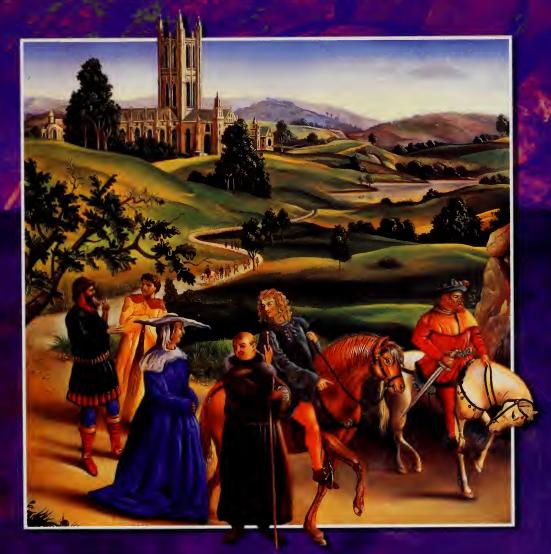
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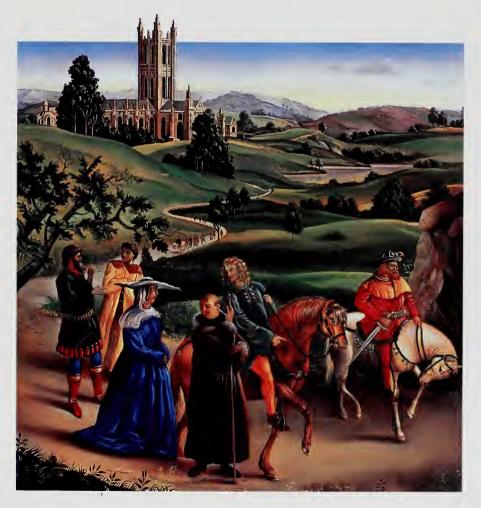
THE LANGUAGE OF **ITTERATURE**



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THE LANGUAGE OF LITERATURE

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Unit One

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Part 2 Reflections of Everyday Life

Part 3 Attempts at Perfection

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Application Essay
Grammar: Achieving Sentence Variety,
Creating Compound and Complex
Sentences
Vocabulary: Using Word Origins to
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YWU The English Renaissance 1485–1660

Part 1 Aspects of Love

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Part 3 Facing Life's Limitations

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Four The Flowering of Romanticism 1798–1832

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Each of the books in the Literature Connections series combines a novel or play with related readings—poems, stories, plays, personal essays, articles—that add new perspectives on the theme or subject matter of the longer work.



Listed below are some of the most popular choices to accompany the Grade 12 anthology:

Hamlet by William Shakespeare

Pride and Prejudice by Jane Austen

Jane Eyre by Charlotte Brontë

Tess of the d'Urbervilles by Thomas Hardy

Pygmalion by George Bernard Shaw

Great Expectations by Charles Dickens

A Tale of Two Cities by Charles Dickens

Beowulf

The Canterbury Tales by Geoffrey Chaucer 1984 by George Orwell

Things Fall Apart by Chinua Achebe

Nervous Conditions by Tsitsi Dangarembga

When Rain Clouds Gather by Bessie Head

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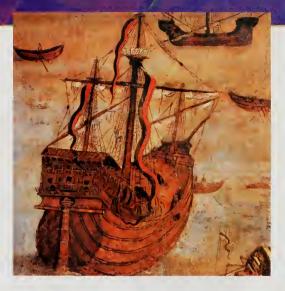


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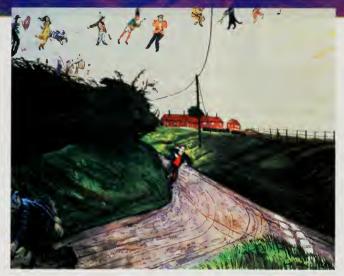
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The World Is Too Much with Us
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Drama

The Rising of the Moon
That's All
The Tragedy of Macbeth

Electronic Library

The *Electronic Library* is a CD-ROM that contains additional fiction, nonfiction, poetry, and drama for each unit in *The Language of Literature*. Here is a sampling from the 47 titles included in Grade 12.

The Nun's Priest's Tale Geoffrey Chaucer

Everyman Anonymous

My True Love Hath My Heart Sir Philip Sidney



Easter-Wings George Herbert

Sonnet 73 William Shakespeare

L'Allegro John Milton To a Mouse Robert Burns

London, 1802 William Wordsworth

A Dissertation upon Roast Pig Charles Lamb

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Terence, This Is Stupid Stuff A. E. Housman Professions for Women Virginia Woolf

The Horse Dealer's Daughter D. H. Lawrence

The Wild Swans at Coole William Butler Yeats

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The Shield of Achilles W. H. Auden

Miss Brill Katherine Mansfield

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Reading and Writing for Assessment
Reflect and Assess



Timeless Stories

What do Beowulf, Star Wars, and Frankenstein have in common? Each tells a powerful story that for generations has held readers or moviegoers spellbound. And each contains characters, themes, and conflicts similar to those in hundreds of other stories. Read the following comments about these classic tales:

"One of the most frequent questions asked by students is 'Why do we study this stuff, especially *Beowulf*, an epic story of Vikings and monsters? What place does it hold in today's society?' My response is, 'If it is so out of date, why do so many blockbuster films of today resemble the plot and the characteristics portraved in Beowulf?"

> **Richard L. Cameron III** Teacher

> > BEOWULF

CONTRACT \$137611

"Star Wars has always struck a chord with people. There are issues of loyalty, of friendship, of good and evil. . . . The themes came from stories and ideas that have been around for thousands of years. . . ."

George Lucas Movie Director AND RELATED READINGS

THE STAR WARS SAGA CONTINUES



OXFORD WORLD'S CLASSICS MARY SHELLEY FRANKENSTEIN 1818 TEXT

"Mary Shelley, whose 200th birthday is this year, completed her novel *Frankenstein* 180 years ago. The book has never been out of print.... Cinematic attempts to piece together a family for Frankenstein have spawned a bride (1935), a son (1957), and a daughter who, in the rebellious '60s, joined up with Jesse James."

Lee Neville, Journalist

- Why do some stories survive through the centuries?
- How do people living in today's technology-filled world find ways to connect to classic tales about monsters and heroic quests?
- How can YOU find relevance in literature from centuries ago?

The answers lie on the next few pages.



Get Involved with the Literature

Think of any activity you enjoy—sports, music, traveling, painting. How did you really learn to understand and appreciate it? By watching others, or by participating yourself? Just about any activity is richer, more interesting, and more exciting when you are actively involved. The same is true with literature. You can't simply sit back and absorb the words on a page. You have to jump into the stories and participate.

Your Reader's Notebook

Almost any kind of notebook can be used to help you interact with literature. Use your Reader's Notebook to keep track of what's going on inside your mind as you read. Here are three ways to interact.

1 Record Your Thoughts

In your **READER'S NOTEBOOK** jot down ideas, responses, connections, and questions before, while, and after you read a selection. (See "Strategies for Reading," page 7.) Summarize important passages, and include sketches and charts, too, if they will help. If you wish, compare your ideas with those of a classmate.

"The Ant and the Grasshopper" by W. Somerset Maugham (page 9) The narrator says, "in an imperfect world industry is rewarded and giddiness punished." Why does he say

"in an imperfect world"?

This story really got me thinking about myself. I remember when I first learned the fable "The Ant and The Grasshopper." The moral Important Idea was quite clear to me: those who play may seem to be getting the most out of life, but in the end those who work will be rewarded while those who play will suffer for their irresponsibility.

grade students, Diristopher Domm and Marcy Ellis, while the story. Their comments provide a glimpse into the minds of re engaged in the process of reading. You'll notice that Chris and naturally used the Strategies for Reading that were introduced also note that these readers responded differently to the story think about or relate to a literary work in exactly the same wa To benefit from this model of active reading, read the story

your responses in your reading log. Then read Chris's and Ma compare theirs with your own. The more you actively sharing ideas, the more you'll learn about yo



the Grasshopp

SOMERSET MAU

The Brothers Bernheim-Jeune, Art Dealers and Pulo Pierre Bonnard, Musée d'Orsay, Paris, France, Frich J

2 Improve Your Reading Skills

Complete the specific **DREADER'S NOTEBOOK** activity on the first page of each literature lesson. This activity will help you apply an important skill as you read the selection.

Chris: I like it is line right here—I think people can relate that to their own lives.

Chris: I can in agine the art with a stern look on her face and the

grasshopper being all happy-go-

Marty: Wow! I always baked down on the grasshopper. It surprises m e that the martator looks down on the arx.

Chris: Why don't yes chuck him 7' I darit raily crotestand what he a cans. Bus states as

Marcy: "Chuck him "? That's weird Bageage! Out stress mo/Evan satiss

Матеу: Гел завіте (he parallel betweer he brollwe and the grasshopper. He'll grobably be like him and tail. Сканцять (Реконстика

THE ANT AND THE CRASSHOPPER 9

CONSCIENTS OF APIEVING

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"The Ant and the Grasshopper" by W. Somerset Maugham

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The interpretation of the second seco In this summary land as I have discovered since, entirely on I sought to express my disapproval of prudence and

help thinking of this fable when the other day I saw George-hing by himself in a restaurant. I never saw anyone wear of such deep gloom. He was staring into space. He looked burden of the whole world sat on his shoulders. I was : I suspected at once that his unfortunate brother had trouble again. I went up to him and held out my hand. you?" I asked. (hilarious spicits," he answered. again?"

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't wou chuck him? You've done everything in the world

Conclusion at time root to data every ming it me word must know be with at he's quite hopelass." very family has a black sheep. Tom had been a sore trial matried, and had begin file descan't enough the wear matried, and had roo children. The Ramsay were percedu-gele and there was every reason to suppose that Tom of have a useful and homorable career. But one day, with homorable whether, he file becaused as the start one day. he announced that he didn't like work and that he wasn't triage. He wanted to enjoy himself. He would listen to ining, the wanted to enjoy ninserf, the would fisten to ions. He left his wile and his office. He had a little money wo happy wars in the various capitals of Europe. Rumors reached his relations from time to time and they were

Writing Idea

• I could also write a modern-day story based on a fable. • My uncle is a lot like the character Tom. I could write a fable about him.

Collect Ideas for Writing

Be aware of intriguing themes, passages, and thoughts of your own as you read or complete follow-up activities. In a special section of your **READER'S NOTEBOOK** jot down anything that may later be a springboard to your own writing.

Your Working Portfolio

Artists and writers keep portfolios in which they store works in progress or the works they are most proud of. Your portfolio can be a folder, a box, or a notebook-the form doesn't matter. Just make sure to keep adding to it-with drafts of your writing experiments, summaries of your projects, and your own goals and accomplishments as a reader and writer. Later in this book, on the Reflect and Assess pages, you will choose your best or favorite work to place in a Presentation Portfolio.



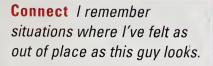
Become an Active Reader

The strategies you need to become an active reader are already within your grasp. In fact, you use them every day to make sense of the images and the events in your world. And you really exercise them when you are watching a television program or a movie!

Take a look at this shot from a film version of *Gulliver's Travels*. The four strategies shown here—Question, Predict, Clarify, and Connect—are among those you can use to understand and interpret the situation. These and the other reading strategies listed on the next page can help you interact with literature as well.

> **Question** What in the world is happening here? Where are these people? And WHO are they?

Clarify It looks like the little people have tied the big guy up and are questioning him. **Predict** *I* bet he'll pop the ropes and scare off the little people.



Strategies for Reading

Following are specific reading strategies that are introduced and applied throughout this book. Use them when you read and interact with the various literature selections. Occasionally **monitor** how well the strategies are working for you and, if desired, modify them to suit your needs.

PREDICT Try to figure out what will happen next and how the selection might end. Then read on to see how accurate your guesses were.

VISUALIZE Visualize characters, events, and setting to help you understand what's happening. When you read nonfiction, pay attention to the images that form in your mind as you read.

