B about the unnamed woman's shopping habits? What can you infer about Mrs. A's life from this conversation?
4. What does Mrs. B note about the unnamed woman? From what, do you think, did the unnamed woman's visits "make a break" for Mrs. A?

Evaluate and Connect

5. Why might Pinter have chosen to title the sketch *That's All*? In your opinion, is the **title** an effective one? Explain why or why not.
6. Critics have noted that Pinter's pauses and silences communicate a second level of meaning. In your opinion, what do they communicate?
7. Did you find the play to be funny? Why or why not? How does it compare with other plays you have read or seen?
8. How might Mrs. A answer the Reading Focus question on page 1250? How does this answer compare with yours?

Literary Criticism

Scholar Martin Esslin praises Pinter's "accuracy of . . . observation." In your opinion, do the characters and situations in *That's All* accurately represent those encountered in everyday life? Write a letter to Esslin, sharing your opinion. Be sure to cite evidence from the play to support your view.

Literary ELEMENTS

Theater of the Absurd

Theater of the absurd is the name sometimes given to the plays of Samuel Beckett, Eugene Ionesco, Jean Genet, and Harold Pinter, twentieth-century playwrights who portray life as devoid of meaning and purpose. To portray what they see as the fundamental absurdity of life, these playwrights often create plays containing little or no action, with fragmented dialogue interrupted by long silences, and with lonely characters who desperately hate being alone.

1. In what ways might *That's All* be considered theater of the absurd?
2. In your opinion, why does Mrs. A have a conversation with Mrs. B? Do you think the two characters communicate successfully? Give reasons to justify your opinions.

• See **Literary Terms Handbook,** p. R16.

Extending Your Response

Performing

Presenting the Sketch The **humor** in *That's All* stems not only from what the characters say but the way they say it. With a partner, rehearse the sketch, trying to bring out the humor in the conversation. Then present it for your class. The sketch was originally written as a radio script, so you may choose to record your presentation. If you do, pay particular attention to the tone and volume of your voice as you read to express the appropriate emotions.

Creative Writing

Mrs. A and Mrs. B's Adventure How would Mrs. A and Mrs. B behave in a different situation? What would they say, and how would they act? Write a short sketch showing Mrs. A and Mrs. B at the movies, on a shopping trip, or in another situation of your choice. Be sure to use the conversation between the characters in *That's All* as a model for your script.

Save your work for your portfolio.

Writing Workshop

Expository Writing: Research Report

Due to the waging of wars and the crumbling of colonialism, Britain's involvement with other countries has evolved through the twentieth century and into this century. As borders change and countries around the world gain independence, the need to understand the historical and cultural forces at work will continue to increase. One way to gain this understanding is through research—posing questions about what you don't know and consulting a variety of sources to find answers. **In this workshop, you will write a research report on a topic related to Britain's contact with other cultures.**

- As you write your research report, refer to the **Writing Handbook,** pp. R62–R77.

EVALUATION RUBRIC

By the time you complete this Writing Workshop, you will have

- stated a thesis about some aspect of Britain's contact with other cultures
- supported your thesis with appropriate facts and other evidence gathered through research
- organized your information in an effective, logical order
- documented your sources properly
- presented a research report that is free of errors in grammar, usage, and mechanics

The Writing Process

PREWRITING

PREWRITING TIP

A research report is a major project, so plan your work schedule. On a calendar, mark how much time you will need for prewriting, drafting, revising, and editing.

Explore ideas

Choose a topic that will hold your interest. You may want to start by brainstorming a list of options with a friend. How many contact points between Britain and the rest of the world can you think of? Or you may want to review the selections in this theme, looking for questions that the selections inspire. Here are some examples.

- "Shooting an Elephant": What is the connection between Myanmar (formerly Burma), India, and Britain? When and how did colonialism end in Burma?
- "A Mild Attack of Locusts": What kinds of challenges did farmers from British traditions encounter as they tried farming in various parts of Africa? How is farming in Africa different from farming in Great Britain?
- "Dead Men's Path": What was the school system like in Nigeria under British rule? What conflicts arose between Nigerian culture and British culture?
- "Mammie's Form at the Post Office": What is the connection between Britain and the West Indies? What kinds of discrimination do West Indian people who live in Britain face?

Focus your topic

Once you've chosen a topic, do a quick Internet search or skim the tables of contents and indexes of reference books to find out how much information is available. If there is a great deal of information, your report runs the risk of being too general. If there is too little information, your report may not include enough detail. Adjust the scope of your topic until you think you can write a specific, detailed report on it.

Consider your purpose

Your purpose will be to state a thesis and provide supporting evidence that explains some aspect of Britain's contact with other cultures.

Consider your audience

How much does your audience already know about your topic? How much background will you need to provide? Keep questions like these in mind as you plan your report.

Gather and evaluate sources

The suggestions below can help you find useful information from a variety of sources.

- Don't rely on a single type of search, such as using only the card catalog or one Internet search engine. Instead, branch out.
- Ask your librarian, who is trained in research methods, for tips and suggestions.
- Look for primary sources—original documents such as letters, newspaper or magazine articles, or interviews from the time period—as well as secondary sources, which are removed from the topic and may have a different perspective on it.
- In matters concerning two countries, it is easy for an author to be biased toward one or another. Evaluate your sources to make sure they're up-to-date, accurate, and unbiased.
- For help with keeping track of your sources, see **Writing Handbook,** pp. R69–R70.

Scan texts and take notes

As you scan materials, use text organizers such as overviews, headings, and graphic features to locate and categorize information. As you take notes, you should quote some statements exactly as they appear, paraphrase some ideas in your own words, and summarize large bodies of material by listing their key points.

- For suggestions on how to use note cards to take notes, see **Writing Handbook,** pp. R70–R71.

Make a plan

First, write a thesis statement—a sentence that sums up the main conclusion you've drawn from your research. Then write an outline like the one here, showing how you will present the information and ideas that support your thesis. Decide whether you want to organize your outline to reflect chronological order, order of importance, or cause and effect. Remember, both your thesis statement and your outline can change as you continue researching and thinking about your topic.

STUDENT MODEL

Thesis Statement: As in other parts of the world, British colonization in New Zealand, however well intended, reflected misunderstanding and resulted in oppression of the native peoples.

I. British takeover
  A. Captain Cook's three early trips (1769–1774)
  B. British proclaim sovereignty over New Zealand in 1840
    1. Maoris granted full rights and privileges of British subjects
    2. Treaty permits Maoris to retain ownership of homes, property, and natural resources
  C. New Zealand Wars break out (1843)

II. Causes of Maori resisitance
  A. British continue to take over more and more Maori land
  B. An elite British ruling class emerges
  C. Missionaries attack traditional Maori beliefs
  D. Pressure increases on Maoris to sell land to British

III. Effects of New Zealand's dominion status
  A. British-style programs and reforms implemented
  B. British majority controls government
  C. Maoris remain disadvantaged in New Zealand society
  D. Queen Elizabeth II apologizes to Maoris and promises compensation for past injustices

Complete Student Model on p. R107.

DRAFTING

DRAFTING TIP

As you draft, make a list of additional information you may need to look up.

Write your draft

You may want to begin by writing your introduction, which should contain your thesis statement as well as some indication of how the rest of the report will be organized. However, if you're having trouble getting started, begin with the section you are most comfortable with.

Give credit where it's due

Whenever you are referring to someone else's work, indicate that in your draft. Later, you can make sure your citations are in the proper format.

STUDENT MODEL

When Europeans started coming to New Zealand, the Maoris were victimized, just like the native peoples of South and Central America were after Europeans invaded their lands. Like their counterparts around the world, the Maoris had no resistance against European diseases. By 1814, although the British monarchy had promised full protection to the Maori people, this promise, like so many others made by colonizers, proved not to be worth the paper it was written on (Sinclair and Harrex 33).

Complete Student Model on p. R107.

REVISING

REVISING TIP

Don't include every fact you find. Include only those that relate to the main idea.

Hold a writing conference

Exchange reports with a revision partner. Use the **Rubric for Revising** as a guide to help you comment on each other's work.

Polish your report

Read over your report, considering your partner's comments as you do so. Revise the sentences until they say exactly what you want them to say.

STUDENT MODEL

The British proclaimed sovereignty over New Zealand in 1840 ~~the 1800s~~, just one year before ~~after~~ they had sent ~~had~~ Captain Hobson ~~try~~ tried to negotiate with the Maori chiefs about annexation. Some chiefs objected to ~~disagreed with~~ annexation. Others like Tamati Wake Nene sounded a note of resignation, saying that it was too late to tell the British to go (Sinclair and Harrex 33).

Complete Student Model on p. R107.

Rubric for Revising

Your revised research report should have

- ☑ a strong, clear, focused thesis statement
- ☑ a logical, easy-to-follow organization
- ☑ relevant facts, quotations, and other evidence that support your thesis
- ☑ a conclusion that complements the introduction and ties together main ideas
- ☑ properly formatted notes and works-cited entries

Your revised research report should be free of

- ☑ ideas from other writers that are used without acknowledgment
- ☑ information that does not relate to your thesis
- ☑ errors in spelling, capitalization, punctuation, and usage

EDITING/PROOFREADING

When you are satisfied with the content of your essay, proofread it several times, using the **Proofreading Checklist** on the inside back cover as a guide.

Grammar Hint

If a pronoun seems to refer to more than one antecedent, rewrite the sentence to make the antecedent clear.

INCORRECT: *The British negotiated with the Maori chiefs, and they were very unreasonable.*

CORRECT: *The British were very unreasonable in their negotiations with the Maori chiefs.*

- For more about pronouns and antecedents, see **Language Handbook**, pp. R23–R25.

PROOFREADING TIP

Besides checking for errors in grammar, punctuation, and spelling, make sure that you have formatted your citations correctly.

STUDENT MODEL

As soon as European's came into contact with the ^m ^the Maoris, ~~they~~ began to suffer.

Complete Student Model on p. R107.

Complete Student Model

For a complete version of the model developed in this workshop, refer to **Writing Workshop Models,** p. R107.

PUBLISHING/PRESENTING

Include a title page that states your name, the date, and the title of your report. If you present your report orally, keep your listener's attention by writing your main ideas on the board and by using other visual aids. If you submit your report to a publication, interest group, or expert in the field, make sure you enclose a letter telling them who you are, why you wrote the report, and why you think they might be interested.

PRESENTING TIP

Make your report easier to read by writing on every other line or by double-spacing your typing.

Reflecting

How was writing a research report different from writing other kinds of papers? How was it similar? In your journal, list the challenges you faced during the course of this project and note how you overcame them. Then write a list of suggestions to yourself that you can refer to when you write a research report in the future.

Save your work for your portfolio.

Unit Assessment

Personal Response

1. Which selections in Unit Six expressed ideas about life that are familiar to you? What are these ideas? In what ways are they familiar?
2. As a result of the work you have done in this unit, what did you learn about the following subjects?
   - the effects of war
   - the British class structure in the twentieth century
   - British imperialism and its effects
   - disillusionment and alienation
   - modernism and the theater of the absurd

Analyzing Literature

Compare Short Stories Choose two or more short stories from this unit and compare them, using the short-story elements you have studied. Focus your comparison on a single element, such as plot, character, setting, point of view, or theme. For example, you might compare the theme of "The Duke's Children" with that of "B. Wordsworth" or the theme of "The Rocking-Horse Winner" with that of "A Cup of Tea."

Evaluate and Set Goals

Evaluate

1. Which of the activities in the unit did you enjoy the most? Why?
2. What was your strongest contribution to the class as you worked through the unit? Is your answer to this question the same as your answer to the first question? Explain why or why not.
3. Which of the goals you had set for yourself before you began work on this unit did you meet most successfully? Explain your response.
4. Using the following scale, how would you assess your work in this unit? Give two or more reasons for your answer.
   4 = outstanding **3** = good **2** = fair **1** = weak

Set Goals

1. With your teacher, identify a skill that you would like to improve upon in the future.
2. In your notebook, write down at least three things you can do to improve that skill.
3. With your teacher, plan checkpoints that you can use in the future to assess your progress toward achieving your goal.

Build Your Portfolio

Select Choose two pieces of writing that you completed during this unit and include them in your portfolio. Answering the questions below may help you make your selection.

- Which piece challenged you the most?
- From which piece did you learn the most?
- Which piece would others most enjoy reading?
- Which piece demonstrates the greatest amount of insight?

Reflect Include some explanatory notes with the portfolio pieces you have chosen. Use these questions as a guide:

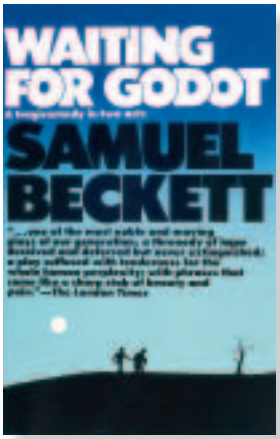
- What are the strengths and weaknesses of the piece?
- What did working on the piece teach you about writing (or about other skills the piece displays)?
- How would you revise the piece today to make it stronger?

Reading on Your Own

If you enjoyed the selections in this unit, you might also be interested in the following books.

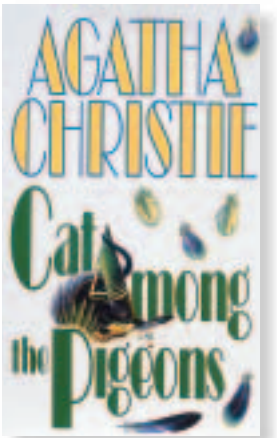


Brave New World
by Aldous Huxley It is the 2600s, and society is ruled by scientific principles administered by the state. People are born in hatcheries, raised in government nurseries, and assigned jobs based on their intellectual abilities. When John the Savage, a remnant of the old order, enters into this "brave new world," the novel builds to a gripping confrontation between the individual and the state. Written during the 1930s, a time when severe economic depression led many intellectuals to call for greater government control over the economy and the state, this cautionary tale still has much to say to today's readers.



Waiting for Godot
by Samuel Beckett This landmark play portrays the predicament of Vladimir and Estragon, two tramps who are trapped in an endless wait for the arrival of a mysterious figure named Godot. Until he arrives, they dare not leave; yet it is questionable whether Godot will ever arrive at all. In simple but poetic language, Beckett portrays the human condition as alternately comic and tragic. One of the most influential dramas of the twentieth century, *Waiting for Godot* helped usher in the theatrical movement known as **theater of the absurd.**

Cat Among the Pigeons
by Agatha Christie At the tranquil Meadowbank School, young girls from elite families are provided with the best education money can buy. In this sheltered environment, no one is prepared for the murder of the school's gym teacher. Hercule Poirot, a shrewd and elegant Belgian detective, is called from the other side of the world to solve the riddle of the killer's identity.





Testament of Youth
by Vera Brittain In the early 1900s, few women attended prestigious universities such as Oxford. Vera Brittain, a young Englishwoman, had to struggle just to be accepted there. She seemed destined for a brilliant academic career, but her life was forever changed with the outbreak of World War I. Determined to participate in the war effort, Brittain left school, traveled to the front, and helped care for wounded soldiers. This moving memoir recounts her experiences of a devastating war that deprived her of a sweetheart, a brother, and several close friends.

Standardized Test Practice

The passage below is followed by five questions based on its content. Select the best answer and write the corresponding letter on your paper.

Can gorillas that have been taught to use signs be said to have language? An animal trainer discusses this subject in the excerpt below.

Recently a great deal of attention has been paid to the work of researchers who are attempting to teach sign language to higher primates, such as gorillas. The most well-known case is that of Koko, a gorilla who has learned a vocabulary of over five hundred signs and can apparently communicate not only with humans but also with other gorillas who are similarly raised.

To see a gorilla perform a complex and regular series of gestures is indeed an impressive and startling sight. Yet when I observe these gorillas in action, signing with one another or with their human partners, they look more like animals performing their trained behaviors than like people conversing. It is not merely that their movements are rough and awkward; this can hardly be blamed on the animals, for human sign language was certainly never intended to be signed with the clumsy, thick fingers of a gorilla. Rather, it is that they seem to use signs only as a more complex form of cry or gesture—similar to the way that a dog can be trained to sit up straight and beg when hungry, instead of howling.

The argument in favor of calling this behavior "language" is, however, a strong one. When these gorillas use signs, they do not merely repeat sequences that their trainers have demonstrated. Instead, they have the ability to use them in novel combinations. For instance, after learning how to sign "I want a banana" and "I want an apple" they can replace the sign "banana" with some other sign that they know, in order to express that they want water or a toy. The ability to communicate specific objects of their desires is, moreover, an ability that they do not possess before having learned such signs. While gorillas in the wild can threaten and demand using sounds and gestures, they cannot naturally communicate the difference between the ideas "I want a banana" and "I want an apple." Yet how much of this can we really attribute to the phenomenon that we call "language" and how much of this can be explained by training?

When we humans use language, we do a number of things with it. We express hostility, happiness, and pain; we convey information; we make requests and demands; but most importantly, we play with it. We make up word-games, call each other silly names, make jokes, and write poetry.

I have yet to see an animal do any such thing. Perhaps it is only that animals are more like human children than like adults and cannot use language in more complex and interesting ways. For children, too, there is certainly a phase where they are "trained" to use language in the same way in which animals are trained. As children grow older, however, they progress beyond this training phase and begin to use language in its true sense, for creative self-expression.

1 The primary purpose of the passage is to

(A) encourage scientists to conduct more research on the linguistic capacities of animals
(B) raise questions about the status of animal sign language
(C) tout the ability of certain animals to communicate
(D) show that gorillas use language just as human children do
(E) describe recent improvements in our understanding of the ways that animals see the world

2 The author's overall attitude toward the idea that gorillas can be considered to have a language is one of

(A) indifference
(B) agreement
(C) uncertainty
(D) spite
(E) ridicule

3 The author has included the second paragraph (lines 10–27) in order to show that

(A) the hands of gorillas are badly adapted to human sign language
(B) gorillas can be trained to use sign language to show that they are hungry
(C) gorillas in the wild would have no use for sign language
(D) when people converse, they look very much like trained animals
(E) what we perceive as language use on the part of animals may only be learned behavior

4 Which of the following best describes the relationship between the fourth paragraph and the fifth paragraph?

(A) The fourth paragraph presents examples, and the fifth paragraph uses those examples to support an opinion.
(B) The fourth paragraph contains examples, and these examples are further explained in the fifth paragraph.
(C) The fourth paragraph describes an experiment whose results are given in the fifth paragraph.
(D) The fourth paragraph poses a question answered in the fifth paragraph.
(E) The fifth paragraph contains a counterexample to the assertion made in the fourth paragraph.

5 It can be inferred from the passage that the author believes that word play

(A) would be possible for gorillas if they were trained to do it
(B) is not possible for gorillas to do in sign language, since their fingers are so clumsy
(C) is a more childish form of language than the conveyance of information
(D) is a more advanced form of language use than the communication of requests
(E) might help gorillas distinguish between apples and bananas

STOP

Reference Section

Literary Terms Handbook R1

Language Handbook R18

Troubleshooter R18
Troublesome Words R32
Grammar Glossary R43
Mechanics R50
Spelling R59

Writing Handbook R62

The Writing Process R62
Writing Modes R66
Research Paper Writing R68
Business and Technical Writing R76

Communications Skills Handbook R78

Using Electronic Resources R78
Study and Test-Taking Skills R80

Reading Handbook R86

Vocabulary Development R86
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Narrative Writing: Short Story R94
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Narrative Writing: Personal Narrative R99
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Personal Writing: Reflective Essay R103
Expository Writing: Comparison-Contrast Essay R104
Expository Writing: Critical Essay R105
Descriptive Writing: Character Description R106
Expository Writing: Research Report R107

Glossary R109
Spanish Glossary R116
Index of Skills R123
Index of Authors and Titles . . . R135
Index of Art and Artists R139

Literary Terms Handbook

A

Act A major unit of a drama. A play can be subdivided into several acts. George Bernard Shaw's play *Pygmalion* is divided into five acts.

See also DRAMA.

Allegory A literary work in which all or most of the characters, settings, and events symbolize ideas, qualities, or figures beyond themselves. The overall purpose of an allegory is to teach a moral lesson. *Pilgrim's Progress* is an allegory in which Vanity Fair represents the world, and the Celestial City symbolizes Heaven.

See pages 224 and 476.
See also SYMBOL.

Alliteration The repetition of consonant sounds at the beginning of words. Alliteration is often used to emphasize certain words or to create a musical quality. For example, note the alliteration in the following line from Gerard Manley Hopkins's "Pied Beauty":

With swift, slow; sweet, sour; adazzle, dim;

See pages 47, 188, and 836.
See also SOUND DEVICES.

Allusion A reference in a work of literature to a well-known person, place, event, written work, or work of art. Discovering the meaning of an allusion can often be essential to the understanding of a work. In W. H. Auden's poem "Musée des Beaux Arts," Auden alludes to the Greek myth of Icarus.

See pages 473 and 1033.

Analogy A comparison based on a similarity between things that are otherwise dissimilar. Shakespeare pokes fun at analogies in his "Sonnet 130," claiming "My mistress' eyes are nothing like the sun."

See also METAPHOR, SIMILE.

Anecdote A short written or oral account of an event in a real person's life. Essay writers often use anecdotes to support their opinions or clarify their ideas, to grab a reader's attention, and to entertain. Evelyn Waugh's essay "People Who Want to Sue Me" contains an anecdote about a young lady who mistakenly thought she knew who the characters in his book were.

See page 585.

Antagonist A person or force that opposes the **protagonist,** or central character, in a story or drama. Antagonists may try to prevent the protagonist from doing something or may simply have beliefs that contradict the protagonist's. The antagonist in Tolstoy's "The Long Exile" is Makar Semyonof.

See page 1222.
See also CONFLICT, PROTAGONIST.

Anthropomorphism The endowment of human form or characteristics to gods, animals, or inanimate objects. It is a key element in **fables,** where the main characters are often animals. Aesop's fable "The Raven and the Fox" contains anthropomorphism.

See page 1242.
See also FABLE, PERSONIFICATION.

Aphorism A short, pointed statement that expresses a wise or clever observation about human experience, such as Pope's saying from *An Essay on Criticism:*

We think our fathers fools, so wise we grow;
Our wiser sons, no doubt, will think us so.

See page 539.
See also EPIGRAM.

Apostrophe A literary device in which a speaker talks directly to an inanimate object, a person who is absent or dead, or an abstract quality, such as love. In "Ode to the West Wind," by Percy Bysshe Shelley, the speaker addresses the wind.

See page 271.

Argument A type of persuasive writing in which logic or reason is used to try to influence the reader's ideas or actions. Mary Wollstonecraft's *A Vindication of the Rights of Woman* presents a powerful argument for the education of women.

See page 412.
See also PERSUASION, RHETORIC.

Aside In a play, a character's comment that is directed to the audience or another character, but is not heard by any other characters on the stage. An example occurs in act 1, scene 4, of *Macbeth:*

KING. My worthy Cawdor!
MACBETH. [*Aside.*] The Prince of Cumberland! That is a step
On which I must fall down, or else o'erleap,

See also SOLILOQUY.

Assonance The repetition of the same or similar vowel sounds in stressed syllables that end with different consonant sounds. The first line of Ben Jonson's poem "On My First Son" provides an example of assonance:

Farewell, thou child of my right hand, and joy;

See page 827.
See also SOUND DEVICES.

Atmosphere The general mood, or emotional quality, of a literary work. Authors create atmosphere primarily through details of setting, such as time, place, and weather. The description of the weather in Robert Browning's "Porphyria's Lover" builds an atmosphere of suspense and foreboding.

See page 325.
See also MOOD.

Author's purpose An author's intent in writing a literary work. An author typically writes to accomplish one or more of the following purposes: to persuade, to instruct, to inform or explain, to entertain, to describe, or to tell a story. John Bunyan wrote *Pilgrim's Progress* to provide moral instruction.

See page 558.
See also DICTION, STYLE, THEME, TONE.

Autobiography A person's account of his or her life. Autobiographies can give insights into the author's view of himself or herself and of the society in which he or she lived.

See page 208.
See also BIOGRAPHY, MEMOIR, NONFICTION.

B

Ballad A short, musical narrative song or poem that in most cases recounts a single exciting or dramatic episode. **Folk ballads** were passed down by word of mouth for generations before being written down. **Literary ballads** are written in imitation of folk ballads and have a known author, as opposed to the anonymous folk ballad. Ballads often include a **refrain**—a regularly repeated line or phrase at the end of each stanza. Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* is an example of a literary ballad.

See page 108.
See also NARRATIVE POETRY, ORAL TRADITION.

Ballad stanza A quatrain, or four-line stanza, in which the first and third lines have four stressed syllables, and the second and fourth lines have three stressed syllables. Only the second and fourth lines rhyme. Although the basic foot in this stanza is the iamb (⏑′), there tend to be many irregularities.

See page 117.
See also METER, QUATRAIN, STANZA.

Biography A nonfiction account of a person's life and personality, written by someone other than the subject. Elizabeth Cleghorn Gaskell's biography of Charlotte Brontë is a famous example.

See page 626.
See also AUTOBIOGRAPHY, MEMOIR, NONFICTION.

Blank verse Poetry or lines of dramatic verse written in unrhymed **iambic pentameter.** In this verse form, each line is divided into five units, or feet, with stress falling on every second syllable. Most of Shakespeare's characters speak in blank verse.

See page 461.
See also IAMBIC PENTAMETER, METER, RHYTHM.

Byronic hero. See HERO.

C

Caesura An obvious pause in a line of poetry. It is usually found near the middle of a line, with two stressed syllables before and two after, creating a strong rhythm. A caesura can be indicated with double slashes (//). For example, the following line from John Donne's "Death Be Not Proud" has a caesura:

One short sleep past, // we wake eternally,

See page 47.
See also RHYTHM.

Carpe diem A Latin phrase meaning "seize the day"; in other words, "make the most of each moment." In *carpe diem* poems, the speaker emphasizes the shortness of life–usually to persuade a young woman to yield to love while she still has her youth and beauty. Andrew Marvell's poem "To His Coy Mistress" is a famous example.

See page 445.

Cavalier poetry The work of a group of seventeenth-century English poets who were loyal to the monarchy. Cavalier poetry is generally intended to entertain rather than to instruct. It is characterized by regular rhythmic patterns, carefully structured stanzas, and simple but eloquent language. Love is a popular theme. Robert Herrick, Sir John Suckling, and Richard Lovelace were cavalier poets.

See page 441.

Character A personage in a narrative or drama. Less important characters, known as **minor characters,** are used by a writer to "fill out" a scene, to provide a line of dialogue, or to further the plot in some way. Jerome's housemaster, Mr. Wordsworth, in Graham Green's "A Shocking Accident" is a minor character. As opposed to **main characters,** (such as Jerome) who are typically characterized fully, minor characters display few personality traits and generally act in a consistent manner. Characters who show varied and sometimes contradictory traits, such as Rosemary Fell in "A Cup of Tea," by Katherine Mansfield, are called **round.** Characters who reveal only one personality trait, such as the narrator's mother in V. S. Naipaul's "B. Wordsworth," are called **flat.** A **dynamic character,** such as Paul in D. H. Lawrence's "The Rocking-Horse Winner," grows or changes significantly during the course of a story. This type of character is influenced by his or her experiences and by the other characters in the story. A **static character,** such as the old lord in "The Blue Jar," by Isak Dinesen, remains primarily the same throughout a story. Things happen to the character, but he does not change.

See pages 16, 434, and 987.
See also CHARACTERIZATION, STEREOTYPE.

Characterization The methods used to reveal the personality of a character. In **direct characterization,** the author describes a character's personality, as in this sentence from "The Rocking-Horse Winner," by D. H. Lawrence: "There was a woman who was beautiful, who started with all the advantages, yet she had no luck." In **indirect characterization,** the author suggests traits through a character's words, actions, or appearance, as well as through the reactions of other characters to the person being portrayed. For example, note this description from the same story: "Wildly the horse careered, the waving dark hair of the boy tossed, his eyes had a strange glare in them. The little girls dared not speak to him."

See pages 145 and 892.
See also CHARACTER.

Classicism A style that reflects the principles and concerns of the art and literature of ancient Greece and Rome. Usually, a classical style displays simple, harmonious purity of form.

Climax. See PLOT.

Comedy A type of drama that is humorous and often has a happy ending. A **heroic comedy** focuses on the exploits of a larger-than-life hero.

See also DRAMA, FARCE, HUMOR, WIT.

Comic relief A humorous scene, event, or speech in a serious drama. It usually provides relief from emotional intensity, while at the same time highlighting the seriousness of the story. The porter scene in Shakespeare's *Macbeth* (act 2, scene 3) is a famous example.

Conceit An elaborate metaphor or simile that makes a comparison between two significantly different things. The conceit draws an analogy between some object from nature or everyday life and the subject or theme of a poem. A **metaphysical conceit** is an intellectual comparison–rather than one based on nature–that can develop a wide range of ideas and capture a broad range of emotions. In Sir Thomas Wyatt's "Whoso List to Hunt," the poet makes use of a conceit that compares romance with deer hunting.

See pages 413 and 424.
See also ANALOGY, METAPHOR, METAPHYSICAL POETRY, SIMILE.

Conflict The central struggle between two opposing forces in a story or drama. An **external conflict** exists when a character struggles against some outside force, such as another person, nature, society, or fate. An **internal conflict** is a struggle that takes place within the mind of a character who is torn between opposing feelings or goals.

See pages 1175 and 1200.
See also ANTAGONIST, PLOT, PROTAGONIST.

Connotation The suggested or implied meanings associated with a word beyond its dictionary definition, or **denotation.** A word can have a positive, negative, or neutral connotation.

See page 557.
See also DENOTATION, FIGURATIVE LANGUAGE.

Consonance The repetition of consonant sounds, typically within or at the end of nonrhyming words, as in this succession of echoing *d* sounds in William Butler Yeats's "The Second Coming":

The blood-dimmed tide is loosed, . . .

See page 827.
See also SOUND DEVICES.

Couplet Two lines of rhymed verse that work together as a unit to express an idea or make a point. For example, the closing lines of Shakespeare's "Sonnet 29" are a couplet:

For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

See page 245.
See also QUATRAIN, SESTET, SONNET.

D

Denotation The literal, or dictionary, meaning of a word.

See pages 557 and 627.
See also CONNOTATION.

Dénouement. See PLOT.

Dialect A way of speaking that is characteristic of a particular region or group of people. Dialects may differ from the standard form of language in pronunciation, vocabulary, or grammar. In *The Diary of Fanny Burney,* Burney's mother speaks in the dialect of an upper-class Englishwoman of her time:

'Pho, pho,' said she, 'you mayn't choose to tell, but you must know.'

See pages 675 and 953.
See also VERNACULAR.

Dialogue Conversation between characters in a literary work.

See pages 641 and 953.

Diary An individual's private, day-to-day account of personal thoughts, feelings, and experiences written for his or her own use rather than for publication.

See page 580.
See also JOURNAL, NONFICTION.

Diction The author's word choice, or use of appropriate words to convey a particular meaning. Good writers choose their words carefully to express their intended meaning precisely.

See page 1147.
See also CONNOTATION, DENOTATION, STYLE.

Drama A story intended to be performed by actors in front of an audience. The script of a dramatic work, or play, may include **stage directions** that explain how characters should look, speak, move, and behave. They also might specify details of the **setting** and scenery, such as lighting, **props,** and sound effects. Plays are often divided into **acts,** which may also be divided into scenes, indicating a change in location or the passage of time.

See also ACT, COMEDY, PROPS, TRAGEDY.

Dramatic monologue A form of dramatic poetry in which the speaker describes a crucial moment in his or her life to a silent listener–and in the process reveals much about his or her own character. The speaker may be a fictional or historical figure and is clearly distinct from the poet. Often the speaker will reveal the listener's identity and the dramatic situation in which the monologue is spoken. Robert Browning's poems "My Last Duchess" and "Porphyria's Lover" are dramatic monologues.

See page 847.
See also NARRATIVE POETRY, SPEAKER.

Dynamic character. See CHARACTER.

E

Elegy A serious poem of lament, usually mourning a death or other great loss. Alfred, Lord Tennyson's "In Memoriam A. H. H." is an example of an elegy.

See page 440.

Empathy An individual's close identification with a person, place, or thing, as when audience members experience the same emotions as a character in a play.

See page 700.

Enjambment The continuation of a sentence from one line of a poem to another. Poets often use enjambment to emphasize rhyming words. Enjambment also enables poets to create a conversational tone, breaking lines at points where people would normally pause in conversation, yet still maintaining the unity of thoughts. Lord Byron's "She Walks in Beauty" contains an example of enjambment:

She walks in beauty, like the night
Of cloudless climes and starry skies;

See page 696.
See also RHYTHM.

Epic A long narrative poem that recounts, in formal language, the exploits of a larger-than-life hero. The **epic hero** is usually a man of high social status who embodies the ideals of his people. He is often of great historical or legendary importance. Epic plots typically involve supernatural events, long time periods, distant journeys, and life and death struggles between good and evil. Works like *Beowulf* are called **folk epics** because they have no certain authorship and arise, usually through storytelling, from the collective experiences of a people. **Literary epics,** like John Milton's *Paradise Lost,* are written by known authors.

See page 46.
See also ORAL TRADITION.

Epigram A short, witty poem; a saying. Ben Jonson and Robert Herrick excelled at writing epigrams.

See page 539.
See also APHORISM.

Epigraph A quotation from another work that suggests the **theme,** or main idea, of the work at hand. It is often up to the reader to determine how the quoted work relates to the piece of literature it introduces.

See page 1081.

Epilogue A concluding statement or section added to a work of literature. George Bernard Shaw added an epilogue to his play *Pygmalion.*

See also PROLOGUE.

Epiphany A moment of sudden realization of the true meaning of a situation, person, or object. James Joyce was an innovator in the use and development of this technique and suggested that these "glimpses" offered a kind of revelation into a character. In "A Cup of Tea," by Katherine Mansfield, Rosemary Fell's realization that her husband finds Miss Smith pretty is an epiphany.

See page 1058.

Epitaph A tombstone inscription or brief poem composed in memory of someone who has died. Ben Jonson is well known for his moving epitaphs.

See page 605.
See also ELEGY.

Epithet A brief phrase that is used to characterize a person, place, or thing. The phrase 'the Great' in "Alexander the Great" is an epithet.

Essay A short piece of nonfiction writing in which the author presents his or her view on a particular topic. In a **formal essay,** such as Francis Bacon's "Of Studies," the author writes as an impersonal, objective authority on a particular subject, with the purpose of instructing or persuading the audience. Typically, the author strikes a serious tone and develops a main idea, or **thesis,** in a logical, highly organized way. By contrast, the **informal** or **personal essay** has a lighter tone, is less structured (almost conversational), and typically includes personal details and references as well as humor. Joan Didion's "On Keeping a Notebook" is an example of an informal essay. Joseph Addison and Richard Steele wrote many entertaining **periodical essays**–a type of informal essay that appears in a periodical publication such as a magazine or newspaper.

See pages 30, 273, 504, and 560.
See also NONFICTION.

Evocative words. See IMAGERY.

Exaggeration. See HYPERBOLE.

Exemplum A brief story used as an example to illustrate a moral point. Chaucer's "The Pardoner's Tale" is an exemplum.

See page 146.
See also ANECDOTE, FABLE.

Exposition. See PLOT.

Extended metaphor A metaphor that compares two unlike things in various ways throughout a paragraph, stanza, or selection.

See page 556.
See also METAPHOR.

External conflict. See CONFLICT.

F

Fable A very brief, often humorous, story intended to teach a lesson about human behavior or to give advice about how to behave. Many fables end by stating the **moral,** or lesson to be learned, while others leave it up to the reader to infer the moral. In a **beast fable,** animals talk and act like representative human types.

See pages 547 and 1238.
See also EXEMPLUM.

Falling action. See PLOT.

Farce A type of comedy with ridiculous situations, characters, and events.

See also COMEDY, HUMOR, PARODY, SATIRE, WIT.

Fiction A narrative in which situations and characters are invented by the writer. Some aspects of a fictional work may be based on fact or experience.

See also DRAMA, NOVEL, SHORT STORY.

Figurative language Language that is not meant to be interpreted literally and is used for descriptive effect, often to imply ideas indirectly. Figurative language is especially prominent in poetry.

See page 263.
See also FIGURE OF SPEECH.

Figure of speech A specific device or kind of figurative language such as **metaphor, personification, simile,** or **symbol.**

See page 263.
See also CONNOTATION, FIGURATIVE LANGUAGE, METAPHOR, OXYMORON, PERSONIFICATION, SIMILE, SYMBOL.

Flashback A narrative passage set in an earlier time that interrupts the chronological order of the rest of a story. Flashbacks allow writers to go back in time to explain what has happened previously, giving readers information that may help explain the main events of the story.

See page 1020.
See also FORESHADOWING.

Flat character. See CHARACTER.

Foil A minor character whose attitudes, beliefs, and behavior differ significantly from those of a main

character. Through contrast, the foil underscores the distinctive characteristics of the main character and may (1) highlight flaws in the main character's personality, and (2) suggest what the main character might have been like if these flaws had not been present.

See page 355.

Folklore The traditional beliefs, customs, stories, songs, and dances of a culture. Folklore is passed down through the oral tradition and is based on the concerns of ordinary people.

See also FOLKTALE.

Folktale A traditional story passed down orally long before being written down. Commonly, the author of a folktale is anonymous. Folktales include fairy tales, myths, legends, and tall tales.

See also BALLAD, EPIC, FOLKLORE, LEGEND, MYTH, ORAL TRADITION, TALL TALE.

Foreshadowing The author's use of hints or clues to prepare readers for events that will happen later in a narrative.

See pages 78 and 1048.
See also FLASHBACK.

Formal essay. See ESSAY.

Frame story A plot structure that includes the telling of a story within a story. The frame is the outer story, which usually precedes and follows the inner and more important story. Chaucer's *Canterbury Tales* is a frame story. The pilgrims' contest and journey is the outer story, or frame. The tales told by the pilgrims are the inner stories.

See page 121.
See also STRUCTURE.

Free verse Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement; it generally imitates natural forms of speech. Writers often use free verse to emphasize the relationship between form and meaning in a poem.

See page 1237.
See also METER, RHYME, RHYTHM, STANZA.

G–H

Genre A category or type of literature. Fiction, nonfiction, poetry, and drama are examples of genres.

Gothic novel A novel that has a gloomy, foreboding setting and contains strong elements of horror, mystery, and the supernatural. Anne Radcliffe's *The Mysteries of Udolpho* is a good example.

See page 751.
See also NOVEL.

Haiku A nature poem that generally consists of seventeen syllables arranged in three lines. The first and third lines have five syllables each; the middle line has seven syllables.

See page 794.

Hero The chief character in a literary work, typically one whose admirable qualities or noble deeds arouse the admiration of the reader. A **Byronic hero** is the unconventional, brooding romantic character popularized by Lord Byron in some of his verse.

See pages 46 and 760.
See also EPIC, LEGEND, MYTH, PROTAGONIST, TALL TALE.

Heroic couplet A **couplet** is two lines of rhymed verse that work together as a unit to express an idea or make a point. In a **heroic couplet** (so named because it is based on the poetic form used by ancient Greek and Roman poets in their heroic epics), each line typically consists of ten alternating unstressed and stressed syllables (or iambic pentameter). The following lines from Pope's *An Essay on Man* make a heroic couplet.

And, spite of pride, in erring reason's spite,
One truth is clear, Whatever is, is right.

See page 544.
See also COUPLET, IAMBIC PENTAMETER.

Heroic stanza A group of four poetic lines (a quatrain) in iambic pentameter having a rhyme scheme of *abab.* This style is also known as the **elegaic stanza.** Thomas Gray's "Elegy Written in a Country Churchyard" features heroic, or elegaic stanzas.

See also IAMBIC PENTAMETER, QUATRAIN.

Historical fiction A work of fiction, such as the **historical novel,** that sets characters, either real or imagined, against a backdrop of actual events. *Ivanhoe,* by Sir Walter Scott, is a well-known example.

See page 594.
See also FICTION, NOVEL.

History A factual account of real events that occurred in the past. Typically, a history is in the form of a narrative, is arranged chronologically, and seeks to provide an objective description of what happened.

See page 103.
See also HISTORICAL FICTION, NONFICTION.

Humor The quality of a literary work that makes the characters and their situations seem funny, amusing, or ludicrous. Humor often points out the foibles or incongruities of human nature and the irony found in many situations. Humorous language includes sarcasm, exaggeration, puns, and verbal irony.

See page 1140.
See also COMEDY, FARCE, PARODY, SATIRE, WIT.

Hyperbole A figure of speech that uses exaggeration to express strong emotion, make a point, or evoke humor. For example, note the hyperbole in this stanza from "The Constant Lover," by Sir John Suckling:

Time shall molt away his wings,
  Ere he shall discover
In the whole wide world again
  Such a constant lover.

See page 458.
See also FIGURATIVE LANGUAGE.

I

Iambic pentameter A specific poetic meter in which each line has five metric units, or feet, and each foot consists of an unstressed syllable (˘) followed by a stressed syllable (´). The rhythm of a line of iambic pentameter would be indicated as shown in this example from Spenser's "Sonnet 75":

But came the tide and made my pains his prey.

See page 244.
See also BLANK VERSE, METER, SCANSION.

Imagery The "word pictures" that writers create to help evoke an emotional response in readers. In creating effective images, writers use **sensory details,** or descriptions that appeal to one or more of the five senses: sight, hearing, touch, taste, and smell. Note Yeats's use of imagery in "The Wild Swans at Coole."

See pages 393 and 850.
See also FIGURATIVE LANGUAGE.

Informal essay. See ESSAY.

Internal conflict. See CONFLICT.

Inversion The reversal of the usual word order in a prose sentence or line of poetry. Writers use inversion to maintain **rhyme scheme** or **meter** or to emphasize certain words or phrases. An example of inversion occurs in the following line from Richard Lovelace's "To Lucasta, Going to the Wars":

Tell me not, sweet, I am unkind,

See page 515.

Irony A contrast or discrepancy between expectation and reality. Irony can take several forms: **verbal irony** exists when a person says one thing while meaning another; **situational irony** exists when the outcome of a situation is the opposite of what someone expected; **dramatic irony** occurs when the audience or reader knows something that the characters do not know. Paul's success in "The Rocking-Horse Winner," by D. H. Lawrence, is ironic because it does not stop the house from whispering, "There must be more money!"

See pages 167, 769, and 874.

J–L

Journal A daily record of events kept by a participant in those events or a witness to them. A journal is usually less intimate than a diary, emphasizing events rather than emotions. James Boswell kept a journal of his travels with Samuel Johnson, and published it under the name *The Journal of a Tour to the Hebrides.*

See page 706.
See also DIARY, NONFICTION.

CONTENTS

Kenning A descriptive figure of speech that takes the place of a common noun, especially in Anglo-Saxon and Norse poetry. For example, in *Beowulf,* a battle is described as a "storm of swords."

See page 47.
See also FIGURATIVE LANGUAGE.

Legend A tale that is based on history and handed down from one generation to the next. Usually, a legend celebrates the heroic qualities of a national or cultural leader. Because legends are the stories of the people, they are often expressions of the values or character of a nation. Robin Hood is a legendary hero.

See page 201.
See also FOLKTALE, HERO, ORAL TRADITION.

Literary criticism A type of writing in which the writer analyzes and evaluates a literary work.

See page 510.

Lyric poetry Poetry that expresses a speaker's personal thoughts and feelings. Lyric poems are usually short and musical. While the subject of a lyric poem might be an object, a person, or an event, the emphasis of the poem is on the experience of emotion. "The World Is Too Much with Us," by William Wordsworth, is an example of a lyric poem.

See page 890.

M

Memoir A type of narrative nonfiction that presents the story of a period in the writer's life and is usually written from the first-person point of view. A memoir often emphasizes the writer's thoughts and feelings, his or her relationships with other people, or the impact of significant historical events on his or her life.

See also AUTOBIOGRAPHY, NONFICTION.

Metaphor A figure of speech that makes a comparison between two seemingly unlike things to help readers perceive the first thing more vividly and to suggest an underlying similarity between the two. A metaphor does not use the word *like* or *as.* The lines below, from Sir Philip Sidney's "Sonnet 39," contain metaphors:

Come sleep! O Sleep, the certain knot of peace,
The baiting place of wit, the balm of woe,

See page 668.
See also FIGURATIVE LANGUAGE.

Metaphysical conceit. See CONCEIT, EXTENDED METAPHOR, METAPHYSICAL POETRY.

Metaphysical poetry The work of a group of seventeenth-century English poets led by John Donne. Metaphysical poetry is written in a conversational style, emphasizes complex meanings, contains unusual imagery, and extends the range of metaphors into areas of science, religion, and learning.

See page 413.
See also CONCEIT, METAPHOR.

Meter A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm. The basic unit of meter is known as a **foot,** consisting of one or two stressed syllables (marked ´) and/or one or two unstressed syllables (marked ˘). The basic types of metrical feet are the **iamb** (˘´), the **trochee** (´˘), the **anapest** (˘˘´), the **dactyl** (´˘˘), and the **spondee** (´´). A **pyrrhic foot** (˘˘), or **empty foot,** appears only as a substitute foot; it cannot determine meter. The length of a metrical line is often expressed in terms of the number of feet it contains: a **dimeter** has two feet, a **trimeter** three, a **tetrameter** four, a **pentameter** five, a **hexameter** six, and a **heptameter** seven. The meter (iambic tetrameter) is marked in the following lines from "The Passionate Shepherd to His Love," by Christopher Marlowe:

Come live with me and be my love,
And we will all the pleasures prove

See also RHYTHM, SCANSION.

Minor character. See CHARACTER.

Miracle play A medieval religious drama presenting a story from the Bible or the lives of the saints, also called a **mystery play.**

See page 209.

Modernism A term applied to a variety of twentieth-century artistic movements that shared a desire to break with the past and to change the very structure of literature. Some writers of the modernist movement include T. S. Eliot, Virginia Woolf, and James Joyce.

See page 915.

Monologue A long speech by a character in a play, spoken either to others or as if alone.

See also DRAMATIC MONOLOGUE, SOLILOQUY.

Mood The emotional quality, or atmosphere, of a work of literature. A number of elements may contribute to creating mood, such as the writer's choice of language, subject matter, setting, and tone, as well as such sound devices as rhyme, rhythm, and meter. The mood of Daniel Defoe's "A Journal of the Plague Year" is somber and horrific.

See page 1007.
See also ATMOSPHERE, SETTING, TONE.

Morality play A medieval religious play that dramatized points of religious doctrine. The plays centered around the moral struggles of everyday people, and were designed to teach important lessons about salvation and the struggle between virtue and vice.

See page 209.

Motif A significant phrase, description, or image that is repeated throughout a literary work and is related to its theme. Luck is a central motif of D. H. Lawrence's "The Rocking-Horse Winner."

See page 373.

Motivation A character's reason for acting, thinking, or feeling in a certain way. This motivation may be stated in the story or implied. It may be an external circumstance or an internal moral or emotional impulse. In "Empty Seat," by Yuan Qiongqiong, the main character is motivated by a desire not to appear foolish.

See page 1103.

Myth A traditional story of anonymous origin that deals with gods, heroes, and supernatural events. Myths explain a belief, custom, or force of nature.

See also FOLKTALE, ORAL TRADITION.

N

Narrative Writing that tells a story. Driven by a **conflict** or problem, a narrative unfolds event by event and leads to a **resolution.** The story is narrated, or told, by a **narrator** and can take the form of a novel, an essay, a poem, or a short story.

See page 899.
See also NARRATIVE POETRY, NARRATOR.

Narrative poetry Verse that tells a story. Narrative poems have a narrator and often use literary devices such as figurative language or dialogue. **Ballads, epics,** and **romances** are all types of narrative poetry. "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge, is an example of narrative poetry.

See page 708.
See also BALLAD, DRAMATIC MONOLOGUE, EPIC, NARRATIVE, ROMANCE.

Narrator The person who tells a story. In some cases the narrator is a character in the story, as in "B. Wordsworth" by V. S. Naipaul. At other times the narrator stands outside the story, as in "Mammie's Form at the Post Office" by E. A. Markham.

See page 899.
See also NARRATIVE, POINT OF VIEW, SPEAKER.

Neoclassicism The term for the classicism that dominated literature during the Restoration period (especially dominant from about 1660–1780). Neoclassical writers valued order, reason, balance, and clarity over emotion. These writers imitated the work of classical writers such as Horace and Virgil. The work of Alexander Pope is an example of neoclassicism.

See page 539.

Nonfiction Literature that deals with real people, events, and experiences. Among the categories of nonfiction are biographies, autobiographies, and essays.

See also AUTOBIOGRAPHY, BIOGRAPHY, ESSAY, FICTION, MEMOIR.

Nonsense verse Humorous poetry that defies logic. It usually has a strong rhythm and contains made-up

words known as **nonce words.** Edward Lear and Lewis Carroll are well known for their nonsense verse.

See page 859.

Novel A book-length fictional prose narrative, typically having a **plot** that unfolds through the actions, speech, and thoughts of characters.

See page 500.
See also FICTION, GOTHIC NOVEL, SHORT STORY.

O

Octave The first eight lines of a **Petrarchan,** or **Italian, sonnet.** The octave usually presents a situation, idea, or question.

See page 244.
See also QUATRAIN, SESTET, SONNET, STANZA.

Ode A long, serious lyric poem that is elevated in tone and style. Some odes celebrate a person, an event, or even a power; others are more private meditations. Odes are traditionally written in three stanzas and include rhyme. In the **Horatian ode,** a pattern set up in the first stanza is followed in the remaining stanzas. The modern **irregular ode** has no such regular pattern. Shelley's "Ode to the West Wind" provides an example of a modern ode.

See page 791.

Onomatopoeia The use of words with sounds that imitate or suggest their meanings. The words *hiss, bang,* and *buzz* are onomatopoetic.

See page 713.

Oral tradition Literature that passes by word of mouth from one generation to the next.

See also BALLAD, EPIC, FOLKLORE, FOLKTALE, LEGEND, MYTH.

Ottava rima A poetic stanza of eight lines (an **octave**) written in **iambic pentameter** with the rhyme scheme *abababcc.*

See page 1028.
See also IAMBIC PENTAMETER, RHYME SCHEME, STANZA.

Oxymoron A figure of speech in which opposite ideas are combined, as in the phrase "wise fool." Milton's description of Hell in *Paradise Lost* as "darkness visible" is an example of oxymoron.

See page 1161.
See also FIGURATIVE LANGUAGE, PARADOX.

P–Q

Paradox A statement that appears to be contradictory but is actually true, either in fact or in a figurative sense. The fifth line of Elizabeth I's poem "On Monsieur's Departure" contains two paradoxes:

I am and not, I freeze and yet am burned,

See page 453.
See also OXYMORON.

Parallelism The use of a series of words, phrases, or sentences that have similar grammatical structures. Parallelism shows the relationship between ideas and helps emphasize thoughts. The closing lines of "The Hollow Men," by T. S. Eliot, use parallel phrasing:

Between the conception / And the creation /
Between the emotion / And the response /
Falls the Shadow

See page 276.
See also REPETITION.

Parody A humorous imitation of a literary work that aims to point out the work's shortcomings. The parodist imitates some defining feature of the work, such as its style, exaggerating it to comic effect. Shakespeare's "Sonnet 130" is a parody of Renaissance love poetry.

See page 535.
See also SATIRE, WIT.

Pastoral Poetry that idealizes the simple lives of shepherds in a rural setting. These poems exaggerate rural pleasures and the innocence of country people living in harmony with nature.

See page 279.

Personification A figure of speech in which an animal, object, force of nature, or idea is given human

qualities. William Butler Yeats personifies love in these lines from "When You Are Old":

Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

See page 263.
See also FIGURATIVE LANGUAGE.

Persuasion A piece of writing, usually nonfiction, that seeks to move the reader to the author's viewpoint by one or more means, such as logic, emotion, entreaty, or salesmanship. Mary Wollstonecraft's *A Vindication of the Rights of Woman* is a powerful example of persuasive writing.

Plot The sequence of events in a narrative work. The plot begins with the **exposition,** or the introduction of the characters, the setting, and the conflict. The **rising action** adds complications to the conflict, leading to the **climax,** or emotional high point. The climax gives way rapidly to its logical result in the **falling action,** and finally to the **resolution** (sometimes called the **dénouement**) in which the final outcome is revealed.

See pages 892 and 1070.
See also CONFLICT.

Poetry A form of literary expression that differs from prose in emphasizing the line as the unit of composition. Many other traditional characteristics of poetry apply to some poems but not to others–for example, emotional, imaginative language; use of metaphor, simile, and other figures of speech; division into stanzas; rhyme; and regular pattern of meter.

Point of view The relationship of the narrator to the story. In a story with **first-person point of view,** the narrator is a character in the story, referred to as "I." The reader sees everything through that character's eyes. "B. Wordsworth," by V. S. Naipaul, is told from the first-person point of view. In a story with **third-person limited** point of view, the narrator reveals the thoughts, feelings, and observations of only one character, referring to that character as "he" or "she," as in "The Demon Lover" by Elizabeth Bowen. In a story with **third-person omniscient,** or all-knowing, point of view, the narrator is not a character in the story, but someone who stands outside the story and comments on the action. A third-person omniscient narrator knows everything about the characters and events and may reveal details that the characters themselves could not reveal. "The Rocking-Horse Winner," by D. H. Lawrence, is told from the third-person omniscient point of view.

See pages 892, 1109, and 1232.
See also NARRATOR, SPEAKER.

Props Theater slang (a shortened form of *properties*) for articles used in a play, movie, or TV show.

See also DRAMA.

Prologue An introductory section of a play, speech, or other literary work.

See also DRAMA, EPILOGUE.

Protagonist The central character in a story, drama, or dramatic poem around whom most of the action revolves. During the course of the work, the protagonist undergoes some conflict that is crucial to the plot. Generally the audience is meant to sympathize with the protagonist. The young wife is the protagonist in Nadine Gordimer's "The Train from Rhodesia."

See page 975.
See also ANTAGONIST, CONFLICT, HERO.

Psalm A song of praise most commonly found in the Biblical book of the same name. David, king of Israel around 1000 B.C., wrote many of these psalms.

See page 402.

Puritan writing The work of early seventeenth-century writers who supported the Puritan cause. John Milton and John Bunyan were two major Puritan writers.

See page 459.

Quatrain A four-line poem or stanza.

See page 245.
See also BALLAD, COUPLET, HEROIC STANZA, OCTAVE, SESTET, STANZA.

R

Realism A nineteenth-century literary movement that usually focused on everyday middle- or working-class conditions and characters, often with reformist intent.

Refrain A passage repeated at regular intervals with variations, usually in a poem or song. For example, in Dylan Thomas's "Do Not Go Gentle into That Good Night," the line "Rage, rage against the dying of the light" serves as a refrain.

See page 708.
See also REPETITION.

Repetition The recurrence of sounds, words, phrases, lines, or stanzas in a speech or piece of writing. Writers use repetition to emphasize an important point, to expand upon an idea, to help create rhythm, and to increase the feeling of unity in a work.

See page 22.
See also REFRAIN.

Resolution. See PLOT.

Rhetoric The art of using language to present facts and ideas in order to persuade. Formal rhetorical discourse includes the following devices:

invention: the putting forth of logical, ethical, and emotional arguments

arrangement: the structure of these arguments

style: the selection of original words and phrases to express the arguments

memory: a system for committing the text to the speaker's mind

delivery: the manner of presentation in a speech; including tone of voice, gesture, and expression

See page 1117.
See also ARGUMENT, PERSUASION.

Rhyme The repetition of the same stressed vowel sounds and any succeeding sounds in two or more words. **Internal rhyme** occurs within a line of poetry, while **end rhyme** occurs at the ends of lines.

See also OTTAVA RIMA, RHYME SCHEME, SLANT RHYME, SOUND DEVICES.

Rhyme scheme The pattern that end rhymes form in a stanza or a poem. The rhyme scheme is designated by the assignment of a different letter of the alphabet to each new rhyme. For example, the rhyme scheme of the following lines from Thomas Hardy's "The Man He Killed" is *abab:*

"Had he and I but met	*a*
By some old ancient inn,	*b*
We should have sat us down to wet	*a*
Right many a nipperkin!	*b*

See page 252.
See also RHYME, SONNET.

Rhythm The pattern of beats created by the arrangement of stressed and unstressed syllables, especially in poetry. Rhythm gives a poem a musical quality and may help convey its meaning. Rhythm can be regular, with a predictable pattern or meter, or irregular. Note the rhythm in the following lines from A. E. Housman's "To an Athlete Dying Young":

The time you won your town the race
We chaired you through the market-place;

See page 92.
See also IAMBIC PENTAMETER, METER, SCANSION.

Rising action. See PLOT.

Romance Historically, a term used to describe long narrative works about the exploits and love affairs of chivalric heroes such as King Arthur and Sir Lancelot. The term *romance* can also be applied to any story that involves noble heroes, idealized love, or fantastic events that seem remote from everyday life. Thomas Malory's *Le Morte d'Arthur* is a romance.

See page 997.
See also LEGEND.

Romanticism An artistic movement that values imagination and feeling over intellect and reason. The works

of Wordsworth, Coleridge, Byron, and Keats represent the height of romantic poetry.

See pages 657 and 687.

Round character. See CHARACTER.

S

Satire Literature that exposes to ridicule the vices or follies of people or societies through devices such as **exaggeration, understatement,** and **irony.** Jonathan Swift's *Gulliver's Travels* is an example of satire.

See page 525.
See also EXAGGERATION, IRONY, PARODY, UNDERSTATEMENT, WIT.

Scansion The analysis of the meter of a line of verse. To scan a line of poetry means to note the stressed and unstressed syllables and to divide the line into its **feet,** or rhythmical units.

See also FOOT, METER, RHYTHM.

Screenplay The script of a film, which, in addition to dialogue and stage directions, usually contains detailed instructions about camera shots and angles.

See page 642.

Sensory details. See IMAGERY.

Sestet A six-line poem or stanza; also the final six lines of a **Petrarchan,** or **Italian, sonnet.** In a Petrarchan sonnet, the sestet provides a resolution, comment, or answer to the question or situation posed in the **octave.**

See page 244.
See also COUPLET, OCTAVE, QUATRAIN, SONNET, STANZA.

Setting The time and place in which the events of a literary work occur. The setting includes not only physical surroundings, but also the ideas, customs, values, and beliefs of the people who live there. The setting in Joseph Conrad's "The Lagoon" plays an important part in the story.

See pages 892 and 1194.

Shakespearean songs Shakespeare used songs in his plays to heighten the drama, making what is merry merrier or what is sad sadder. His plays include love songs, nonsense songs, and **dirges,** songs that mourn a death.

See pages 286 and 295.

Short story A brief fictional narrative in prose. A short story usually focuses on a single event with only a few characters. Elements of the short story include **plot, character, setting, point of view,** and **theme.**

See pages 891–892.
See also FICTION, NOVEL.

Simile A figure of speech that uses the words *like* or *as* to compare two seemingly unlike things. Note the following example from Andrew Marvell's poem "To His Coy Mistress":

Now, therefore, while the youthful hue
Sits on thy skin like morning dew . . .

See pages 263 and 883.
See also ANALOGY, FIGURATIVE LANGUAGE.

Slant rhyme An approximate rhyme based on **assonance,** the repetition of a vowel sound, or on **consonance,** the repetition of a consonant sound at the end of a word. For example, the repetition of the short *a* vowel sound in the words *back* and *land* forms a slant rhyme, as does the repetition of the *ck* consonant ending in the words *sock* and *pluck.*

See page 1249.
See also RHYME.

Soliloquy A dramatic device in which a character, alone on a stage (or while under the impression of being alone), reveals his or her private thoughts and feelings as if thinking aloud. A soliloquy gives information that the character would not reveal to other characters in the play. In act 3, scene 1 of *Macbeth,* by Shakespeare, Macbeth delivers a soliloquy that begins,

To be thus is nothing, but to be safely thus—
Our fears in Banquo stick deep,

See page 339.
See also ASIDE, MONOLOGUE.

Sonnet A lyric poem of fourteen lines, typically written in **iambic pentameter** and usually following strict patterns of stanza division and rhyme. The **Shakespearean,** or **English, sonnet** consists of three **quatrains,** or four-line stanzas, followed by a **couplet,** or pair of rhyming lines. The rhyme scheme is usually *abab, cdcd, efef, gg.* The rhyming couplet often presents a conclusion to the issues or questions presented in the three quatrains. Like a Shakespearean sonnet, the **Spenserian sonnet** has three quatrains and a couplet, but it follows the rhyme scheme *abab bcbc cdcd ee.* This interlocking rhyme scheme pushes the sonnet toward the final couplet, which makes a key point or comment. In a **Petrarchan,** or **Italian, sonnet** the first eight lines (called an **"octave"**) present a problem or situation. The last six lines (called a **"sestet"**) provide an answer or resolution to the problem. The rhyme scheme is typically *abbaabba cdecde,* or *abbaabba cdcdcd.*

See pages 244–245.
See also COUPLET, OCTAVE, PETRARCHAN SONNET, RHYME SCHEME, SESTET, SONNET SEQUENCE, STANZA.

Sonnet sequence A series of sonnets focused on a particular theme. For example, Petrarch wrote hundreds of sonnets about a woman named Laura.

See pages 244 and 833.
See also SONNET.

Sound devices Elements of poetry that appeal to the ear. In poetry, sound devices such as **alliteration** and **assonance** are used to emphasize certain words and underscore their meaning, to enhance rhythm, and to add a musical quality to the work.

See also ALLITERATION, ASSONANCE, CONSONANCE, ONOMATOPOEIA, RHYME, RHYTHM.

Speaker The voice of a poem, sometimes that of the poet, sometimes that of a fictional person, an animal, or a thing. The speaker of Rupert Brooke's "The Soldier" is a soldier commemorating his homeland.

See page 1153.
See also DRAMATIC MONOLOGUE, NARRATOR, POETRY, TONE.

Spenserian stanza Nine-line poetic stanza composed of eight lines of iambic pentameter and one of iambic hexameter, with the rhyme scheme *ababbcbcc.* Byron used this stanza in "Childe Harold's Pilgrimage."

See page 245.
See also IAMBIC PENTAMETER, RHYME, STANZA.

Sprung rhythm A meter in which each foot has one stressed syllable, usually the first, and any number of unstressed syllables. Gerard Manley Hopkins believed this to be the rhythm of speech. The following line, from his "Pied Beauty," exhibits sprung rhythm:

Whatever is fickle, freckled (who knows how?)

See page 877.
See also RHYTHM.

Stage directions. See DRAMA.

Stanza A group of lines forming a unit in a poem. A stanza in a poem is similar to a paragraph in prose.

See also BALLAD STANZA, COUPLET, HEROIC STANZA, OCTAVE, OTTAVA RIMA, QUATRAIN, SESTET, SONNET, SPENSERIAN STANZA, TERCET.

Static character. See CHARACTER.

Stereotype A generalization about a group of people that is made without regard for individual differences. In literature, this term is often used to describe a conventional character who conforms to an expected, fixed pattern of behavior.

See page 967.
See also CHARACTER.

Stream of consciousness The literary representation of an author's or character's free-flowing thoughts and feelings. The authors James Joyce, William Faulkner,

and Virginia Woolf are noted for their use of stream-of-consciousness techniques.

See page 915.
See also MODERNISM.

Structure The framework or general plan of a literary work. Structure refers to the relationship of the parts of a work to each other and to the whole piece. In a long narrative, structure is the device the writer uses to arrange the events in a story to proceed by stages to a satisfying conclusion. The structure of *The Canterbury Tales* allowed Chaucer to represent a wide variety of characters and social classes.

See page 736.

Style The expressive qualities that distinguish an author's work, including word choice, sentence structure, and figures of speech. Winston Churchill's style includes many strong emotional appeals.

See pages 482 and 615.
See also AUTHOR'S PURPOSE, DICTION.

Suspense The anticipation of the outcome of events, especially as they affect a character for whom one has sympathy. Suspense produces a feeling of uncertainty that causes anxiety. Writers can produce suspense by creating a threat to the main character and including mysterious events. Writers usually build suspense throughout a story, building to the most suspenseful moment just before the **climax.** Anita Desai builds suspense in "Games at Twilight" as the young boy waits to be discovered in the shed.

See page 1126.

Subject The topic of a piece of writing.

See page 684.

Symbol Any person, animal, place, object, or event that exists on a literal level within a work but also represents something on a figurative level. The lamb is a symbol of innocence in William Blake's "The Lamb." The term **symbolism** refers to the use of symbols.

See pages 259 and 1170.
See also ALLEGORY, FIGURATIVE LANGUAGE, SYMBOLIST POETRY.

Symbolist poetry A kind of poetry that emphasizes suggestion and inward experience instead of explicit description. The symbolist poets of the late 1800s influenced twentieth-century writers such as William Butler Yeats, T. S. Eliot, James Joyce, Joseph Conrad, D. H. Lawrence, and Virginia Woolf.

T

Tall tale A wildly imaginative story, usually passed down orally, about the fantastic adventures or amazing feats of folk heroes in realistic local settings.

See also FOLKLORE, ORAL TRADITION.

Tercet A stanza of three lines, sometimes rhymed *aaa.*

See pages 778 and 1155.
See also RHYME, OCTAVE, SESTET, STANZA.

Terza rima A verse form consisting of a sequence of interlocking three-line stanzas, or **tercets.** The first and third lines of the first stanza rhyme, and the second line provides the rhyme for the first and third lines of the next stanza, forming the rhyme scheme *aba bcb cdc* and so on.

See page 778.

Theater of the absurd The name given to the plays of a group of twentieth-century dramatists who portray life as devoid of meaning and purpose. To portray what they see as the absurdity of life, these playwrights often write plays with little or no action, with fragmented dialogue interrupted by long silences, and with lonely characters who desperately hate being alone. Harold Pinter, Samuel Beckett, and Eugene Ionesco are leading dramatists of theater of the absurd plays.

See page 1253.
See also DRAMA.

Theme The main idea of a story, poem, novel, or play, sometimes expressed as a general statement about life. Some works have a **stated theme,** which is expressed directly and explicitly. Other works have an **implied theme,** which is revealed gradually through

other elements such as plot, character, setting, point of view, and symbol. A literary work may have more than one theme. A theme of Doris Lessing's "A Mild Attack of the Locusts" is that life goes on.

See pages 83, 741, and 892.

Thesis The main idea of a work of nonfiction. A **thesis statement** describes the topic and the author's approach to it. The thesis of Francis Bacon's "Of Studies" is that books have multiple uses, and readers have multiple needs and capabilities.

See page 684.

Title The name given to a literary work. The title can help explain the setting, provide insight into the theme, or describe the action that will take place in the work.

See page 1186.

Tone A reflection of the writer's attitude toward a subject as conveyed through such elements as word choice, punctuation, sentence structure, and figures of speech. A writer's tone may convey a variety of attitudes such as sympathy, irony, sadness, or bitterness. The tone of Thomas Hardy's "Ah, Are You Digging on My Grave?" is one of bittersweet humor.

See page 1089.
See also AUTHOR'S PURPOSE, NARRATOR, POINT OF VIEW, SPEAKER, STYLE.

Tragedy A play in which the main character, or **tragic hero,** suffers a downfall as a result of a fatal character flaw, errors in judgment, or forces beyond human control, such as fate. Traditionally, the tragic hero is a person of high rank who, out of **hubris** (an exaggerated sense of power and pride), violates a human, natural, or divine law. By breaking the law, the hero poses a threat to society and causes the suffering or death of family members, friends, and associates. In the last act of a traditional tragedy, these wrongs are set right when the tragic hero is punished or dies and order is restored. For example, in *Macbeth,* by Shakespeare, Macbeth's **tragic flaw** is excessive ambition.

See page 388.
See also DRAMA.

Tragic hero. See TRAGEDY.

Translation The rendering of a work from one language into another.

See page 409.

U–W

Understatement Language that makes something seem less important than it really is. Understatement may be used to add humor or to focus the reader's attention on something the author wants to emphasize.

See also HYPERBOLE.

Vernacular The ordinary spoken language of the people of a particular region. Writers often have their characters speak in everyday language to convey information about the characters' social classes and places of origin. Regionalist writers commonly use vernacular to help them accurately re-create a region.