CONNECT Connect personally with what you're reading. Think of similarities between the descriptions in the selection and what you have personally experienced, heard about, and read about.

QUESTION Question what happens while you read. Searching for reasons behind events and characters' feelings can help you feel closer to what you are reading.

CLARIFY Stop occasionally to review what you understand, and expect to have your understanding change and develop as you read on. Reread and use resources to help you clarify your understanding. Also watch for answers to questions you had earlier.

EVALUATE Form opinions about what you read, both while you're reading and after you've finished. Develop your own ideas about characters and events.

On the next page, you will see how two readers applied these strategies to the story "The Ant and the Grasshopper."

Go Beyond the Text If you really become an active reader, your involvement doesn't stop with the last line of the text. Decide what else you'd like to know. Discuss your ideas with others, do some research, or jump on the Internet.

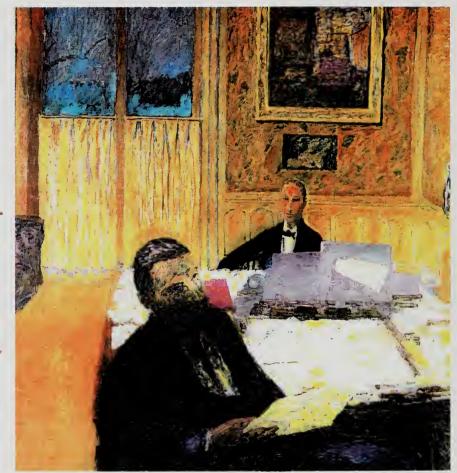


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READING MODEL

Alongside "The Ant and the Grasshopper" are comments made by two 12thgrade students, Christopher Domm and Marcy Ellis, while they were reading the story. Their comments provide a glimpse into the minds of readers actively engaged in the process of reading. You'll notice that Chris and Marcy quite naturally used the Strategies for Reading that were introduced on page 5. You'll also note that these readers responded differently to the story----no two readers think about or relate to a literary work in exactly the same way.

To benefit from this model of active reading, read the story first, jotting down your responses in your reading log. Then read Chris's and Marcy's comments and compare theirs with your own. The more you actively engage in reading and sharing ideas, the more you'll learn about yourself and others.





the Grass

MAUGHAM MERSET

The

ant

8 STRATEGIES FOR READING The Brothers Bernheim-Jeune, Art Dealers and Publishers (early 20th century), Pierre Bonnard, Musée d'Orsay, Paris, France, Erich Lessing/Art Resource, New York. When I was a very small boy I was made to learn by heart certain of the fables of La Fontaine, and the moral of each was carefully explained to me. Among those I learnt was *The Ant and The Grasshopper*, which is devised to bring home to the young the useful lesson that in an imperfect world industry is rewarded and giddiness punished. In this admirable fable (I apologize for telling something which everyone is politely, but inexactly, supposed to know) the ant spends a laborious summer gathering its winter store, while the grasshopper sits on a blade of grass singing to the sun. Winter comes and the ant is comfortably provided for, but the grasshopper has an empty larder: he goes to the ant and begs for a little food. Then the ant gives him her classic answer:

"What were you doing in the summer time?"

"Saving your presence, I sang, I sang all day, all night."

"You sang. Why, then go and dance."

I do not ascribe it to perversity on my part, but rather to the inconsequence of childhood, which is deficient in moral sense, that I could never quite reconcile myself to the lesson. My sympathies were with the grasshopper and for some time I never saw an ant without putting my foot on it. In this summary (and as I have discovered since, entirely human) fashion I sought to express my disapproval of prudence and common sense.

I could not help thinking of this fable when the other day I saw George Ramsay lunching by himself in a restaurant. I never saw anyone wear an expression of such deep gloom. He was staring into space. He looked as though the burden of the whole world sat on his shoulders. I was sorry for him: I suspected at once that his unfortunate brother had been causing trouble again. I went up to him and held out my hand.

"How are you?" I asked.

"I'm not in hilarious spirits," he answered.

"Is it Tom again?"

He sighed.

"Yes, it's Tom again."

"Why don't you chuck him? You've done everything in the world for him. You must know by now that he's quite hopeless."

I suppose every family has a black sheep. Tom had been a sore trial to his for twenty years. He had begun life decently enough: he went into business, married, and had two children. The Ramsays were perfectly respectable people and there was every reason to suppose that Tom Ramsay would have a useful and honorable career. But one day, without warning, he announced that he didn't like work and that he wasn't suited for marriage. He wanted to enjoy himself. He would listen to no expostulations. He left his wife and his office. He had a little money and he spent two happy years in the various capitals of Europe. Rumors of his doings reached his relations from time to time and they were Chris: I like this line right here—I think people can relate that to their own lives.

Chris: I can imagine the ant with a stern look on her face and the grasshopper being all happy-go-lucky.

VISUALIZING

Marcy: Wow! I always looked down on the grasshopper. It surprises me that the narrator looks down on the ant. CONNECTING/CLARIFYING

Marcy: I don't know what the connection is going to be between the fable and whatever this story is about. I'll need to keep the fable in mind as I read on.

Chris: "Why don't you chuck him?" I don't really understand what he means. QUESTIONING

Marcy: "Chuck him"? That's weird language! QUESTIONING/EVALUATING

Marcy: I'm seeing the parallel between the brother and the grasshopper. He'll probably be like him and fail. CLARIFYING/PREDICTING *Marcy*: He reminds me of the father in As I Lay Dying. The guy in As I Lay Dying thought that if he sweated, he would die. So he was always asking people to do things for him. Tom is always asking his friends for money and depending on his friends. They won't refuse him.

CONNECTING

Marcy: This would be hard for me—to wash my hands of my family. I understand why he felt he had to, but I couldn't do it. CONNECTING

Chris: Tom's taking advantage of his brother's friendship. It's probably going to come back to him further down the line. **PREDICTING**

Chris: This reminds me of the brothers' relationship in A River Runs Through It. The one brother is always out having fun . . . always taking advantage of the other brother. CONNECTING/EVALUATING

Marcy: Oh, they went out together! They were in cahoots. I would be mad, too. CLARIFYING/CONNECTING

Marcy: 46—that's too old to be so irresponsible.



profoundly shocked. He certainly had a very good time. They shook their heads and asked what would happen when his money was spent. They soon found out: he borrowed. He was charming and unscrupulous. I have never met anyone to whom it was more difficult to refuse a loan. He made a steady income from his friends and he made friends easily. But he always said that the money you spent on necessities was boring; the money that was amusing to spend was the money you spent on luxuries. For this he depended on his brother George. He did not waste his charm on him. George was a serious man and insensible to such enticements. George was respectable. Once or twice he fell to Tom's promises of amendment and gave him considerable sums in order that he might make a fresh start. On these Tom bought a motorcar and some very nice jewelry. But when circumstances forced George to realize that his brother would never settle down and he washed his hands of him, Tom, without a qualm, began to blackmail him. It was not very nice for a respectable lawyer to find his brother shaking cocktails behind the bar of his favorite restaurant or to see him waiting on the box seat of a taxi outside his club. Tom said that to serve in a bar or to drive a taxi was a perfectly decent occupation, but if George could oblige him with a couple of hundred pounds he didn't mind for the honor of the family giving it up. George paid.

Once Tom nearly went to prison. George was terribly upset. He went into the whole discreditable affair. Really Tom had gone too far. He had been wild, thoughtless, and selfish, but he had never before done anything dishonest, by which George meant illegal; and if he were prosecuted he would assuredly be convicted. But you cannot allow your only brother to go to jail. The man Tom had cheated, a man called Cronshaw, was vindictive. He was determined to take the matter into court; he said Tom was a scoundrel and should be punished. It cost George an infinite deal of trouble and five hundred pounds to settle the affair. I have never seen him in such a rage as when he heard that Tom and Cronshaw had gone off together to Monte Carlo the moment they cashed the check. They spent a happy month there.

For twenty years Tom raced and gambled, philandered with the prettiest girls, danced, ate in the most expensive restaurants, and dressed beautifully. He always looked as if he had just stepped out of a bandbox. Though he was forty-six you would never have taken him for more than thirty-five. He was a most amusing companion and though you knew he was perfectly worthless you could not but enjoy his society. He had high spirits, an unfailing gaiety, and incredible charm. I never grudged the contributions he regularly levied on me for the necessities of his existence. I never lent him fifty pounds without feeling that I was in his debt. Tom Ramsay knew everyone and everyone knew Tom Ramsay. You could not approve of him, but you could not help liking him. Poor George, only a year older than his scapegrace brother, looked sixty. He had never taken more than a fortnight's holiday in the year for a quarter of a century. He was in his office every morning at ninethirty and never left it till six. He was honest, industrious, and worthy. He had a good wife, to whom he had never been unfaithful even in thought, and four daughters to whom he was the best of fathers. He made a point of saving a third of his income and his plan was to retire at fifty-five to a little house in the country where he proposed to cultivate his garden and play golf. His life was blameless. He was glad that he was growing old because Tom was growing old too. He rubbed his hands and said:

"It was all very well when Tom was young and good-looking, but he's only a year younger than I am. In four years he'll be fifty. He won't find life so easy then. I shall have thirty thousand pounds by the time I'm fifty. For twenty-five years I've said that Tom would end in the gutter. And we shall see how he likes that. We shall see if it really pays best to work or be idle."

Poor George! I sympathized with him. I wondered now as I sat down beside him what infamous thing Tom had done. George was evidently very much upset.

"Do you know what's happened now?" he asked me.

I was prepared for the worst. I wondered if Tom had got into the hands of the police at last. George could hardly bring himself to speak.

"You're not going to deny that all my life I've been hardworking, decent, respectable, and straightforward. After a life of industry and thrift I can look forward to retiring on a small income in gilt-edged securities. I've always done my duty in that state of life in which it has pleased Providence to place me."

"True."

"And you can't deny that Tom has been an idle, worthless, dissolute, and dishonorable rogue. If there were any justice he'd be in the workhouse."

"True."

George grew red in the face.

"A few weeks ago he became engaged to a woman old enough to be his mother. And now she's died and left him everything she had. Half a million pounds, a yacht, a house in London, and a house in the country."

George Ramsay beat his clenched fist on the table.

"It's not fair, I tell you, it's not fair. Damn it, it's not fair."

I could not help it. I burst into a shout of laughter as I looked at George's wrathful face, I rolled in my chair, I very nearly fell on the floor. George never forgave me. But Tom often asks me to excellent dinners in his charming house in Mayfair, and if he occasionally borrows a trifle from me, that is merely from force of habit. It is never more than a sovereign.



Chris: I think George is jealous of Tom's life. EVALUATING

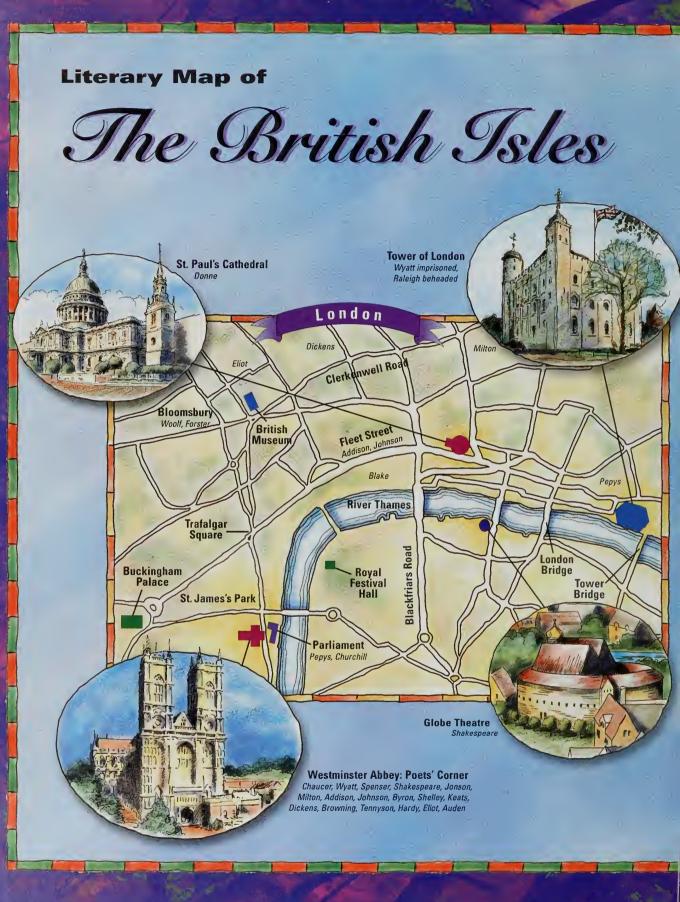
Chris: I think this is funny right here. Tom's brother was so reserved and watched everything he did. Tom, on the other hand, took a chance in life. He didn't worry about the future; he just enjoyed life.