See page 1216.
See also DIALECT.

Villanelle A nineteen-line poem divided into five **tercets** (three-line stanzas), each with the rhyme scheme *aba,* and a final quatrain with the rhyme scheme *abaa.* The first line is repeated as a **refrain** at the end of the second and fourth stanzas. The last line of the first stanza is repeated at the end of the third and fifth stanzas. Both lines reappear as the final two lines of the poem. This six-stanza form was originally used in French pastoral poetry.

See page 1155.
See also QUATRAIN, REFRAIN, STANZA, TERCET.

Wit An exhibition of cleverness and humor. In the 16th and 17th centuries, people considered wit the expression of truth in a surprising way, such as by pointing out a meaningful resemblance between seemingly dissimilar things. During the 18th century, however, people came to think of wit as any original or clever expression of an idea. The works of Jonathan Swift and Alexander Pope are known for their wit.

See page 639.

Language Handbook



Troubleshooter

The Troubleshooter will help you recognize and correct errors that you might make in your writing.

Sentence Fragment

Problem: A fragment that lacks a subject

The grass is wet. (Can't be mowed now.) *frag*

Solution: Add a subject to the fragment to make it a complete sentence.

The grass is wet. It can't be mowed now.

Problem: A fragment that lacks a complete verb

We enjoyed our dinner. (Beans, rice, and salad.) *frag*

The storm was fierce. (The wind blowing hard.) *frag*

Solution A: Add either a complete verb or a helping verb to make the sentence complete.

We enjoyed our dinner. Beans, rice, and salad made a good meal.

The storm was fierce. The wind was blowing hard.

Solution B: Combine the fragment with another sentence.

We enjoyed our dinner of beans, rice, and salad.

The storm was fierce with the wind blowing hard.

Problem: A fragment that is a subordinate clause

We went to the park. (Where we had often gone before.) *frag*

Jan won the swimming medal. (Which she gave to her parents.) *frag*

Solution A: Combine the fragment with another sentence.

We went to the park, where we had often gone before.

Jan won the swimming medal, which she gave to her parents.

Solution B: Rewrite the fragment as a complete sentence, eliminating the subordinating conjunction or the relative pronoun and adding a subject or other words necessary to make a complete thought.

We went to the park. We had often gone there before.

Jan won the swimming medal. She gave it to her parents.

Problem: A fragment that lacks both a subject and a verb

The birds woke us with their songs. (At six in the morning.) *frag*

Solution: Combine the fragment with another sentence.

The birds woke us with their songs at six in the morning.

> **Rule of Thumb:** Sentence fragments can make your writing hard to understand. Make sure every sentence has a subject and a verb.

Run-on Sentence

Problem: Comma splice—two main clauses separated only by a comma

(The sky is pitch black, there is no moon.) *run-on*

Solution A: Replace the comma with an end mark of punctuation, such as a period or a question mark, and begin the new sentence with a capital letter.

The sky is pitch black. There is no moon.

Solution B: Place a semicolon between the two main clauses.

The sky is pitch black; there is no moon.

Solution C: Add a coordinating conjunction after the comma.

The sky is pitch black, and there is no moon.

Problem: Two main clauses with no punctuation between them

(We picked the apples then we made pies.) *run-on*

Solution A: Separate the main clauses with an end mark of punctuation, such as a period or a question mark, and begin the second sentence with a capital letter.

We picked the apples. Then we made pies.

Solution B: Separate the main clauses with a semicolon.

We picked the apples; then we made pies.

Solution C: Add a comma and a coordinating conjunction between the main clauses.

We picked the apples, and then we made pies.

Problem: Two main clauses with no comma before the coordinating conjunction

Elephants still live in the wild but they are endangered. *run-on*

Solution: Add a comma before the coordinating conjunction to separate the two main clauses.

Elephants still live in the wild, but they are endangered.

> **Rule of Thumb:** It often helps to have someone else read your longer sentences to see if they are clear. Since you know what the sentences are supposed to mean, you might miss the need for punctuation.

Lack of Subject-Verb Agreement

Problem: A subject that is separated from the verb by an intervening prepositional phrase

Ten pieces of the puzzle is on the floor. *agr*

The shoe department in each of our stores are closing. *agr*

Solution: Make the verb agree with the subject, which is never the object of a preposition.

Ten pieces of the puzzle are on the floor.

The shoe department in each of our stores is closing.

Problem: A predicate nominative that differs in number from the subject

Hamburgers is tonight's dinner. *agr*

Tonight's dinner are hamburgers. *agr*

Solution: Ignore the predicate nominative, and make the verb agree with the subject of the sentence.

Hamburgers are tonight's dinner.

Tonight's dinner is hamburgers.

Problem: A subject that follows the verb

On my desk (is) two letters from my dad. *agr*

Here (is) my answers to them both. *agr*

Solution: In an inverted sentence look for the subject *after* the verb. Then make sure the verb agrees with the subject.

On my desk are two letters from my dad.

Here are my answers to them both.

Rule of Thumb: Reversing the order of an inverted sentence may help you decide on the verb form to use: "My answers to them both are here."

Problem: A collective noun as the subject

The cross country team (are) in first place. *agr*

The team (gathers) at the captain's house after each meet. *agr*

Solution A: If the collective noun refers to a group as a whole, use a singular verb.

The cross country team is in first place.

Solution B: If the collective noun refers to each member of a group individually, use a plural verb.

The team gather at the captain's house after each meet.

Problem: A noun of amount as the subject

Five bushels (are) a great many tomatoes. *agr*

Three marbles (is) in my pocket. *agr*

Solution: Determine whether the noun of amount refers to one unit and is therefore singular or whether it refers to a number of individual units and is therefore plural.

Five bushels is a great many tomatoes.

Three marbles are in my pocket.

Problem: A compound subject that is joined by *and*

The hill and the lake (makes) a lovely setting for a picnic. *agr*

Spaghetti and meatballs (are) her favorite dinner. *agr*

Solution A: If the parts of the compound subject do not belong to one unit or if they refer to different people or things, use a plural verb.

The hill and the lake make a lovely setting for a picnic.

Solution B: If the parts of the compound subject belong to one unit or if both parts refer to the same person or thing, use a singular verb.

Spaghetti and meatballs is her favorite dinner.

Problem: A compound subject that is joined by *or* or *nor*

Neither those trees nor that shrub (are) healthy. *agr*

Solution: Make the verb agree with the subject that is closer to it.

Neither those trees nor that shrub is healthy.

Problem: A compound subject that is preceded by *many a, every,* or *each*

Many a dog and cat (end up) in an animal shelter or a pound. *agr*

Solution: When *many a, every,* or *each* precedes a compound subject, the subject is considered singular. Use a singular verb.

Many a dog and cat ends up in an animal shelter or a pound.

Problem: A subject that is separated from the verb by an intervening expression

That issue, as well as several others, (are) bothering me. *agr*

Solution: Certain expressions, such as those beginning with *as well as, in addition to,* and *together with,* do not change the number of the subject. Ignore an intervening expression between a subject and its verb, and make the verb agree with the subject.

That issue, along with several others, is bothering me.

Problem: An indefinite pronoun as the subject

Neither of the boys (are) on time. *agr*

Solution: Determine whether the indefinite pronoun is singular or plural, and make the verb agree. Some indefinite pronouns are singular–*another, anyone, everyone, one, each, either, neither, anything, everything, something,* and *somebody.* Some are plural–*both, many, few, several,* and *others.* Some can be singular or plural–*some, all, any, more, most,* and *none.* In these cases, find the noun to which the pronoun refers to determine which verb form to use.

Neither of the boys is on time.

Lack of Pronoun-Antecedent Agreement

Problem: A singular antecedent that can be either male or female

A climber must check (his) equipment carefully. *ant*

Solution A: Traditionally, a masculine pronoun has been used to refer to an antecedent that may be either male or female. This usage ignores or excludes females. Reword the sentence to use *he or she, him or her,* and so on.

A climber must check his or her equipment carefully.

Solution B: Reword the sentence so that both the antecedent and the pronoun are plural.

Climbers must check their equipment carefully.

Solution C: Reword the sentence to eliminate the pronoun.

A climber must check the equipment carefully.

Rule of Thumb: Although you may see the masculine forms used exclusively in older literature, they are not acceptable in contemporary writing.

Problem: A second-person pronoun that refers to a third-person antecedent

Juan likes sitcoms that make (you) think as well as laugh. *ant*

Solution A: Use the appropriate third-person pronoun.

Juan likes sitcoms that make him think as well as laugh.

Solution B: Use an appropriate noun instead of a pronoun.

Juan likes sitcoms that make people think as well as laugh.

Problem: A singular indefinite pronoun as an antecedent

Each of the volumes has their own index. *ant*

Solution: *Each, everyone, either, neither,* and *one* are singular and therefore require singular personal pronouns even when followed by a prepositional phrase that contains a plural noun.

Each of the volumes has its own index.

Rule of Thumb: To help you remember that *each, either,* and *neither* are singular, think *each one, either one,* and *neither one.*

Lack of Clear Pronoun Reference [Unclear Antecedent]

Problem: A pronoun reference that is weak or vague

We spent several weeks at the farm this summer, and it was exciting. *ref*

The label says to shake it before pouring a serving. *ref*

Solution A: Rewrite the sentence, adding a clear antecedent for the pronoun.

We spent our vacation at the farm this summer, and it was exciting.

Solution B: Rewrite the sentence, substituting a noun for the pronoun.

The label says to shake the bottle of salad dressing before pouring a serving.

Problem: A pronoun that could refer to more than one antecedent

Lauren and Abby wrote six songs, and she recorded them all. *ref*

Don't buy a car from that dealership: it will let you down. *ref*

Solution A: Rewrite the sentence, substituting a noun for the pronoun.

Lauren and Abby wrote six songs, and Abby recorded them all.

Solution B: Rewrite the sentence, making the antecedent of the pronoun clear.

A car from that dealership will let you down; don't buy one there.

Problem: The indefinite use of *you* or *they*

You just have to laugh at that scene in the movie. *ref*

They say the weather will be clear tomorrow. *ref*

Solution A: Rewrite the sentence, substituting a noun for the pronoun.

The audience just has to laugh at that scene in the movie.

Solution B: Rewrite the sentence, eliminating the pronoun entirely.

According to the forecast, the weather will be clear tomorrow.

Shift in Pronoun

Problem: An incorrect shift in person between two pronouns

Lynn likes the front seat, where you are most comfortable. *pro*

The Chins planted a maple on the south side of the house, where you need shade the most. *pro*

Solution A: Replace the incorrect pronoun with a pronoun that agrees with its antecedent.

Lynn likes the front seat, where she is most comfortable.

Solution B: Replace the incorrect pronoun with an appropriate noun.

The Chins planted a maple on the south side of the house, where the house needs shade the most.

Shift in Verb Tense

Problem: An unnecessary shift in tense

The children will give their mother flowers, and they kiss her. *shift t*

After the party ended, we go home. *shift t*

Solution: When two or more events occur at the same time, be sure to use the same verb tense to describe each event.

The children will give their mother flowers, and they will kiss her.

After the party ended, we went home.

Problem: A lack of correct shift in tenses to show that one event precedes or follows another

By the time the concert ended, we (sat) for four hours. *shift t*

Solution: When two past events being described have occurred at different times, shift from the past tense to the past perfect tense to indicate that one action began and ended before another past action began. Use the past perfect tense for the earlier of the two actions.

By the time the concert ended, we had sat for four hours.

Rule of Thumb: When you need to use several verb tenses in your writing, it may help to first jot down the sequence of events you're writing about. Be clear in your mind what happened first, next, last.

Incorrect Verb Tense or Form

Problem: An incorrect or missing verb ending

When I began taking lessons, I (learn) about quarter, half, and whole notes. *tense*

I had (start) the lessons two months ago. *tense*

Solution: Add *-ed* to a regular verb to form the past tense and the past participle.

When I began taking lessons, I learned about quarter, half, and whole notes.

I had started the lessons two months ago.

Problem: An improperly formed irregular verb

James (brung) the book back to the library. *tense*

Catherine has (writed) six pages on that topic. *tense*

Solution: Irregular verbs form their past and past participles in some way other than by adding *-ed*. Memorize these forms, or look them up.

James brought the book back to the library.

Catherine has written six pages on that topic.

Problem: Confusion between the past form and the past participle

We have (ate) too many apples. *tense*

She had (swam) the Chesapeake last July. *tense*

Solution: Use the past participle form of an irregular verb, not the past form, when you use the auxiliary verb *have*.

We have eaten too many apples.

She had swum the Chesapeake last July.

Problem: Improper use of the past participle

The catcher (thrown) several runners out. *tense*

The DiCaprios (done) a fine job rearing those children. *tense*

Solution A: The past participle of an irregular verb cannot stand alone as a verb. Add a form of the auxiliary verb *have* to the past participle to form a complete verb.

The catcher had thrown several runners out.

The DiCaprios have done a fine job rearing those children.

Solution B: Replace the past participle with the past form of the verb.

The catcher threw several runners out.

The DiCaprios did a fine job rearing those children.

Misplaced or Dangling Modifier

Problem: A misplaced modifier

The children were swimming (in the photograph.) *mod*

(Swooping down on a fish,) I spotted the gull. *mod*

I saw a man at the movies (eating popcorn.) *mod*

Solution: Modifiers that modify the wrong word or seem to modify more than one word in a sentence are called misplaced modifiers. Move the misplaced phrase as close as possible to the word or words it modifies.

The children in the photograph were swimming.

I spotted the gull swooping down on a fish.

I saw a man eating popcorn at the movies.

Problem: Incorrect placement of the adverb *only*

Tricia (only) has enough money to buy a pencil. *mod*

Solution: Place the adverb *only* immediately before the word or group of words it modifies.

Only Tricia has enough money to buy a pencil.

Tricia has enough money to buy only a pencil.

Tricia has only enough money to buy a pencil.

Rule of Thumb: Note that each time *only* is moved, the meaning of the sentence changes. Check to be sure your sentence says what you mean.

Problem: A dangling modifier

(Croaking loudly,) I listened to the sounds of the frogs in the bog. *mod*

(Stealing home,) the game was won for the Pirates. *mod*

Solution: Dangling modifiers do not seem to logically modify any word in the sentence. Rewrite the sentence, adding a noun to which the dangling phrase clearly refers. Often you will have to add other words too.

I listened to the sounds of the frogs croaking loudly in the bog.

Stealing home, Layla won the game for the Pirates.

Missing or Misplaced Possessive Apostrophe

Problem: Singular nouns

The (womans) child loved the (circus) trapeze artists. *poss*

Solution: Use an apostrophe and *-s* to form the possessive of a singular noun, even one that ends in *s*.

The woman's child loved the circus's trapeze artists.

Problem: Plural nouns ending in *-s*

The hikers cars were parked at the base of the trail. *poss*

Solution: Use an apostrophe alone to form the possessive of a plural noun that ends in *-s*.

The hikers' cars were parked at the base of the trail.

Problem: Plural nouns not ending in *-s*

Did Brian join the mens group? *poss*

Solution: Use an apostrophe and -s to form the possessive of a plural noun that does not end in *-s*.

Did Brian join the men's group?

Problem: Pronouns

Everyones contribution helps. *poss*

These pencils are your's, and those pencils are their's. *poss*

Solution A: Use an apostrophe and *-s* to form the possessive of a singular indefinite pronoun.

Everyone's contribution helps.

Solution B: Do not use an apostrophe with any of the possessive personal pronouns.

These pencils are yours, and those pencils are theirs.

Problem: Confusion between *its* and *it's*

Will you tell me when its ten o'clock? *cont*

The cat licked it's fur. *poss*

Solution: Do not use an apostrophe to form the possessive of *it*. Use an apostrophe to form the contraction of *it is*.

Will you tell me when it's ten o'clock?

The cat licked its fur.

Missing Commas with Nonessential Element

Problem: Missing commas with nonessential participles, infinitives, and their phrases

Pounding hard on the roof the rain awakened me. *com*

The whole set of cups chipped from many years of use was discarded. *com*

To answer your question this software package is worth the price. *com*

Solution: Determine whether the participle, infinitive, or phrase is essential to the meaning of the sentence. If it is not essential, set off the phrase with commas.

Pounding hard on the roof, the rain awakened me.

The whole set of cups, chipped from many years of use, was discarded.

To answer your question, this software package is worth the price.

Problem: Missing commas with nonessential adjective clauses

My mother who is a very generous woman gave us investment tips. *com*

Solution: Determine whether the clause is essential to the meaning of the sentence. If it is not essential, set off the clause with commas.

My mother, who is a very generous woman, gave us investment tips.

Problem: Missing commas with nonessential appositives

John the lead-off batter singled on a line drive. *com*

Solution: Determine whether the appositive is essential to the meaning of the sentence. If it is not essential, set off the appositive with commas.

John, the lead-off batter, singled on a line drive.

Rule of Thumb: To determine whether a word or phrase is essential, try reading the sentence without it.

Problem: Missing commas with interjections and parenthetical expressions

Wow what a great cat that is! *com*

On Saturdays as a rule we sleep late. *com*

Solution: Set off the interjection or parenthetical expression with commas.

Wow, what a great cat that is!

On Saturdays, as a rule, we sleep late.

Missing Commas in a Series

Problem: Missing commas in a series of words, phrases, or clauses

Alicia Nirupam and Matt made the honor roll. *s com*

Mark made the dough kneaded it and left it to rise. *s com*

The firefighter carried the child out of the apartment down the stairs *s com*
and into the arms of her mother.

Joe pitched the tent Meg gathered firewood and Bud unloaded the truck. *s com*

Solution: When there are three or more elements in a series, use a comma after each element that precedes the conjunction.

Alicia, Nirupam, and Matt made the honor roll.

Mark made the dough, kneaded it, and left it to rise.

The firefighter carried the child out of the apartment, down the stairs, and into the arms of her mother.

Joe pitched the tent, Meg gathered firewood, and Bud unloaded the truck.

Rule of Thumb: When you're having difficulty with a rule of usage, try rewriting the rule in your own words. Then check with your teacher to be sure you have grasped the concept.

Troublesome Words

This section of the Troubleshooter will help you choose between words that are often confused. It also alerts you to avoid certain words and expressions in school or business writing.

a, an

The article *a* is used when the word that follows begins with a consonant sound, including a sounded *h: a* cow, *a* hungry hog. The article *an* is used when the word that follows begins with a vowel sound or an unsounded *h: an* uncommon sight, *an* hour. The article *a* is also used before a word that begins with the "yew" sound: *a* eulogy, *a* ukulele.

We planned **a** trip to **an** exotic island.

A huge crowd gathered in **an** hour.

a lot, alot

This expression is always written as two words and means "a large amount." Some authorities recommend that it be avoided in formal English.

The children ate **a lot** of candy at the party.

The children ate **a great deal** of candy at the party.

a while, awhile

The expression *a while* is made up of two words: an article and a noun. Often the preposition *in* or *for* precedes *a while,* forming a prepositional phrase. The single word *awhile* is used only as an adverb.

In **a while,** we will meet with the new director.

Dinner won't be ready for **a while.**

Please relax **awhile** before the conference.

ability, capacity

Ability is the power to do something, mental or physical. The word usually suggests the power to do that thing well. *Capacity* is the condition of being able to acquire some type of power.

Everyone admires Carlos's **ability** on roller blades.

This CD-ROM has the **capacity** to store twenty encyclopedia volumes.

accept, except

Accept is a verb meaning "to receive" or "to agree to." *Except* may be a preposition or, less commonly, a verb. As a preposition, it means "but." As a verb, it means "to leave out."

Ricardo will **accept** an offer from the biotech company.

Everyone has read that novel **except** me.

The professor agreed to **except** Jane from the science course requirement.

accomplice, cohort

An *accomplice* is an individual who assists someone in breaking the law, while a *cohort* is a companion or associate not necessarily associated in wrongdoing.

Ruth was an **accomplice** to the crime because she supported Jack's alibi.

We always see Mick and his **cohort** Don together.

adapt, adopt

Adapt means "to adjust" or "to change something so that it can be used for another purpose." *Adopt* means "to take something for one's own."

The outdoor plants did not **adapt** to indoor conditions.

Ken can **adapt** the counter height for use by people in wheelchairs.

We plan to **adopt** a puppy from the animal shelter.

advice, advise

Advice (əd vīs′) is a noun meaning "helpful opinion." *Advise* (əd vīz′) is a verb meaning "to give advice or offer counsel."

Tim gave me **advice** on how to roast the turkey.

The accountant will **advise** my mother on her taxes.

affect, effect

Affect is a verb meaning "to cause a change in; to influence." *Effect* may be a noun or a verb. When used as a noun, it means "result." When used as a verb, it means "to bring about or accomplish."

The new parking regulations did not **affect** us.

The law should have a good **effect** on the community.

The recycling committee hopes to **effect** a change in people's behavior.

Rule of Thumb: Here is a mnemonic trick that may help you remember that only *effect* can be used as a noun: Only nouns can follow the definite article *the,* and *e* in *the* is a reminder that the noun *effect* begins with the letter *e.*

ain't

Ain't should not be used in formal speaking or writing unless it is within a quotation. Instead, use *I am not, she is not, he isn't,* and so on.

Jetaun **isn't** coming to the party.

all ready, already

The two words *all ready* mean "completely ready." The single word *already* is an adverb meaning "before" or "by this time."

By the time I was **all ready** to go, the chauffeur was **already** waiting.

all right, alright

Always write this expression as two words. Although some dictionaries include the single word *alright,* most authorities prefer that the expression be spelled *all right.*

Is it **all right** if I use your telephone?

all together, altogether

Use the two words *all together* to mean "in a group." Use the single word *altogether* as an adverb meaning "completely" or "on the whole."

The children will present the gift **all together.**

Rachel was **altogether** delighted with her new sneakers.

allusion, illusion

An *allusion* means "an indirect reference." *Illusion* refers to "a false idea or appearance."

Sean made an **allusion** to the president's speech.

The white walls helped create an **illusion** of roominess.

anxious, eager

Anxious means "uneasy" or "worried about some event or situation." *Eager* means "having a keen interest, feeling impatient for something expected."

Many **anxious** relatives waited at the hospital for the news.

We are **eager** to go to the game and the party afterward.

anywheres, everywheres

These words and others like them should be written without a final *s: anywhere, everywhere, somewhere.*

The puppy follows Ernesto **everywhere.**

Your camera must be **somewhere** in the house.

assure, ensure, insure

Assure means "to guarantee something to someone." *Ensure* means "to make sure of a situation." *Insure* means "to assure the payment of a sum of money in certain circumstances."

The doctor will **assure** the patient that the worst is over.

I cannot **ensure** the good behavior of a kitten.

It is costly to **insure** a brand new car.

aware, conscious

Although *aware* and *conscious* are sometimes used synonymously in speech, *aware* means "knowing something by means of information," while *conscious* means "knowing something by means of the senses."

Talking with friends, Elaine became **aware** of the problem.

I was **conscious** of a strange odor in the room.

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bad, badly

Use *bad* as an adjective (to modify nouns and pronouns). *Bad* often follows a linking verb. Use *badly* as an adverb (to modify verbs, adjectives, or other adverbs). *Badly* almost always follows an action verb.

I feel **bad** about leaving you here alone.

Lauren performed **badly** at the audition.

being as, being that

Although these expressions are sometimes used to mean "because" or "since" in informal speaking and writing, you should avoid them in formal English.

Because the stew is ready now, let's eat first and then go skating.

We left early **since** Alex never showed up.

beside, besides

Beside means "at the side of" or "next to." *Besides* means "moreover" or "in addition to."

The refrigerator is **beside** the sink.

Besides Phil, no one is going to the game with me.

between, among

Between and *among* are prepositions that are used to state a relationship. Use *between* to relate two entities (persons, places, things, or groups) or to compare one entity with another. Use *between* to refer to more than two entities when they are considered equals in a close relationship or are being viewed individually in relation to one another. *Among* is used to show a relationship in which more than two entities are considered as a group.

Between you and me, I think she got a great buy.

What's the difference **between** this rock and the ones in that pile?

We are pleased to announce a merger **between** Unicorp, Netstar, and Teleco.

It's hard to choose **among** so many delicious-looking desserts.

borrow, lend, loan

Borrow is the opposite of *lend. Borrow* means "to take something with the understanding that it must be returned." *Lend* means "to give something with the understanding that it will be returned." *Loan* is a noun meaning "something that is lent." *Loan* is sometimes used as a verb, but most authorities prefer that *lend* be used instead.

I frequently **borrow** Pam's bike, and she borrows my glove.

Can you **lend** me some money for the dance?

I will repay the **loan** as soon as I can.

bring, take

Use *bring* to mean "to carry from a distant place to a closer one." Use *take* to mean the opposite: "to carry from a nearby place to a more distant one."

Please **bring** me a souvenir from Prague.

I will **take** a casserole to the Jimenez family.

can, may

Can signifies the ability to do something. *May* signifies permission to do something or the possibility of doing it.

You **may** have that drill if you **can** use it safely.

Rule of Thumb: Although *can* is sometimes used in place of *may* in informal speech, a distinction should be made when speaking and writing formally.

can't hardly, can't scarcely

These expressions are regarded as double negatives because *hardly* and *scarcely* by themselves have a negative meaning. Therefore, avoid using *hardly* and *scarcely* with *not* or *-n't.*

We **can hardly** wait until school vacation begins.

I **can scarcely** remember when I last saw that woman.

capital, capitol

A *capital* is a town or city that is the official seat of the state or national government. *Capital* also means "wealth in the form of money or property." A *capitol* is a building in which a legislature meets. The *Capitol* is also the building in Washington, D.C. that houses Congress.

We visited Richmond, the **capital** of Virginia, where we toured the **capitol.**

It's hard to start a business without **capital.**

complementary, complimentary

Use *complementary* to mean "serving to complete something." Use *complimentary* to describe an expression of praise.

Those gears are **complementary:** they turn each other.

The coach was **complimentary** about Jason's pitching.

compose, comprise

Compose means "to form by putting together." *Comprise* means "to contain, embrace."

We will **compose** a book of your favorite recipes.

The Skydish format **comprises** every commercial TV network in the country.

continual, continuous

Use *continual* to refer to an action that occurs repeatedly. Use *continuous* to describe an action that proceeds with no interruption or to refer to an uninterrupted space.

The two girls were in **continual** competitions at the pool.

All rocks are in a state of **continuous** but slow change.

A **continuous** line of people stretched around the block.

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could of, might of, must of, should of, would of

The auxiliary verb *have,* not the preposition *of,* should follow *could, might, must, should,* or *would.*

I **would have** preferred a harder bed and a softer pillow.

different from, different than

In general, the expression *different from* is preferable to *different than.*

Is a daffodil **different from** a jonquil?

doesn't, don't

Doesn't is a contraction of *does not* and is used with *she, he, it,* and all singular nouns. *Don't* is a contraction of *do not* and is used with *I, you, we, they,* and all plural nouns.

He **doesn't** like to cook.

Those boys **don't** eat between meals.

emigrate, immigrate

Emigrate and *immigrate* are opposites. *Emigrate* means "to leave a country or region." *Immigrate* means "to enter a country to settle there." Use *from* with *emigrate* and use *to* or *into* with *immigrate.*

Did your great-grandparents **emigrate** from Poland?

Jean plans to **immigrate** to France.

Rule of Thumb: Remember that the *e-* in *emigrate* comes from *ex-* ("out of"); the *im-* in *immigrate* comes from *in-* ("into").

farther, further

Use *farther* to refer to physical distance. Use *further* to refer to time or degree.

We hiked four miles **farther** today than yesterday.

We have no **further** comment.

fewer, less

Fewer generally refers to things that can be counted, whereas *less* refers to things that cannot be counted. You should also use *less* to refer to figures used as a single amount or quantity.

There were **fewer** blossoms on the fruit trees this year than last year.

I have **less** desire to jog now that I have a knee injury.

My house is **less** than five miles from here. [Five miles is treated as a single amount.]

good, well

Good is always an adjective meaning "pleasing" or "able." *Well* may be used as an adverb of manner telling how ably something is done or as an adjective meaning "in good health."

I hope the weather is **good** tomorrow.

Cynthia bowls **well.**

I hope you are all feeling **well** today.

had of

Do not use the word *of* between *had* and a past participle.

If only I **had gone** to that picnic!

hanged, hung

Hanged should be used to mean "to put to death by hanging." *Hung* should be used in all other cases.

In the old West, people sometimes **hanged** outlaws.

A small lantern **hung** from a branch of the tree.

imply, infer

Imply means "to suggest," "to state indirectly," or "to hint," while *infer* means "to draw a conclusion."

The review seemed to **imply** that I had not correctly done my job.

I could **infer** that he was angry from the expression on his face.

in, into, in to

Use *in* when you mean "inside" or "within." Use *into* to indicate a movement or direction from outside to a point within. The phrase *in to* is made up of the adverb *in* followed by *to* and should be carefully distinguished from the preposition *into.*

The dog stays dry **in** the doghouse.

I got **into** the sleeping bag and zipped it up.

A specialist was called **in to** settle the matter.

irregardless, regardless

The prefix *ir-* and the suffix *-less* both have negative meanings, so they form a double negative when used together. Always use *regardless.*

Will Ana climb the mountain **regardless** of the weather?

kind, kinds

Kind is singular, so it is modified by the singular form *this* or *that.* Similarly, *this* and *that* should be used to modify the singular nouns *sort* and *type. Kinds* is plural, so it is modified by the plural form *these* or *those.* Similarly, *these* and *those* should be used to modify the plural nouns *sorts* and *types.*

I like **this kind** of cheese best.

These kinds of bread are made with whole-wheat flour.

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lay, lie

Lay means "to put" or "to place something"; it takes a direct object. The past tense of *lay* is *laid.*

Please **lay** the money on that table.

She **laid** her paycheck on the table.

Lie means "to recline" or "to be positioned"; it never takes an object. The past tense of *lie* is *lay.*

The cover does not **lie** flat on that chair.

All yesterday morning, we **lay** on our beds and read.

learn, teach

Learn means "to receive knowledge" or "to acquire skill in." *Teach* means "to instruct" or "to give knowledge to."

Andrea is eager to **learn** about the Roman Empire.

Ms. Rowinski will **teach** two sections of earth science.

leave, let

Leave means "to go away," and *let* means "to allow" or "to permit."
With the word *alone,* you may use either *let* or *leave.*

Did they **leave** the theater before the film was over?

I **let** Adam use my baseball glove.

Let me alone. **Leave** me alone.

like, as

Use *like,* which is a preposition, to introduce a prepositional phrase. Use *as* and *as if,* which are subordinating conjunctions, to introduce subordinate clauses. Many authorities believe that *like* should never be used before a clause.

Ali greeted me **like** an old friend.

We went to the beach this Thanksgiving, just **as** we did last year.

We slept **as if** we had hiked one hundred miles.

Rule of Thumb: *As* can be a preposition in some cases, as in "She had once worked as a plumber."

loose, lose

The adjective *loose* (lo͞os) means "free," "not firmly attached," or "not fitting tightly." The verb *lose* (lo͞oz) means "to have no longer," "to misplace," or "to fail to win."

Gather the material in **loose** folds.

If the team should **lose** tonight, it won't make the playoffs.

passed, past

The word *passed* is always a verb; it is the past tense and the past participle form of *pass.* The word *past* can be an adjective, a preposition, an adverb, or a noun, but it is never a verb.

The parade **passed** the White House.

The weather this **past** week has been cloudy and cool.

The park entrance is **past** the bridge and on your right.

We waved as the runners ran **past.**

Archaeologists discover evidence of the **past.**

precede, proceed

Use *precede* to mean "to go or come before." Use *proceed* to mean "to continue" or "to move along."

Usually an engagement will **precede** a wedding.

Come to a full stop at the stop sign before you **proceed.**

raise, rise

Raise means "to cause to move upward"; it always takes an object. *Rise* means "to get up"; it is an intransitive verb and never takes an object.

Raise your hand if you know the answer.

Everyone must **rise** when the judge enters the courtroom.

reason is . . . because

This expression is repetitious since *because* means "for the reason that." Use *because* alone, or use *the reason . . . is that.*

He is absent **because** he is ill.

The **reason** for his absence **is that** he is ill.

respectfully, respectively

Use *respectfully* to mean "with respect." Use *respectively* to mean "in the order named."

The audience remained **respectfully** silent during the speech.

Bill and Vikram took sixth and seventh places in the race, **respectively.**

revenge, avenge

Revenge is used when the person who has been wronged or injured seeks retaliation. *Avenge* is a verb meaning "to punish someone for a wrong done to someone else"; it is followed by a direct object. *Revenge* can be a verb or a noun. *Avenge* is always a verb.

Pedro will **revenge** the insult to his character.

My first thoughts were of **revenge.**

Christine will **avenge** her sister's murder.

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says, said

Says is the third-person singular of the verb *say. Said* is the past tense of *say.* Do not use *says,* a present-tense form, when you mean *said.*

Today, Kenetha **says** we should wait.

Yesterday Kenetha **said** we should go ahead.

sit, set

Sit means "to place oneself in a sitting position." It rarely takes an object. *Set* means "to place" or "to put," and it generally takes an object. When *set* is used with *sun* to mean "the sun is going down" or "the sun is sinking out of sight," it is intransitive, however.

Josh prefers to **sit** close to the screen.

I **set** the vase carefully on the mantel.

What time does the sun **set** in Portland in November?

stationary, stationery

Use *stationary* to mean "fixed" or "unchanging." Use *stationery* to mean "writing paper and envelopes."

The cold front seemed to be **stationary:** the weather did not change.

This **stationery** is perfect for your thank-you notes.

than, then

Than is a conjunction that is used in comparisons and to show exception.

I collected more cans **than** Nico did.

Other **than** the janitor, no one witnessed the theft.

Then is an adverb meaning "at that time," "soon afterward," "the time mentioned," "at another time," "for that reason," or "in that case."

The picnic was in March, and it was rainy **then.**

First you open up the folder, and **then** you select the application.

The doctor should know the results by **then.**

If you can't take that job, **then** I'll apply for it.

I improved my grades, and **then** I had a better chance to get into the school of my choice.

their, there, they're

Their is the possessive form of *they. There* means "in that place." *They're* is the contraction of *they are.*

Their house is across the street from our house.