EVALUATING/CLARIFYING

Chris: Usually the fable holds true to life, but this time it didn't. CLARIFYING

Marcy: It's not fair! I'd be upset. Of course George will still have his money—his retirement—but that's not much. Maybe Tom will share with George, but I don't think so. I doubt if he'll even pay back the money George gave him.

CLARIFYING/EVALUATING/PREDICTING





UNIT ONE

THE ANGLO-SAXON AND



The Bayeux tapestry (late 11th century-early 12th century). Musée de la Tapisserie, Bayeux, France, Giraudon/Art Resource New York.

449-1485

MEDIEVAL PERIODS



IN READING GREAT LITERATURE, I BECOME A THOUSAND MEN AND YET REMAIN MYSELF.

> C.S. LEWIS NOVELIST AND ESSAVIST

TIME LINE 449-1485

THE ANGLO-SAXON AND MEDIEVAL PERIODS

EVENTS IN BRITISH LITERATURE

400	600	800	
	c. 750 Surviving probably compo	version of <i>Beowulf</i> c. 975 Anglo-Saxo osed in Exeter Book	on verse collected

EVENTS IN BRITAIN

40	oo 6	00 8	00
	 449 Traditional date of Anglo-Saxon invasion 597 Christian missionaries land in Kent; Christianity begins to spread among Anglo-Saxons EVENTS IN THE WO 	793 Vikings begin first of many raids on Anglo- Saxon kingdom >	871 Alfred the Great becomes king of Wessex (to 899)
40	6	00 8	00
*********	500 Mathematician in India calculates value of pi	630 Prophet Muhammad conquers Mecca, which becomes holiest city	800 Charlemagne, who unites much of Europe, crowned emperor of
		of Islam 's Wall, built by 5 (A.D. 122–128)	Holy Roman Empire c. 800 Chinese invent gunpowder c. 880 Mayan culture begins decline

PERIOD PIECES





Medieval candlestick



Sundial for telling time

000 I:	200 14	00
c. 1000 Surviving version of <i>Beowulf</i> written out by monks	The Prioress	 c. 1375 Sir Gawain and the Green Knight composed c. 1387 Chaucer begins The Canterbury Tales c. 1420 Earliest surviving Paston letter written 1485 William Caxton prints Sir Thomas Malory's Le Morte d'Arthur
000 I2	200 🗹 🚺 14	00
 1016 Canute, a Dane, becomes king of England (to 1035) 1066 Norman Conquest—William the Conqueror defeats Harold at Hastings and becomes king of England 1166 Henry II institutes judge-andjury system throughout England 1170 Thomas à Becket murdered 1171 Henry II declares himself lord of Ireland, beginning centuries of English-Irish conflict 	 1215 King John signs Magna Carta 1282 England conquers Wales 1295 Model Parliament assembled under Edward I 1301 Edward II becomes first Prince of Wales, a title thereafter given to male heirs of British throne 1337 Hundred Years' War with France begins (to 1453) ➤ 	 c. 1430 Modern English develops from Middle English c. 1476 Caxton establishes first printing press in Britain; prints first dated book in English language (1477)
000 1:	200 14	
 1054 Christian Church divides into east and west branches 1095 First of "holy wars" called Crusades begins (to 1272) 1192 Japanese emperor takes title of shogun 	 1206 Genghis Khan begins Mongol conquest of much of Asia (to 1227) 1235 West African kingdom of Mali emerges 1275 Marco Polo arrives in China c. 1300 Renaissance begins in northern Italy 1325 Aztecs establish Tenochtitlan, site of present Mexico City 1347 Bubonic plague reaches Europe, soon killing millions 	 1431 Joan of Arc burned at stake 1453 Ottomans conquer Constantinople c. 1455 Gutenberg Bible produced on printing press

HISTORICAL BACKGROUND

THE ANGLO-SAXON AND MEDIEVAL PERIODS

449-1485

Facily



The British Isles, just off the west coast of continental Europe, enter recorded history in the writings of the Roman general Julius Caesar. In 55 B.C., fresh from

his conquest of Celtic peoples known as Gauls, Caesar sailed from what is now France to Britain, largest of the British Isles, to assert Rome's authority over it. There he encountered a Celtic people called the Britons, from whom the island takes its name. Also living on Britain were Picts, remnants of a pre-Celtic civilization, and farther west, on Ireland (the next-largest British island) was another group of Celtic speakers, the Gaels.

The Britons had a thriving culture by most standards of the day. They were skilled in agriculture and



Detail of a Celtic container

metalwork, traded with their Celtic neighbors overseas, and had an oral tradition of literature and learning preserved by a priestly class known as druids.

They were, however, no match for the Romans. About a century after Caesar's visit, Roman armies returned to Britain to make good his claim. Despite resistance, they rapidly conquered the Britons and drove the war449 Germanic tribes invade Britain.

3 RITAIN

ales

Scotland

5 в.с

Julius Caesar lays claim to Britain.



like Picts northward to what is now Scotland. Britain became a province of the great Roman Empire, and the Romans introduced cities, fine stone roads, written scholarship, and eventually Christianity to the island. As they adapted to a more urban way of life, the "Romanized" Britons came to depend on the Roman military for protection; but early in the fifth century, with much of their empire being overrun by invaders, the Roman armies abandoned Britain to defend the city of Rome. It was not long before Britain too became the target of invasion.

Above: Celtic cross

The Anglo-Saxon Period 449-1066

In an invasion traditionally assigned to the year A.D. 449 but actually taking place over several decades, Angles, Saxons, and other Germanic peoples (such as Jutes and Frisians) left their northern European homelands and began settling on Britain's eastern and southern shores. The Britons-perhaps led by a Christian commander named Arthurfought a series of legendary battles in an effort to stop the invasion. Eventually, however, they were driven to seek refuge in Cornwall and Wales on the western fringes of the island; in the northern area now called Scotland, where Gaels from Ireland were also settling; and in an area on the west coast of continental Europe that would come to be known as Britanny. In southern and central Britain, Celtic culture all but disappeared. The Germanic tribes eventually organized themselves into a confederation

Development of the English Language

Just as Britain's fifth-century invaders eventually united into a nation called England, their closely related Germanic dialects evolved over time into a distinct language called English-today usually called Old English to distinguish it from later forms of the language. Old English was very different from the English we speak today. Harsher in sound, it was written phonetically, with no silent letters. Grammatically, it was more complex than modern English, with words changing form to indicate different functions, so that word order was more flexible than it is now. The most valuable characteristic of the language, however, was its ability to change and grow, adopting new words as the need arose.

LITERARY HISTORY

Although the early Anglo-Saxons did have a writing system, called the runic alphabet, they used it mainly for inscriptions on coins, monuments, and the like. Their literature was composed



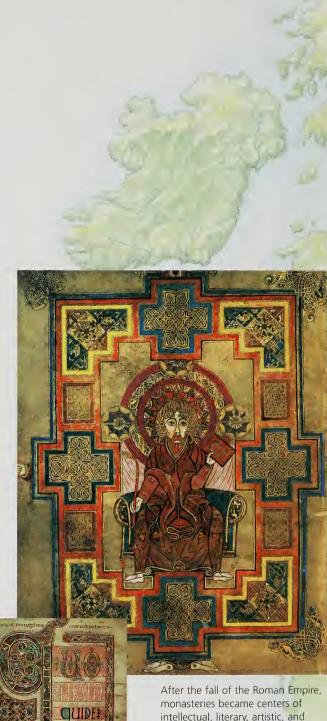
and transmitted orally rather than in writing. In the mead halls of kings and nobles, where the Anglo-Saxons gathered to eat, drink, and socialize, oral poets

called scops celebrated the deeds of heroic warriors in long **epic poems**. They also sang shorter, **lyric poems**. In some of these, deaths or other losses are mourned in the mood of bleak fatalism characteristic of early Anglo-Saxon times. Many of the lyrics composed after the advent of Christianity express religious faith or offer moral instruction. Others reflect a more playful nature: the brief Anglo-Saxon **riddles**, for example, describe familiar objects, like a ship or a bird, in ways that force the audience to guess their identity. of seven kingdoms called the Heptarchy. In the southeast was Kent, kingdom of the Jutes. Further west were the Saxon kingdoms of Sussex, Essex, and Wessex. To the north were the kingdoms of the Angles—East Anglia, Mercia, and Northumbria. Perhaps because the Angles were dominant in the early history of the Heptarchy, the area of Germanic settlement became known as Angle-land, or England, and its people came to be called the English. Modern scholars, however, usually employ the term *Anglo-Saxon* to refer to the people and culture of this period of English history.

Like all cultures, that of the Anglo-Saxons changed over time. The early invaders were seafaring wanderers whose lives were bleak, violent, and short. With them, they brought their pagan religion—marked by a strong belief in *wyrd*, or fate—and their admiration for heroic warriors whose *wyrd* it was to prevail in battle. As they settled into their new land, however, the Anglo-Saxons became an agricultural people—less violent, more secure, more civilized. One of the most important civilizing forces was the Christianity they began accepting late in the sixth century.

THE GROWTH OF CHRISTIANITY

espite the collapse of Roman power there, Christianity had never completely died out in the British Isles. Early in the fifth century a Romanized Briton named Patrick had converted Ireland's Gaels to Christianity. When the Gaels began colonizing Scotland, they brought Christianity in their wake. From the isle of Iona off the Scottish coast, missionaries spread the faith among the Picts and Angles in the north. Later, in 597, a Roman missionary named Augustine arrived in the kingdom of Kent, where he established a monastery at Canterbury. From there, Christianity spread so rapidly that by 690 all of Britain was at least nominally Christian.



On Lindisfarne, a tiny island off the Northumbrian coast, monks produced the beautiful Bible manuscript known as the Lindisfarne Gospels.

LINULIL ORDINZ

After the fall of the Roman Empire, monasteries became centers of intellectual, literary, artistic, and social activity. The Book of Kells is an illuminated gospel book begun in an Irish monastery in the late eighth century.

THE DANISH INVASIONS

n the 790s, a new group of northern European invaders—the Danes, also known as the Vikings—began to devastate Northumbria's flourishing culture. Coming at first to loot monasteries, the Danes in time gained control of much of northern and eastern England. They were less successful in the south, where their advance was halted by a powerful king of Wessex, Alfred the Great. After inflicting defeats on the Danes in 878 and 886, Alfred forced them to agree to a truce and to accept Christianity.

Although Alfred's reign was a high point in Anglo-Saxon civilization, the tug-of-war with the Danes resumed after his death. In 1016 a Dane named Canute even managed to become king of all England; he proved a successful ruler and won the support of many Anglo-Saxon noblemen. Less successful was the deeply religious Edward the Confessor, who came to the throne in 1042. Edward, who had no children, had once sworn an oath making William, duke of Normandy, his heiror so William claimed. Later, Edward was persuaded to name Harold, earl of Wessex, as his heir. When Edward died in 1066, the English witan (an advisory council of nobles and church officials) supported Harold's claim. Incensed, William led his Normans in what was to be the last successful invasion of the island of Britain: the Norman Conquest. Harold was killed at the Battle of Hastings, and on Christmas Day of 1066, a triumphant Williamwho would go down in history as William the Conquerorwas crowned king of England.