They're planning a trip to St. Augustine; they have never been **there.**

this here, that there

Avoid using *here* and *there* after *this* and *that.*

This fossil was found at the top of a mountain.

I can't see **that** bird well enough to identify it.

toward, towards

These words are interchangeable; as prepositions, they both mean "in the direction of."

We are heading **toward** the Sierra Nevada range.

We are heading **towards** the Sierra Nevada range.

whereas, while

Both *whereas* and *while* can be used as conjunctions meaning "although." *Whereas* also means "it being the fact that." *While* can be used as a conjunction indicating a period of time.

I chose to major in math, **whereas** Buddy chose physics.

While owning a puppy is challenging, it is also fun.

Whereas there are no objections, the proposal is approved.

Ricky set the table **while** I chopped the vegetables.

who, whom

Use the nominative case pronoun *who* for subjects.

Who sent those lovely flowers?

I know **who** owns that dog.

Use the objective case pronoun *whom* for direct objects and indirect objects.

Whom are we following?

Nina gave **whom** her notes?

That is the woman **whom** we met.

Use the objective case pronoun *whom* for the object of a preposition.

Mr. Zartarian is the coach from **whom** I learned best.

When a question contains an interrupting expression such as *do you suppose,* or any other clause or phrase, it helps to omit the interrupter to determine whether to use *who* or *whom.*

Who do you suppose plays chess?

Whom do you think we should ask for direction?

Rule of Thumb: When speaking informally, people often use *who* instead of *whom* in sentences like *Who are you describing?* In writing and formal speech, distinguish between *who* and *whom.*

Grammar Glossary

This glossary will help you quickly locate information on parts of speech and sentence structure.

A

Absolute phrase. *See* Phrase.

Abstract noun. *See* Noun.

Action verb. *See* Verb.

Active voice. *See* Voice.

Adjective A word that modifies a noun or pronoun by limiting its meaning. Adjectives appear in various positions in a sentence. (This *sweet* melon is from Georgia. This melon is *sweet.*)

Many adjectives have different forms to indicate **degree of comparison.** *(long, longer, longest)*

The **positive degree** is the simple form of the adjective. *(tall, difficult, bad)*

The **comparative degree** compares two persons, places, things, or ideas. *(taller, more difficult, worse)*

The **superlative degree** compares more than two persons, places, things, or ideas. *(tallest, most difficult, worst)*

A **predicate adjective** follows a linking verb and further identifies or describes the subject. (The shirt is *orange.*)

A **proper adjective** is formed from a proper noun and begins with a capital letter. Proper adjectives are often created by using the following suffixes: *-an, -ian, -n, -ese,* and *-ish. (Japanese, Polynesian)*

Adjective clause. *See* Clause chart.

Adverb A word that modifies a verb, an adjective, or another adverb by making its meaning more specific. Adverbs answer the questions *How? When? Where?* and *To what degree?* When modifying a verb, an adverb may appear in various positions in the sentence. (*Usually,* I unlock the door. I *usually* unlock the door.) When modifying an adjective or another adverb, an adverb appears directly before the word modified. (We are *too* late.) The word *not* and the contraction *-n't* are adverbs. (It *won't* rain.) Certain adverbs of time, place, and degree have a negative meaning. (She *never* saw the car.)

Some adverbs have different forms to indicate degree of comparison. *(fast, faster, fastest; well, better, best; bad, worse, worst)*

The **comparative degree** of an adverb compares two actions. *(more promptly, better)*

The **superlative degree** compares three or more actions. *(most promptly, best)*

Adverb clause. *See* Clause chart.

Antecedent. *See* Pronoun.

Appositive A noun or a pronoun that further modifies another noun or pronoun to identify or give additional information about it. (My friend *Sara* plays the oboe.)

Appositive phrase. *See* Phrase.

Article The adjective *a, an,* or *the.*

Indefinite articles (*a* and *an*) refer to one of a general group of persons, places, or things. (I ate *an* egg and *a* piece of toast.)

The **definite article** *(the)* indicates that the noun is a specific person, place, or thing. (I spoke with *the* cook.)

Auxiliary verb. *See* Verb.

B

Base form. *See* Verb tense.

C

Clause A group of words that has a subject and a predicate and that is used as part of a sentence. Clauses fall into two categories: *main clauses,* which are also called independent clauses, and *subordinate clauses,* which are also called *dependent clauses.*

A **main clause** has a subject and a predicate and can stand alone as a sentence. There must be at least one main clause in every sentence. (I will play. Pepe will turn the pages.)

A **subordinate clause** has a subject and a predicate, but it cannot stand alone as a sentence. A subordinate clause makes sense only when attached to a main clause. Many subordinate clauses begin with subordinating conjunctions or relative pronouns. (*When I am sick,* Dad takes care of me.) The chart on this page shows the main types of subordinate clauses.

Collective noun. *See* Noun chart.

Common noun. *See* Noun chart.

Comparative degree. *See* Adjective; Adverb.

Complement A word or phrase that completes the meaning of the verb. The four basic kinds of complements are *direct objects, indirect objects, object complements,* and *subject complements.*

A **direct object** answers the question *What?* or *Whom?* after an action verb. (Ryan eats *fruit.* Didi called *Jackie.*)

An **indirect object** answers the question *To whom? For whom? To what?* or *For what?* after an action verb. (I gave the *assignment* my best effort. LeRoy promised *me* a letter.)

An **object complement** answers the question *What?* after a direct object. An object complement is a noun, a pronoun, or an adjective that completes the meaning of a direct object by identifying or describing it. (Ms. Dow finds teaching a *joy.* We consider the profit *ours.* I call that sunset *perfect.*)

A **subject complement** follows a subject and a linking verb. It identifies or describes a subject. The two kinds of subject complements are *predicate nominatives* and *predicate adjectives.*

A **predicate nominative** is a noun or pronoun that follows a linking verb and gives more information about the subject. (Many governments are *democracies.*)

A **predicate adjective** is an adjective that follows a linking verb and gives more information about the subject. (Some plants are *poisonous.*)

Complete subject. *See* Subject.

Complex sentence. *See* Sentence.

Compound predicate. *See* Predicate.

Compound sentence. *See* Sentence.

Compound-complex sentence. *See* Sentence.

Conjunction A word that joins single words or groups of words.

A **coordinating conjunction** joins words or groups of words that are equal in grammatical importance. (Jim invited Jan *and* Tom. The crop was small, *yet* the vegetables were large.)

Correlative conjunctions *(both . . . and, just as . . . so, not only . . . but also, either . . . or, neither . . . nor, whether . . . or)* work in pairs to join words and groups of words of equal importance. (I own *not only* a dog *but also* a cat. We don't know *whether* to go *or* to stay.)

A **subordinating conjunction** *(after, although, as if, because, before, if, in order that, since, so that, than, though, until, when, while)* joins a dependent idea or clause to a main clause. (I asked

TYPES OF SUBORDINATE CLAUSES

Clause	Function	Example	Begins with . . .
Adjective clause	Modifies a noun or pronoun in the main clause	The shirt *that I chose* fit well.	A relative pronoun such as *that, which, who, whom,* or *whose*
Adverb clause	Modifies a verb, adjective, or adverb in the main clause	Marva called *when she arrived home.*	A subordinating conjuction such as *after, although, because, if, since, when,* or *where*
Noun clause	Serves as a subject, an object, or a predicate nominative in the main clause	*That you escaped injury* amazed me.	Words such as *how, that, what, whatever, when, where, which, who, whom, whoever, whose,* or *why*

Uncle Marcos for help *because* he is generous with his time.)

Conjunctive adverb An adverb used to clarify the relationship between clauses of a compound sentence. Conjunctive adverbs have several uses: to replace *and (also, besides, furthermore, moreover)*; to replace *but (however, nevertheless, still)*; to state a result *(consequently, therefore, so, thus)*; to state equality *(equally, likewise, similarly)*. (We hiked the trail; *moreover,* later we jogged.)

Coordinating conjunction. *See* Conjunction.

Correlative conjunction. *See* Conjunction.

D E

Definite article. *See* Article.

Demonstrative pronoun. *See* Pronoun.

Direct object. *See* Complement.

Emphatic form. *See* Verb tense.

F G

Future tense. *See* Verb tense.

Gerund A verb form that ends in *-ing* and is used as a noun. A gerund may function as a subject, an object of a verb, or the object of a preposition. (*Skating* has become popular recently. Chan needed new equipment for *skating.*)

Gerund phrase. *See* Phrase.

I

Imperative mood. *See* Mood of verb.

Indirect object. *See* Complement.

Indicative mood. *See* Mood of verb.

Infinitive A verb form that begins with the word *to* and functions as a noun, an adjective, or an adverb. (*To skydive* takes courage. We struggled *to succeed.*) When *to* precedes a verb, it is not a preposition but signals an infinitive.

Infinitive phrase. *See* Phrase.

Intensive pronoun. *See* Pronoun.

Interjection A word or phrase that expresses emotion or exclamation. An interjection has no grammatical connection to other words. Commas follow mild ones; exclamation points follow stronger ones. (*Gee,* I wish I had been there. *Wow!* That ball really flew.)

Interrogative pronoun. *See* Pronoun.

Intransitive verb. *See* Verb.

Inverted order In a sentence written in inverted order, the predicate comes before the subject. Some sentences are written in inverted order for variety or special emphasis. (Over the city *hung* a dark *cloud.*) The subject also generally follows the predicate when a sentence begins with *there* or *here.* (There *followed* prolonged *applause.*) Questions, or interrogative sentences, are generally written in inverted order. In many questions, an auxiliary verb precedes the subject and the main verb follows it. (Where *should* new *students register?*) Questions that begin with *who* or *what* follow normal word order.

Irregular verb. *See* Verb tense.

L M

Linking verb. *See* Verb.

Main clause. *See* Clause.

Mood of verb A verb expresses one of three **moods:** indicative, imperative, or subjunctive.

The **indicative mood** is the most common. It makes a statement or asks a question. *(He waters the roses. Did he water them today?)*

The **imperative mood** expresses a command or makes a request. *(Water the roses. Please do it today.)*

The **subjunctive mood** is used to express a demand, suggestion, or statement of necessity. *(We demand that he water the roses.)* The subjunctive mood is also used to state a condition or wish that is contrary to fact. The verb *were* often occurs in expressions contrary to fact. *(If it were possible, I would water the roses myself.)*

N

Nominative pronoun. *See* Pronoun chart.

Noun A word that names a person, a place, a thing, or an idea. *See* the chart on page R46.

Noun clause. *See* Clause chart.

Noun of direct address. *See* Noun chart.

Number A noun, pronoun, or verb is *singular* in number if it refers to one; *plural* if it refers to more than one.

O

Objective pronoun. *See* Pronoun chart.

P

Participle A verb form that can function as an adjective. Present participles always end in *-ing.* (The *twittering* birds perched on my windowsill.) Although past participles often end in *-ed,* they can take other forms as well. (Do not purchase an *opened* container. The *forgotten* puppy whimpered in the corner.)

Passive voice. *See* Voice.

Past tense. *See* Verb tense.

Perfect tenses. *See* Verb tense.

Personal pronoun. *See* Pronoun.

Phrase A group of words that functions as a unit in a sentence.

An **absolute phrase** consists of a noun or pronoun that is modified by a participle or participial phrase but has no grammatical relation to the complete subject or predicate. (*His mind racing,* Larry read about the writing contest.)

An **appositive phrase** is an appositive along with any modifiers. If not essential to the meaning of the sentence, an appositive phrase is set off by commas. (That house, *a historic landmark,* was built in 1782.)

A **gerund phrase** includes a gerund plus its complements and modifiers. (*Making pea soup well* takes time.)

An **infinitive phrase** contains an infinitive plus its complements and modifiers. (Toshio tried *to create a perfect model airplane.*)

A **participial phrase** contains a participle and any modifiers necessary to complete its meaning. (The bird *flying in the sky overhead* is a cormorant.)

A **prepositional phrase** consists of a preposition, its object, and any modifiers of the object. A prepositional phrase can function as an adjective, modifying a noun or a pronoun. (The curtains *on that window* are blue.) A prepositional phrase may also function as an adverb when it modifies a verb, an adverb, or an adjective. (Sam eats *at noon.*)

A **verb phrase** consists of one or more auxiliary verbs followed by a main verb. (The new production *should have attracted* more support.)

Positive degree. *See* Adjective.

Possessive noun. *See* Noun chart.

Predicate The verbs or verb phrases and any modifiers that express the essential thought about the subject of a sentence.

TYPES OF NOUNS

Noun	Function	Examples
Abstract noun	Names an idea, a quality, or a characteristic	friendliness, strength
Collective noun	Names a group of persons or things	bevy, battalion
Common noun	Names a general type of person, place, thing, or idea	building, tool, nurse, honesty
Compound noun	Is made up of two or more words	breadbox, step stool
Noun of direct address	Identifies the person or persons being spoken to	*Friends,* we're all in this together.
Possessive noun	Shows possession, ownership, or the relationship between two nouns	the *lion's* den
Proper noun	Names a particular person, place, thing, or idea	Mr. Dewey, Hawaii, Space Camp, Islam

A **simple predicate** is a verb or verb phrase that tells something about the subject. (Mom *sings.*)

A **complete predicate** includes the simple predicate and any words that modify or complete it. (Mom *often sings her favorite songs.*)

A **compound predicate** has two or more verbs or verb phrases that are joined by a conjunction and share the same subject. (I *read* and *followed* the directions.) In a compound predicate that contains verb phrases, the auxiliary verb (or verbs) is not repeated before the second verb. (I *had read* and *followed* the directions.)

Predicate adjective. *See* Complement; Adjective.

Predicate nominative. *See* Complement.

Preposition A word that shows the relationship of a noun or pronoun to some other word in the sentence. Prepositions include *about, above, across, among, as, behind, below, beyond, but, by, down, during, except, for, from, into, like, near, of, on, outside, over, since, through, to, under, until, with.* (We waited *until* six o'clock.)

A **compound preposition** is made up of more than one word. Compound prepositions include *according to, ahead of, as to, because of, by means of, in addition to, in spite of, on account of.* (*According to* Rosa, the book is on top of the desk.)

Prepositional phrase. *See* Phrase.

Present tense. *See* Verb tense.

Progressive form. *See* Verb tense.

Pronoun A word that takes the place of a noun, a group of words acting as a noun, or another pronoun.

The word or group of words that a pronoun refers to is called its **antecedent.** (In the following sentence, *the Yins* is the antecedent of *they. When the Yins moved, they left many friends behind.*)

A **demonstrative pronoun** points out specific persons, places, things, or ideas. *(this, that, these, those)*

An **indefinite pronoun** refers to persons, places, or things in a more general way than a noun does. *(all, another, any, both, each, either, enough, everything, few, many, most, much, neither, nobody, none, one, other, others, plenty, several, some)*

An **intensive pronoun** adds emphasis to another noun or pronoun. If it is omitted, the meaning of the sentence will be the same. (She *herself* scored the basket.)

An **interrogative pronoun** is used to form questions. *(who? whom? whose? what? which?)*

A **personal pronoun** refers to a specific person or thing. Personal pronouns have three cases called nominative, objective, and possessive. The case depends upon the function of the pronoun in a sentence. The chart on this page shows the case forms of the various personal pronouns.

A **reflexive pronoun** has the same form as an intensive pronoun. A reflexive pronoun reflects back to a noun or pronoun used earlier in the sentence, indicating that the same person or thing is involved. (He helped *himself* to snacks at the refreshment table.)

A **relative pronoun** is used to begin a subordinate clause. *(who, whose, that, what, whom, whoever, whomever, whichever, whatever)*

PERSONAL PRONOUNS

Case	Singular Pronouns	Plural Pronouns	Function in Sentence
Nominative	I, you, she, he, it	we, you, they	subject or predicate nominative
Objective	me, you, her, him, it	us, you, them	direct object, indirect object, or object of a preposition
Possessive	my, mine, your, yours, her, hers, his, its	our, ours, your, yours, their, theirs	replacement for the possessive form of a noun

Proper adjective. *See* Adjective.

Proper noun. *See* Noun chart.

R

Reflexive pronoun. *See* Pronoun.

Relative pronoun. *See* Pronoun.

S

Sentence A group of words expressing a complete thought. Every sentence has a subject and a predicate. Sentences can be classified by function or by structure. The chart on this page shows the categories by function; the following subentries describe the categories by structure.

See also Subject, Predicate, Clause.

A **simple sentence** has only one main clause and no subordinate clauses. *(Boys sang.)* A simple sentence may contain a compound subject or a compound predicate or both. *(Boys and girls sang. Boys and girls sang and danced.)* The subject and the predicate can be expanded with adjectives, adverbs, prepositional phrases, appositives, and verbal phrases. *(Several boys and girls in party hats sang simple songs and danced to lively rhythms.)* As long as the sentence has only one main clause, however, it remains a simple sentence.

A **compound sentence** has two or more main clauses. Each main clause of a compound sentence has its own subject and predicate, and these main clauses are usually joined by a comma and a coordinating conjunction. *(The air is cool, yet the sun is warm.)* Semicolons can also be used to join the main clauses in a compound sentence. *(I went to the poetry reading; it was held last July.)*

A **complex sentence** has one main clause and one or more subordinate clauses. *(Because he was the oldest child, he owned the land that his father had handed down.)*

A **compound-complex sentence** has two or more main clauses and at least one subordinate clause. *(Because he was the oldest child, he owned the land that his father had handed down, and he farmed it with great pride.)*

Simple predicate. *See* Predicate.

Simple subject. *See* Subject.

Subject The part of a sentence that tells what the sentence is about.

A **simple subject** is the main noun or pronoun in the subject. (*Bunnies* hop.)

A **complete subject** includes the simple subject and any words that modify it. (*The flowers in that vase* fill the room with their scent.) In some sentences the simple subject and the complete subject are the same. (*Flowers* smell sweet.).

A **compound subject** has two or more simple subjects that are joined by a conjunction and share the same verb. (*Ted, Reena, and Sondra* live in Dover.)

Subjunctive mood. *See* Mood of verb.

Subordinate clause. *See* Clause.

Subordinating conjunction. *See* Conjunction.

Superlative degree. *See* Adjective; Adverb.

TYPES OF SENTENCES

Sentence Type	Function	Ends with . . .	Examples
Declarative sentence	Makes a statement	A period	The Nile River runs north into the Mediterranean Sea.
Exclamatory sentence	Expresses strong emotion	An exclamation point	What a magnificent scene appeared!
Imperative sentence	Gives a command or makes a request	A period or an exclamation point	Come to the window. Wait!
Interrogative sentence	Asks a question	A question mark	What do you know about Egypt?

T

Tense. *See* Verb tense.

Transitive verb. *See* Verb.

V

Verb A word that expresses action or a state of being and is necessary to make a statement. *(jumps, believes, is)*

An **action verb** tells what someone or something does. Action verbs can express either physical or mental action. (Jonah *swims* ten laps. Nanda *thought* about the possibilities.)

A **transitive verb** is an action verb that is followed by a word or words that answer the question *What?* or *Whom?* (Darlene *roped* the steer.)

An **intransitive verb** is an action verb that is not followed by a word that answers the question *What?* or *Whom?* (The director *waited.*)

A **linking verb** links, or joins, the subject of a sentence with a word or expression that identifies or describes the subject. (This *is* a turnip. It *seems* ripe.) The most commonly used linking verb is *be* in all its forms. *(am, is, are, was, were, will be, been, being)* Other linking verbs are *appear, become, feel, grow, look, remain, seem, sound, smell, stay, taste.*

An **auxiliary verb,** or helping verb, is a word that accompanies the main verb. (I *had been* watching.) The forms of *be* and *have* are the most common auxiliary verbs. *(am, is, are, was, were, being, been; has, have, had, having.)* Other auxiliaries are *can, could, do, does, did, may, might, must, shall, should, will, would.*

Verb tense The tense of a verb indicates when the action or state of being occurs. All verb tenses are formed from the four principal parts of a verb: a base form *(take)*, a present participle *(taking)*, a simple past form *(took)*, and a past participle *(taken)*.

A **regular verb** forms its simple past and past participle by adding *-ed* to the base form. *(finish, finished)*

An **irregular verb** forms its past and past participle in some other way. *(speak, spoke, spoken)*

In addition to present, past, and future tense, there are three perfect tenses.

The **present perfect tense** expresses an action or condition that occurred at some indefinite time in the past. This tense also shows an action or condition that began in the past and continues into the present. (Mrs. Simms *has explained* the procedure many times.)

The **past perfect tense** indicates that one past action or condition began and ended before another past action started. (The doctor *had completed* the procedure before her assistant arrived.)

The **future perfect tense** indicates that one future action or condition will begin and end before another future event starts. Use *will have* or *shall have* with the past participle of a verb. (By tomorrow, the students *will have received* their class assignments.)

The **progressive form** of a verb expresses a continuing action with any of the six tenses. To make the progressive forms, use the appropriate tense of the verb *be* with the present participle of the main verb. (Mary *is sleeping.* The child *had been reading.*)

The **emphatic form** adds special force, or emphasis, to the present or past tense of a verb. For the emphatic form, use *do, does,* or *did* with the base form. (She *did object* to the negative publicity.)

Verbal A verb form that functions in a sentence as a noun, an adjective, or an adverb. The three kinds of verbals are gerunds, infinitives, and participles. *See* Gerund; Infinitive; Participle.

Voice The voice of a verb depends on whether the subject performs the action or receives the action of a verb.

A verb is in the **active voice** if the subject of the sentence performs the action. (Ty *caught* the ball.)

A verb is in the **passive voice** if the subject of the sentence receives the action of the verb. (The ball *was caught* by Ty.)

Mechanics

Capitalization

This section will help you recognize and use correct capitalization in sentences.

Rule	Example
Capitalize the first word in any sentence, including direct quotations and sentences in parentheses unless they are included in another sentence.	He said, "Pick up that trash." Steel is an ideal material for a skyscraper. (Steel is lightweight, strong, and flexible.)
Rule of Thumb: Since people do not always speak in complete sentences, written dialogue may contain sentence fragments. In dialogue, capitalize the first word of each fragment and each complete sentence. For example: "Great hit!" Gillian shouted.	
Always capitalize the pronoun *I* no matter where it appears in the sentence.	I know just what I will do and when I will do it.
Capitalize proper nouns, including	
a. names of individuals and titles used in direct address preceding a name or describing a relationship.	Rosa Parks; President Joan Otomoto; Uncle Arturo
b. names of ethnic groups, national groups, political parties and their members, and languages.	Arab Americans; Navajo; Hmong
c. names of organizations, institutions, firms, monuments, bridges, buildings, and other structures.	Friends of the Springfield Library; Library of Congress; Democrats; General Electric; Lincoln Memorial; Whitestone Bridge; Sears Tower; Hoover Dam
d. trade names and names of documents, awards, and laws.	Chevy; Cheerios; Bill of Rights; Pulitzer Prize; Civil Rights Act
e. geographical terms and regions or localities.	Indian Ocean; Broadway; Finger Lakes; Helena; the Southwest
f. names of planets and other heavenly bodies.	Earth; Jupiter; Betelgeuse
g. names of ships, planes, trains, and spacecraft.	USS *Arizona; Spirit of St. Louis;* Metroliner; *Apollo 11*

Rule	Example
h. names of most historical events, eras, calendar items, and religious items.	Korean War; Roaring Twenties; Thanksgiving; God; Buddha; Koran
i. titles of literary works, works of art, and musical compositions.	"Dover Beach"; *Mona Lisa; The African Queen; War and Peace; The Pirates of Penzance; Moonlight Sonata*
j. names of specific school courses.	Geometry II
Rule of Thumb: Do not capitalize the names of academic subjects or seasons of the year.	
Capitalize proper adjectives (adjectives formed from proper nouns).	Canadian bacon; Grecian style; Elizabethan poetry; Jewish holiday

Punctuation

This section will help you use these elements of punctuation.

Rule	Example
Use a **period** at the end of a declarative sentence or a polite command.	The heart has four chambers. Listen to the bass guitar.
Use an **exclamation point** to show strong feeling or after a forceful command.	How ridiculous! Watch out for that car!
Use a **question mark** to indicate a direct question.	Who is your doctor?
Use a **colon** **a.** to introduce a list (especially after words such as *these, the following,* or *as follows*) and to introduce material that restates, explains, or illustrates previous material.	For the camping trip, I packed these: a lantern, a tent, and a sleeping bag. We learned about the Silk Road: It was once the most important trading route in the world.
Rule of Thumb: Do not use a colon between the verb and its complement. To be used correctly, a colon must follow a complete sentence.	

Rule	Example
b. to introduce a long or formal quotation.	These words come from Sophocles: "One must wait until the evening to see how splendid the day has been."
c. in precise time measurements, biblical chapter and verse references, and business letter salutations.	3:45 P.M. 6:02 A.M. Proverbs 1:5 Gen. 3:6 Dear Ms. Ozawa: To Whom It May Concern:
Use a **semicolon**	
a. to separate main clauses that are not joined by a coordinating conjunction.	Today the Bering Strait lies between the Arctic and the Pacific; once a land bridge stood in the same place.
b. to separate main clauses joined by a conjunctive adverb or by *for example* or *that is*.	Medieval castles were very cold places; therefore, huge tapestries were hung on the walls to keep out drafts. Animal hearts differ from human hearts; for example, a grasshopper's heart has no chambers.
c. to separate the items in a series when these items contain commas.	Three important early dynasties are the Shang, the first dynasty; the Qin, when China was unified; and the Han, when the Great Wall was completed.
d. to separate two main clauses joined by a coordinating conjunction when such clauses already contain several commas.	The Dead Sea, on the border of Israel and Jordan, is the world's lowest water area; and it contains some of the world's saltiest water.
Use a **comma**	
a. between the main clauses of a compound sentence.	The musk deer is endangered, but some people still hunt the animal.
b. to separate three or more words, phrases, or clauses in a series.	Oil heats our homes, helps run our engines, and prolongs the life of many of our goods.
c. between coordinate modifiers.	Submersibles can reach the coldest, deepest parts of the ocean.
d. to set off direct quotations.	"I like to swim," said Josh, "but only when the water is warm."

Rule	Example
e. to set off parenthetical expressions, interjections, and conjunctive adverbs.	*West Side Story* is, in fact, a kind of remake of *Romeo and Juliet*. Well, I'm not sure about that. The Vikings discovered Greenland; moreover, they made an early settlement in the Americas.
Rule of Thumb: Nonessential elements can be removed without changing the meaning of the sentence.	
f. to set off nonessential words, clauses, and phrases, such as	
–adverbial clauses	Because we wanted to see the comet, we camped out in the backyard.
–adjective clauses	Emily Dickinson, who lived in Amherst, Massachusetts, is known for her innovative poetry.
–participles and participial phrases	He wandered, disoriented, in the parking lot. Running at top speed, I chased Yuri.
–infinitive phrases	To be honest, I don't like that shirt.
–prepositional phrases	At the end of the road to the high school, we found the missing book. At my home, work is being done on the roof.
Rule of Thumb: Use a comma after a short introductory prepositional phrase only if the sentence would be misread without it.	
–appositives and appositive phrases	Stonewall Jackson, a Confederate general, possessed legendary military skills.
g. to set off an antithetical phrase.	Mrs. Black grows kale, not cabbage.
h. to set off a title after a person's name.	Jessica Rubenstein, M.D.; Billy Sorenson, treasurer
i. to separate the various parts of an address, a geographical term, or a date.	We will visit Moab, Utah, on Monday, May 4. The address is 23 Vley Road, Schenectady, New York 12309.

Rule	Example
j. after the salutation of an informal letter and after the closing of all letters.	Dear Jacqui, Sincerely,
k. to set off parts of a reference that direct the reader to the exact source.	That quotation is from *A Room of One's Own*, page 10. At the end of act 2, scene 4, Lear departs into the stormy night.
l. to set off words or names used in direct address and in tag questions.	Rick, please put that down. You remember Saul, don't you?
Use a **dash** to signal a change in thought or to emphasize parenthetical matter.	Kobo won by a landslide—though we could never tell Robyn that. The day was lovely—warm and bright—and we were ready to climb.
Use **parentheses** to set off supplemental material. Punctuate within the parentheses only if the punctuation is part of the parenthetical expression.	One building in ancient Athens was the Parthenon (a temple to the goddess Athena); its ruins still stand. The Parthenon (did you ever visit it?) was built as a temple to the goddess Athena. FDR led the U.S. out of the Great Depression. (He never experienced poverty himself, however.)
Use **brackets** to enclose information that you insert into a quotation for clarity or to enclose a parenthetical phrase that already appears in parentheses.	A Burmese proverb says, "Only with a new ruler do you realize the value of the old [ruler]." "Be Ye Men of Valor," (by Winston Churchill [Prime Minister at the time]) is a stirring speech delivered to encourage the British people.

Rule of Thumb: A good test of the correct use of dashes is to delete the information that the dashes set off. If the remaining sentence retains its basic meaning, then the dashes were properly used. If the remaining sentence has lost crucial information, then the dashes were improperly used.

Rule	Example
Use **ellipsis points** to indicate the omission of material from a quotation.	Churchill told listeners, "The Germans . . . have broken through the French defenses. . . ."
Use **quotation marks** **a.** to enclose a direct quotation, as follows:	Secretary of State Madeleine Albright called her job "a great privilege."
When a quotation is interrupted, use two sets of quotation marks.	"As soon as I saw the elephant," Orwell writes, "I knew with perfect certainty that I ought not shoot him."
Use single quotation marks for a quotation within a quotation.	Jon said, "This is my favorite quotation about Lincoln's death: 'Now he belongs to the ages.'"
In writing dialogue, begin a new paragraph and use a new set of quotation marks every time the speaker changes.	"May I see that photo?" "I don't have the right to show it to you." "But I must see if it provides any clues."
b. to enclose titles of short works, such as stories, poems, essays, articles, chapters, and songs.	The title of this chapter is "The New Deal." I like Shelley's poem "Ozymandias."
c. to enclose unfamiliar slang terms and unusual expressions.	When Gil said "slap me five," Sonia didn't know what he meant.
d. to enclose a definition that is not stated directly.	The word *aloha* can mean "hello" or "good-bye."
Use **italics** **a.** for titles of books, lengthy poems, plays, films, television series, paintings and sculptures, long musical compositions, court cases, names of newspapers and magazines, ships, and spacecraft. Italicize and capitalize articles *(a, an, the)* at the beginning of a title only when they are part of the title.	*North by Northwest* [film]; *Hamlet* [play] *The Blue Boat* [painting] *Woman's Day* [magazine] *Mir* [spacecraft] *Paradise Lost* [epic poem] *The Return of the Native* [book] the *London Times* [newspaper]

Rule of Thumb: To tell whether question marks and exclamation points go inside or outside quotation marks, take the direct quotation out of the sentence. If it would end with a question mark or exclamation point, then that mark of punctuation should go within the quotation marks. If the quotation would end with a period, place the question mark or exclamation point outside the quotation marks.

Rule	Example
b. for foreign words and expressions that are not used frequently in English.	The heart-wrenching poem was a *cri de coeur* from its author.
c. for words, letters, and numerals used to represent themselves.	Can you spell the word *receipt?* This *7* looks a bit like a *1*.
Use an **apostrophe** **a.** For a possessive form, as follows:	
Add an apostrophe and *-s* to all singular nouns, plural nouns not ending in *-s,* singular indefinite pronouns, and compound nouns. Add only an apostrophe to a plural noun that ends in *-s.*	everybody's dream the bus's engine the Senate Majority Leader's request the boys' uninterrupted chatter the mice's presence in the house the men's group his mother-in-law's house
If two or more persons possess something jointly, use the possessive form for the last person named. If they possess it individually, use the possessive form for each name.	Abbott and Costello's comedy routine Bush's and Clinton's foreign policies
b. to express amounts of money or time that modify a noun.	ten dollars' worth three days' trip (You can use a hyphenated adjective instead: a three-day trip.)
c. in place of omitted letters or numerals.	who's [who is, who has] the crash of '29
d. to form the plural of letters, numerals, symbols, and words used to represent themselves. Use an apostrophe and *-s.*	5's ABC's %'s
Use a **hyphen** **a.** after any prefix joined to a proper noun or proper adjective.	pre-Columbian post-Darwinian
b. after the prefixes *all-, ex-,* and *self-* joined to any noun or adjective; after the prefix *anti-* when it joins a word beginning with *i;* after the prefix *vice-* (except in *vice president*), and to avoid confusion between words that begin with *re-* and look like another word.	ex-husband self-imposed anti-imperialist vice-principal re-creation of a scene recreation and games

Rule	Example
c. in a compound adjective that precedes a noun.	a six-month-old baby
d. in any spelled-out cardinal or ordinal numbers up to *ninety-nine* or *ninety-ninth* and with a fraction used as an adjective.	twenty-two sixty-five two-thirds cup
e. to divide a word at the end of a line between syllables.	cor-rect bring-ing deter-mination cook-book

Abbreviations

Abbreviations are shortened forms of words.

Rule	Example
Use only one period if an abbreviation occurs at the end of a sentence. If the sentence ends with a question mark or exclamation point, use the period and the second mark of punctuation.	We bought onions, carrots, squash, beans, etc. That pottery dates back to 4000 B.C.! What happened in 1991 to the U.S.S.R.?
Capitalize abbreviations of proper nouns and abbreviations related to historical dates.	Richard M. Nixon Curry Rd. 550 B.C. A.D. 486 C.E. 486
Use all capital letters and no periods for most abbreviations of organizations and government agencies.	OPEC IRS NFL CIA AIDS IQ GI NOW CPU
Use abbreviations for some personal titles.	Ms. Diaz; Rev. Jones; Adm. Lee
Abbreviate units of measure used with numerals in technical or scientific writing, but not in ordinary prose.	ft. (foot) °F (degrees Fahrenheit) gal. (gallon) cg (centigram) in. (inch) cm (centimeter) mph (miles per hour) g (gram) oz. (ounce) kg (kilogram) yd. (yard) m (meter) lb. (pound) ml (milliliter)

Numbers and Numerals

This section will help you understand when to use numerals and when to spell out numbers.