> Ornamental pin commissioned by Alfred the Great

LITERARY HISTORY

The spread of Christianity in Britain was accompanied by a spread of literacy and by the introduction of the Roman alphabet in place of the runic alphabet. Though poetry remained primarily an oral art, poems were now more likely to get written down. In this age before printing, however, the only books were manuscripts that scribes copied by hand. Thus, only a fraction of Anglo-Saxon poetry has survived, in manuscripts produced centuries after the poems were composed. The most famous survivor is the epic Beowulf, about a legendary hero of the northern European past. A manuscript known as the Exeter Book contains many of the surviving Anglo-Saxon lyrics, including "The Seafarer," "The Wife's Lament," and over 90 riddles.

Most Old English poems are anonymous. One of the few poets known by name is a monk called Caedmon,



described by the Venerable Bede in his famous eighth-century history of England. Like most scholars of his day, Bede wrote in Latin, the language of

the church. It was not until the reign of Alfred the Great that writing in English began to be widespread. In 891, Alfred initiated the compiling of the *Anglo-Saxon Chronicle*, a historic record in poetry and prose that was added to, on and off, until early Norman times. He also encouraged English translations of portions of the Bible and other Latin works.

Inset above: Detail from an illuminated Bible

The Medieval Period 1066-1485

Like the Danes of Britain, the Normans (whose name means "north men") had originally been Viking raiders from northern Europe. However, after settling in the region that became known as Normandy, just northeast of Britanny on the coast of France, the Normans had adopted French ways. Now William introduced these practices to England, beginning the medieval (or middle) period in English history.

Probably the most significant of William's introductions was feudalism, a political and economic system in which the hierarchy of power was based on the premise that the king owned all the land in the kingdom. Keeping a fourth for himself and granting a fourth to the church, William parceled out the rest of England to loyal nobles—mostly Norman barons—who, in return, either paid him or supplied him with warriors called



oping to influence the church, Henry II appointed his friend Thomas à Becket archbishop of Canterbury. When the archbishop began favoring church interests over those of the crown, Henry's sharp criticisms prompted four loyal knights to murder Becket. Henry guickly proclaimed his innocence and reconciled with the church; Becket was declared a saint, his shrine at Canterbury becoming a popular destination for Christian pilgrims.

knights. The barons swore allegiance to the king, the knights to their barons, and so on down the social ladder. At the bottom of the ladder were the conquered Anglo-Saxons, many of whom were serfspeasants bound to land they could not own. To protect Norman interests, barons were encouraged to build strong castles from which they could dominate the countryside and defend the realm from attack; at the same time, great cathedrals and abbeys were erected on the new church lands.

Because William's successors were less strong and organized than he, power struggles among the barons

Canterbury Cathedral, begun in the 11th century, reflects the influence of Norman architecture. were common in the decades after his death. When William's son Henry I died in 1135, the barons took sides in a violent struggle for power between Henry's daughter Matilda and his nephew Stephen. The near anarchy ended in 1154, when Matilda's son Henry Plantagenet took the throne as Henry II. One of medieval England's most memorable rulers, Henry reformed the judicial system, instituting royal courts throughout the country, establishing a system of juries, and initiating the formation of English common law out of a patchwork of centuries-old practices.

At least as colorful as Henry II was his wife, Eleanor of Aquitaine, a former French queen who had brought as her dowry vast landholdings in France. From French court circles she also brought the ideals of chivalry, a code of honor intended to govern knightly behavior. The code encouraged knights to honor and protect ladies and to go on holy quests—like the Crusades, the military expeditions in which European Christians attempted to wrest the holy city of Jerusalem from Moslem control.

Henry's son Richard I, called Richard the Lion-Hearted, spent much of his ten-year reign fighting in the Crusades and in France, where English possessions were threatened. During his absence, his treacherous brother John—the villain of many Robin Hood legends—plotted against him. When Richard died and John became king, he found that the royal



Jousting knights

Development of the English Language

The Norman Conquest led to great changes in the English language. Despite their Viking origins, by 1066 the Normans spoke a dialect of Old French, which they brought to England with them. Norman French became the language of the English court, of government business, of the new nobility, and of the scholars, cooks, and craftspeople that the Norman barons brought with them to serve their more "refined" needs. The use of English became confined to the conquered, mostly peasant population. Ever adaptable, however, English soon incorporated thousands of words and many grammatical conventions from Norman French. These changes led to the development of Middle English, a form much closer than Old English to the language we speak today.

LITERARY HISTORY

As English became the language of a mostly illiterate peasantry, the common folk again relied on the oral tradition to tell their stories and express their feelings. Many of their compositions were folk ballads, brief narrative poems sung to musical accompaniment. The later Middle Ages saw the flowering of **mystery** and **miracle plays**, which dramatized episodes from the Bible and from saints' lives, and **morality plays**, which taught moral lessons. From these simple plays, intended to convey religious truths to an audience only partly literate, arose the great tradition of English drama. *Right:* Flexible body armor called mail was made from iron links.

treasury had been bankrupted by overseas warfare. In 1215 he was forced to sign the Magna Carta ("Great Charter"), which limited royal authority by granting more power to the barons and thus was an early step on the road to democracy. During the reign of John's son Henry III, an advisory council of barons—now called a parliament—began to meet regularly. Under his successor, Edward I, the Model Parliament of 1295 established the inclusion of commoners (eventually to become the House of Commons) as well as barons (the "House of Lords") in the council.

THE DECLINE OF FEUDALISM

The growth of the commoners' power went hand in hand with the growth of medieval towns, a result of an increase in trade that was stimulated in part by the Crusades. In the towns, merchants and craftspeople formed organizations called guilds to control the flow and price of goods and to set up rules for advancing from apprentice to master craftsman. The



King Philip II of France (above), along with Richard the Lion-Hearted and Frederick I of Germany, was a leader of the forces attempting to recapture Jerusalem in the Third Crusade (1189–1192).

Right: Magna Carta, 1215



Wool, an important product in medieval commerce, was shipped from sheep farms to market towns, where merchants exchanged money for goods.



The spread of ideas was greatly assisted by a landmark innovation in 15th-century Europe—the printing press.

growth of towns meant the decline of feudalism, since wealth was no longer based exclusively on land ownership. On the other hand, the crowding of townspeople in conditions of poor sanitation ensured that diseases like plague could spread rapidly.

As towns were becoming centers of commerce, universities were becoming England's chief centers of learning. At Oxford University, 13th-century scholars like Roger Bacon advanced the study of science and mathematics. A century later, an Oxford scholar named John Wycliffe led an effort to end widespread church corruption. Though his followers, the Lollards, were suppressed, his ideas spread to John Huss in central Europe and through him influenced the later religious reformer Martin Luther.

THE HUNDRED YEARS' WAR

ycliffe's reform efforts took place during the Hundred Years' War, a long struggle between England and France that had begun in 1337 during the reign of Edward III. As the war continued on and off for more than a century, England also had to weather several domestic crises, including a great epidemic of plague known as the Black Death, which killed a third of England's popu-

LITERARY HISTORY

Religious faith was a vital element of medieval English life and literature. One of the most distinctive products of the age is the long poem known as Piers Plowman, a dream vision that explores Christianity's spiritual mysteries. Religious devotion is also the key concern of The Book of Margery Kempe, an autobiography in which Kempe focuses on her spiritual growth. In contrast, far more worldly attitudes are expressed in the surviving correspondence of the Paston family. These remarkable letters, written from about 1420 to 1500 and discovered centuries later by one of the Pastons' descendants, provide fascinating glimpses of life in later medieval times.

Especially popular in the Middle Ages were romances-tales of chivalric knights, many of which feature King Arthur and the members of his court. For centuries the oral poets of the Britons in Wales had celebrated their legendary hero Arthur just as Anglo-Saxon scops had celebrated Beowulf. Then, about 1135, the monk Geoffrey of Monmouth produced a Latin "history" based on the old Welsh legends. Geoffrey's book caught the fancy of French, German, and English writers, who soon produced their own versions of the legends, updating them to reflect then-current notions of chivalry. In about 1375, an anonymous English poet produced Sir Gawain and the Green Knight, recounting the marvelous adventures of a knight of Arthur's court. A century later, in Le Morte d'Arthur, Sir Thomas Malory retold a number of the French Arthurian tales in Middle English.

Development of the English Language

As warfare with France dragged on, English not only survived but triumphed. Among England's upper class it came to seem unpatriotic to use the language of the nation's number one enemy, especially since the Anglo-Norman variety of French was ridiculed by the "real" French speakers across the English Channel. By the end of the Hundred Years' War, English had once again become the first language of most of the English nobility.

LITERARY HISTORY

In the rebirth of English as a language of literature, no writer was more important than the 14th-century poet Geoffrey Chaucer, the towering figure of Middle English letters. Chaucer's masterpiece, *The Canterbury Tales*, is a collection of tales supposedly narrated by a group of pilgrims traveling from London to Canterbury to visit the shrine of Thomas à Becket. The pilgrims, who come from all walks of medieval life—the castle, the farm, the church, the town—are introduced in the famous "Prologue," where Chaucer weaves a vivid and charming tapestry of English life in the later Middle Ages. lation; the Peasants' Revolt of 1381; and Richard II's forced abdication in 1399, which brought Henry IV to the English throne. The war itself had many

famous episodes-like Henry V's great victory over the French at Agincourt and the French army's lifting of the siege of Orléans under the inspired leadership of the young peasant woman Joan of Arc. When the war finally ended in 1453, England had lost nearly all of its French possessions. It was also on the verge of a conflict in which two rival families claimed the throne-the house of York, whose symbol was a white rose, and the house of Lancaster, whose symbol was a red rose. The fighting,



In medieval art, the Black Death was often portrayed as a skeleton.

known as the Wars of the Roses, ended in 1485, when the Lancastrian Henry Tudor killed the Yorkist king Richard III at Bosworth Field and took the throne as Henry VII. This event is usually taken as marking the end of the Middle Ages in England.



During the Hundred Years' War, the use of the longbow helped the English to inflict heavy casualties on the French, who were armed with the less efficient crossbow.

PART 1 Tests of Courage

The Anglo-Saxon and medieval periods were ones of turmoil and change—times when people's courage was frequently put to the test. Amid this turmoil, the tests of courage often took the form of physical challenges, such as confronting a dreaded foe or battling to survive on the high seas. Other tests of courage involved spiritual or emotional challenges, such as standing up for one's religious beliefs or enduring the absence of a loved one. As you read about tests of courage in this part of Unit One, try to place yourself in the distant past and imagine how you would respond to similar challenges.

The Beowulf Poet	from Beowulf A fearless hero takes on daunting enemies.	30
D. J. R. Bruckner	LITERARY LINK A Collaboration Across 1,200 Years Beowulf <i>brought to life</i>	61
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Homer	from the lliad Two great warriors fight a classic battle.	66
Anonymous	from the Exeter Book The Seafarer The Wanderer The Wife's Lament Hardship, loss, and loneliness	84
The Venerable Bede	from A History of the English Church and People A historian recounts the lives of early Christians.	98

LEARNING Language of Citerature

The pic

Oral Heroic Narrative-An Epic Task

Imagine that you're performing with an improvisational theater group. First, you are asked to pretend that you're an Automated Teller Machine (ATM) that intentionally tries people's patience. Easy, you think. Next, you must play a butcher who can't stand the sight of meat. No problem. Then a scholarly-looking man asks you to recite a long narrative poem about the heroic struggles of a legendary figure who uses strength, cunning, and help from the gods to survive perilous trials-and you have to use elevated, solemn language throughout. You're speechless, uncomprehending, until it hits you-the man wants an epic.

What Is an Epic?

An **epic** is a long narrative poem that celebrates a hero's deeds. The earliest epic tales survived for centuries as oral traditions before they were finally written down. They came into existence as spoken words and were retold by poet after poet from one generation to the next. Most orally composed epics date back to preliterate periods—before the cultures that produced them had developed written forms of their languages.

Many epics are based in historical fact, so that their public performance by poets (known in different cultures by such names as *scops* or *bards*) provided both entertainment and education for the audience. Oral poets had to be master improvisers, able to compose verse in their heads while simultaneously singing or chanting it. These poets didn't make up their stories from scratch, however; they drew on existing songs and legends, which they could embellish or combine with original material.

One characteristic feature of oral poetry is the repetition of certain words, phrases, or even lines. Two of the most notable examples of repeated elements are stock epithets and kennings.

Stock epithets are adjectives that point out special traits of particular persons or things. In Homer, stock epithets are often compound adjectives, such as the "swift-footed" used to describe Achilles.

Kennings are poetic synonyms found in Germanic poems, such as the Anglo-Saxon epic *Beowulf*. Rather than being an adjective, like an epithet, a kenning is a descriptive phrase or compound word that substitutes for a noun. For example, in *Beowulf* "the Almighty's enemy" and "sin-stained demon" are two kennings that are used in place of Grendel's name.

Stock epithets and kennings were building blocks that a poet could recite while turning his attention to the next line or stanza. Epithets had an added advantage—they were designed to fit metrically into specific parts of the lines of verse. In skillful hands, these "formulas" helped to establish tone and reinforce essentials of character and setting.

Characteristics of an Epic

Epics from different languages and time periods do not always have the same characteristics. Kennings, for example, are not found in Homer's epics. However, the following characteristics are shared by most epics, whether they were composed orally or in writing, in the Middle Ages or last year, in Old English or in Slovak:

- The hero, generally a male, is of noble birth or high position, and often of great historical or legendary importance.
- The hero's character traits reflect important ideals of his society.
- The hero performs courageous—sometimes even superhuman—deeds that reflect the values of the era.
- The actions of the hero often determine the fate of a nation or group of people.
- The setting is vast in scope, often involving more than one nation.
- The poet uses formal diction and a serious tone.
- Major characters often deliver long, formal speeches.
- The plot is complicated by supernatural beings or events and may involve a long and dangerous journey through foreign lands.
- The poem reflects timeless values, such as courage and honor.
- The poem treats universal themes, such as good and evil or life and death.

The *Epic* Across *Cultures*

The epic is not a dead form. Although epics were sung by Sumerians as far back as the third millennium B.C., new oral epics continue to be created and recited in places like the Balkans and Southeast Asia. Many poets around the world still write poems in the epic tradition, and the epic spirit animates many prose works, such as J. R. R.



Tolkien's *The Lord of the Rings*, a popular fantasy novel. Many contemporary films are also cast in an epic mold, including such Hollywood hits as the *Star Wars* trilogy, which features an intergalactic struggle between the forces of good and evil.

> YOUR TURN What evidence of epic features might you expect to find in the Star Wars trilogy?

Strategies for Reading: The Epic

- 1. Notice which characteristics of epics appear in the poem you are reading.
- 2. Decide what virtues the hero embodies.
- **3.** Decide if the epic's values are still held today.
- **4.** Determine the hero's role in bringing about any changes in fortune for the characters.
- 5. Use a list or diagram to keep track of the characters.
- **6.** If a passage confuses you, go back and summarize the main idea of the passage.

- 7. When reading *Beowulf* (page 32) or the *Iliad* (page 67), use the accompanying Guide for Reading to help you clarify the language and form your own interpretation.
- Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your Strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

PREPARING to Read

from Beowulf

Epic Poetry by the BEOWULF POET *Translated by* BURTON RAFFEL

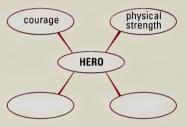
Connect to Your Life

Brave Heart According to *The American Heritage Dictionary* of *the English Language*, a traditional hero is someone "endowed with great courage and strength" and "celebrated for his bold exploits." Are courage, strength, and boldness qualities you look for in a modern hero? Would you say that a hero's deeds have to be celebrated, or at least widely known? Think about people in today's world that you consider heroic. Then, in a cluster diagram like the one shown, jot down the qualities that make these people heroes in your eyes. Use your ideas to help you formulate your own definition of *hero*.

Comparing Literature of the World

Beowulf and the Iliad

This lesson and the one that follows present an opportunity for comparing the epic heroes in *Beowulf* and the *Iliad*. Specific points of comparison in the *Iliad* lesson will help you contrast Beowulf's heroism with that of characters in Homer's epic poem.



WORDS TO KNOW Vocabulary Preview

affliction cowering fetter gorge infamous lament livid loathsome murky pilgrimage purge relish talon taut writhing

Focus Your Reading

LITERARY ANALYSIS ALLITERATION Alliteration is the repetition of consonant sounds at the beginning of words. Poets frequently use alliteration to emphasize particular words or images, heighten moods, or create musical effects. In works of the oral tradition, alliteration was also used to aid memorization. In his translation of *Beowulf*, Burton Raffel has used alliteration to suggest the sound and style of the Old English poem.

The ancient <u>b</u>lade <u>b</u>roke, <u>b</u>it into The monster's skin, drew <u>b</u>lood . . .

Look for other examples of alliteration as you read the excerpts from Beowulf.

ACTIVE READING MAKING JUDGMENTS On pages 28–29, you were introduced to the characteristics shared by many **epics.** Look for evidence of these characteristics in *Beowulf*, and, on the basis of the evidence you find, **make** judgments about the ways in which the poem resembles and differs from other epics.

READER'S NOTEBOOK Use the information provided on pages 28–29 to create a chart in which you list common characteristics of epics. Then, as you read the excerpts from *Beowulf*, record evidence of the presence or absence of those characteristics in the poem. In your judgment, is *Beowulf* a typical epic?

Build Background

The Birth of the Beowulf Epic After the fall of the Western Roman Empire to Germanic tribes in the fifth century A.D., Europe entered a chaotic period of political unrest and economic and cultural decline. Among the Germanic-speaking tribes of northern Europe, life was dominated by frequent bloody warfare, which drove some of them to abandon their homes for foreign shores. These tribes included groups of Angles, Saxons, and Jutes who settled on the island of Britain, where they established what is now called Anglo-Saxon civilization. Their famous tale of the great hero Beowulf, however, takes place on the European mainland, among two related tribes, the Danes of what is now Denmark and the Geats (gets or gā-əts) of what is now Sweden.

Beowulf is a Geat warrior who crosses the sea to aid the Danes and later returns to Sweden to succeed his uncle Hygelac (the Higlac of this translation) as king of the Geats. While we cannot be sure whether Beowulf ever really lived, we do know that Hygelac was a historical figure who led a military raid some time around the year 525. The action of *Beowulf* is presumably set not long afterward.

At that time, the northern Germanic societies had not yet adopted Christianity. Their warrior culture celebrated loyalty and deeds of great strength and courage. For entertainment the people gathered in mead halls, large wooden buildings where they feasted, drank mead (an alcoholic beverage), and listened to tales of heroic achievements. Such tales were presented both in the form of long epic poems and in the form of shorter verse narratives. Poet-singers called scops (shōps) in Anglo-Saxon society recited the poems in a chanting voice, usually accompanying themselves on a harp.

Old English Text *Beowulf* is the most famous of the early Germanic heroic poems that survive. The form of the poem that has come down to us dates from sometime between the eighth



and tenth centuries—after the Anglo-Saxons' conversion to Christianity. It is written in Old English, the language spoken in Britain in the Anglo-Saxon period. As the lines shown below illustrate, Old English neither looks nor sounds like Modern English, and it must therefore be translated for most modern readers.

Old English poetry has a strong rhythm, with each line divided into two parts by a pause, called a **caesura** (sĭ-zhŏor'ə). In the Old

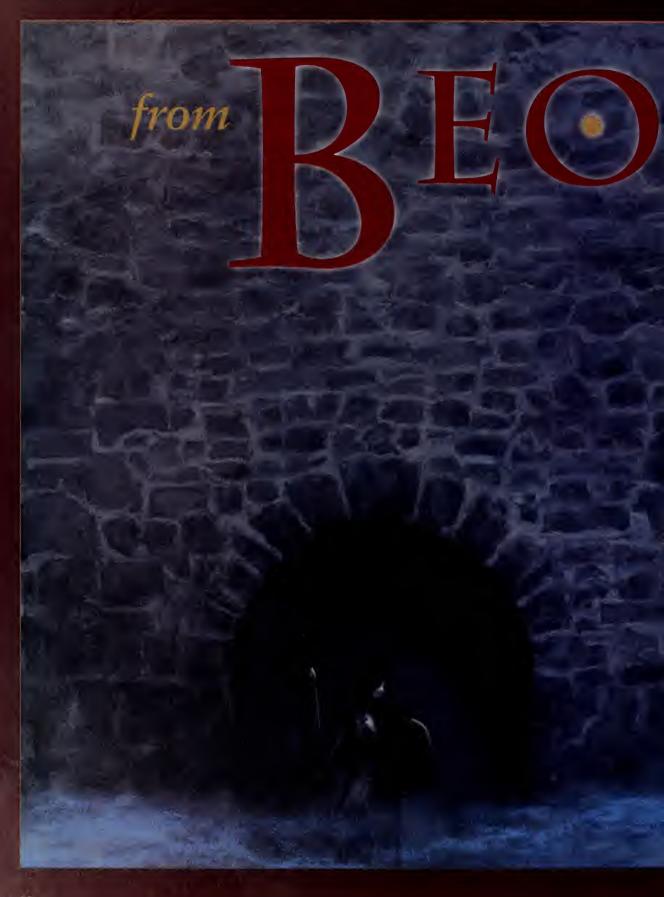
English text printed here, the caesuras are indicated by extra space in the lines. In his translation, Burton Raffel has often used punctuation to reproduce the effect of the caesuras.

Lines from Beowulf in Old English

Da com of more under misthleoþum grendel gongan— godes yrre bær; mynte se manscaða manna cynnes sumne besyrwan in sele þam hean.

Modern English translation by Burton Raffel

Out from the marsh, from the foot of misty Hills and bogs, bearing God's hatred, Grendel came, boping to kill Anyone he could trap on this trip to high Herot.



Hrothgar (hrôth'gär'), king of the Danes, has built a wonderful mead hall called Herot (hĕr' ət), where his subjects congregate and make merry. As this selection opens, a fierce and powerful monster named Grendel invades the mead hall, bringing death and destruction.

GRENDEL

5

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

- 10 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:
- 15 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,

- 20 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,
- 25 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 <u>laments</u> 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
- 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,

WORDS

TO lament (lə-měnt') n. an audible expression of grief; wail KNOW

GUIDE FOR READING

17 moors (mŏorz): broad, open regions with patches of bog.

19 spawned: born.

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

19–29 Who were Grendel's earliest ancestors? How did he come to exist?

40 lair: the den of a wild animal.

49 What is meant by "The beginning might not be the end"?

58 In what way has hate triumphed?

Prow of ninth-century Oseberg ship

- 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
- 65 The seas, was told and sung in all Men's ears: how Grendel's hatred began, How the monster <u>relished</u> 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,
- 75 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, 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—God,
- 85 Whose love Grendel could not know. But Hrothgar's Heart was bent. The best and most noble Of his council debated remedies, sat In secret sessions, talking of terror And wondering what the bravest of warriors could do.
- 90 And sometimes they sacrificed to the old stone gods, Made heathen vows, hoping for Hell's Support, the Devil's guidance in driving Their <u>affliction</u> off. That was their way, And the heathen's only hope, Hell
- 95 Always in their hearts, knowing neither God Nor His passing as He walks through our world, the Lord Of Heaven and earth; their ears could not hear His praise nor know His glory. Let them Beware, those who are thrust into danger,
- Clutched at by trouble, yet can carry no solace
 In their hearts, cannot hope to be better! Hail
 To those who will rise to God, drop off
 Their dead bodies and seek our Father's peace!

64 What does the phrase "hellforged hands" suggest about Grendel?

73 reparation: something done to make amends for loss or suffering. In Germanic society, someone who killed another person was generally expected to make a payment to the victim's family as a way of restoring peace.

84 The reference to God shows the influence of Christianity on the Beowulf Poet. What does Grendel's inability to know God's love suggest about him?

91 heathen (hē'*th*=n): pagan; non-Christian. Though the Beowulf Poet was a Christian, he recognized that the characters in the poem lived before the Germanic tribes were converted to Christianity, when they still worshiped "the old stone gods."