Rule	Example
In general, spell out cardinal and ordinal numbers that can be written in one or two words.	Did LuAnn actually eat seventeen cookies?
Spell out any number that occurs at the beginning of a sentence.	Five hundred fifteen people attended the reception.
In general, use numerals (numbers expressed in figures) to express numbers that would be written in more than two words. Extremely high numbers are often expressed as a numeral followed by the words *million* or *billion*.	There are more than 285 varieties of flowers in that garden. The inheritance was $5.1 billion!
If related numbers appear in the same sentence, use all numerals.	Of the 106 animals left at Buddy Dog in May, 81 were adopted.
Use numerals to express amounts of money, decimals, and percentages.	$5.99 14.75 65 percent 65.5%
Use numerals to express the day and year in a date and to express the precise time with the abbreviations *A.M.* and *P.M.*	Carol was born on December 13, 1987, at 8:30 A.M.
To express a century when the word *century* is used, or a decade when the century is clear from the context, spell out the number. When a century and a decade are expressed as a single unit, use numerals followed by *-s*.	The Roaring Twenties is one of the most interesting eras of the twentieth century. Most people associate hardship with the 1930s.
Use numerals for streets and avenues numbered above ten and for all house, apartment, and room numbers.	335 Third Avenue 144 East 65th Street Room 32 Apartment 6G

Spelling

The following rules, examples, and exceptions will help you master the spellings of many words.

Adding prefixes

When adding a prefix to a word, retain the spelling of the original word.

im + mobile = immobile dis + inherit = disinherit

When adding a prefix to a lowercase word, do not use a hyphen in most cases. When adding a prefix to a capitalized word, use a hyphen. Always use a hyphen with the prefixes *all-, ex-,* and *self-* joined to a noun or an adjective.

co + pilot = copilot all + knowing = all-knowing
pro + American = pro-American ex + teacher = ex-teacher

Adding suffix *-ly*

When adding *-ly* to a word that ends in a single *l,* keep the *l.* When the word ends in double *l,* drop one *l.* When the word ends in a consonant + *le,* drop the *le.*

social + ly = socially frill + ly = frilly
bubble + ly = bubbly terrible + ly = terribly

Adding suffix *-ness*

When adding *-ness* to a word that ends in *n,* keep the *n.*

even + ness = evenness open + ness = openness

Adding suffixes to words ending in silent *e*

There are many exceptions to the rules for words ending in silent *e.* Generally, however, drop the final silent *e* before a suffix that begins with a vowel.

computerize + ing = computerizing
guide + ance = guidance

Keep the final silent *e* in words ending in *ce* or *ge* that have suffixes that begin with *a* or *o.*

notice + able = noticeable advantage + ous = advantageous

Keep the final silent *e* before a suffix that begins with a consonant.

like + ly = likely use + ful = useful

Adding suffixes to words ending in a consonant

Double the final consonant if the original word is one syllable.

swim, swimmer

Double the final consonant if the original word has its accent on the last syllable and the accent remains there after the suffix is added.

compel, compelling **admit, admitting**

Double the final consonant if the original word is a prefixed word based on a one-syllable word.

recap, recapping

Do not double the final consonant if the accent is not on the last syllable or if the accent shifts when the suffix is added.

confer, conference

Do not double the final consonant if the final consonant is *x* or *w.*

tax, taxation **sew, sewing**

Do not double the final consonant when adding a suffix that begins with a consonant to a word that ends in a consonant.

tear, tearful **treat, treatment**

Forming compound words

When joining a word that ends with a consonant to a word that begins with a consonant, keep both consonants.

team + mate = teammate **wind + fall = windfall**

Forming plurals

English words form plurals in many ways. Most nouns simply add *-s.* The following chart shows other ways of forming plural nouns and some common exceptions to the pattern.

GENERAL RULES FOR FORMING PLURALS

If a word ends in	Rule	Example
ch, s, sh, x, z	add *-es*	dish, dishes
a consonant + *y*	change *y* to *i* and add *-es*	story, stories
a vowel + *y* or *o*	add only *-s*	turkey, turkeys rodeo, rodeos
a consonant + *o* common exceptions	generally add *-es* but sometimes add only *-s*	potato, potatoes taco, tacos
f or *ff* common exceptions	add *-s* change *f* to *v* and add *-es*	chief, chiefs loaf, loaves
lf	change *f* to *v* and add *-es*	calf, calves
fe	change *f* to *v* and add *–es*	knife, knives

A few plurals are exceptions to the rules in the previous chart, but they are easy to remember. The following chart lists these plurals and some examples.

SPECIAL RULES FOR FORMING PLURALS

Rule	Example
To form the plural of proper names and one-word compound nouns, follow the general rules for plurals.	Madison, Madisons Chavez, Chavezes checkpoint, checkpoints
To form the plural of hyphenated compound nouns or compound nouns of more than one word, make the most important word plural.	sister-in-law, sisters-in-law house party, house parties knight-errant, knights-errant
Some nouns have unusual plural forms.	woman, women tooth, teeth child, children
Some nouns have the same singular and plural forms.	reindeer trout

Unstressed vowels

To decide which vowel to use for the "schwa" sound, think of another form of the word in which the syllable containing the vowel sound is stressed, and then use the same vowel.

contribution, con-TRIB-ute **deference, de-FER**

ie and *ei*

Write *i* before *e* except after *c,* or when sounded like *a* as in *neighbor* and *weigh.*

relief **receipt** **beige**

Exceptions to the rule include *weird, height, foreign, leisure, neither, seize, forfeit,* and *either.*

-cede, -ceed, and *-sede*

Because relatively few words have the sound *sēd,* these words are probably best memorized.

Use *-sede* in only one word: *supersede.*

Use *-ceed* in only three words: *exceed, proceed,* and *succeed.*

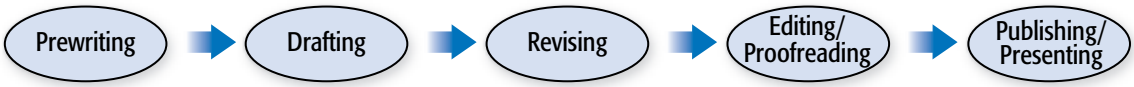
Use *-cede* in all other cases: *recede, concede, intercede,* and so on.

Writing Handbook

The Writing Process

Writing is a process with five stages: *prewriting*, *drafting*, *revising*, *editing/proofreading*, and *publishing/presenting*. These stages often overlap, and their importance, weight, and even their order vary according to your needs and goals. Because writing is recursive, you almost always have to double back somewhere in this process, perhaps to gather more ideas or to re-evaluate.

The Writing Process



Prewriting

The prewriting stage includes coming up with ideas, making connections, gathering information, defining and refining the topic, and making a plan for a piece of writing.

Tips for prewriting

- Begin with an interesting idea (*what* you will write about).
- Decide the purpose of the writing (*why* you are writing).
- Identify the audience (for *whom* you are writing).
- Explore your idea through a technique such as freewriting, clustering, making diagrams, or brainstorming.

Freewriting is writing nonstop for a set time, usually only five or ten minutes. The idea is to keep pace with your thoughts, getting them on paper before they vanish. Freewriting can start anywhere and go anywhere.

Clustering begins with writing a word or a phrase in the middle of a sheet of paper. Circle the word or phrase; then think of related words and ideas. Write them in bubbles connected to the central bubble. As you cluster, connect related ideas. The finished cluster will be a diagram of how your ideas can be organized.

Brainstorming is creating a free flow of ideas with a group of people–it's like freewriting with others. Start with a topic or question; encourage everyone to join in freely. Accept all ideas without judgment, and follow each idea as far as it goes. You can evaluate the ideas later.

- Search for information in print and nonprint sources.
- If you are writing a personal essay, all of the information may come from your own experiences and feelings. If you are writing a report or a persuasive essay, you will probably need to locate pertinent factual information and take notes on it. Besides library materials, such as books, magazines, and newspapers, you will want to use the Internet and other on-line resources. You may also want to interview people with experience or specialized knowledge related to your topic.
- As you gather ideas and information, jot them down on note cards to use as you draft.
- Evaluate all ideas and information to determine or fine-tune the topic.
- Organize information and ideas into a plan that serves as the basis of writing.
- Develop a rough outline that reflects the order you have chosen. Include your main points and supporting details.
- Find and include missing information or ideas that might add interest or help accomplish the purpose of the writing.

Drafting

In this stage you translate into writing the ideas and information you gathered during prewriting. Drafting is an opportunity to explore and develop your ideas.

Tips for drafting

- Follow the plan made during prewriting, but be flexible. New and better ideas may come to you as you develop your ideas: be open to them.
- Transform notes and ideas into related sentences and paragraphs, but don't worry about grammar or mechanics. At this point it is usually better to concentrate on getting your ideas on paper. You might want to circle or annotate ideas or sections that need more work.
- Determine the tone or attitude of the writing.
- Try to formulate an introduction that will catch the interest of your intended audience.

Revising

In this stage, review and evaluate your draft to make sure it accomplishes its purpose and speaks to its intended audience. When revising, interacting with a peer reviewer can be especially helpful.

Using peer review

Ask one or more of your classmates to read your draft. Here are some specific ways in which you can direct their responses.

- Have readers tell you in their own words what they have read. If you do not hear your ideas restated, you will want to revise for clarity.
- Ask readers to tell you what parts of your writing they liked best and why. You may want to expand those elements when you revise.
- Discuss the ideas in your writing with your readers. Include any new insights you gain in your revision.
- Ask readers for their suggestions in specific areas, such as organization, word choice, or examples.

You may want to take notes on your readers' suggestions so you will have a handy reference as you revise.

Tips for the peer reviewer

When you are asked to act as a reviewer for a classmate's writing, the following tips will help you do the most effective job:

- Read the piece all the way through—without commenting—to judge its overall effect.
- Tell the writer how you responded to the piece. For example, did you find it informative? interesting? amusing?
- Jot down comments on a separate sheet of paper.
- Ask the writer about parts you don't understand.
- Think of questions to ask that will help the writer improve the piece.
- Be sure that your suggestions are constructive.
- Keep in mind that your job is not to criticize but to help the writer improve what he or she has written.
- Answer the writer's questions honestly. Think about how you would like someone to respond to you.

Tips for revising

- Be sure you have said everything you wanted to say. If not, *add.*
- If you find a section that does not relate to your topic, *cut it.*
- If your ideas are not in a logical order, *rearrange* sentences and paragraphs.
- *Rewrite* any unclear sentences.
- Evaluate your introduction to be sure it creates interest, leads the reader smoothly into your topic, and states your main idea. Also evaluate your conclusion to be sure it either summarizes your writing or effectively brings it to an end.
- Evaluate your word choices. Choose vivid verbs and precise nouns. Use a thesaurus to help you.
- Consider the comments of your peer reviewer. Evaluate them carefully, and apply those that will help you create a more effective piece of writing.

Editing/Proofreading

In the editing stage, you polish your revised draft and proofread it for errors in grammar and spelling. Use this proofreading checklist to help you check for errors, and use the proofreading symbols in the chart below to mark places that need corrections.

- ☑ Have I avoided run-on sentences and sentence fragments and punctuated sentences correctly?
- ☑ Have I used every word correctly, including plurals, possessives, and frequently confused words?
- ☑ Do verbs and subjects agree? Are verb tenses correct?
- ☑ Do pronouns refer clearly to their antecedents and agree with them in person, number, and gender?
- ☑ Have I used adverb and adjective forms and modifying phrases correctly?
- ☑ Have I spelled every word correctly, and checked the unfamiliar ones in a dictionary?

Proofreading Symbols

⊙	Lieut Brown	Insert a period.
^	No one came the party.	Insert a letter or a word.
≡	I enjoyed paris.	Capitalize a letter.
/	The Class ran a bake sale.	Make a capital letter lowercase.
⁀	The campers are home sick.	Close up a space.
sp	They visited N.Y.	Spell out.
^ ;	Sue please come I need your help.	Insert a comma or a semicolon.
∩	He enjoyed faild day.	Transpose the position of letters or words.
#	alltogether	Insert a space.
⌒	We went to to Boston.	Delete letters or words.
ᵛ ᵛ ᵛ	She asked, Who's coming?	Insert quotation marks or an apostrophe.
/=/	mid January	Insert a hyphen.
¶	"Where?" asked Karl. "Over there," said Ray.	Begin a new paragraph.

Publishing/Presenting

There are a number of ways you can share your work. You could publish it in a magazine, a class anthology, or another publication, or read your writing aloud to a group. You could also join a writer's group and read one another's works.

Writing Modes

Writing may be classified as expository, descriptive, narrative, or persuasive. Each of these classifications, or modes, has its own purpose.

Expository Writing

Expository writing gives instructions, defines or explains new terms or ideas, explains relationships, compares one thing or opinion to another, or explains how to do something. Expository essays usually include a thesis statement in the introduction. The chart below shows types of expository writing. You might wish to combine several of them to achieve your purpose in an essay.

As you write an expository essay or report, use this checklist.

- ☑ Does the opening contain attention-grabbing details or intriguing questions to hook the reader?
- ☑ Have I provided sufficient information to my audience in a clear and interesting way?
- ☑ Have I presented information in a logical order?
- ☑ Have I used appropriate transitional words and phrases?
- ☑ Have I checked the accuracy of the information I have provided?
- ☑ Have I defined any unfamiliar terms and concepts?
- ☑ Are my comparisons and contrasts clear and logical?
- ☑ Have I supplied a satisfactory conclusion?

Type	Definition	Example
Process explanation	Explains how something happens, works, or is done, using step-by-step organization	How to get on-line information from the U.S. Bureau of Statistics
Cause and effect	Identifies causes and/or effects of something; examines the relationship between causes and effects	How the discovery of ways to measure longitude changed navigation
Comparison and contrast	Examines similarities and differences to find relationships and draw conclusions	How the novels of the twentieth century compare with those of the nineteenth century
Analysis	Requires a writer to examine and interpret a subject	How Shaw uses satire in *Pygmalion*
Classification	Organizes subjects into categories and examines the qualities or characteristics of those categories	The kind of trees native to the state of Hawaii
Problem and solution	Examines aspects of a complex problem and explores or proposes possible solutions	How the world can meet the threat of global warming

Descriptive Writing

Description re-creates an experience primarily through the use of sensory details. However, good descriptive writing is more than just a collection of sensory details. A writer should always strive to create a single impression that all the details support. To do so requires careful planning as well as choices about order of information, topic sentences, and figurative language.

Use the checklist at the right for help as you revise your descriptive writing.

- ☑ Did I create interest in my introduction?
- ☑ Are my perspective and my subject clearly stated in my topic sentence?
- ☑ Did I organize details carefully and consistently?
- ☑ Did I vary my sentences, including gerund, participial, and infinitive structures where appropriate?
- ☑ Did I order information effectively?
- ☑ Have I chosen precise, vivid words?
- ☑ Do transitions clearly and logically connect the ideas?
- ☑ Have I used fresh, lively figures of speech and sensory details?
- ☑ Have I created a strong, unified impression?

Narrative Writing

Narrative writing, whether factual or fictional, tells a story and has these elements: characters, plot, point of view, theme, and setting. The plot usually involves a conflict between a character and an opposing character or force.

Use this checklist as you revise your narrative writing.

- ☑ Did I introduce characters and a setting?
- ☑ Did I develop a plot that begins with an interesting problem or conflict?
- ☑ Did I build suspense, lead the reader to a climax, and end with a resolution?
- ☑ Did I use dialogue to move the story along?
- ☑ Did I present a clear and consistent point of view?
- ☑ Is my writing vivid and expressive?

Persuasive Writing

Persuasive writing expresses a writer's opinion. The goal of persuasion is to make an audience change its opinion and, perhaps, take action. Effective persuasive writing uses strong, relevant evidence to support its claims. This kind of writing often requires careful research, organization, and attention to language.

Use this checklist for persuasive writing.

- ☑ Did I keep my audience's knowledge and attitudes in mind from start to finish?
- ☑ Did I state my position in a clear thesis statement?
- ☑ Have I included ample supporting evidence, and is it convincing?
- ☑ Have I addressed opposing viewpoints?
- ☑ Have I avoided errors in logic?
- ☑ Have I used strong, specific words to support my argument?

Research Paper Writing

More than any other type of paper, research papers are the product of a search—a search for data, for facts, for informed opinions, for insights, and for new information.

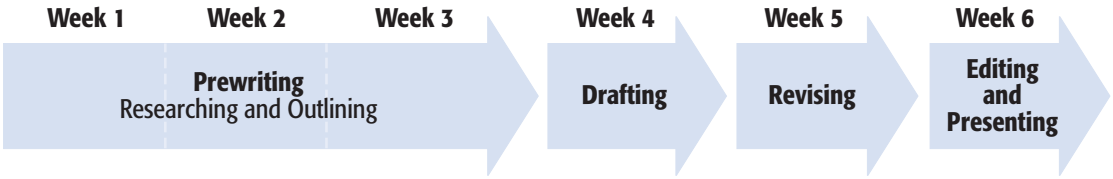
Kinds of Research Papers

Three common approaches to writing a research paper are listed below. Sometimes writers combine approaches. For example, they might evaluate the research of others and then conduct original research.

- A **summary paper** explores a topic by summing up the opinions of other writers. The author of the paper does not express an opinion about the subject.
- An **evaluative paper** states an opinion and backs it up with evidence found in primary and secondary sources.
- An **original paper** is based on the writer's own original research–for example, observation, experimentation, interviews. It leads to new insights or information about the topic.

Guidelines for Writing a Research Paper

A research paper is almost always a long-term assignment. Set a schedule. If you have six weeks to complete the assignment, your schedule might look like this.



Selecting a topic

- If a specific topic is not assigned, choose a topic. Begin with the assigned subject or a subject that interests you. Read general sources of information about that subject and narrow your focus to some aspect of it that interests you. Good places to start are encyclopedia articles and the tables of contents of books on the subject. A computerized library catalog will also display many subheads related to general topics. Find out if sufficient information about your topic is available.
- As you read about the topic, develop your paper's central idea, which is the purpose of your research. Even though this idea might change as you do more research, it can begin to guide your efforts. For example, if you were assigned the subject of World War II, you might find that you're interested

in Britain's role during that war. As you read, you might narrow your topic down to the effort to keep up the spirits of people left at home while their loved ones fought as soldiers.

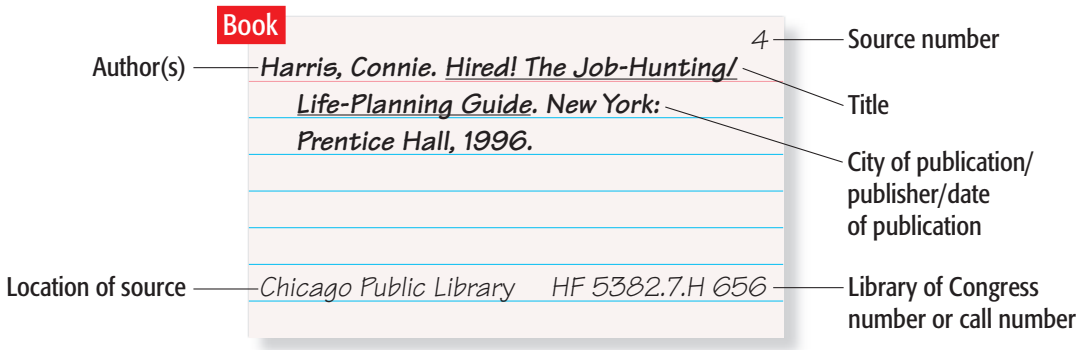
Conducting a broad search for information

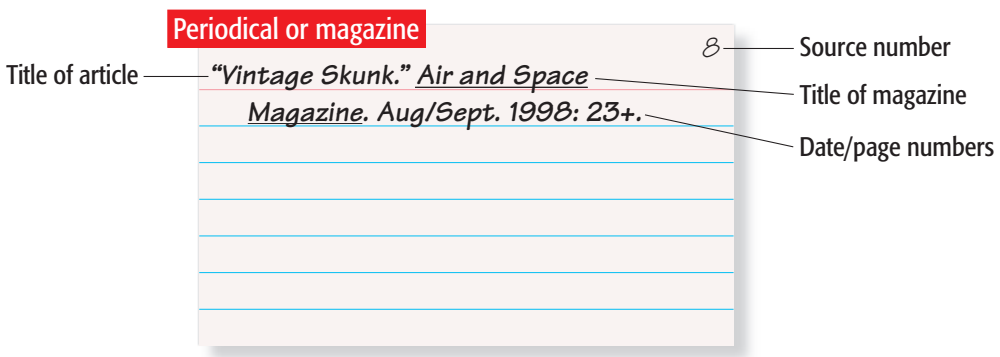
- Generate a number of researchable questions about your chosen topic. Then research to find answers to your questions.
- Among the many sources you might use are the card catalog, the computer catalog, the *Reader's Guide to Periodical Literature* (or a computerized equivalent, such as InfoTrac®), newspaper indexes, and specialized references such as biographical encyclopedias.
- If possible, use primary sources as well as secondary sources. A **primary source** is a firsthand account of an event; the collection of letters of a British soldier to his family is a primary source. **Secondary sources** are sources written by people who did not experience or influence the event. As you look at sources, use the table of contents, index, chapter headings, and graphic aids to efficiently locate information.

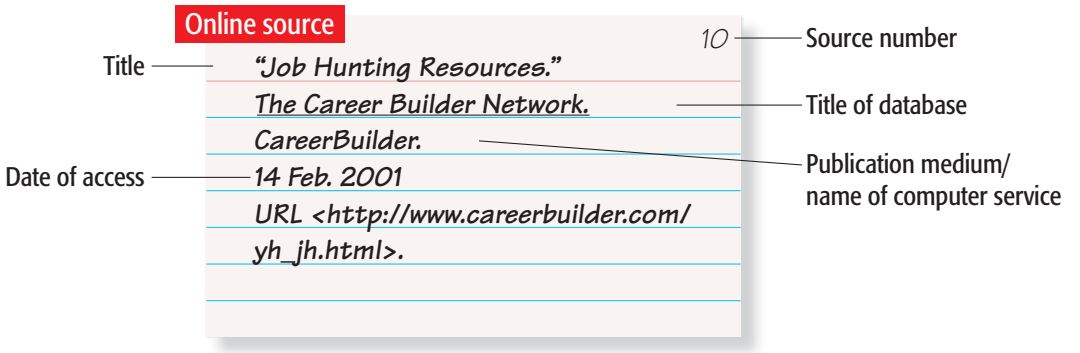
Developing a working bibliography

If a work seems useful, write a **bibliography card** for it. On an index card, write down the author, title, city of publication, publisher, and date of publication, and any other information you will need to identify the source. Number your cards in the upper right-hand corner so you can keep them in order.

Following are model bibliography, or source, cards.







Evaluating your sources

Your sources should be **a**uthoritative, **r**eliable, **t**imely, and **s**uitable. **(arts)**

- The source should be **authoritative.** The author should be well known in the field. An author who has written several books or articles about a subject or who is frequently quoted may be considered an authority. You might also consult *Book Review Index* and *Book Review Digest* to find out how other experts in the field have evaluated a book or an article.
- The source should be **reliable.** If possible, avoid material from popular magazines in favor of that from more scholarly journals. Be especially careful to evaluate material from on-line sources. For example, the Web site of a well-known university is more reliable than that of an individual. (You might also consult a librarian or your instructor for guidance in selecting reliable on-line sources.)
- The source should be **timely.** Use the most recent material available, particularly for subjects of current importance. Check the publication date of books as well as the month and year of periodicals.
- The source should be **suitable,** or **appropriate.** Consider only material that is relevant to the purpose of your paper. Do not waste time on books or articles that have little bearing on your topic. If you are writing on a controversial topic, you should include material that represents more than one point of view.

Compiling and organizing note cards

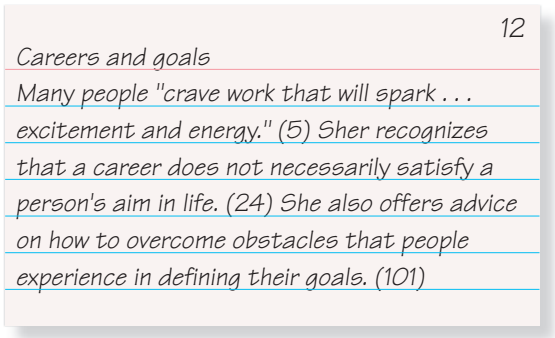
Careful notes will help you to organize the material for your paper.

- As you reread and study sources, write useful information on index cards. Be sure that each note card identifies the source (use the number of the bibliography card that corresponds to each source).
- Write the page number on which you found the information in the lower right-hand corner of the card. If one card contains several notes, write the page number in parentheses after the relevant material.

- Three helpful ways to take notes are paraphrasing, summarizing, and quoting directly.
  1. **Paraphrase** important details that you want to remember; that is, use your own words to restate specific information.
  2. **Summarize** main ideas that an author presents. When you summarize several pages, be sure to note the page on which the material begins and the page on which it ends–for example, 213–221.
  3. **Quote** the exact words of an author only when the actual wording is important. Be careful about placing the author's words in quotation marks.
- Identify the subject of each note card with a short phrase written in the upper left.

Avoid **plagiarism**–presenting an author's words or ideas as if they were your own. Remember that you must credit the source not only for material directly quoted but also for any facts or ideas obtained from the source.

See the sample note card below, which includes information on careers and goals from three pages.



- Organize your note cards to develop a **working outline.** Begin by sorting them into piles of related cards. Try putting the piles together in different ways that suggest an organizational pattern. (If, at this point, you discover that you do not have enough information, go back and do further research.) Nevertheless, many methods of organization are possible. You might also combine methods of organization. Three of the most common methods of organization are described on the next page.

Method	Description	Example
Chronological	Items arranged in time order; used to describe historical change	Changes in the extent of the British Empire
Cause and effect	Items arranged showing how one development directly influenced another; often used in papers explaining why something happened	What gave rise to the social commentary in Dickens's writing
Cumulative	Items arranged according to importance or familiarity; often used in papers evaluating results	A discussion of the factors that weakened the British monarchy

Developing a thesis statement

A thesis statement tells what your topic is and what you intend to say about it—for example, "By the end of the twentieth century, the British Empire, which once covered almost one quarter of the globe, had lost its last significant colony."

- Start by examining your central idea.
- Refine it to reflect the information that you gathered in your research.
- Next, consider your approach to the topic. What is the purpose of your research? Are you proving or disproving something? illustrating a cause-and-effect relationship? offering a solution to a problem?
- Revise your central idea to reflect your approach.

Drafting your paper

Consult your working outline and your notes as you start to draft your paper.

- Concentrate on getting your ideas down in a complete and logical order.
- Write an introduction and a conclusion. An effective introduction creates interest, perhaps by beginning with a question or a controversial quotation; it should also contain your thesis statement. An effective conclusion will summarize main points, restate your thesis, explain how the research points to important new questions to explore, and bring closure to the paper.

Documenting sources

Since a research paper, by its nature, is built on the work of others, you must carefully document all the sources you have used.

- Name the sources of words, ideas, and facts that you borrow.
- In addition to citing books and periodicals from which you take information, cite song lyrics, letters, and excerpts from literature.
- Also credit original ideas that are expressed graphically in tables, charts, and diagrams, as well as the sources of any visual aids you may include.
- You need not cite the source of any information that is common knowledge, such as "Edward VIII abdicated the British throne in 1936."

In-text citations The Modern Language Association (MLA) recommends citations in the text that refer readers to a list of works cited. This style of documentation is parenthetical and consists of two main elements: the author's name and the page number or numbers on which the information is found. Put the documentation at the end of a clause or sentence. The parentheses that enclose it should come before commas and periods, but after quotation marks.

Type of Source	Style of Citation	Example
The author is named in the text.	Put page number only in parentheses.	As McGuire observed (108)…
The author is not named in the text.	Put author's last name and page number in parentheses.	(Scott 256)
The text has more than one author.	Put authors' last names in parentheses if all are not named in the paper.	(McKnight and Williams 145)
No author is listed (usually in magazine articles).	Give title of article, or abbreviation of it, and page number in parentheses.	("Volcano on Montserrat Erupts Without Warning" A4)
More than one work by the same author is in the paper.	Include words from the title in the reference.	(Decker, Volcanoes 58)
You use a quotation that appears in a work written by another author.	Place the abbreviation "qtd. in" before author and page.	(qtd. in Decker 33)
You refer to a novel, play, or poem.	Include page and chapter in a novel; part (if there is more than one part) and line number in a poem; act and scene for a play, plus line number for a verse play	(Dickens 72; ch. 3) (*Iliad* 9.19) (Alford 2.2.15–18)
More than one volume of a multivolume work cited.	Include the volume number.	(Hawaii Volcano Observatory 2:140)
A work in an anthology.	Cite the name of the author.	(Jeffers 16)

Compiling a list of works cited

At the end of your text, provide an alphabetized list of sources cited.

- Include complete publishing information for each source.
- For magazine and newspaper articles, include the page numbers. If an article is continued on a different page, use + after the first page number.
- For on-line sources, include the date accessed.
- Arrange entries in alphabetical order according to the author's last name. Write the last name first. If no author is given, alphabetize by title.

How to cite sources

Some sample citations follow. Notice how each entry is punctuated and indented.

Books	
One author	Corcodilos, Nick A. Ask the Headhunter: Reinventing the Interview to Win the Job. New York: Plume, 1997.
Two or more authors	Massie, Paul, and Mary E. S. Morris. Cybercareers. New York: Prentice Hall, 1997.
More than one work by an author	Levinson, Jay Conrad, Get What You Deserve! New York: Avon, 1997. ——. The Guerilla Marketing Handbook. New York: Houghton Mifflin, 1995.
One editor	Baker, Russell, ed. The Norton Book of Light Verse. New York: Norton, 1986.
Selections within books	
One selection from a book of one author's works	Bradstreet, Anne. "Of the Four Ages of Man." The Works of Anne Bradstreet. Ed. Jeannine Hensley. Cambridge: Harvard UP, 1967. 51–64.
One selection from a book of several authors' works	Kingston, Maxine Hong. "The Grandfather of the Sierra Nevada Mountains." American Mosaic. Ed. Barbara Roche Rico and Sandra Mano. Boston: Houghton Mifflin, 1995. 122–141.
One selection from a collection of longer works	Shakespeare, William. Cymbeline. The Riverside Shakespeare. Ed. G. Blakemore Evans. Boston: Houghton Mifflin, 1974.
Articles from magazines, newspapers, and journals	
Weekly magazine article	Arnst, Catherine, with John Carey. "Biotech Bodies." Business Week 27 July 1998: 56–63.
Monthly magazine article	Hoffman, Carl. "Higher Calling." Air & Space Smithsonian June/July 1998: 24–33.
Magazine article, no author given	"Supplements and Healthfood-Store Customers." Nutrition Forum July/Aug. 1997: 25+.
Newspaper article with byline	Hamilton, Doug. "The Real Whisperer." Atlanta Journal-Constitution 12 July 1998, Sunday ed.: M1+.
Scholarly journal article	Boggs, Kathleen. "Career Decisions: The Campbell and Ms. Flood." The Career Development Quarterly 46 (1998): 12–20.

Electronic sources: Sources accessed by computer, either on CD-ROM or on-line	
CD-ROM	"Time Warner, Inc.: Sales Summary, 1988–1992." Disclosure/Worldscope. W/D Partners. Oct. 1993.
Article in reference database	"Fresco Painting." Britannica.com. Encyclopaedia Britannica. 14 Feb. 2001 <http://www.britannica.com/bcom/eb/article/5/0,5716,36035+35374,00.html?query=fresco%20painting>.
Article in electronic journal	Machlis, Sharon. "Bookseller Beefs Up Products, Searches." Computerworld 2 Nov. 1998. 17 Dec. 1998 <http://www.elibrary.com/search.cgi?id=119940369x0y6229w3>.
No print analog	"Hot Tracks: Cool Tips for Finding the Hottest Jobs Around." The Monster Board. 18 Dec. 1998 <http://www.excite.com/careers/careers_hub/manage/tracks>.
Article at a professional site	Botany Libraries Home Page. Harvard University Herbaria. 14 Feb. 2001 <http://www.herbaria.harvard.edu/Libraries/libraries.html>.
Other sources	
Personal interview	Carroll, Patrick. Personal interview. 10 Sept. 1998.
Radio/television interview	Nelson, Jill. Interview with Bryant Gumbel. USA Weekend. 5–7 Sept. 1997.
Television or radio program	"The Cost of Winning at All Costs." Dateline NBC. NBC. WMAQ, Chicago. 31 July 1998.

Note: Titles of books and magazines are in italic type or underlined; titles of articles are placed in quotation marks.

Preparing a manuscript

Follow the guidelines of the Modern Language Association when you prepare the final copy of your research paper.

- **Heading** On separate lines in the upper left-hand corner of the first page, include your name, your teacher's name, the course name, and the date.
- **Title** Center the title on the line below the heading.
- **Numbering** Number the pages one-half inch from the top of the page in the right-hand corner. Write your last name before each page number after the first page.
- **Spacing** Use double spacing throughout.
- **Margins** Leave one-inch margins on all sides of every page.

Business and Technical Writing

Business writing and technical writing are specialized forms of expository writing. The audience for these types of writing is specific. Their purpose is to explain information and processes to people within various professions.

Business Writing

Business writing might include documents such as letters, memorandums, reports, briefs, proposals, and articles for business publications. Business writing must be clear, concise, accurate, and correct in style and usage.

Business letters

A business letter is a formal letter written either to communicate information or request action. Three common types of business letters are inquiry or order letters, complaint letters, and opinion letters. Whenever possible, address your letter to a specific person rather than just to a company. Use a courteous tone, and explain your purpose exactly. Business letters are usually written in one of two forms: the modified block form or the full block form. The letter below illustrates the modified block form.

2232 Illinois Avenue
Indianapolis, IN 46208
January 12, 20_

Ms. Ana Tartarian
Pro-Alpha Graphics
15 Binney Street
Portland, OR 97202

Dear Ms. Tartarian:

In May of next year, the Senior Class of Littleton High School will be publishing its yearbook. We are offering you this opportunity to advertise your business in a publication that will enjoy wide circulation in the town.

The rate for a full-page ad is $200, or $300 if you wish to have it reproduced in color. Portions of pages are also available. A full price schedule is included in this letter. Please send your advertising copy and check to the Yearbook Committee at the school office before March 15, or call the school to have your order picked up.

We believe that your ad in the yearbook will not only attract potential customers but will also identify you as someone interested in the youth of our community.

Yours truly,

Zachary Eckler

CONTENTS

Memos

A memorandum (memo) conveys precise information to a group of people. It begins with a heading block followed by the text of the message.

TO: Yearbook Committee

FROM: Kyle Flanagan

SUBJECT: Style Sheet

DATE: December 13, 1998

Please pick up a new style sheet from the Journalism office.

Proposals

A proposal describes a project the writer wishes to undertake. It presents the advantages of the plan and provides an overview of the idea. The paragraphs below were submitted to the principal by a committee of high school seniors.

We propose that this year's graduation ceremony take place at the Elks Club on Bonaventure Road. We have contacted Mr. Samuel Moran, president of the Elks, and have found that graduation day, Saturday, June 6, is available. Mr. Moran will hold that date for us until the end of November. Following is a tentative schedule.

Tentative Schedule

October 15	Acceptance of proposal by administration
November 1	Notification of Mr. Samuel Moran of the Elks Club
November 15	Contact made with Chief Steizak of the Littleton Police to secure permits for on-street parking.

Technical Writing

Technical writing informs readers about specialized areas of science and technology. It is practical and objective, focusing on the technical content of the subject. The following material is from a product information letter:

Antibody protocols include

- technical assistance in choosing appropriate peptide sequences
- purification of all peptides for antibody production to >90 percent
- synthesis of peptides up to 18 amino acids
- mass spec verification of all peptide sequences

—from Quality Controlled Biochemicals, Inc., Product Information

Using Electronic Resources

Computers and computer networks are changing the ways in which people gather information. If you have access to a personal computer at home or in school, you can find information in two ways—through CD-ROMs or through the Internet.

CD-ROM

CD-ROMs (compact disc–read-only memory), which store a variety of information, can be purchased in stores or through a mail-order catalog. CD-ROMs may include sound, photographs, and video, as well as text. Types of information available in this form include the following:

- general reference books–encyclopedias, almanacs, histories
- literature collections
- biographies
- news reports from various sources
- back issues of magazines

The Internet

The Internet is, as its name implies, an extensive network that links computers. To access the Internet, you must purchase the services of an Internet service provider. Many Internet service providers are available.

The Internet gives you access to a wealth of information from universities, news organizations, researchers, government organizations, institutions, and individual experts in various fields. It also enables you to visit Web sites created by people who may or may not offer legitimate information and/or useful opinions.

Browsing the Web When you browse the Web, you search electronically for World Wide Web sites related to a particular subject.

Using a search engine Although you can browse the Web at large, you can narrow your search for selected information by using a search engine, such as Yahoo! or Webcrawler. When you select a specific search engine, it will identify a list of subject areas from which to choose.

Evaluating a Web site Consider the source of the material you locate when deciding whether the information on a Web site is reliable. Although many sites are maintained by educational institutions and other authorities, anyone can

create a Web site and post information–or misinformation–on it. To evaluate a Web site, ask yourself these questions:

- Do I recognize the name of the author?
- Is the site associated with a well-known university or other reputable organization?
- Can the information be substantiated in another source?
- Is the writer citing a fact or offering an opinion?

Terms to know

On-line information services are commercial services that provide many resources: chat forums; bulletin boards; databases; publications; reference materials; news, weather, and sports; and E-mail and Internet access.

The **World Wide Web (WWW)** is a global system that uses the Internet. It allows a user to create and link fields of information, to retrieve related documents, and to access the data in any order.

Downloading is using a computer modem to transfer a copy of a file from a distant computer to your computer.

A **Web site** is a group of one or more related Web pages that are accessible on the Internet. A **Web page** is a file that contains the information you view when you access a Web site. When you search the World Wide Web, you use a **Web browser** to access Web sites that carry the information you are searching for.

Computerized Library Resources

Public libraries, as well as school and university libraries, offer a variety of ways to do research electronically.

Catalogs Most libraries have computerized catalogs. By typing in a title or an author's name, you can find out if the library has the book, how many copies are in the library's collection, if the book is currently available, and if not, when it will be returned. In large library systems, the computer also provides the name of other libraries from which the desired book is available.

Electronic databases Your library may provide access to electronic databases through on-line information services. These databases are being continually updated. One helpful database available in many libraries is InfoTrac® which provides an index and abstracts–short summaries–of articles from many periodicals. Other magazine indexes, some of which contain the full text of selected articles, may also be available.

Some libraries also have an extensive collection of CD-ROMs. Ask the librarian what is available at your library and how to access the information.

Study and Test-Taking Skills

Study Skills

Taking notes and budgeting your study time are skills essential for your success as a student.

Taking notes in class

Keeping notes based on classroom lectures and teachers' directions gives you a written record of important information. Try these tips for good note taking.

- Use loose-leaf paper if possible, so pages can be added and removed. Using a different notebook for each subject can help you organize your notes.
- Use a fresh page for every class. Write the name of the class and the date at the top of the page.
- Listen carefully. Do not try to write down every word. Instead, listen for the main ideas and express those in your own words.
- Be alert for signal terms such as *most importantly, remember this,* and *to summarize.*
- Spend at least twice as much time listening as writing. Don't risk missing an important point while writing.
- Leave enough space around your notes to add more information later. Some students find it useful to leave a wide left-hand margin in which they later write in key points to create an informal outline.
- As soon as possible after class, reread your notes and fill in any missing information. If possible, exchange notes with a peer and add to your notes any key points he or she has written down, but that you may have missed.
- Take notes not only on what your teacher presents in class, but also on your reading assignments. Your textbook can provide a framework for understanding the context of the material presented by your teacher. You might use the headings and subheadings in your textbook to create a basic outline.
- Try reviewing your notes in an active way. Recopying or typing them can help you commit key points to memory.

Using study time wisely

- Study in the same place each day. Choose a place that is quiet and free from distractions.
- If discussion helps you learn, find a study partner with whom you can work.
- Divide large assignments into smaller tasks. For example, reading four pages of a textbook each night is easier than trying to read twenty-eight pages in one sitting.

- Make a monthly assignment calendar. By writing down due dates, test dates, and notes about upcoming assignments, you can see at glance what work you need to do and when. It will also bring to your attention the times when you will be especially busy, allowing you to plan ahead.
- At the beginning of your study period, when your attention and energy are at their highest levels, work on the assignments you find hardest.
- Take a short break after completing each task. Stay alert by stretching, walking, or having a light snack.
- Review material before stopping. Even a short review will greatly increase the amount of material you are able to remember.

Preparing for Classroom Tests

This section will help you learn how to prepare for classroom tests.

Thinking ahead

- Write down information about an upcoming test–when it will be given, what it will cover, and so on–so you can plan your study time effectively.
- Review your textbook, quizzes, homework assignments, class notes, and handouts. End-of-chapter review questions often highlight key points from your textbook.
- Develop your own questions about main ideas and important details, and practice answering them. Writing your own practice tests is an excellent way to get ready for a real test.
- Make studying into an active process. Rather than simply rereading your notes or a chapter in your textbook, try to create a summary of the material. This can be an outline, a list of characters, or a time line. Try to include details from both your lecture notes and your textbook reading so you will be able to see connections between the two.
- Form study groups. Explaining information to a peer is one of the best ways to learn the material.
- Sleep well the night before a test. Spreading your study time over several days should have given you enough confidence to go to bed at your regular time the night before a test.
- Remember that eating well helps you remain alert. Students who eat a regular meal on the morning of a test generally score higher than those who do not.

Taking objective tests

Many of the tests you take in your high school classes will be objective tests, meaning that they ask questions that have specific, correct answers. Time is often limited for these tests, so be sure to use your time efficiently.

- First, read the directions carefully. If anything is unclear, ask questions.
- Try to respond to each item on the test, starting with the easier ones.
- Skip difficult questions rather than dwelling on them. You can always come back to them at the end of the test.
- Try to include some time to review your test before turning it in.

Below are tips for answering specific kinds of objective test items:

Kind of item	Tips
Multiple-choice	Read all the answer choices provided before choosing one; even if the first one seems nearly correct, a later choice may be a better answer. Be cautious when choosing responses that contain absolute words such as *always, never, all,* or *none.* Since most generalizations have exceptions, absolute statements are often incorrect.
True/False	If *any* part of the item is false, the correct answer must be "false."
Short-answer	Use complete sentences to help you write a clear response.
Fill-in	Restate fill-ins as regular questions if you are not sure what is being asked.
Matching	Note in the directions whether some responses can be used more than once, or not used at all.

Taking subjective (essay) tests

You will also take subjective tests during high school. Typically, these tests ask questions that require you to write an essay. Your grade is based more on how well you are able to make your point than on whether you choose a correct answer.

- When you receive the test, first read it through. If there are several questions, determine how much time to spend on each question.
- Begin your answer by jotting down ideas on scratch paper for several minutes. Read the test question again to make sure you are answering it. Then create a rough outline from which you can create your essay.
- Start your essay with a thesis statement in the first paragraph, and follow with paragraphs that provide supporting evidence. Give as much information as possible, including examples and illustrations where appropriate.
- Finish your essay with a conclusion, highlighting the evidence you have provided and restating your thesis.
- You will probably not have time to revise and recopy your essay. After you are finished writing, spend any remaining time proofreading your answer and neatly making any necessary corrections.

Preparing for Standardized Tests

Standardized tests are designed to be administered to very large groups of students, not just those in a particular class. Two of the most widely known standardized tests, both part of the college application process, are the ACT (American College Testing), and the SAT (Scholastic Assessment Test). The strategies in this handbook refer specifically to the SAT test, but they also can apply to preparing for the ACT and other standardized tests.

The Scholastic Assessment Tests consist of the SAT-I: Reasoning Test and a variety of SAT-II: Subject Tests. The SAT-I is a three-hour test that evaluates your general verbal and mathematics skills. The SAT-II: Subject Tests are hour-long tests given in specific subjects and are designed to show specifically how much you have learned in a particular subject area.

Tips for taking standardized tests

Standardized tests are often administered outside of regular class time and require registration. Ask your teacher or guidance counselor how you can register early to ensure that you can take the test at a time and location most convenient for you. In addition, follow these tips:

- Skip difficult questions at first. Standardized tests are usually timed, so first answer items you know. You can return later to those you skipped.
- Mark only your answers on the answer sheet. Most standardized tests are scored by a computer, so stray marks can be read as incorrect answers.
- Frequently compare the question numbers on your test with those on your answer sheet to avoid putting answers in the wrong spaces.
- If time permits, check your answers. If you are not penalized for guessing, fill in answers for any items you might have skipped.

Preparing for the SAT-I

The verbal sections of the SAT-I contain analogies, sentence completion items, and reading comprehension questions.

Analogies

Nearly half of the items on the verbal sections of the SAT-I are designed to test your vocabulary. Therefore, the more words you know, the higher your score will be. Refer to pages R86–R87 of the **Reading Handbook** for information on how to build your vocabulary.

One type of vocabulary-based question is the analogy, which tests your ability to grasp the relationships between concepts. The best way to pinpoint the relationship is to connect the words in a simple sentence that defines one of the words. Some of the most common relationships seen on the SAT-I are shown on the chart on page R84.

Relationship	Example
Cause and effect	heat : perspiration :: sadness : tears
A person to the normal action of that person	comedian : amuse :: journalist : write
An object to its normal function	telescope : magnify :: aircraft : fly
User to tool	teacher : book :: carpenter : hammer
Degree	terrified : frightened :: destitute : poor
Object to characteristic	water : wet :: brick : hard
Class to subclass (or subclass to class)	grain : rye :: music : rap

Answering analogy items will be easier if you know some facts about them.

- Each group of analogy items is roughly arranged from easiest to hardest.
- Many analogy items use only nouns. The rest involve a noun and an adjective, a noun and a verb, or a verb and an adjective.
- All the answer choices will have the same parts of speech, in the same order, as the words in the initial analogy.
- If you can eliminate even one answer choice, take a guess at the correct answer.

Sentence completion

Sentence completion items provide a sentence with one or two blanks and ask you to select the word or pair of words that best fits in the blank(s). Here is some general information to help you with these questions on the SAT-I.

- Start by reading the sentence and filling in your own word to replace the blank. Look for words that show how the word in the blank is related to the rest of the sentence–*and, but, since, therefore, although.*
- Do not read the sentence with the words from each answer choice inserted. This may leave you with several choices that "sound good."
- Once you have chosen your own word to fill in the blank, pick the word from the answer choices that is closest in meaning to your word.
- If you have trouble coming up with a specific word to fill in the blank, try to determine whether the word should be positive or negative. Even this bit of information can help you eliminate some answer choices. If you can eliminate even one answer choice, take a guess at the correct answer.

Reading comprehension

Reading Comprehension questions on the SAT-I measure your ability to understand and interpret what you read. Each reading passage is followed by a series of questions. Here are some points to keep in mind when working with these questions:

- You get points for answering questions correctly, not for reading passages thoroughly. Therefore, it is to your advantage to read the passages quickly and spend your time working on the questions.
- After quickly reading the passage, briefly summarize it. This will help you answer general questions, which are based on the passage as a whole.
- To answer specific questions based on details included in the passage, return to the passage to find the correct answers. Reading Comprehension is like an open-book test; you are expected to look at the passage while answering the questions.
- Reading Comprehension passages almost never include controversial opinions. Therefore, an answer choice like "advocated the overthrow of the government" is very likely to be incorrect.
- If you can eliminate one answer choice, guess at the correct answer.



Interviewing for College and for Jobs

A strong application or resumé may get you an interview, but college admission or a job offer may depend on the impression you make during an interview.

Guidelines for interviewing

- Dress neatly and conservatively. Traditional styles and colors are best.
- Talk with others about similar interviews they may have had. Find out what questions were asked. Prepare your answers in advance and practice answering the questions out loud. Be ready for some general questions such as: "Is there anything you'd like to tell us about yourself?"
- Do your homework. Find out as much as you can about the school or the company before your interview. This lets you appear well informed and allows you the opportunity to ask any specific questions you may have.
- Think about the other candidates who are being interviewed. What makes you more qualified or different from them? If you can emphasize a strength that will set you apart from the crowd, be sure to do so.
- At the beginning of the interview, be prepared to shake hands cordially with men and women. Use your interviewer's formal name, if possible. For example: "Very nice to meet you, Ms. Hammond."
- During your interview, speak clearly and try to give complete answers to questions. Maintain a posture that is comfortable, but not too relaxed. If you have an opportunity to meet potential co-workers or fellow students, be sure to make eye contact and say, "Very nice to meet you."
- At the end of your interview, ask whether you might supply additional information or references. Thank the interviewer for his or her time and, if possible, be sure to send a brief thank-you note the following day.

Reading Handbook

The Reading Process

Being an active reader is a crucial part of being a lifelong learner. It is also an ongoing task. Good reading skills are recursive; that is, they build on each other, providing the tools you'll need to understand text, to connect selections to your own life, to interpret ideas and themes, and to read critically.

Vocabulary Development

To develop a rich vocabulary, consider these four important steps:

- **Read** a wide variety of texts.
- **Enjoy** and engage in word play and word investigation.
- **Listen** carefully to how others use words.
- **Participate** regularly in good classroom discussions.

Using context to discover meaning

When you look at the words and sentences surrounding a new word, you are using context. **Look** before, at, and after a new word or phrase. **Connect** what you know with what an author has written. Then **guess** at a possible meaning. **Try again** if your guess does not make sense. Consider these strategies for using context:

- Look for a synonym or antonym nearby to provide a clue to the word.
- Notice if the text relates the word's meaning to another word.
- Check for a description of an action associated with the word.
- Try to find a general topic or idea related to the word.

Using word parts and word origins

Consider these basic elements when taking a word apart to determine meaning:

- Base words Locate the most basic part of a word to predict a core meaning.
- Prefixes Look at syllables attached before a base that add to or change a meaning.
- Suffixes Look at syllables added to the ends of base words that create new meanings.

Also consider **word origins**—Latin, Greek, and Anglo Saxon roots—that are the basis for much of English vocabulary. Knowing these roots can help you determine derivations and spellings, as well as meanings in English.

Using reference materials

When using context and analyzing word parts does not unlock the meaning of a word, go to a reference source like a dictionary, glossary, thesaurus, or even the Internet. Use these tips:

- **Locate a word** by using the guide words at the top of the pages.
- **Look at the parts of the reference entry,** like part of speech, definition, or synonym.
- **Choose between multiple meanings** by thinking about what makes sense.
- **Apply the meaning** to what you're reading.

Distinguishing between meanings

Determining subtle differences between word meanings also aids comprehension. **Denotation** refers to the dictionary meaning or meanings of a word. **Connotation** refers to an emotion or underlying value that accompanies a word's dictionary meaning. The word *fragrance* has a different connotation from the word *odor,* even though the denotation of both words is "smell."

Comprehension Strategies

Because understanding is the most critical reading task, lifelong learners use a variety of reading strategies before, during, and after reading to ensure their comprehension.

Establishing and adjusting purposes for reading

To establish a purpose for reading, preview or **skim** a selection by glancing quickly over the entire piece, reading headings and subheadings, and noticing the organizational pattern of the text.

If you are reading to learn, solve a problem, or perform a task involving complex directions, consider these tips:

- Read slowly and carefully.
- Reread difficult passages.
- Take careful notes or construct a graphic.

Adjust your strategies as your purpose changes. To locate specific information in a longer selection, or to enjoy an entertaining plot, you might allow yourself a faster pace. Know when to speed up or slow down to maintain your understanding.

Drawing on personal background

When you recall information and personal experiences that are uniquely your own, you **draw on your personal background.** By thus **activating prior knowledge,** and combining it with the words on a page, you create meaning in a selection. To expand and extend your prior knowledge, share it interactively in classroom discussions.

Monitoring and modifying reading strategies

Check or **monitor your understanding** as you read, using the following strategies:

- Summarize
- Clarify
- Question
- Predict what will come next

You can use these four important steps once or twice in an easy, entertaining passage, or after every paragraph in a conceptually dense nonfiction selection. As you read, think about asking interesting questions, rather than passively waiting to answer questions your teacher may ask later on.

All readers find that understanding sometimes breaks down when material is difficult. Consider these steps to modify or change your reading strategies when you don't understand what you've read:

- Reread the passage.
- Consult other sources, including text resources, teachers, and other students.
- Write comments or questions on another piece of paper for later review or discussion.

Constructing graphic organizers

Graphic organizers—such as charts, maps, and diagrams—help you construct ideas in a visual way so you can remember them later on. Look at the following model. Like a Venn diagram, which compares and contrasts two ideas or characters, a **semantic features analysis** focuses on the discriminating features of ideas or words. The items or ideas you want to compare are listed down the side, and the discriminating features are listed across the top. In each box use a + if the feature or characteristic applies to the item, or use a − if the feature or characteristic does not apply. For responses that will require further reading, use a ?.

Vitamins	Aids Vision	Aids Immune System	Fights Infection	Provides Energy
Vitamin A	+	−	+	−
Vitamin B Complex	−	−	−	+
Vitamin C	−	+	+	−
Vitamin E	−	+	?	−
Zinc	?	−	+	−

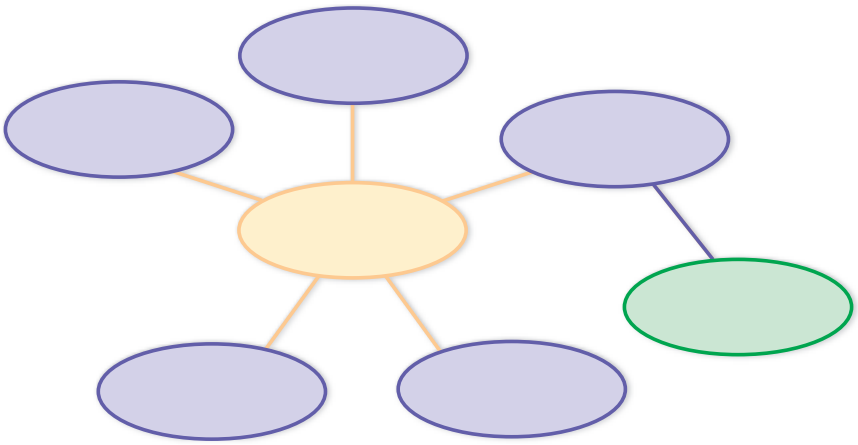
A **flow chart** helps you keep track of the sequence of events. Arrange ideas or events in a logical, sequential order. Then draw arrows between your ideas to indicate how one idea or event flows into another. Look at the following flow-

chart to see how you might show the chronological sequence of a story. Use a flowchart to make a **change frame,** recording causes and effects in sequence to illustrate how something changed.



A **web** can be used for a variety of purposes as you read a selection.

- To **map out the main idea and details** of a selection, put the main idea in the middle circle and, as you read, add supporting details around the main thought.
- To **analyze a character in a story,** put the character's name in the middle, and add that character's actions, thoughts, reputation, plot involvement, and personal development in the surrounding circles.
- To **define a concept,** put a word or idea in the middle circle, and then add a more general category, descriptions, examples, and nonexamples in the surrounding circles.



Analyzing text structures

To follow the logic and message of a selection and to remember it, analyze the **text structure** or organization of ideas within a writer's work. In narrative as well as in informational text, writers may embed one structure within another, but it is usually possible to identify one main pattern of organization. Recognizing the pattern of organization can help you discover the writer's purpose and will focus your attention on the important ideas in the selection. **Look for signal words** to point you to the structure.

- **Chronological order** often uses words like *first, then, after, later,* and *finally.*
- **Cause-and-effect order** can include words like *therefore, because, subsequently,* or *as a result of.*
- **Comparison-contrast order** may use words like *similarly, in contrast, likewise,* or *on the other hand.*

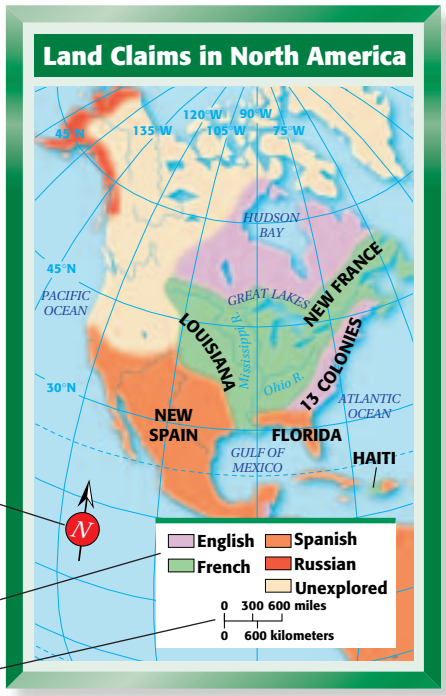
Interpreting graphic aids

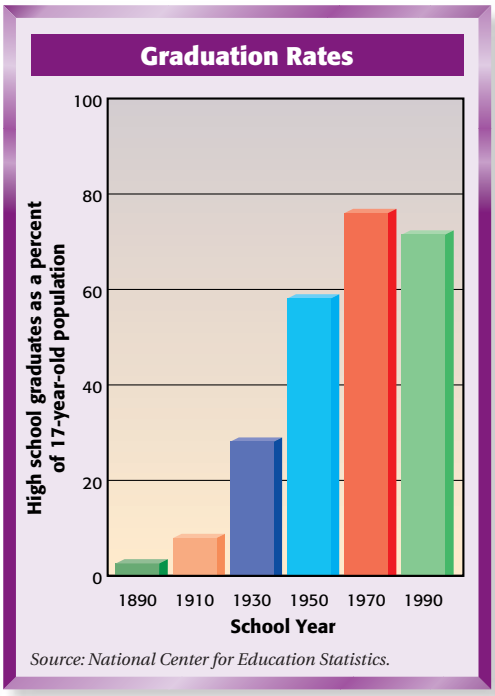
Graphic aids provide an opportunity to see and analyze information at a glance. Charts, tables, maps, and diagrams allow you to analyze and compare information. Maps include a compass rose and legend to help you interpret direction, symbols, and scale. Charts and graphs compare information in categories running horizontally and vertically.

Tips for Reading Graphic Aids

- Examine the title, labels, and other explanatory features.
- Apply the labels to the graphic aid.
- Interpret the information.

Look carefully at the models below.





Sequencing

The order in which thoughts are arranged is called a **sequence.** A good sequence is one that is logical, given the ideas in a selection. **Chronological order, spatial order,** and **order of importance** are common forms of sequencing. Think about the order of a writer's thoughts as you read, and pay particular attention to sequence when **following complex written directions.**

Summarizing

A summary is a short restatement of the main ideas and important details of a selection. Summarizing what you have read is an excellent tool for understanding and remembering a passage.

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Tips for Summarizing

- Identify the **main ideas** or most important thoughts within a selection.
- Determine the essential **supporting details.**
- Relate all the main ideas and the essential details in a **logical sequence.**
- **Paraphrase,** that is, use your own words.
- Answer **who, what, why, where,** and **when** questions when you summarize.

The best summaries can easily be understood by someone who has not read the selection. If you're not sure whether an idea is a main idea or a detail, try taking it out of your summary. Does your summary still sound complete?

Drawing inferences and supporting them

An **inference** involves using your reason and experience to come up with an idea based on what a writer implies or suggests, but does not directly state. The following strategic reading behaviors are examples of inference:

- **Making a prediction** is taking an educated guess about what a text will be about based on initial clues a writer provides.
- **Drawing a conclusion** is making a general statement you can explain with reason or with supporting details from a text.
- **Making a generalization** is generating a statement that can apply to more than one item or group.

What is most important when inferring is to be sure that you have accurately based your thoughts on supporting details from the text as well as on your own knowledge.

Reading silently for sustained periods

When you read for long periods of time, your task is to avoid distractions. Check your comprehension regularly by summarizing what you've read so far. Using study guides or graphic organizers can help get you through difficult passages. Take regular breaks when you need them, and vary your reading rate with the demands of the task.

Synthesizing information

You will often need to read across texts; that is, in different sources, combining or **synthesizing** what you've learned from varied sources to suit your purposes. Follow these suggestions:

- Understand the information you've read in each source.
- Interpret the information.
- Identify similarities and differences in ideas or logic.
- Combine like thoughts in a logical sequence.
- Add to the information or change the form to suit your purposes.

Literary Response

Whenever you share your thoughts and feelings about something you've read, you are responding to text. While the way you respond may vary with the type of text you read and with your individual learning style, as a strategic reader you will always need to adequately support your responses with proofs from the text.

Responding to informational and aesthetic elements

When you respond both intellectually *and* emotionally, you connect yourself with a writer and with other people. To respond in an intellectual way, ask yourself if the ideas you have read are logical and well supported. To respond emotionally, ask yourself how you feel about those ideas and events. Choose a way to respond that fits your learning style. Class discussions, journal entries, oral interpretations, enactments, and graphic displays are some of the many ways to share your thoughts and emotions about a writer's work.

Comparing responses with authoritative views

Critics' reviews may encourage you to read a book, see a movie, or attend an event. They may also warn you that whatever is reviewed is not acceptable entertainment or is not valued by the reviewer. Deciding whether or not to value a review depends on the credibility of the reviewer and also on your own personal views and feelings. Ask yourself the following questions:

- What is the reviewer's background?
- What qualifies the reviewer to write this evaluation?
- Is the review balanced? Does it include both positive and negative responses?
- Are arguments presented logically?
- Are opinions supported with facts?
- What bias does this reviewer show?
- Do I agree? Why or why not?

Analysis and Evaluation

Good readers want to do more than recall information or interpret thoughts and ideas. When you read, read critically, forming opinions about characters and ideas, and making judgments using your own prior knowledge and information from the text.

Analyzing characteristics of texts

To be a critical reader and thinker, start by analyzing the characteristics of the text. Think about what specific characteristics make a particular selection clear, concise, and complete. Ask yourself these questions:

- What **pattern of organization** has this writer used to present his or her thoughts? Cause/effect? Comparison/contrast? Problem/solution? Does this organization make the main ideas clear or vague? Why?

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- What word order, or **syntax,** gives force and emphasis to this writer's ideas? Does the grammatical order of the words make ideas sound complete, or is the sentence structure confusing?
- What **word choices** reveal this writer's tone, or attitude about the topic? Is the language precise or too general? Is it economical and yet descriptive?

Evaluating the credibility of sources

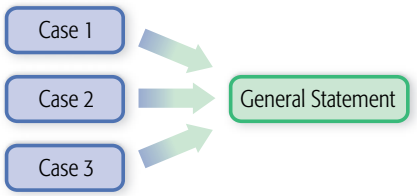
Evaluating the credibility of a source involves making a judgment about whether a writer is knowledgeable and truthful. Consider the following steps:

- **Decide on the writer's purpose or motive.** What will the writer gain if you accept his or her ideas or if you act on his or her suggestions?
- **Investigate the writer's background.** How has the writer become an authority in his or her field? Do others value what he or she says?
- **Evaluate the writer's statements.** Is the writer's information factual? Can it be proved? Are opinions clearly stated as such? Are they adequately supported with details so that they are valid? Are any statements nonfactual? Check to be sure.

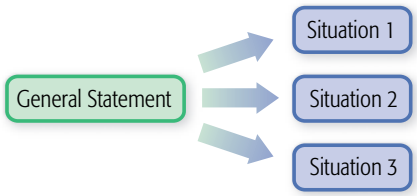
Analyzing logical arguments and modes of reasoning

When you analyze works you've read, ask yourself whether the reasoning behind a writer's works is logical. Two kinds of logical reasoning are

Inductive Reasoning By observing a limited number of particular cases, a reader arrives at a general or universal statement. This logic moves from the specific to the general.



Deductive Reasoning This logic moves from the general to the specific. The reader takes a general statement and, through reasoning, applies it to specific situations.



Faulty reasoning, on the other hand, is vague and illogical. Look for either/or reasoning or oversimplified statements when analyzing faulty reasoning. Failure to understand a writer's work may be the result of poorly presented, unsupported arguments, sequenced in a haphazard way.

A writer shows **bias** when he or she demonstrates a strong, personal, and sometimes unreasonable opinion. Look for bias when evaluating editorials, documentaries, and advertisements.

Writers use **persuasive techniques** when they try to get readers to believe a certain thing or act in a particular way. A writer may have a strong personal bias and still compose a persuasive essay that is logical and well supported. On the other hand, in deceptive arguments writers can be less than accurate in order to be persuasive. Read carefully to judge whether a writer's bias influences his or her writing in negative or positive ways.

Writing Workshop Models

The following Writing Workshop Models are complete versions of the student models developed in the Writing Workshops at the end of each theme in this book. Use these models as examples of how one student might have responded to the assignments in the Writing Workshops.

Theme 1, pages 226–229

Narrative Writing: Short Story

Star Traveler

I am unwrapping my rehydrated "Stardust Lo Mein" when my wrist Transmitter beeps. A message flashes across the LCD screen: "Please come home." It is from Laura, my wife. I think of her back on Earth, just getting back from the hospital at this time of evening, docking her hovercar at our autovestibule. I feel a pang of loneliness. I miss my wife. Should I do it? Should I go back to her and leave my life of star travel behind?

My thoughts are disrupted by the captain's face, which suddenly appears on all the cafeteria walls through the intervideo system used only for important messages. The room settles with a hush. "We are entering the Anterpodia galaxy. We are now within sight of Paradiscus," says the captain. We are on our way to a peacekeeping mission on the planet of Paradiscus. He congratulates the crew on all of our hard work. He adds with a smile, "All officers are invited to the deck."

I toss my food, uneaten, into the "Stardust Snack" recycling bin. I make my way down the crowded halls toward the bridge deck, thinking longingly about Laura. I often wonder why I chose to leave my wonderful wife and comfortable job for this life of star travel. The danger is constant. Just last month we got caught in a meteor fallout from a star explosion, and the ship got banged up pretty badly. During these moments, I feel as if I have marooned myself on an island of civilization in the vast terrain of galactic space.

It was against Laura's wishes that I signed up for duty. The night I told her about my plan to join the crew of the *Zodiac*, a space explorer, she gave me an ultimatum: her or the wandering life.

"You're going to go off to places I've never heard of and can't imagine. Maybe you'll never come back." She started to cry.

"Why don't you come with me?" I asked her. "I can get you a job on the *Zodiac*."

She just shook her head and cried harder. Laura said she couldn't imagine leaving Earth. I've never understood her attachment to Earth. It is 3005, and there are fewer than a million people left living there.

The atmosphere is so dangerous with toxic gases that thirty seconds in the open without your atmosphere suit will kill you.

After she cried herself to sleep, I put on an atmosphere suit and went out on the deck and stared at the stars, at the wide-open universe. I knew that it was calling me, and I knew what I had to do. I packed my things; in the morning, I left, but not without shedding a few tears myself.

On the stairs leading up to the bridge, I hear laughter and the clinking of glasses. I hold out my Molecular and a portion of the wall of the bridge dissolves in front of me. I enter and am greeted by a wondrous sight that reminds me why I was driven to this life of wandering to all corners of the galaxy. The planet Paradiscus lies straight ahead of us, a beautiful marble-like mixture of blue and green in the black void of space. The telescopic glass that the bridge is composed of makes Paradiscus look like it is straight ahead of us, even though it is still a few light-years away. My heart swells with the beauty of the sight—the way Earth must have looked a thousand years ago. I wish that Laura were here to see it too.

"Tonight," the captain says, breaking into my meditations, "we enter the gravitational field of Paradiscus's galaxy, Anterpodia. Say good-bye to the Milky Way! Send your last messages to your loved ones on Earth. After tonight, we will no longer be able to communicate with the Milky Way." Within hours, Laura will be out of my range, and I will be starting a new and difficult life.

It is not, in fact, too late for me to turn back. The transport room is still operative. I could still return to Earth and to our warm, cozy living room and to my office at the local university. I could run my hands through Laura's long dark hair. I could still live a normal life. Thinking these thoughts, my fingers itch to dial up our transport code. Without knowing what I am doing, I raise my hand to punch in our code. I could be there in a matter of minutes, put an end to all this "foolishness," as Laura called my dream of traveling through the universe.

But then I look out at the stars and the beauty of the planet. My hand falls back down to my side. I know I have made the right decision. Who can truly understand what drives us star travelers?