WORDS To Know

Beowulf

So the living sorrow of Healfdane's son Simmered, bitter and fresh, and no wisdom 105 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 110 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, 115 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, 120 The bravest and best of the Geats, fourteen

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. 104 Healfdane's son: Hrothgar.

109–110 Higlac's follower: warrior loyal to Higlac (hǐg'lăk'), king of the Geats (and Beowulf's uncle).

Beowulf and his men sail over the sea to the land of the Danes to offer help to Hrothgar. They are escorted by a Danish guard to Herot, where Wulfgar, one of Hrothgar's soldiers, tells the king of their arrival. Hrothgar knows of Beowulf and is ready to welcome the young prince and his men.

Then Wulfgar went to the door and addressed
The waiting seafarers with soldier's words:
"My lord, the great king of the Danes, commands me
To tell you that he knows of your noble birth
And that having come to him from over the open
Sea you have come bravely and are welcome.
Now go to him as you are, in your armor and helmets,
But leave your battle-shields here, and your spears,
Let them lie waiting for the promises your words

May make."

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

140 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 bestOf all mead-halls, deserted and useless when the moonHangs in skies the sun had lit,Light and life fleeing together.
 - My people have said, the wisest, most knowing
- 150 And best of them, that my duty was to go to the Danes' Great king. They have seen my strength for themselves,

139 mail shirt: flexible body armor made of metal links or overlapping metal scales.

140 smith's high art: the skilled craft of a blacksmith (a person who fashions objects from iron).

142 cousin: here, a general term for a relative. Beowulf is actually Higlac's nephew.



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 swamIn the blackness of night, hunting monstersOut of the ocean, and killing them oneBy one; death was my errand and the fateThey 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, May <u>purge</u> 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
- 170 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,
- 180 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
- 185 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!"
 - Hrothgar replied, protector of the Danes: "Beowulf, you've come to us in friendship, and because

172 linden shield: shield made from the wood of a linden tree.

172–174 Beowulf insists on fighting Grendel without weapons. Why do you think this is so important to him?

185 shrouds: cloths in which dead bodies are wrapped.

188 Hrethel (hr*čth*'əl): a former king of the Geats—Higlac's father and Beowulf's grandfather.

189 Wayland: a famous blacksmith and magician.

 W O R D S
 purge (pûrj) v. to cleanse or purify

 T O
 gorge (gôrj) v. to stuff with food

190

Of the reception your father found at our court. Edgetho had begun a bitter feud, Killing Hathlaf, a Wulfing warrior:

- 195 Your father's countrymen were afraid of war,If he returned to his home, and they turned him away.Then he traveled across the curving wavesTo the land of the Danes. I was new to the throne,Then, a young man ruling this wide
- Kingdom and its golden city: Hergar,
 My older brother, a far better man
 Than I, had died and dying made me,
 Second among Healfdane's sons, first
 In this nation. I bought the end of Edgetho's
- 205 Quarrel, sent ancient treasures through the ocean's Furrows to the Wulfings; your father swore He'd keep that peace. My tongue grows heavy, And my heart, when I try to tell you what Grendel Has brought us, the damage he's done, here
- 210 In this hall. You see for yourself how much smaller Our ranks have become, and can guess what we've lost To his terror. Surely the Lord Almighty Could stop his madness, smother his lust! How many times have my men, glowing
- With courage drawn from too many cupsOf ale, sworn to stay after darkAnd stem that horror with a sweep of their swords.And then, in the morning, this mead-hall glitteringWith new light would be drenched with blood, the benches
- Stained red, the floors, all wet from that fiend's
 Savage assault—and my soldiers would be fewer
 Still, death taking more and more.
 But to table, Beowulf, a banquet in your honor:
 Let us toast your victories, and talk of the future."
- 225 Then Hrothgar's men gave places to the Geats, Yielded benches to the brave visitors And led them to the feast. The keeper of the mead Came carrying out the carved flasks, And poured that bright sweetness. A poet
- 230 Sang, from time to time, in a clear Pure voice. Danes and visiting Geats Celebrated as one, drank and rejoiced.

193 Edgetho (ĕj'thō): Beowulf's father.

194 Wulfing: a member of another Germanic tribe.

191–206 What service did Hrothgar perform for Beowulf's father? After the banquet, Hrothgar and his followers leave Herot, and Beowulf and his warriors remain to spend the night. Beowulf reiterates his intent to fight Grendel without a sword and, while his followers sleep, lies waiting, eager for Grendel to appear.

Reconstruction of helmet from Sutton Hoo ship burial

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
- 240 Home before, knew the way—But never, before nor after that night,Found Herot defended so firmly, his reception

233–235 The translator uses punctuation to convey the effect of the midline pauses in the original Old English verses. How does the rhythm created by the midline punctuation reinforce the account of the action here? So harsh. He journeyed, forever joyless, Straight to the door, then snapped it open,

- 245 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 hallCrowded with sleeping warriors, stuffedWith rows of young soldiers resting together.And his heart laughed, he relished the sight,Intended to tear the life from those bodies
- 255 By morning; the monster's mind was hotWith the thought of food and the feasting his bellyWould soon know. But fate, that night, intendedGrendel to gnaw the broken bonesOf 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,
- 265 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,

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
- 285 Closer. The infamous killer fought

246 threshold: the strip of wood or stone at the bottom of a doorway.

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!

290

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

295 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

- 305 Of ivory and iron and wood. Suddenly The sounds changed, the Danes started In new terror, <u>cowering</u> in their beds as the terrible Screams of the Almighty's enemy sang In the darkness, the horrible shrieks of pain
- 310 And defeat, the tears torn out of Grendel's <u>Taut</u> throat, hell's captive caught in the arms Of him who of all the men on earth Was the strongest.

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
- 325 Had bewitched all men's weapons, laid spells That blunted every mortal man's blade.

278–289 Up to this point Grendel has killed his human victims easily. Why might he be trying to run away from Beowulf?

322–326 Why do you think no weapons can hurt Grendel?

WORDS	writhing (rī'thĭng) adj. twisting and turning in pain writhe v.
ТО	cowering (kou'ə-rĭng) adj. cringing in fear cower v.
KNOW	taut (tôt) adj. pulled tight

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,
 Ended the grief, the sorrow, the suffering
 Forced on Hrothgar's helpless people
- 355 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. **338 sinews** (sĭn'yōōz): the tendons that connect muscles to bones.

355–358 Why do you think Beowulf hangs Grendel's arm from the rafters? The water was bloody, steaming and boiling

- In horrible pounding waves, heat 370 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 375 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 380 On earth or under the spreading sky Or between the seas, neither south nor north, Was there a warrior worthier to rule over men. (But no one meant Beowulf's praise to belittle
- Hrothgar, their kind and gracious king!) 385 And sometimes, when the path ran straight and clear, They would let their horses race, red And brown and pale yellow backs streaming Down the road. And sometimes a proud old soldier
- Who had heard songs of the ancient heroes 390 And could sing them all through, story after story, Would weave a net of words for Beowulf's Victory, tying the knot of his verses Smoothly, swiftly, into place with a poet's
- 395 Quick skill, singing his new song aloud While he shaped it, and the old songs as well. . . .

389-396 What role do poets seem to play in Beowulf's society?

Thinking Through the Literature

- 1. Comprehension Check What characteristics does Grendel have that make him particularly terrifying to the Danes?
- 2. What impressions of Beowulf do you have after reading this part of the poem?
- 3. What do you think causes Grendel to attack human beings?



- his relatives and ancestors
 his actions and attitudes
 the Danish warriors' reactions to him
- 4. Why do you think Beowulf offers to help a tribe other than his own, in spite of the danger?

Although one monster has died, another still lives. From her lair in a cold and murky lake, where she has been brooding over her loss, Grendel's mother emerges, bent on revenge.

GRENDEL'S MOTHER

So she reached Herot,

Where the Danes slept as though already dead;
Her visit ended their good fortune, reversed
The bright vane of their luck. No female, no matter
How fierce, could have come with a man's strength,
Fought with the power and courage men fight with,
Smashing their shining swords, their bloody,
Hammer-forged blades onto boar-headed helmets,
Slashing and stabbing with the sharpest of points.

- 405 Slashing and stabbing with the sharpest of points. The soldiers raised their shields and drew Those gleaming swords, swung them above The piled-up benches, leaving their mail shirts And their helmets where they'd lain when the terror took hold of them.
- 410 To save her life she moved still faster, Took a single victim and fled from the hall, Running to the moors, discovered, but her supper Assured, sheltered in her dripping claws. She'd taken Hrothgar's closest friend,
- The man he most loved of all men on earth;
 She'd killed a glorious soldier, cut
 A noble life short. No Geat could have stopped her:
 Beowulf and his band had been given better
 Beds; sleep had come to them in a different
- Hall. Then all Herot burst into shouts:
 She had carried off Grendel's claw. Sorrow
 Had returned to Denmark. They'd traded deaths,
 Danes and monsters, and no one had won,
 Both had lost!

400 vane: a device that turns to show the direction the wind is blowing—here associated metaphorically with luck, which is as changeable as the wind.

404 boar-headed helmets:

Germanic warriors often wore helmets bearing the images of wild pigs or other fierce creatures in the hope that the images would increase their ferocity and protect them against their enemies.

421 Why do you think Grendel's mother takes his claw?

Devastated by the loss of his friend, Hrothgar sends for Beowulf and recounts what Grendel's mother has done. Then Hrothgar describes the dark lake where Grendel's mother has dwelt with her son.

425 "They live in secret places, windy Cliffs, wolf-dens where water pours From the rocks, then runs underground, where mist Steams like black clouds, and the groves of trees Growing out over their lake are all covered

- 430 With frozen spray, and wind down snakelike Roots that reach as far as the water And help keep it dark. At night that lake Burns like a torch. No one knows its bottom, No wisdom reaches such depths. A deer,
- Hunted through the woods by packs of hounds,
 A stag with great horns, though driven through the forest
 From faraway places, prefers to die
 On those shores, refuses to save its life
 In that water. It isn't far, nor is it
- A pleasant spot! When the wind stirs
 And storms, waves splash toward the sky,
 As dark as the air, as black as the rain
 That the heavens weep. Our only help,
 Again, lies with you. Grendel's mother
- Is hidden in her terrible home, in a place You've not seen. Seek it, if you dare! Save us, Once more, and again twisted gold, Heaped-up ancient treasure, will reward you For the battle you win!"

425–432 What sort of place is the underwater lair of Grendel's mother? How does the translator's use of alliteration make this description more effective?

447–449 Germanic warriors placed great importance on amassing treasure as a way of acquiring fame and temporarily defeating fate.



Beowulf accepts Hrothgar's challenge, and the king and his men accompany the hero to the dreadful lair of Grendel's mother. Fearlessly, Beowulf prepares to battle the terrible creature.

Bronze matrix for pressed foil, cast with carved details. Björnhovda, Torslunda, Öland. 7th century A.D.

THE BATTLE WITH GRENDEL'S MOTHER

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

- 455 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,
- 460 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
- ⁴⁶⁵ 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,
- 470 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
- 480 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, 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
- 490 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
- 500 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
- 510 God, who sent him victory, gave judgment For truth and right, Ruler of the Heavens, Once Beowulf was back on his feet and fighting.

476 his ring-marked blade: For the battle with Grendel's mother, Beowulf has been given an heirloom sword with an intricately etched blade.

480 Hrunting (hrŭn'tǐng): the name of Beowulf's sword. (Germanic warriors' swords were possessions of such value that they were often given names.)

490–492 How important is fame to Beowulf?

Then he saw, hanging on the wall, a heavy Sword, hammered by giants, strong

- And blessed with their magic, the best of all weapons 515 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 520 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. 52.5 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, 530 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 535 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, 540 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. 545 The wise old warriors who surrounded Hrothgar, Like him staring into the monsters' lake, Saw the waves surging and blood Spurting through. They spoke about Beowulf,

- All the graybeards, whispered together 550 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. 555

550 graybeards: old men.

Viking sword



Gold torque (a collar or necklace) from Snettisham in Norfolk in eastern England, made sometime in the middle of the first century B.C.

> 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,

560 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

- 565 <u>Fetters</u> and unwinds icicles and frost As only He can, He who rules Time and seasons, He who is truly God. The monsters' hall was full of Rich treasures, but all that Beowulf took
- 570 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
- 575 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 **578** that noble protector of all seamen: Beowulf, who will be buried in a tower that will serve as a navigational aid to sailors.

580

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 585 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, 590 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 595 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 600 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

593-594 Why do you think the Geats want the Danes to see the monster's skull?

604 queen: Welthow, wife of Hrothgar.

And wonderful sight, and the warriors stared. 605

Thinking Through the Literature

- 1. Comprehension Check What heroic action does Beowulf perform in this part of the poem?
- 2. Do you think you would have enjoyed living among the Danes of Beowulf's day? Why or why not?
- 3. What qualities does Beowulf display in this second battle?



- the description of Grendel's mother and her actions
 the details describing her lair
 Beowulf's motives and actions
- 4. Are Beowulf's words and deeds those of a traditional epic hero? Support your opinion with evidence from the poem.
- 5. Does the behavior of Grendel's mother seem as wicked or unreasonable as Grendel's behavior? Explain your answer.

With Grendel's mother destroyed, peace is restored to the land of the Danes, and Beowulf, laden with Hrothgar's gifts, returns to the land of his own people, the Geats. After his uncle and cousin die, Beowulf becomes king of the Geats and rules in peace and prosperity for 50 years. One day, however, a fire-breathing dragon that has been guarding a treasure for hundreds of years is disturbed by a thief, who enters the treasure tower and steals a cup. The dragon begins terrorizing the Geats, and Beowulf, now an old man, takes on the challenge of fighting it.



Viking cup, silver and gilt

BEOWULF'S LAST BATTLE

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 610 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 615 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 620 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 625 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 630 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 635 The rocky cliffs: no coward could have walked there! And then he who'd endured dozens of desperate Battles, who'd stood boldly while swords and shields Clashed, the best of kings, saw Huge stone arches and felt the heat 640 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 645 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 650 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 655 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' 660 Great prince stood firm, unmoving, prepared

648 hoary (hôr'ē): gray with age.

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
- 670 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 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
- 685 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

690 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

695 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

670–671 Why do you think Beowulf keeps fighting?

678 ring-giver: king; lord. When a man swore allegiance to a Germanic lord in return for his protection, the lord typically bestowed a ring on his follower to symbolize the bond.



Mind was made up; he raised his yellow

Shield and drew his sword. . . . 70.5 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 710 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 715 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 720 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, 725 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 730 So hard-pressed here? I swear that nothing

He ever did deserved an end

735

Like this, dying miserably and alone, Butchered by this savage beast: we swore

That these swords and armor were each for us all!"

694–705 How is Wiglaf unlike Beowulf's other subjects?

717–723 What does Wiglaf suggest is the reason Beowulf has failed to defeat the dragon?

Wiglaf joins Beowulf, who again attacks the dragon single-handed; but the remnant of his sword shatters, and the monster wounds him in the neck. Wiglaf then strikes the dragon, and he and Beowulf together finally succeed in killing the beast. Their triumph is short-lived, however, because Beowulf's wound proves to be mortal.

THE DEATH OF BEOWULF

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."

737–738 What view of fate does the image of the unwinding string convey?

741–763 What values are reflected in Beowulf's speech?

Viking purse clip of gold, garnet, and glass, from Sutton Hoo ship burial

TO **livid** (lĭv'ĭd) *adj.* discolored; black and blue

740



Gold buckle from Sutton Hoo ship burial, showing animals, snakes, and birds

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;
- 785 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,
- 790 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 795 Treasure they'd won together. He ran, Hoping his wounded king, weak And dving, had not left the world too soon. Then he brought their treasure to Beowulf, and found His famous king bloody, gasping 800 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 805 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 810 What I leave, Wiglaf, lead my people, 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 815 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 820 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, 825 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 830 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 835

816 spit: a narrow point of land extending into a body of water.

805–819 How will Beowulf continue to aid his people after his death?

833 In what sense are Beowulf's followers traitors? Whom or what have they betrayed?

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 840 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, 845 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: 850 "I say what anyone who speaks the truth Must sav. . . Too few of his warriors remembered To come, when our lord faced death, alone, And now the giving of swords, of golden 855 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 860 Would be better for them all, and for you, than the kind Of life you can lead, branded with disgrace!"... Then the warriors rose, Walked slowly down from the cliff, stared At those wonderful sights, stood weeping as they saw 865 Beowulf dead on the sand, their bold Ring-giver resting in his last bed: He'd reached the end of his days, their mighty War-king, the great lord of the Geats, Gone to a glorious death. . . . 870

836 javelins (jǎv'lĭnz): light spears used as weapons.

837 jackals (jăk'əlz): doglike animals that sometimes feed on the flesh of dead beasts.

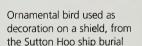
859 bolted: ran away; fled.

Pre-Viking helmet, A.D. 550–800

Mourning Beowulf

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,

- 875 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 belovéd leader,
- 895 Crying that no better king had ever Lived, no prince so mild, no man So open to his people, so deserving of praise.



896 mild: gentle or kindly. Do you agree that Beowulf was a mild ruler? Why or why not?

LITERARY LINK

A COLLABORATION ACROSS 1,200 YEARS Review by D. J. R. Bruckner

A Modern Scop Listening to the story of Beowulf sung by a scop playing a harp is no longer an experience confined to the past. American musician and medieval scholar Benjamin Bagby has begun performing Beowulf in the original Anglo-Saxon to enthusiastic audiences. Bagby likens Beowulf to a "campfire ghost story" and compares his performances to rap and jazz, both of which involve improvisation and spontaneity. The following review, written in 1997, captures the excitement of Bagby's Beowulf.

European noblemen of a thousand years ago had much more exciting and intelligent entertainment than anything to be found now. Anyone who doubts that need only look in on Benjamin Bagby's astonishing performance of the first quarter of the epic poem *Beowulf*—in Anglo-Saxon, no less—tonight at the Stanley H. Kaplan Penthouse at Lincoln Center. It will be the last of his three appearances in the Lincoln Center Festival.

From the moment he strode on stage on Sunday for the opening night, silencing the audience with that famous first word, "Hwaet!" ("Pay attention!"), until hell swallowed the "pagan soul" of the monster's maw, there were bursts of laughter, mutters and sighs, and when Mr. Bagby's voice stopped at the end, as abruptly as it had begun, there



was an audible rippling gasp before a thunderclap of applause from cheering people who called him back again and again, unwilling to let him go.

Mr. Bagby—a Midwesterner who fell in love with *Beowulf* at 12 and who now is codirector of a medieval music ensemble, Sequentia, in Cologne, Germany—accompanies himself on a six-string lyre modeled on one found in a seventh-century tomb near Stuttgart. This surprisingly facile instrument underscores the meter of the epic verses and is counterpoint to Mr. Bagby's voice as he recites, chants and occasionally sings the lines.

On the whole, this is a restrained presentation. The performer captures listeners at once simply by letting us feel his conviction that he has a tale to tell that is more captivating than any other story in the world. He avoids histrionic gestures, letting the majestic rhythms of the epic seize our emotions and guide them through the action. Gradually the many voices that fill the great poem emerge and the listener always knows who is speaking: a warrior, a watchman, a king, a sarcastic drunk. A translation is handed out to the audience, but after a while one notices people are following it less and just letting the sound of this strange and beautiful language wash over them. Perhaps not so strange, after all-enough phrases begin to penetrate the understanding that one finally knows deep down that, yes, this is where English came from.

How authentic is all this? Well, we know from many historical sources that in the first millennium at roval or noble houses a performer called a scop would present epics. Mr. Bagby has lived with this epic for many years, as well as with ancient music, and his performance is his argument that Beowulf was meant to be heard, not read, and that this is the way we ought to hear it. It is a powerful argument, indeed. The test of it is that when he has finished, you leave with the overwhelming impression that you know the anonymous poet who created Beowulf more than a dozen centuries ago, that you have felt the man's personality touch you. That is a much too rare experience in theater.



Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? How do you think you would have reacted to Beowulf's death if you had been one of his subjects?

Comprehension Check

- Who is the only person to help Beowulf battle the dragon?
- What happens to Beowulf as a result of the battle?
- What happens to the dragon and its treasure?

Think Critically

- 2. How would you describe Wiglaf's character traits?
- **3.** Beowulf is able to defeat evil in the form of Grendel and Grendel's mother, yet he loses his life. What **theme** does this suggest about the struggle between good and evil?
- 4. In your opinion, what view of youth and old age does *Beowulf* convey? In answering, consider not only the details in the last part of the poem but also the earlier portrayals of Beowulf and Hrothgar.
- **5.** On the basis of your reading of *Beowulf*, what qualities or values do you think the Anglo-Saxons admired?



- Beowulf's reputation, position, and wealth
 Beowulf's behavior before and during his
- battles
- the behavior of other characters
- 6. ACTIVE READING MAKING JUDGMENTS According to the evidence that you recorded in the chart in your
 READER'S NOTEBOOK, how well does Beowulf conform to the characteristics of a typical epic?

Extend Interpretations

- 7. Critic's Corner In his famous essay "Beowulf: The Monsters and the Critics," the author and scholar J.R.R. Tolkien wrote, "Beowulf is in fact so interesting as poetry, in places so powerful, that this quite overshadows the historical content, and is largely independent even of the most important facts ... that research has discovered." Do you think Burton Raffel's verse translation captures that poetic power, or do you think this selection's greatest value is in its depiction of early Germanic tribal life? Explain your opinion.
- 8. Connect to Life In today's society we have our own kinds of "monsters" that threaten our safety or way of life. Who or what are today's monsters, and what threats do they pose?

Literary Analysis

ALLITERATION Old English poetry is often called alliterative verse because of the poets' extensive use of alliteration—the repetition of consonant sounds at the beginning of words. In modern poetry, alliteration may be used to emphasize certain words or images, heighten moods, or create musical effects. In Old English poetry, it was an integral part of the structure of the verse itself, like rhyme in much later European poetry.

Even if you can't understand these Old English lines from *Beowulf*, you can tell that the repeated sound is *w* in the first line, *g* in the second, and *f* in the third:

Wod under wolcnum to þæs he winreced, goldsele gumena, gearwost wisse, fættum fahne....

In translating *Beowulf*, Burton Raffel could not reproduce the original alliteration, but he did use alliteration whenever possible. In this translation of the Old English lines above, notice how Raffel uses repeated *k* and *s* sounds to reinforce the image of Grendel's movement:

He moved quickly through the cloudy night,

Up from his swampland, sliding silently

Toward that gold-shining hall....

Paired Activity Work with a partner to identify more examples of alliteration in Raffel's translation of *Beowulf.* Then explain what image, mood, or idea the alliteration helps to emphasize in each case.

Choices CHALLENGES

Writing Options

1. A Warrior's Letter Imagine that you are one of Hrothgar's warriors. Write a letter to a comrade, in which you describe Grendel, his nightly visits, and your fears about what might happen.

2. Director's Notes Imagine that you are a movie director about to shoot scenes involving the three monsters that Beowulf fights: Grendel, his mother, and the firebreathing dragon. To help you direct the scenes, make notes about each monster's motives, actions, strengths, and weaknesses and about the outcome of the monster's battle with Beowulf.

3. Anglo-Saxon News Story Write a news story describing one of Beowulf's three battles. Include details from the selection and statements from imaginary witnesses to the event.

4. Comparison Essay In an essay, compare and contrast Beowulf with a hero from popular culture,

such as Indiana Jones. **Beowulf** Batman Batman, or Luke Skywalker. Luke What makes each Skywalker character heroic? You might organize your ideas in a Venn diagram like the one shown here. Place the essay in your Working Portfolio. 🥣 Writing Handbook

See page 1367: Compare and Contrast.