Theme 2, pages 296–300

Expository Writing: Analyzing a Poem

Keats and Me

Strewn across the floor of my bedroom, piled on shelves, and lying open on my desk are notebooks, filled or half-filled with notes, scribbles, stories, and poems. In John Keats's poem "When I Have Fears That I May Cease to Be," I recognize the desire to capture in writing all of life's impressions and feelings. Keats's poem describes with art and clarity the poet's desire to write, the beauty he finds in his subjects, and his fear of not being able to say all he needs to say before his death. Keats uses language and metaphor, imagery, and form to convey his message.

Keats's use of figurative language, especially metaphor, helps to convey his passion for writing. He compares the writing process to a harvest. To reap and glean a field of grain is a taxing job, but the benefits of the work remain for a long time. Using generous words such as "teeming," "rich," and "full-ripened" to describe his thoughts, Keats makes writing seem robust, warm, and full of life. To create a work that pulses with energy is one of Keats's goals. His comparison of books to "garners" suggests another writing goal: to create a great quantity of work.

Keats uses imagery to help describe what he wants to write about and to experience before his death. For him, life and writing are so intertwined that when he sees clouds in a starry night sky he is already thinking of them as literary "symbols of a high romance." In and of themselves, they are beautiful, but clouds also represent more universal beauty. The theme of beauty is maintained for another four lines, and Keats communicates his desire to capture beauty by using the image of tracing shadows. Then Keats turns his attention to the beauty of love. The "fair creature" in question is never identified, or even described. What is more important than the individual beloved is the feeling of "the fairy power of unreflecting love" that envelops the smitten. Notice that here the focus of the poem changes from writing to being in love. This change of focus suggests that love is the only thing that was as important to Keats as writing.

Because Keats fears an early death, his passions for writing and love are felt with an urgency that borders on despair. The form of "When I Have Fears That I May Cease to Be" creates this sense of urgency. The entire poem is written in one sentence, but within that one sentence, Keats explores several ideas about his love of writing, his romantic yearnings, and his fear of death. By containing all of these ideas in subordinate clauses, Keats creates a tension, leading to his conclusion.

The speaker of the poem is contemplating the likelihood that he will die before he has experienced all life has to offer and before he has said all he wants to say. When faced with this thought, the speaker feels "alone," and "love and fame to nothingness do sink." Here, Keats is most likely speaking for himself as he faces the likelihood of his own early death.

Writing was Keats's foremost passion, and losing the ability to write frightened him as nothing else could. It is this passion for writing that connects me to this poet. Though I do not face death, I often face the idea that I shall never fill a "garner" with my "full-ripened" thoughts. Though Keats's fears were far grimmer (mine come simply from writer's block), I recognize familiar feelings in his poem. Ironically, by using language, imagery, and form to expound on his fear of not creating beautiful works, Keats has created in this poem a thoughtful work of art that has touched me, and many others, in a very personal way.

Theme 3, pages 396–400

Persuasive Writing: Essay

Senior Privileges

One of my duties as senior class president is to represent and voice the opinions of our class. At recent class meetings, students have discussed the lack of special senior privileges at our high school. As a class, we realize that this request has produced tension among faculty, students, and administration. Still, I believe that we can work together to come to an agreement on some senior privileges. In return for these privileges, seniors will demonstrate to the faculty and administration that we are responsible enough to handle the privileges.

We, the students, believe that there are certain privileges that should be granted to seniors as a reward for four years of hard work. We understand that an open campus, which would allow seniors to leave the school grounds during lunch or during a free period, is completely out of the question and nonnegotiable according to the school board. We also understand that this policy has been instituted for our protection. However, we request some small privileges—such as being able to sit at outside picnic tables for lunch on spring days, being granted a senior-only lounge for study halls, and being able to participate in special senior activities—as an acknowledgment of our four years in high school.

Although some faculty members agree that seniors should be granted certain rights, others believe that treating seniors in a special way would create favoritism within the school. I think that the senior class can address this concern. I propose that the seniors do something in return—in other words, we should do something specific to earn both the privileges and the respect of the faculty. We might form volunteer work groups to keep the outside grounds, including the senior area, clean. We might act as tutors or mentors for underclass students who need help, guidance, or just a friend. We could volunteer to work in the office or library during our free hours and at fund-raisers. There is so much that we would be willing and able to do for the school and other students in return for some extra privileges.

Seniors are looking forward to graduation and the many life changes it will bring. We would like to begin the transition to adulthood now by helping the school and by receiving a token of appreciation in return—senior privileges. We hope that we will be able to work together to ensure the success and happiness of the community of our school. This is a no-lose situation. Let's make it work.

Theme 4, pages 484–487

Creative Writing: Poem

My Grandmother's Hands

My grandmother's hands stay in my mind.
Those hands washed a million dishes,
Scrubbed a million floors,
Shaped a million biscuits.
Shaped lives.
Like a high-wire walker's safety net,
Those hands always caught us before we fell too far.
Like a puff of wind in a sailor's sails,
Those hands pushed us forward toward new things
And sparkling waters.
Although she is gone,
I can still feel her touch.
There for me when everyone else was busy.
And she was always busy.
There for me when everyone else was tired.
And how did she keep from getting tired?
There for me, and understanding, even when my life
Was so different from hers.
I can only hope
The generosity of her heart,
The strength and skill and love of her hands,
Can travel with me always
And through me to others.

Theme 5, pages 566–570

Narrative Writing: Personal Narrative

Behind Closed Doors

I stood behind the aquarium glass with mixed feelings. Not two inches away from my nose, a concerned-looking puffin returned my earnest gaze. How wonderful to be so close! I could see every tiny detail of the feathers, watch the sturdy webbed feet paddle beneath the water, even observe the way the bird shed the water from its feathers. This was the kind of intimacy I had always dreamed of having with this remarkable bird. Yet something was missing. As I looked around at the fake rocks and painted blue sky of the tiny enclosure, my mind wandered back to my first experience with puffins.

It was on a vacation in Maine when I was six years old that my parents took me on a "puffin watch"—an Audubon-sponsored boat trip out to an island where puffins were being reintroduced. I can still remember my excitement as I leaned over the rail of the boat and grappled with my father's binoculars, trying to distinguish the three or four real puffins from the decoys that had been set to attract them. It was amazing to see in real life the birds that I had seen only in pictures. From the entire vacation, that boat trip is the only thing I remember vividly, and it sparked the interest in ecological studies that has been a central part of my life ever since.

In the years since then, I have pursued my love of the outdoors and tried to find activities and programs that put me in touch with the natural world. The summer before my sophomore year I was thrilled to be accepted by a program that allowed me, along with a small group of other teenagers, to help a biologist with her field research. Equipped with some background knowledge, we accompanied her around the lakes of northern New Hampshire, documenting the behavior of nesting loons. Over the two weeks we spent with her, we learned to interpret behaviors, locate good nesting areas, and understand how humans cause problems for nests and for the loons themselves. I was continually fascinated by the actions of these graceful birds, and it was well worth the challenge of paddling across a large lake to watch a family of loons with two newborn chicks.

Looking back at the puffin through the aquarium glass, I realized that I was missing the challenge and the satisfaction that come from observing animals in their own habitat. Though I probably never got closer than fifty feet from the loons, I felt so much more intimately acquainted with them from watching their normal behaviors than I did with this specimen of a puffin. The puffin now turned away from me to accept a morsel of food that was handed to it from a plastic bucket, compelling little children to press their noses to the glass and parents to exclaim with delight. I turned and walked away past the many tanks of fish swimming in endless circles, wishing I could share the thrill of discovery with those children. I believe the only way that I can recapture the kind of excitement those kids must have been feeling is to study in a program that includes visits to natural habitats.

Theme 6, pages 642–645

Creative Writing: Screenplay

. . . Like a Hundred Armies

SCENE 1. *It is 3:00 in the morning on September 2, 1666, the day of the Great London Fire. Camera pans the bedroom of a wealthy Londoner,* ***SAMUEL PEPYS,*** *and his wife,* ***BETH.*** *Both sleep soundly despite that fact that the nighttime darkness of the room is interrupted by an orange light that brightens the room suddenly and then dims—the glow of the still far-off fire.*

[***JANE,*** *a maid, throws open the bedroom door.*]

SAMUEL. [*Sitting upright in bed.*] Who is it? A robber? I have no money!

JANE. It is only your servant, Jane, come to bid you save your money now; otherwise the thief will be no humble person, sir, but the great fire herself.

SAMUEL. Fire? What fire?

JANE. The great fire raging toward Fish Street and London Bridge! It is like no other London has seen! [*Points to window.*] You can see it burning yonder!

BETH. [*She has been listening groggily, propped up on her elbows; now she leaps out of bed.*] Fish Street! Samuel, husband! We must pack up our things immediately!

SAMUEL. [*Fully awake now and determined to get the situation under control.*] Thank you, Jane. You may return to your quarters.

[***JANE*** *leaves.*]

[***SAMUEL*** *and* ***BETH*** *walk to the window and stare out.*]

SAMUEL. [*Sniffing the air.*] My dear wife, there is no danger to us. The fire has not yet reached the back of Mark Lane. The wind is blowing away from us. Anyway, there is plenty of time for the King's soldiers to begin pulling houses down.

[*Camera zooms in on* ***BETH'S*** *face, as she looks at him doubtfully. Then camera pans to include* ***SAMUEL.***]

SAMUEL. Don't worry; I have an unerring sense of danger. Now let's go to sleep.

BETH. Well, I will trust you, Samuel, as you are my husband.

SCENE 2. ***SAMUEL*** *is hunched over his desk in his study, a huge ledger opened in front of him. He does not look up as his wife enters, waving her arms wildly.*

BETH. I just heard from poor Mrs. Mitchell that three hundred houses have burned during the night. Mrs. Mitchell's house is gone. I saw her on the way to her cousin's. She says St. Magnus's Church is gone too. Now it is raging down Fish Street. Oh, where shall I order our fish if Fish Street burns?

SAMUEL. [*Regarding his wife with annoyance.*] All right, my dear, I will go downtown to the river and put your fears to rest. [*He rises slowly.*] Tell Jane to get my hat and walking stick.

SCENE 3. ***SAMUEL*** *is on a rented boat in the middle of the Thames. He is leaning forward, gripping the side of the boat with white-knuckled hands, watching the burning houses at the water's edge. People are rushing every which way with their belongings piled in carts, tied on their heads, or held in their arms.* ***SAMUEL*** *is accompanied by an old schoolmate,* ***MR. TURNBULL,*** *whom he ran into at the River's edge.*

TURNBULL. So, old chap, I hear that it raged through Steel Yard. The wind is no longer in our favor. It is quite a magnificent disaster, don't you think?

SAMUEL. That's easy for you to say, living with your mother up in the North.

[*They are quiet for a time, watching the flames engulf house after house along the shore. Suddenly there is an explosion of unbelievable size. They hold their ears. Their boat rocks dangerously on the waves.*]

TURNBULL. Duck, old chap!

[*Both men duck as bits of fiery debris shower down around them.*]

SAMUEL. [*Genuinely shaken but trying to appear nonchalant.*] That must have been one of the warehouses for whale oil or brandy. There is too much

CONTENTS

in this city that is combustible. One never realizes. My wife and Jane were, for once, not overreacting.

SCENE 4. SAMUEL *arrives back home. Camera pans out to show a flurry of activity. Two servants walk by him, carrying furniture from one room to another.*

BETH. [*Hurrying in from the back of the house.*] Oh, husband, at last you are home! What have you found out?

SAMUEL. What have I found out? Only that the fire is out to defeat us; even the Duke of York's soldiers cannot inhibit it. They are pulling down houses, but the fire moves faster than they do! It is a most horrid, malicious, bloody flame, this thing!

BETH. [*Assessing her husband.*] I see that you have changed your tune and that hysteria does not belong only to women.

SAMUEL. [*Ignoring her remark.*] Come, we must prepare. [*Looks around himself.*] I see you have already begun to prepare.

BETH. Ah! Those are Tom Hater's goods, whose house on Fish Street was burned this morning.

SAMUEL. Poor Tom Hater! You must send for him to tell him that he needs to find a new home for his goods. This fire is like a hundred armies invading London—it will rout our great city before it is through! Mark my words: Someday they will be reading about our misery in the history books!

Theme 7, pages 752–756

Business Writing: A Letter of Complaint

140 Town Road
Carlisle, MA 01741
April 4, 20_

Galactic Productions
Customer Service
PO Box 087348
Capitol Station
Brooklyn, NY 11211

Dear Sir or Madam:

My mother, Karen Bravo, ordered several items for me from your catalog in December. This shipment did not arrive until early March. Although most of the items came just as we ordered, there is a problem with the T-shirt.

At the time that my mother placed the order, the "Nightmare" shirt (item G) was shown in your catalog as white with black armbands and a black neckband. It was also available in the Adult Small size. The enclosed shirt, an Adult X-Large heather gray of the same design, was what we received. I realize that your catalog has changed since we placed the order and that the current catalog lists this X-Large gray shirt as the only option, but I do not want this color or size.

With this in mind, I am returning the T-shirt. I would like to exchange it in any of the following ways (the options are listed in order of preference):

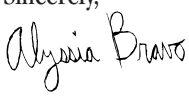
If there are any in stock, please send me an Adult Small white shirt (item G), as described in the earlier catalog.

If the shirt is not available, please send the "Live in Saskatchewan" video (item A).

If neither of these options is feasible, please send one ski hat (item V) in forest green.

If none of these items are available, please send a refund or credit my mother's account, whichever is your policy.

Sincerely,



Alyssia Bravo

CONTENTS

Theme 8, pages 796–799

Personal Writing: Reflective Essay

The Eroding Sands of Time

Nothing is easier to overestimate than the importance of our own existence on Earth. In our own day and time, that sense of importance is sometimes based on how much wealth someone has: The rich and famous, in particular, often feel somehow superior to others. They also tend to fall into the trap of confusing their current status with some kind of lasting fame or immortality. I've also seen this exaggerated sense of importance reflected in the attitudes and actions of some students in Tyler High and in powerful politicians. These people think they are much more special than in the long run they really are. In "Ozymandias," Percy Bysshe Shelley shows how even one of the greatest pharaohs of ancient Egypt comes to ruin and nothingness. The poem's theme should be a reminder to us all, especially to the self-important people of today, that we cannot escape the same fate.

The first six lines of this fourteen-line poem are devoted to describing the statue of Ozymandias, which is actually the Greek name for Ramses II. The speaker in the poem, who is observing the statue, can still see the passions, power, and majesty of this great ruler that the sculptor reflected in the statue. He notices especially the "sneer of cold command" carved on the ruler's face. This sneer represents Ramses' attitude when he was at the height of his power: He, just like the wealthy person in a new sports utility vehicle or the successful politician of the moment, was riding high—building, creating, transforming, and feeling almighty.

Yet, the speaker tells us, the statue is in two parts. Only the legs of stone still stand upright. The top part of the statue is broken off, and the face of Ozymandias lies half sunk in the sand. Despite his former power, Ozymandias now lies fallen and shattered. He's gone back to dust and almost-nothingness. This is lost power: Ramses is no longer important, just as today's celebrities will soon be forgotten.

The last six lines of the poem emphasize the irony of the situation. There is an inscription on the pedestal warning everyone about the greatness of this man, beginning with "My name is Ozymandias." This is a bit like the proclamations of famous people who walk into a restaurant and tell their name to the hostess, as if that alone should allow them to skip the line formed by everyone else who is waiting for a table. The inscription goes on to tell others to look on the mighty works of Ozymandias and to "despair." This is a bit like rappers who boast in their songs that no one else will ever be as successful as they are. Yet this poem makes it clear that the inscription and Ozymandias's fate are two different things. Hundreds of years later, Ozymandias is just a broken statue. His success was a fleeting thing. The lone and level sands—or death and oblivion—this is the fate that lies ahead for everyone. Time reduces, wears away, or erodes all human accomplishments, whether they are the accomplishments of a king or a politician, the accomplishments of a famous rapper or an actress, or the accomplishments of some "nobody" in any age.

If Ozymandias could have known the fate of his statue, would he have boasted? Perhaps everyone should look at Ozymandias and rethink his or her own importance. Worldly fame and importance do not last. The sands of time run out for all.

Theme 9, pages 862–866

Expository Writing: Comparison-Contrast Essay

Love Poems

There is an infinite spectrum of ideas, facts, and feelings to which a poet might turn for inspiration. Yet love is perhaps the most common theme of all. Edna St. Vincent Millay, in her poem "Love Is Not All: It Is Not Meat nor Drink," and Dante Gabriel Rossetti, in his poem "Silent Noon," both use the sonnet form and figurative language to explore the idea of romantic love. However, they use these techniques to express two totally different tones towards their subject. Millay takes a weighty, thoughtful approach towards love, while Rossetti takes a lighter, more peaceful and joyful approach. Taken together, the two poems give a reader an expanded view of what love can feel like and mean.

Millay uses the sonnet form, with its strict attention to meter and rhyme, and she runs the stanzas together, giving her poem a dense, dark feeling. The somber feeling of Millay's poem is reinforced by the figurative language that she uses. Nearly every line conveys violent and depressing imagery centering on pain, hunger, and death. She describes "men that sink" and "a man [who] is making friends with death." This does not mean that Millay thinks love is bad. Halfway through the poem she reveals that love is vital and necessary. In fact, she doesn't think she would "sell . . . love for peace," even for relief from physical pain and suffering. The tone of the poem ultimately reflects a view of love as a basic necessity for life. Millay values love greatly, but her use of form and language indicates that she does not think of it, or the world, lightheartedly.

Rossetti, on the other hand, does see the world and love in a light, buoyant way. Like Millay, he uses the sonnet form, but he divides his sonnet into two stanzas. The space between the two accentuates a feeling of lightness. Rossetti also uses figurative language to convey a feeling of life, freshness, and beauty. In contrast to Millay's poem, Rossetti's poem paints an idyllic image of two lovers lying in a "sun-searched" pasture. Surrounded by a "visible silence," Rossetti's speaker addresses the object of his affections: "Your eyes smile peace," he says. This concept of blissful contentment is echoed in figurative language throughout the poem. Practical matters are of no concern. Rossetti's poem portrays love as a unique experience of the present, never the future. Every word evokes a feeling of silent tranquillity. A dragonfly is likened to a "winged hour . . . dropped to us." Here the beauty of the dragonfly is directly related to the timelessness of the moment. There is no thought of drowning, suffering, or death.

Though similar in topic and form, "Love Is Not All: It Is Not Meat nor Drink" and "Silent Noon" use figurative language to create contrasting definite tones. Edna St. Vincent Millay's tone is brooding, solemn, and, though ultimately hopeful about the importance of love, dark. Dante Gabriel Rossetti's tone is light and joyful. These two contrasting attitudes show the reader that love can be viewed both solemnly and joyfully and that love is different for the many people who experience it. With so much variation possible, it is no wonder so many poets write about love.

Theme 10, pages 900–903

Expository Writing: Critical Essay

Of Hope and Despair

In his poem "The Darkling Thrush," Thomas Hardy portrays a bleak and dreary winter scene that is broken by the song of a thrush. The first two stanzas of the poem barrage the reader with gloomy imagery, creating a sense of foreboding. However, the dark and gloom into which these stanzas have plunged the reader are suddenly lifted by the appearance of the small thrush whose song carries a note of light and hope. The poem's structure, which allows Hardy to highlight the contrasting word choices, images, and moods between the first two stanzas and the last two, accentuates the message that there may be hope even in the dreariest situations.

In the poem's first two stanzas, Hardy creates images of death and gloom. He describes the speaker's wooded surroundings with words such as "dregs" and "desolate," that sound much like the word "death." He describes the day as "weakening," as if it is not strong enough to guard against the dark of night, and the speaker calls himself and all the world's spirits "fervorless," implying that they do not have the passion to keep living. Furthermore, the poem is set in the evening at the end of the nineteenth century, and the expiration of both the day and the century reinforces the sense of death and depression. Hardy compares the vines to "strings of broken lyres," as if to say that all the music that may have been in this place is now gone.

Suddenly, though, the mood of the poem changes with the introduction of the thrush's song midway through the work. Hardy begins the third stanza with the words "At once" in order to grab the reader's attention and mark an immediate shift in the poem's focus. Whereas the imagery previously had been gloomy and spiritless, this song is described as "full-hearted" and "ecstatic." The thrush himself is described as "aged," "frail," and "gaunt." But he is willing to "fling his soul / Upon the growing gloom," implying that the bird has the passion that everything and everyone else seemed to be missing in the first half of the poem. Since the thrush is in a physical state similar to that of the setting, he seems an unlikely herald of good news. His surprisingly joyous song in a place where there is "So little cause for carolings" makes the speaker feel that the thrush must carry the secret of hope.

The change in the poem's mood helps to instill hope in the reader as well. The poem shows that even when a situation seems hopeless, there may be a reason to go on. The poem's stark contrast between the joyous descriptions of the song and those of the dreary setting and the plain, old thrush demonstrates how hope can appear in unlikely places.

Theme 11, pages 1128-1132

Descriptive Writing: Character Description

Everybody's Grandpa Bob

Standing about five and a half feet tall, wearing a hearing aid and round wire-rimmed glasses that mirror his perfectly round face, my grandfather looks like a man who could be anyone's and everyone's grandpa. Seventy years of life have not managed to weigh him down in the least. He's an inspiration in the way that he not only continues to be a good person within his family and his community, but also continues to have fun doing it.

My grandparents have been married for forty-five years, and they are still best friends. Even though Grandpa inevitably grumbles under his breath every time Grandma tells him to take off his muddy shoes when he comes in from the garden (and she does tell him every time!), you can tell by the way he looks at her and listens to her that there's no one he respects more than his wife. I would say there's no one he loves more as well as respects more, but he really loves his kids too. He is a supportive father, giving my dad a hand—whether it's advice he needs or just some help with painting the garage.

And, of course, he is a great grandpa. He knows how to keep a secret and can get me to talk about a problem that I want to discuss but don't have the nerve to bring up. He once took all five grandchildren on a fishing trip to Canada, and our bike rides to the ice cream stand are a summer ritual. He loves to tell stories of his mischievous childhood days and of pranks he has played on his friends. His sense of humor tops the charts.

In addition to everything else he does, Grandpa still works as a veterinarian. Although he now works only a few hours a week at the clinic, he volunteers some time to treat animals at the humane society. Volunteering there is a pretty new thing for him, but it fits right in with his character. He's always helped people and animals in need, whether or not he got paid for it. If it were up to Grandpa, I would probably never know this, since he doesn't brag about what he's done. But a few times when we're out together at the supermarket or the softball field, someone will come up to him and tell him thanks for coming out at midnight to set a horse's leg or to perform emergency surgery on a dog. Some of these people are talking about events that happened five or more years ago! Grandpa is always friendly, but he'll slide his hands in the pockets of his baggy khakis and duck his head a little while a big grin spreads over his face. He always turns the conversation around to how the animals are doing now. When I ask Grandpa to talk more about how he helped the people that come up to him, he says it's not worth mentioning. "Why should I get extra thanks for something that I love?" he says. "I'm the lucky one. I should be thanking the world."

Grandpa's wonderful; I love him and wouldn't trade him for anything. He's not perfect—nobody is—but if I could be like him when I get older, I'd feel like I accomplished a lot.

Theme 12, pages 1254–1257

Expository Writing: Research Report

The British in the Land of the Long White Cloud

As in other parts of the world, British colonization in New Zealand, however well intended, reflected misunderstanding and resulted in lasting oppression of the dark-skinned Maori. After the Dutch explorer Abel Tasman sighted New Zealand in 1642, the British Captain Cook was the first significant European visitor to the islands. Cook visited three times between 1769 and 1774. His interactions with the local people, the Maori, were generally peaceful, though not entirely bloodless. His positive reports began to draw traders and other settlers to this area of the world, and it was Cook's visits on which British claims to the area were later established.

As soon as Europeans began arriving, Maori began suffering. For one thing, just as had happened to the native people of South and Central America, the Maori could not resist European diseases. By 1814, the British monarchy promised protection to the Maori people, but this promise had more weight on paper than in practice (Sinclair and Harrex 33).

The British proclaimed sovereignty over New Zealand in 1840. Just one year before, they had sent Captain Hobson to negotiate with the Maori chiefs in the matter of annexation. Some chiefs totally objected. Others, like Tamati Waka Nene, sounded a note of resignation, saying that "it was too late to tell the British to go" (Sinclair and Harrex 33). The treaty that was eventually signed by many Maori chiefs did give the Maori full rights and privileges of British subjects. It also permitted them to retain ownership of their homes, property, and natural resources. In theory, then, the British annexation was not racist. The ideal was for the two races to live together in harmony. However, this did not happen.

Only three years later, the New Zealand wars broke out. Conflicts over land ownership were the main cause of the wars. Misunderstandings arose over the treaty itself, which, according to Lawrence D. Berg, used language that each side interpreted differently, especially with respect to the matter of sovereignty. Sorrenson notes, however, that the treaty provided, at least for a short time, a better relationship than that typically found between natives and colonizers in other British colonies at the time (146). In fact, some, if not many, Maori flourished in the early years of British colonization. But this situation did not, and could not, last. This was partly because the British continued to inhabit more and more Maori land. It was also because of the many unspoken and spoken prejudices toward the natives and their culture.

Although the British may have had good intentions about sharing the land, a ruling elite class developed—and the elite were the British, not the Maori. Final decisions about who owned what land were in the hands of this ruling elite. As in many situations of colonization, this was further complicated by attitudes toward the native people. For instance, while well-meaning missionaries saw themselves as equals with everyone on Earth, they nevertheless regarded the Maori beliefs as wrong and tried to convert the Maori to what was "right," namely Christianity. In their eyes, the Maori beliefs and culture were to be completely destroyed and replaced by the "better" culture. Such attitudes of superiority prevailed in almost all aspects of life, from how to build a house to what to wear.

Furthermore, although the British bought land from the Maori instead of just taking it, the Maori began to feel more and more pressure to sell the land. When their determination not to sell their land, became widespread and organized, conflict erupted.

After the wars, the Maori retreated to the "King Country," some of the little land that was left to them. Their numbers had been greatly reduced, from an estimated 200,000 at the time of Cook's landing to approximately 42,000 at their lowest point in 1896 (Sinclair and Harrex 49, 53).

In 1907, New Zealand became a dominion—in effect, an independent state with continuing strong ties to Britain. Its British-style government instituted many programs and reforms to provide for the needs of the

Maori people and others. In fact, beginning in 1936, New Zealand, which considered the problems of all its poor and disenfranchised, "developed into a pioneering welfare state" (*New Zealand Demographics*). Yet, despite government efforts to "help," New Zealand society continued to have two levels, with wealthy urban whites at its top and poorer, usually rural Maori at its bottom. During the twentieth century, the urbanization of much of the Maori population, in combination with advances in educational and other opportunities, has somewhat changed this status.

Today, however, the Maori still do not have full equality. As Sinclair and Harrex note, "In average income, education, and other easily measurable aspects of social status and property, such as housing, they are still somewhat worse off than pakehas [non-Maori]. They are not deprived—but they are disadvantaged" (64).

The Maori people also are still fighting claims to land that was taken from them unjustly. Since 1980, the Waitangi Tribunal, a government body, has been examining these claims. One extremely significant step occurred in 1995, when Queen Elizabeth II of England apologized to the Maori people. In a formal declaration, she promised compensation to the Maori people for "the loss of lives [and] the devastation of property and social life" (Encarta 2000).

In New Zealand, as everywhere else where British colonization occurred, problems followed. Even in New Zealand, where natives were treated as well as they were by conquering or colonizing peoples anywhere on the globe, a legacy of racism persists. Until the Maori live as equals with New Zealand's whites, this problem cannot be considered solved.

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Glossary

This glossary lists the vocabulary words found in the selections in this book. The definition given is for the word as it is used in the selection; you may wish to consult a dictionary for other meanings of these words. The key below is a guide to the pronunciation symbols used in each entry.

a	at	**ō**	hope	**ng**	sing
ā	ape	**ô**	fork, all	**th**	thin
ä	father	**oo**	wood, put	**th**	this
e	end	**o͞o**	fool	**zh**	treasure
ē	me	**oi**	oil	**ə**	ago, taken, pencil, lemon, circus
i	it	**ou**	out	′	indicates primary stress
ī	ice	**u**	up	′	indicates secondary stress
o	hot	**ū**	use		

A

abundantly (ə bun′ dənt lē) *adv.* plentifully; p. 404

acrid (ak′ rid) *adj.* burning, biting, or irritating to the taste or smell; p. 1180

acute (ə kūt′) *adj.* sharp; intense; p. 749

adapt (ə dapt′) *v.* to adjust to particular circumstances; p. 1106

admonish (ad mon′ ish) *v.* to warn; to reprimand; p. 89

adroit (ə droit′) *adj.* skillful; deft; p. 9

adversary (ad′ vər ser′ ē) *n.* opponent; enemy; p. 147

adversity (ad vur′ sə tē) *n.* a state of hardship; misfortune; p. 218

affect (ə fekt′) *v.* to influence emotionally; to move; p. 593

aggregated (ag′ rə gāt′ əd) *adj.* collected; gathered into a whole; p. 610

allure (ə loor′) *v.* to attract with something desirable; p. 479

amiability (a′ mē ə bil′ ə tē) *n.* kindliness, friendliness; p. 1055

animosity (an′ ə mos′ ə tē) *n.* a feeling of hostility or hatred; p. 530

annihilate (ə nī′ ə lāt) *v.* to reduce to nothing; to obliterate; p. 1054

anonymous (ə non′ ə məs) *adj.* without individuality; p. 1107

antidote (an′ ti dōt) *n.* a medicine used to counteract the effects of a poison; any counteracting remedy; p. 380

appease (ə pēz′) *v.* to bring to a state of peace or quiet; to satisfy; p. 1139

apprehend (ap′ ri hend′) *v.* to perceive; to be aware of; p. 530

articulate (ar tik′ yə lāt′) *v.* to pronounce distinct syllables and words; to express effectively; p. 428

aspire (əs pīr′) *v.* to strive for; p. 101

attribution (at′ rə bū′ shən) *n.* the act of considering something or someone to be a cause or source; designation; p. 28

audacious (ô dā′ shəs) *adj.* bold, daring, or unrestrained; p. 1013

avarice (av′ ər is) *n.* greed; p. 367

averted (ə vurt′ əd) *adj.* turned away; p. 1108

B

barren (bar′ ən) *adj.* having little or no vegetation; bare; p. 1240

beguile (bi gīl′) *v.* to mislead by trickery; to deceive; p. 406

blanch (blanch) *v.* to turn white or become pale; p. 91

blithe (blīth) *adj.* carefree; lighthearted; p. 185

bombast (bom′ bast) *n.* pretentious language; p. 507

brandish (bran′ dish) *v.* to shake or swing threateningly, as a weapon; p. 199

brevity (brev′ ə tē) *n.* shortness in speech or writing; p. 1138

C

callousness (kal′ əs nəs) *n.* hardness in mind or feelings; insensitivity; p. 1137

career (kə rēr′) *v.* to move or run with a swift headlong motion; to rush or dash along; p. 1191

cavalcade (kav′ əl kād′) *n.* a ceremonial procession; p. 575

civilly (siv′ ə lē) *adv.* politely; p. 623

coherent (kō hēr′ ənt) *adj.* logically connected; p. 29

commiseration (kə miz′ ə rā′ shən) *n.* a feeling or expression of sympathy; compassion; p. 1137

compelled (kəm peld′) *adj.* driven by an irresistible urge; p. 583

compensation (kom′ pən sā′ shən) *n.* something that offsets, counterbalances, or makes up for; p. 897

complaisance (kəm plā′ səns) *n.* a willingness to please, be gracious, or be courteous; p. 563

composure (kəm pō′ zhər) *n.* a calm or tranquil state of mind; p. 207

conciliatory (kən sil′ ē ə tôr′ ē) *adj.* friendly in an attempt to gain goodwill or overcome distrust; p. 923

condescend (kon′ di send′) *v.* to lower oneself; p. 683

confidant (kon′ fə dant′) *n.* a person to whom secrets or private matters are disclosed; p. 632

confining (kən fīn′ing) *adj.* restricting; p. 591

confiscate (kon′ fis kāt′) *v.* to seize by authority; p. 429

confound (kən found′) *v.* to confuse; to bewilder; p. 635

congenial (kən jēn′ yəl) *adj.* compatible; agreeable; p. 682

congregation (kong′ grə gā′ shən) *n.* a group of people who gather for religious worship; p. 422

conjecture (kən jek′ chər) *v.* to infer from inconclusive evidence; to guess; p. 528

conspiratorial (kən spir′ ə tôr′ ē əl) *adj.* suggesting an agreement between two parties to act together to effect something; p. 1067

constellation (kon′ stə lā′ shən) *n.* any of eighty-eight groups of stars, many of which traditionally represent characters and objects in ancient mythology; p. 1213

contemplation (kon′ təm plā′ shən) *n.* careful thought or consideration; meditation; p. 423

contempt (kən tempt′) *n.* disdain for something considered unworthy; scorn; p. 609

convention (kən ven′ shən) *n.* a generally accepted rule of conduct; p. 28

converge (kən vurj′) *v.* to come together in a common interest or conclusion; to center; p. 1054

copiously (kō′ pē əs lē) *adv.* plentifully; p. 172

covetousness (kuv′ it əs nəs) *n.* great desire for something belonging to another; p. 423

curtly (kurt′ lē) *adv.* in a rudely brief or abrupt manner; p. 1013

D

dauntless (dônt′ lis) *adj.* fearless; daring; p. 184

deceive (di sēv′) *v.* to cause (someone) to believe an untruth; to mislead; p. 219

deceptive (di sep′ tiv) *adj.* misleading; p. 1107

deference (def′ ər əns) *n.* courteous respect; p. 521

deftly (deft′ lē) *adv.* skillfully; nimbly; p. 152

defunct (di fungkt′) *adj.* no longer existing or active; dead; p. 1229

defy (di fī′) *v.* to resist; refuse to cooperate with; p. 592

deluge (del′ ūj) *n.* anything that overwhelms as if by a flood; p. 466

CONTENTS

denigration (den′ ə grā′ shən) *n.* defamation of one's character or reputation; slander; p. 1198

deprecating (dep′ rə kāt′ ing) *adj.* expressing disapproval of; belittling; p. 929

derisive (di rī′ siv) *adj.* mocking; ridiculing; p. 924

despotic (des pot′ ik) *adj.* tyrannical; oppressive; p. 1165

didactic (dī dak′ tik) *adj.* intended to instruct or moralize; p. 926

digress (dī gres′) *v.* to stray from the main subject; p. 522

dilemma (di lem′ ə) *n.* a situation requiring a choice between equally undesirable alternatives; p. 1088

diligently (dil′ ə jent lē) *adv.* persistently; p. 100

discern (di surn′, -zurn′) *v.* to perceive; to detect; p. 466

disconcerting (dis′ kən surt′ ing) *adj.* capable of disturbing one's composure; embarrassing; p. 12

discordant (dis kôrd′ ənt) *adj.* harsh, clashing, or disagreeable in sound; p. 1011

discourse (dis′ kôrs′) *n.* verbal communication in speech or writing; p. 274

discreet (dis krēt′) *adj.* having or showing careful judgment in speech and action; prudent; p. 132

disdainful (dis dān′ fəl) *adj.* feeling or showing contempt; scornful; p. 137

distill (dis til′) *v.* to extract the essence of; p. 1214

diverge (di vurj′) *v.* to move in different directions from a common point; to branch out; p. 1053

diverse (di vurs′, dī-) *adj.* markedly different; p. 479

diversion (di vur′ zhən) *n.* an amusement; an entertainment; p. 553

divulge (di vulj′) *v.* to make known; disclose; p. 206

dogged (dô′ gid) *adj.* stubborn; persevering; unyielding; p. 1114

doleful (dōl′ fəl) *adj.* sad; p. 196

droll (drōl) *adj.* amusingly odd; p. 633

E

edifice (ed′ ə fis) *n.* a building, especially a large one; p. 551

elate (i lāt′) *v.* to make happy; p. 554

emanate (em′ ə nāt) *v.* to come forth from a source; to issue; p. 1125

emancipate (i man′ sə pāt′) *v.* to free; to liberate; p. 1045

emphatically (em fat′ ik ə lē) *adv.* in an insistent manner; p. 1182

enmity (en′ mə tē) *n.* ill will; hostility; p. 406

enumerate (i nōō′ mə rāt′) *v.* to name one by one; to list; p. 28

epilogue (ep′ ə lôg′) *n.* a short poem or speech following the conclusion of a play; p. 636

eradicate (i rad′ ə kāt′) *v.* to remove or destroy completely; to eliminate; p. 1199

esteem (es tēm′) *n.* favorable opinion; p. 507

estimable (es′ tə mə bəl) *adj.* deserving of esteem; admirable; p. 131

execute (ek′ sə kūt′) *v.* to carry out; to put into effect; p. 274

exotic (ig zot′ ik) *adj.* strangely beautiful or fascinating; p. 1098

expedient (iks pē′ dē ənt) *n.* a means to an end; p. 521

exploitation (eks′ ploi tā′ shən) *n.* unfair use for selfish profit or advantage; p. 1063

expound (iks pound′) *v.* to set forth in detail; explain; p. 99

exultation (eg′ zul tā′ shən) *n.* joy; elation; p. 614

F

faculty (fak′ əl tē) *n.* capacity of the mind; ability; aptitude; p. 682

farce (färs) *n.* a humorous drama in which the situation and characters are greatly exaggerated; p. 898

fatuous (fach′ ōō əs) *adj.* stupid; foolish; inane; p. 1062

flourish (flur′ ish) *v.* to exist at the peak of development or achievement; to thrive; p. 90

forged (fôrjd) *adj.* formed or shaped, often with blows or pressure after heating; p. 50

frail (frāl) *adj.* weak; fragile; p. 1101

fray (frā) *n.* a heated dispute or contest; p. 1229

frivolous (friv′ ə ləs) *adj.* not serious; silly; p. 101

fugitive (fū′ jə tiv) *n.* a person who has fled; p. 739

G

gait (gāt) *n.* a manner of moving on foot; p. 430

gambol (gam′ bəl) *v.* to run, skip, or leap about in play; to frolic; p. 1239

garish (gār′ ish) *adj.* excessively bright; flashy; gaudy; p. 1167

garrulous (gar′ ə ləs) *adj.* given to too much talking, especially about unimportant matters; p. 1055

grapple (grap′ əl) *v.* to attempt to deal with; to struggle; p. 1114

gratify (grat′ ə fī′) *v.* to satisfy; indulge; p. 151

guffaw (gu fô′) *v.* to laugh loudly and boisterously; p. 1087

H

hinder (hin′ dər) *v.* to make difficult the progress of; to hold back; p. 1088

hospitable (hos′ pi tə bəl) *adj.* offering generous and cordial welcome to guests; p. 1211

I

ignoble (ig nō′ bəl) *adj.* without honor or worth; base; p. 1014

illiterate (i lit′ ər it) *adj.* unable to read or write; p. 1221

illumination (i lo͞o′ mə nā′ shən) *n.* enlightenment; clarification; p. 1062

illustrious (i lus′ trē əs) *adj.* famous and distinguished; p. 748

immensely (i mens′ lē) *adv.* greatly; to a large degree; p. 739

imminent (im′ ə nənt) *adj.* about to happen; impending; p. 1185

immutably (i mū′ tə blē) *adv.* unchangeably; permanently; p. 610

impassively (im pas′ iv lē) *adv.* in an emotionless manner; p. 1125

impediment (im ped′ ə mənt) *n.* an obstruction; an obstacle; p. 275

imperious (im pēr′ ē əs) *adj.* imperative; urgent; p. 1116

imperturbable (im′ per tur′ bə bəl) *adj.* not easily excited or disturbed; calm; p. 1053

impetuous (im pech′ o͞o əs) *adj.* characterized by rushing headlong into things; impulsive; p. 624

impinge (im pinj′) *v.* to strike or dash; to collide; p. 1054

implore (im plôr′) *v.* to ask earnestly; to beg; p. 740

incite (in sīt′) *v.* to urge; to provoke; p. 747

incorrigible (in kôr′ ə jə bəl) *adj.* incapable of reform; bad beyond all correction; p. 966

incredulous (in krej′ ə ləs) *adj.* skeptical; disbelieving; p. 9

indictment (in dīt′ mənt) *n.* a formal accusation; p. 480

indifferent (in dif′ ər ənt) *adj.* having no particular interest or concern for; p. 614

indignation (in′ dig nā′ shən) *n.* anger aroused by something unjust or mean; p. 679

indomitable (in dom′ ə tə bəl) *adj.* incapable of being subdued or overcome; p. 1116

infamous (in′ fə məs) *adj.* having a bad reputation; notorious; p. 57

inflation (in flā′ shən) *n.* an economic condition characterized by a rise in the average price level; p. 1221

ingenuity (in′ jə no͞o′ ə tē) *n.* cleverness; inventiveness; p. 625

inscrutable (in skro͞o′ tə bəl) *adj.* difficult to understand; p. 925

insipid (in sip′ id) *adj.* lacking interest; dull; p. 507

instigation (in′ stə gā′ shən) *n.* the act of inciting or urging on; p. 207

intermittent (in′ tər mit′ ənt) *adj.* alternately starting and stopping; p. 1121

intimidated (in tim′ ə dāt′ əd) *adj.* influenced or deterred by threats or violence; p. 1114

intrepid (in trep′ id) *adj.* fearless; courageous; p. 175

intrinsically (in trin′ zik ə lē) *adv.* inherently; in its very nature; p. 1138

intuitive (in to͞o′ ə tiv) *adj.* known or perceived without deliberate thought; p. 610

CONTENTS

inveterate (in vet′ ər it) *adj.* firmly established; deep-rooted; p. 554

irrational (i rash′ ən əl) *adj.* lacking reason; ill-advised; p. 564

irremediable (ir′ i mē′ dē ə bəl) *adj.* not subject to remedy or cure; p. 1182

J

jeopardy (jep′ ər dē) *n.* danger; p. 199

jovial (jō′ vē əl) *adj.* merry; jolly; p. 561

jubilation (jo͞o′ bə lā′ shən) *n.* a feeling of triumphant joy; p. 1227

L

labyrinth (lab′ ə rinth′) *n.* a place containing winding, interconnected passages; p. 1166

lament (lə ment′) *n.* an expression of sorrow; song or literary composition that mourns a loss or death; p. 49

languid (lang′ gwid) *adj.* lacking spirit or interest; listless; p. 9

laudable (lô′ də bəl) *adj.* praiseworthy; p. 533

loath (lōth) *adj.* reluctant; unwilling; p. 577

lugubrious (loo go͞o′ brē əs) *adj.* excessively mournful or sorrowful; p. 1231

M

magnitude (mag′ nə to͞od) *n.* greatness of size or extent; p. 532

malcontent (mal′ kən tent′) *n.* a person who is chronically dissatisfied; p. 583

malicious (mə lish′ əs) *adj.* deliberately harmful; p. 579

monarch (mon′ ərk) *n.* one who rules over a state or a territory, usually by hereditary right, as a king or a queen; p. 509

morbid (môr′ bid) *adj.* overly sensitive to death and decay; not cheerful or wholesome; p. 1088

mortified (môr′ tə fīd′) *adj.* shamed; humiliated; embarrassed; p. 1064

myriad (mir′ ē əd) *n.* a great or countless number; p. 468

N

negligence (neg′ li jəns) *n.* an air of careless ease or casualness; p. 563

O

obstinately (ob′ stə nit lē) *adv.* in a manner not yielding to argument, persuasion, or reason; inflexibly; p. 1042

odious (o′ dē əs) *adj.* causing hate, disgust, or repugnance; p. 1098

oppressed (ə prest′) *adj.* burdened; weighed down; p. 592

ostentatiously (os′ tən tā′ shəs lē) *adv.* in a showy or pretentious manner; p. 14

P

pall (pôl) *n.* an atmosphere of dark and gloom; p. 1240

parry (par′ ē) *v.* to respond, as to a question or argument, by warding off or diverting; p. 1040

patronize (pā′ trə nīz′) *v.* to be a customer of; p. 1214

pedantic (pi dan′ tik) *adj.* characterized by an ostentatious display of knowledge with an overemphasis on trivial details or formal rules; p. 957

perceive (pər sēv′) *v.* to become aware of; comprehend; p. 212

peril (per′ əl) *n.* risk of injury, loss, or destruction; danger; p. 196

pernicious (pər nish′ əs) *adj.* destructive; deadly; p. 361

pivotal (piv′ ət əl) *adj.* of central or vital importance; p. 1197

placid (plas′ id) *adj.* calm or peaceful; undisturbed; p. 1014

precept (prē′ sept) *n.* a rule intended as a guide for conduct or action; p. 624

precipitately (pri sip′ ə tət lē) *adv.* without deliberation; hastily; abruptly; p. 1121

predilection (pred′ əl ek′ shən) *n.* a preference; p. 583

predominance (pri dom′ ə nəns) *n.* the state of being most important, common, or noticeable; p. 337

presentiment (pri zen′ tə mənt) *n.* a feeling that something is about to happen; a premonition; p. 583

presumptuous (pri zump′ chōō əs) *adj.* overly forward or bold; p. 942

prevarication (pri var′ ə kā′ shən) *n.* the act of evading the truth; lying; p. 141

prodigious (prə dij′ əs) *adj.* great in size, number, or degree; enormous; p. 593

profound (prə found′) *adj.* characterized by deep understanding or insight; p. 631

prominent (prom′ ə nənt) *adj.* noticeable; conspicuous; p. 623

prophetic (prə fet′ ik) *adj.* having the quality of foretelling future events; p. 313

propitiate (prə pish′ ē āt′) *v.* to appease; to conciliate; p. 1012

prosaic (prō zā′ ik) *adj.* commonplace; ordinary; p. 1120

prosperity (pros per′ ə tē) *n.* a state of well-being, especially economic; p. 212

prudent (prōōd′ ənt) *adj.* cautious; careful; p. 150

Q

quaint (kwānt) *adj.* pleasingly unusual or odd; p. 1097

quench (kwench) *v.* to put out; to extinguish; p. 577

queue (kū) *n.* a line of people, vehicles, or the like; p. 1219

R

rancor (rang′ kər) *n.* bitter malice or resentment; p. 90

rational (rash′ ən əl) *adj.* able to reason; sensible; p. 680

ravage (rav′ ij) *v.* to lay waste to; to destroy; p. 1114

reckoning (rek′ ən ing) *n.* a settlement of accounts; p. 212

reconciled (rek′ ən sīld) *adj.* brought to acceptance of; p. 481

reiterate (rē it′ ə rāt) *v.* to say or do again; to repeat; p. 1042

relinquish (ri ling′ kwish) *v.* to give up; put aside; to abandon; p. 748

renown (ri noun′) *n.* widespread acclaim; fame; p. 136

replenish (ri plen′ ish) *v.* to refill or make complete again; to add a new supply to; p. 404

repudiation (ri pū′ dē ā′ shən) *n.* the act of refusing to have anything to do with; rejection; p. 924

respite (res′ pit) *n.* a delay or extension; p. 214

restrain (ri strān′) *v.* to hold back; restrict; p. 207

retort (ri tôrt′) *v.* to reply in a witty, quick, or sharp manner; p. 1102

rhetoric (ret′ ər ik) *n.* the skill of speaking or writing effectively or persuasively; p. 275

S

sanguine (sang′ gwin) *adj.* confident; optimistic; p. 633

saunter (sôn′ tər) *v.* to walk at a leisurely pace; stroll; p. 152

scaffold (skaf′ əld) *n.* a raised platform; p. 574

scoundrel (skoun′ drəl) *n.* an unprincipled, dishonest person; p. 622

scruple (skrōō′ pəl) *n.* a moral or ethical principle that restrains action; p. 336

shroud (shroud) *n.* a burial cloth; p. 55

sinew (sin′ ū) *n.* a tendon; p. 1193

slander (slan′ dər) *v.* to utter false or malicious statements about; p. 206

sloth (slôth) *n.* laziness; p. 274

solicitous (sə lis′ ə təs) *adj.* full of concern; p. 127

sordid (sôr′ did) *adj.* morally degraded; wretched; p. 29

squalid (skwôl′ id) *adj.* dirty or broken down due to poverty or neglect; p. 1166

steadfastly (sted′ fast′ lē) *adv.* faithfully; p. 218

stealth (stelth) *n.* secretive action or behavior; p. 1039

stridently (strīd′ ənt lē) *adv.* in a harsh, grating manner; p. 1226

CONTENTS

submissiveness (səb mis′ iv nes) *n.* willingness to yield to authority; obedience; p. 430

subterranean (sub′ tə rā′ nē ən) *adj.* existing or operating below the surface of the earth; underground; p. 472

subtle (sut′ əl) *adj.* not obvious; crafty or sly; devious; p. 405

superannuated (sōō′ pər an′ ū ā′ tid) *adj.* out of date; p. 1198

superciliously (sōō′ pər sil′ ē əs lē) *adv.* disdainfully; p. 1228

superfluous (soo pur′ flōō əs) *adj.* beyond what is necessary; p. 509

supplant (sə plant′) *v.* to take the place of; p. 1165

suppressing (sə prəs′ ing) *n.* the prohibition of the publication or circulation of; censorship; p. 897

surfeited (sur′ fit əd) *adj.* overfed; p. 328

sustenance (sus′ tə nəns) *n.* food or other items that support life; p. 519

T

temerity (tə mer′ ə tē) *n.* excessive or reckless boldness; rashness; p. 1229

theoretically (thē′ ə ret′ ik ə lē) *adv.* in accordance with abstract thought rather than actual experience; p. 1165

thwart (thwôrt) *v.* to prevent from doing or achieving something; p. 1088

tranquility (trang kwil′ ə tē) *n.* calmness; serenity; p. 610

transcription (tran skrip′ shən) *n.* the act of recording or copying, especially by writing; p. 28

transgress (trans gres′, tranz-) *v.* to break or violate a law; to go beyond a limit; p. 465

transient (tran′ zē ənt) *adj.* lasting only a brief time; temporary; p. 750

turbulent (tur′ byə lənt) *adj.* agitated; unruly; p. 427

U

unfathomable (ən fath′ əm ə bəl) *adj.* impossible to understand fully; p. 1106

universal (ū′ nə vur′ səl) *adj.* including, involving, or shared by all; p. 422

unperturbed (un pər turbd′) *adj.* undisturbed; easy; p. 1240

unsavory (un sā′ vər ē) *adj.* sinister; morally questionable; p. 895

usurper (ū surp′ ər) *n.* one who seizes the power, position, or rights of another by force; p. 387

V

vendor (ven′ dər) *n.* one who sells goods; p. 1189

veneration (ven′ ə rā′ shən) *n.* deep respect or reverence; p. 620

verisimilitude (ver′ ə si mil′ ə tōōd′) *n.* the appearance of being true or real; p. 584

vigilance (vij′ ə ləns) *n.* careful watchfulness; p. 610

vindication (vin′ də kā′ shən) *n.* justification; defense; p. 679

vital (vīt′ əl) *adj.* necessary for, or characteristic of, life; p. 749

W

writhing (rīth′ ing) *adj.* twisting, as in pain; p. 57

wryly (rī′ lē) *adv.* in a twisted or distorted manner; p. 1193

Z

zealous (zel′ əs) *adj.* filled with intense, enthusiastic devotion; p. 623

zenith (zē′ nith) *n.* a peak; the greatest point; p. 631

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A

abundantly/abundantemente *adv.* en gran cantidad; cuantiosamente; p. 404

acrid/acre *adj.* irritante, amargo o desagradable al gusto y al olfato; p. 1180

acute/agudo *adj.* punzante; intenso; p. 749

adapt/adaptar *v.* ajustar a determinadas circunstancias; p. 1106

admonish/amonestar *v.* advertir; reprender; p. 89

adroit/diestro *adj.* hábil; apto; p. 9

adversary/adversario *s.* oponente; enemigo; p. 147

adversity/adversidad *s.* momento de gran dificultad; infortunio; desgracia; p. 218

affect/afectar *v.* influenciar emocionalmente; conmover; p. 593

aggregated/agregado *adj.* sumado; unido a un todo; p. 610

allure/fascinar *v.* atraer con algo deseable; p. 479

amiability/afabilidad *s.* amabilidad, cordialidad; p. 1055

animosity/animosidad *s.* sentimiento de hostilidad o desprecio; p. 530

annihilate/aniquilar *v.* destruir; eliminar; p. 1054

anonymous/anónimo *adj.* sin identidad conocida; desconocido; p. 1107

antidote/antídoto *s.* medicina usada para contrarrestar los efectos de una substancia venenosa; contraveneno; p. 380

appease/apaciguar *v.* aquietar; tranquilizar o calmar; p. 1139

apprehend/aprehender *v.* percibir; reconocer; p. 530

articulate/articular *v.* pronunciar claramente sílabas y palabras; expresarse efectivamente; p. 428

aspire/aspirar *v.* anhelar; p. 101

attribution/atribución *s.* imputación; acción de considerar a alguien o algo como responsable de un hecho; p. 28

audacious/audaz *adj.* intrépido, osado o atrevido; p. 1013

avarice/avaricia *s.* codicia; p. 367

averted/apartado *adj.* alejado; desviado; p. 1108

B

barren/yermo *adj.* que tiene poca o ninguna vegetación; pelado; p. 1240

beguile/embaucar *v.* despistar mediante trampas; engañar; p. 406

blanch/blanquear *v.* volver blanco; palidecer; descolorar; p. 91

blithe/alegre *adj.* despreocupado; tranquilo; p. 185

bombast/lenguaje pomposo *s.* expresiones ostentosas o pedantes; p. 507

brandish/blandir *v.* levantar o mover de modo amenazante, como un arma; p. 199

brevity/brevedad *s.* corta extensión o duración de un discurso o escrito; p. 1138

C

callousness/insensibilidad *s.* dureza al pensar o actuar; crueldad; p. 1137

career/apresurarse *v.* moverse o correr de prisa; avanzar con rapidez; p. 1191

cavalcade/cabalgata *s.* desfile ceremonial; p. 575

civilly/civilmente *adv.* cortésmente; de modo educado; p. 623

coherent/coherente *adj.* que tiene una conexión lógica; p. 29

commiseration/conmiseración *s.* sentimiento o expresión de compasión; lástima; p. 1137

compelled/obligado *adj.* llevado por un impulso urgente; p. 583

compensation/compensación *s.* algo que se da para compensar, remunerar o retribuir algo; p. 897

complaisance/afabilidad *s.* amabilidad; deseo de complacer o ser cortés; p. 563

composure/compostura *s.* estado mental de tranquilidad o calma; p. 207

conciliatory/conciliador *adj.* que demuestra voluntad para lograr un acuerdo; p. 923

condescend/condescender *v.* dignarse; acceder; p. 683

confidant/confidente *s.* persona a la que se revelan secretos o asuntos privados; p. 632

confining/restrictivo *adj.* que restringe; p. 591

confiscate/confiscar *v.* apoderarse de algo la autoridad; p. 429

confound/confundir *v.* turbar; desconcertar; p. 635

congenial/compatible *adj.* afín; que concuerda; p. 682

congregation/congregación *s.* grupo de personas que se reúne para orar; p. 422

conjecture/conjeturar *v.* inferir sin evidencias suficientes o claras; suponer; p. 528

conspiratorial/de conspirador *adj.* que sugiere un acuerdo entre dos partes para actuar en conjunto con un fin determinado; p. 1067

constellation/constelación *s.* uno de ochenta y ocho grupos de estrellas, que en muchos casos representan personajes y objetos de la mitología antigua; p. 1213

contemplation/contemplación *s.* consideración o reflexión cuidadosa; meditación; p. 423

contempt/desdén *s.* desprecio hacia algo que se considera insignificante; menosprecio; p. 609

convention/convención *s.* norma de conducta aceptada por la generalidad; p. 28

converge/converger *v.* llegar a una conclusión o interés común; dirigirse a un mismo punto; p. 1054

copiously/copiosamente *adv.* de modo abundante; p. 172

covetousness/codicia *s.* deseo intenso de obtener algo que pertenece a otro; p. 423

curtly/lacónicamente *adv.* de modo breve, conciso o cortante; p. 1013

D

dauntless/intrépido *adj.* sin miedo; atrevido; p. 184

deceive/engañar *v.* hacer que alguien crea algo que no es cierto; embaucar; p. 219

deceptive/engañoso *adj.* falaz; p. 1107

deference/deferencia *s.* tratamiento cortés o respetuoso; p. 521

deftly/diestramente *adv.* hábilmente; ágilmente; p. 152

defunct/difunto *adj.* que ya no existe; muerto; p. 1229

defying/desafiante *adj.* que se niega a cooperar; p. 592

deluge/diluvio *s.* torrente; algo que abruma o cae como un diluvio; p. 466

denigration/denigración *s.* acción de ofender o desacreditar a alguien; calumnia; p. 1198

deprecating/despectivo *adj.* que expresa desacuerdo o menosprecio; p. 929

derisive/burlón *adj.* que se mofa o ridiculiza; p. 924

despotic/déspota *adj.* tiránico; opresivo; p. 1165

didactic/didáctico *adj.* con fines instructivos, especialmente en lo relativo a la moral; p. 926

digress/divagar *v.* desviarse del tema principal; p. 522

dilemma/dilema *s.* situación que exige decidirse entre dos alternativas igualmente positivas o negativas; p. 1088

diligently/diligentemente *adv.* de modo persistente; p. 100

discern/discernir *v.* percibir; detectar; p. 466

disconcerting/desconcertante *adj.* capaz de turbar o confundir; p. 12

discordant/discordante *adj.* que tiene un sonido desafinado o desagradable; p. 1011

discourse/discurso *s.* comunicación oral o escrita; p. 274

discreet/discreto *adj.* cuidadoso al hablar o actuar; prudente; p. 132

disdainful/desdeñoso *adj.* que siente o muestra desprecio; p. 137

distill/destilar *v.* extraer la esencia; p. 1214

diverge/divergir *v.* moverse en diferentes direcciones desde un punto común; desviarse; p. 1053

diverse/diverso *adj.* patentemente diferente; p. 479

diversion/diversión *s.* entretenimiento; distracción; p. 553

divulge/divulgar *v.* dar a conocer; revelar; p. 206

dogged/obstinado *adj.* terco; perseverante; insistente; p. 1114

doleful/afligido *adj.* triste; p. 196

droll/risible *adj.* chistoso; cómico; raro; p. 633

E

edifice/edificio *s.* construcción alta; se refiere particularmente a un edificio alto y de aspecto imponente; p. 551

elate/regocijar *v.* hacer feliz; p. 554

emanate/emanar *v.* salir de una fuente; expedir; p. 1125

emancipate/emancipar *v.* liberar; poner en libertad; p. 1045

emphatically/enfáticamente *adv.* de modo intenso o insistente; p. 1182

enmity/enemistad *s.* hostilidad; p. 406

enumerate/enumerar *v.* nombrar uno por uno; hacer una lista; p. 28

epilogue/epílogo *s.* poema o discurso corto que sigue a la conclusión de una obra de teatro; p. 636

eradicate/erradicar *v.* eliminar o destruir por completo; p. 1199

esteem/estima *s.* opinión o actitud favorable; aprecio; p. 507

estimable/estimable *adj.* que merece aprecio; admirable; p. 131

execute/ejecutar *v.* llevar a cabo; realizar; p. 274

exotic/exótico *adj.* que tiene cualidades originales o extrañas; p. 1098

expedient/arbitrio *s.* algo que se usa para alcanzar un resultado deseado; recurso; p. 521

exploitation/explotación *s.* uso injusto o egoísta para beneficio propio; p. 1063

expound/exponer *v.* presentar en detalle; explicar; p. 99

exultation/exultación *s.* júbilo; regocijo; p. 614

F

faculty/facultad *s.* capacidad mental; habilidad; aptitud; p. 682

farce/farsa *s.* comedia humorística en la que se exagera la situación de los personajes; p. 898

fatuous/fatuo *adj.* tonto; necio; presumido; p. 1062

flourish/florecer *v.* alcanzar el máximo desarrollo o progreso; prosperar; p. 90

forged/forjado *adj.* formado o moldeado, a menudo mediante golpes o presión después de calentarse; p. 50

frail/frágil *adj.* débil; endeble; p. 1101

fray/riña *s.* disputa o contienda ardiente; p. 1229

frivolous/frívolo *adj.* que no es serio; tonto; p. 101

fugitive/fugitivo *s.* persona que ha huido; p. 739

G

gait/andadura *s.* modo de andar; p. 430

gambol/corretear *v.* correr, saltar o brincar juguetonamente; retozar; p. 1239

garish/chillón *adj.* excesivamente brillante; llamativo; p. 1167

garrulous/parlanchín *adj.* que habla mucho, especialmente acerca de asuntos sin importancia; p. 1055

grapple/forcejear *v.* tratar de resolver; luchar; p. 1114

gratify/gratificar *v.* satisfacer; complacer; p. 151

guffaw/carcajear *v.* reír a carcajadas o vulgarmente; p. 1087

H

hinder/estorbar *v.* impedir el progreso; obstaculizar; p. 1088

CONTENTS

hospitable/hospitalario *adj.* que acoge a sus huéspedes con amabilidad y generosidad; p. 1211

I

ignoble/innoble *adj.* sin honor o valor; deshonesto; p. 1014

illiterate/analfabeto *adj.* que no sabe leer ni escribir; p. 1221

illumination/iluminación *s.* aclaración o entendimiento; p. 1062

illustrious/ilustre *adj.* famoso y distinguido; p. 748

immensely/inmensamente *adv.* ampliamente; en grado supremo; p. 739

imminent/inminente *adj.* que está por ocurrir; próximo; p. 1185

immutably/inmutablemente *adv.* de un modo que no cambia; permanentemente; p. 610

impassively/impasiblemente *adv.* sin mostrar emoción; p. 1125

impediment/impedimento *s.* obstáculo; tropiezo; p. 275

imperious/imperioso *adj.* imperativo; urgente; p. 1116

imperturbable/imperturbable *adj.* que no se emociona o molesta fácilmente; calmado; p. 1053

impetuous/impetuoso *adj.* apresurado; impulsivo; p. 624

impinge/tropezar *v.* golpear; chocar; p. 1054

implore/implorar *v.* rogar; suplicar; p. 740

incite/incitar *v.* urgir o provocar; p. 747

incorrigible/incorregible *adj.* incapaz de corregirse; p. 966

incredulous/incrédulo *adj.* escéptico; desconfiado; p. 9

indictment/acusación *s.* denuncia formal; p. 480

indifferent/indiferente *adj.* que no demuestra interés o preocupación; p. 614

indignation/indignación *s.* ira provocada por algo injusto o malo; p. 679

indomitable/indomable *adj.* incapaz de ser gobernado o sometido; rebelde; p. 1116

infamous/infame *adj.* desacreditado; de mala reputación; p. 57

inflation/inflación *s.* situación económica que se caracteriza por un aumento de precios; p. 1221

ingenuity/ingenio *s.* talento; inventiva; p. 625

inscrutable/inescrutable *adj.* difícil de entender; p. 925

insipid/insípido *adj.* falto de interés; soso; p. 507

instigation/instigación *s.* acto de incitar o impulsar; p. 207

intermittent/intermitente *adj.* que se inicia y se detiene alternativamente; p. 1121

intimidated/intimidado *adj.* influenciado o refrenado mediante amenazas o violencia; p. 1114

intrepid/intrépido *adj.* temerario; valiente; p. 175

intrinsically/intrínsecamente *adv.* de modo inherente o esencial; dentro de su misma naturaleza; p. 1138

intuitive/intuitivo *adj.* que se piensa o percibe de inmediato sin necesidad de razonar; p. 610

inveterate/arraigado *adj.* firmemente establecido; crónico; empedernido; p. 554

irrational/irracional *adj.* absurdo; incoherente; p. 564

irremediable/irremediable *adj.* que no se puede evitar o remediar; p. 1182

J

jeopardy/riesgo *s.* peligro; p. 199

jovial/jovial *adj.* alegre; risueño; p. 561

jubilation/júbilo *s.* sensación de triunfo o gran alegría; p. 1227

L

labyrinth/laberinto *s.* lugar que tiene pasajes o recovecos interconectados; p. 1166

lament/lamento *s.* expresión de pesar; canción o composición literaria que expresa dolor por una pérdida o muerte; p. 49

languid/lánguido *adj.* que carece de vivacidad o interés; decaído; p. 9

laudable/laudable *adj.* digno de elogio; p. 533

loath/reacio *adj.* que se opone a hacer algo; remiso; p. 577

lugubrious/lúgubre *adj.* afligido, sombrío o tétrico; p. 1231

M

magnitude/magnitud *s.* de gran tamaño o extensión; p. 532

malcontent/descontento *s.* persona que a menudo está insatisfecha o molesta; p. 583

malicious/malicioso *adj.* que provoca daño deliberadamente; p. 579

monarch/monarca *s.* el que rige un estado o territorio, usualmente por derecho heredado, como un rey o reina; p. 509

morbid/mórbido *adj.* muy sensible a la muerte o descomposición; que no es saludable ni alegre; p. 1088

mortified/mortificado *adj.* avergonzado; humillado; p. 1064

myriad/miríada *s.* multitud o infinidad de personas, cosas o asuntos; p. 468

N

negligence/neglicencia *s.* actitud de descuido o indiferencia; p. 563

O

obstinately/obstinadamente *adv.* de modo que no cede a ningún razonamiento o persuasión; inflexiblemente; p. 1042

odious/aborrecible *adj.* que provoca odio, desprecio o repugnancia; p. 1098

oppressed/oprimido *adj.* agobiado; abatido; p. 592

ostentatiously/ostentosamente *adv.* de un modo excesivamente llamativo o pedante; p. 14

P

pall/palio *s.* manto; atmósfera obscura y sombría; p. 1240

parry/esquivar *v.* desviar la conversación cuando no se quiere tratar un tema; p. 1040

patronize/ir a un negocio *v.* ser cliente de un negocio; p. 1214

pedantic/pedante *adj.* que se caracteriza por un despliegue ostentoso de conocimientos, con énfasis en detalles triviales o reglas formales; p. 957

perceive/percibir *v.* ser consciente de algo; comprender; p. 212

peril/peligro *s.* riesgo de herida, pérdida o destrucción; p. 196

pernicious/pernicioso *adj.* destructivo; mortal; p. 361

pivotal/central *adj.* de enorme importancia; p. 1197

placid/plácido *adj.* calmado o tranquilo; apacible; p. 1014

precept/precepto *s.* regla o pauta de comportamiento o acción; p. 624

precipitately/precipitadamente *adv.* sin pensarlo; apresuradamente; abruptamente; p. 1121

predilection/predilección *s.* preferencia; p. 583

predominance/predominancia *s.* condición de ser lo más importante, común o notorio; p. 337

presentiment/presentimiento *s.* sensación de que algo está por pasar; premonición; p. 583

presumptuous/presuntuoso *adj.* demasiado directo o atrevido; p. 942

prevarication/engaño *s.* acto de evadir la verdad; mentira; p. 141

prodigious/descomunal *adj.* extraordinario en tamaño, número o grado; enorme; p. 593

profound/profundo *adj.* que se cararacteriza por una gran comprensión o conocimiento; p. 631

prominent/prominente *adj.* notable; destacado; conspicuo; p. 623

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Q

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quench/extinguir *v.* apagar; aplacar; p. 577

queue/hilera *s.* fila de personas, vehículos o cosas por el estilo; p. 1219

R

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rational/racional *adj.* que es capaz de razonar; sensible; p. 680

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retort/replicar *v.* contestar de modo rápido, agudo y sagaz; p. 1102

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S

sanguine/optimista *adj.* confiado; esperanzado; p. 633

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scaffold/andamio *s.* plataforma; escenario elevado; p. 574

scoundrel/bribón *s.* persona deshonesta y sin principios; p. 622

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sinew/tendón *s.* tejido fibroso; p. 1193

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subtle/sutil *adj.* que no es obvio ni directo; taimado o ladino; p. 405

superannuated/anticuado *adj.* pasado de moda o fuera de uso; p. 1198

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superfluous/superfluo *adj.* innecesario; sobrante; p. 509

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T

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U

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W

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Active Reading Models

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