Activities & Explorations

1. Cartoon Hero Choose one of Beowulf's three battles and turn it into a comic strip in which the action is largely or entirely conveyed by means of the illustrations that you draw. (If you prefer, you can use a pad of paper to create a flipbook version of the battle, so that the characters will appear to move.) ~ ART

2. Beowulf Aloud Divide up the selection with a small group of classmates so that each of you is responsible for a different portion. Then, imagining that you are scops of old, present *Beowulf* in a series of oral recitations, in which the reciter or another member of the group strums a harp, a guitar, or another stringed instrument as musical accompaniment. ~ SPEAKING AND LISTENING

3. A Video Scop View the video of a storyteller telling the legendary tale of Beowulf's battle with the monster Grendel. What did you like most about this interpretation? Least? How did it affect your understanding of the character of Beowulf? Choose a passage from the epic and develop your own storytelling version of it. ~ VIEWING AND REPRESENTING

Literature in Performance

Inquiry & Research

1. Religious Beliefs Find out more about the religious beliefs of the Germanic peoples in Beowulf's day and of the Anglo-Saxons after they adopted Christianity. Who were the pre-Christian Germanic gods? What role did fate play in pre-Christian Germanic beliefs? When were the various Germanic peoples converted to Christianity? What role did Christianity play in the Anglo-Saxons' daily life? Present your findings in a written report.



Shoulder clasps from the Sutton Hoo burial

2. Sutton Who? Investigate the discovery of the ship burial at Sutton Hoo in Suffolk, England. Who was buried there, and when was he most likely buried? Why was he buried in a ship? What have the artifacts found at the site revealed about Anglo-Saxon culture? Share your research with the rest of the class.



More Online: Research Starter www.mcdougallittell.com

Vocabulary in Action

EXERCISE A: CONTEXT CLUES On your paper, write the vocabulary word that best completes each sentence.

- 1. With each razor-sharp _____, Grendel tore his victim's flesh.
- 2. Grendel loved evil and seemed to his nightly visits to Herot.
- 3. After the battle, Grendel was left _____ in agony on the floor.
- 4. The Danes rejoiced when Beowulf was finally able to Herot of Grendel.
- 5. Grendel and his mother lived in the depths of a dark lake.
- 6. Many people went on the _____ to see the lake where Grendel had died.
- 7. Beowulf was not one of the warriors _____ in fear of the monsters.

EXERCISE B: WORD MEANING On your paper, write T for each true statement and F for each false statement.

- 1. Grendel's visits were an **affliction** for the Danish people.
- 2. Grendel liked to gorge on Danish people, not pastry.
- 3. During their battle, Grendel tore flesh out of Beowulf's taut throat.
- 4. Grendel lost his claw because Beowulf locked it in tight fetters.
- 5. Grendel's mother was another loathsome monster.

talon

taut

- 6. Beowulf's fight with the dragon left him with a swollen, livid wound that would prove fatal.
- 7. To the Geats, Beowulf was an infamous king.
- 8. Not one lament was sung at Beowulf's funeral.

WORDS affliction TO cowering KNOW fetter

gorge infamous lament

livid loathsome murky

pilgrimage purge relish

writhing

Building Vocabulary For an in-depth study of context clues, see page 938.

The Beowulf Poet About 750?

An Anonymous Author Nothing is known about the author of *Beowulf* except what can be inferred from the poem itself. Clearly the author was an educated person familiar with Christianity and the Bible: details in the poem also suggest that he knew something of ancient epics, such as Virgil's Aeneid. From their study of the poem's language and ideas. some scholars have concluded that the poet lived in northern England in the eighth century A.D. Others, however, dispute that conclusion, maintaining that he probably lived in southwestern England two centuries later. Whenever he lived, he drew on an oral tradition of poems celebrating the hero Beowulf.

A Famous Manuscript Only one copy of *Beowulf* has survived from Anglo-Saxon times. Dating from about the year 1000, it is the work of Christian monks who preserved the literature of the past by

copying manuscripts. After escaping destruction several times. the *Beowulf* manuscript is now safely housed in the British Library in London.

The Electronic Beowulf

Today, the most up-to-date technology is being used to preserve the fragile manuscript. The **Electronic Beowulf Project** is creating detailed digital images of every page so that scholars can study them on computers, without handling the actual manuscript.

ET PEGAR na mzery dazun' pod cymi firm & Humon huba copelingal Fremedon. OF (cyld (cernis (cer) pleatum none 50 miespun neo do for carl stode coul sydem quer For icear = funder he par sue for see par under polenini people myndian hal asp him shpyle paper some forcendpa opqi lyion, puse hyran feolse sombar Zagan phal, 209 chunz. gun achter lat. atede causes 20002 m200thgan fone 200 inde Falce cofficiente Fylios dampte on son plue up durson aldenous lunge hole him ber lip from pulsing post son popols are por same har and the bled pide forung feula fait lundum m - Spiferli Pivican Enonum

First page of the Beowulf manuscript, showing fire damage

PREPARING to Read

from the Iliad

rugoslavia

Mace

Bulgaria

Epic Poetry by HOMER Translated by ROBERT FITZGERALD

Comparing Literature of the World

The Epic Hero Across Cultures

Comparing *Beowulf* and the *Iliad* The *Iliad* was written centuries before *Beowulf*. Nonetheless, there are many similarities between the two poems.

Points of Comparison

As you read the following excerpt from the *Iliad*, compare the heroes Hector and Achilles with Beowulf. Consider the following characteristics of an epic hero as you make your comparisons:

- heroic actions that determine the fate of nations or groups of people
- · heroic deeds and actions that reflect the values of the age
- the hero's interaction with supernatural beings and events

Build Background

Innian Se

When Greeks and Trojans War The Iliad is an epic poem believed to be the work of a Greek poet named Homer in the eighth century B.C. The setting of the poem is the Trojan War, a conflict between Greeks and Trojans at the ancient city of Troy in Asia Minor. Most historians believe that some type of conflict involving Greeks and Trojans did in fact occur around 1200 B.C. According to Homer's poem, the Trojan War resulted when Paris, a prince of Troy, kidnapped Helen, the world's most beautiful woman, from her Greek home. This action naturally offended her husband, King Menelaus (mĕn'a-lā'as), who gathered an army of Greeks and set out to invade Troy and bring Helen home. Under the leadership of his brother Agamemnon (ăg'aměm'nŏn'), the Greeks laid siege to the walled city

of Troy for ten years before finally achieving victory. The *lliad* relates events that took place in the final year of that siege. The excerpts in the following selection show the grim results of clashing loyalties.

WORDS TO KNOW Vocabulary Preview

flouting

ponderous

vulnerable

havoc

quell

scourge

whetted

abstain clamor defile destitute elude evade evocation exult

LITERARY ANALYSIS SIMILE AND EPIC SIMILE

Focus Your Reading

A simile is a figure of speech that uses *like* or *as* to make a comparison between two things. For example, when the poet says, "Now like a lion at one bound Achilles left the room," he uses a simile to compare the Greek warrior to a lion in his speed and strength. An **epic simile** is a long figurative comparison in an epic poem that often continues for a number of lines. An example can be found in lines 89–92 of the *lliad*. As you read this selection from the *lliad*, look for other examples of similes and epic similes.

ACTIVE READING CLASSIFYING CHARACTERS

The *Iliad* is a complex story involving many characters—both human and divine. In order to understand what is happening in the epic, it is important to keep track of these various characters.

READER'S NOTEBOOK Create a list of the following characters: Achilles, Hector, Thetis, Zeus, Patroclus, Pallas Athena, Apollo, Hermes, and Priam. As you read, use the notes that accompany the text to help you classify each character as a Greek, a Trojan, or a god. For each god, indicate whether he or she is helping the Greeks or the Trojans. Jot down the important actions and characteristics of each character.

from THE IIIAI HOMER

While the Greeks are laying siege to Troy, a guarrel breaks out between Agamemnon and his greatest warrior Achilles (a-kĭl'ēz). As a result, the angry Achilles decides to remain in his tent and let the Greeks fight without him. With Achilles off the battlefield, the Trojans, under the leadership of Hector, are able to drive the Greeks back to the sea. During the battle, Hector kills Achilles' best friend, Patroclus (pa-tro'klas). While grieving for his friend, Achilles is visited by his mother, Thetis (the'tĭs), a goddess of the sea.

from Book 18 THE IMMORTAL SHIELD

Death of Hector, sixth-century B.C. Corinthian bowl painting

Bending near her groaning son, the gentle goddess wailed and took his head between her hands in pity, saying softly:

"Child, why are you weeping? 5 What great sorrow came to you? Speak out, do not conceal it. Zeus did all you asked: Achaean troops, for want of you, were all forced back again upon the ship sterns, taking heavy losses

10 none of them could wish."

The great runner

groaned and answered:

"Mother, yes, the master

of high Olympus brought it all about, but how have I benefited? My greatest friend is gone: Patroclus, comrade in arms, whom I

- 15 held dear above all others—dear as myself now gone, lost; Hector cut him down, despoiled him of my own arms, massive and fine, a wonder in all men's eyes. The gods gave them to Peleus that day they put you in a mortal's bed—
- 20 how I wish the immortals of the sea had been your only consorts! How I wish Peleus had taken a mortal queen! Sorrow immeasurable is in store for you as well, when your own child is lost: never again
- on his homecoming day will you embrace him! I must reject this life, my heart tells me, reject the world of men, if Hector does not feel my battering spear tear the life out of him, making him pay
- ³⁰ in his own blood for the slaughter of Patroclus!"

Letting a tear fall, Thetis said:

"You'll be

swift to meet your end, child, as you say: your doom comes close on the heels of Hector's own."

Achilles the great runner ground his teeth and said:

"May it come quickly. As things were, I could not help my friend in his extremity. Far from his home he died; he needed me to shield him or to parry the death stroke. For me there's no return to my own country.

GUIDE FOR READING

6-7 Previously Achilles asked Thetis to persuade Zeus (zoos), ruler of the gods, to turn the tide of battle against the Greeks so that they would see how much they needed him.

7 Achaean (ə-kē'ən): Greek.

12 Olympus (ə-lĭm'pəs): the highest mountain in Greece, on whose peak the Greek gods and goddesses were thought to dwell.

16–17 Patroclus wore Achilles' armor to frighten the Trojans. "Despoiled him of my own arms" refers to Hector's taking the armor from Patroclus' corpse.

18 Peleus (pē'lē-əs): Achilles' human father.

38 parry: to turn aside the thrust of a sword.

35

40 Not the slightest gleam of hope did I afford Patroclus or the other men whom Hector overpowered. Here I sat, my weight a useless burden to the earth, and I am one who has no peer in war

45 among Achaean captains—

though in council

there are wiser. Ai! let strife and rancor perish from the lives of gods and men, with anger that envenoms even the wise and is far sweeter than slow-dripping honey,

- 50 clouding the hearts of men like smoke: just so the marshal of the army, Agamemnon, moved me to anger. But we'll let that go, though I'm still sore at heart; it is all past, and I have <u>quelled</u> my passion as I must.
- 55 Now I must go to look for the destroyer of my great friend. I shall confront the dark drear spirit of death at any hour Zeus and the other gods may wish to make an end. Not even Heracles escaped that terror
- 60 though cherished by the Lord Zeus. Destiny and Hera's bitter anger mastered him. Likewise with me, if destiny like his awaits me, I shall rest when I have fallen! Now, though, may I win my perfect glory
- 65 and make some wife of Troy break down, or some deep-breasted Dardan woman sob and wipe tears from her soft cheeks. They'll know then how long they had been spared the deaths of men, while I abstained from war!
- 70 Do not attempt to keep me from the fight, though you love me; you cannot make me listen."

Achilles seeks to avenge Patroclus by slaughtering Trojans. Apollo, a god who protects Troy, opens the gates of the city so that the Trojans can rush to safety inside the walls. Only Hector is left outside. Achilles chases him around the walls of Troy three times. Finally the goddess Pallas Athena (păl'əs ə-thē'nə), disguised as Hector's brother Deiphobus (dē-ĭf'ə-bəs), appears to Hector and persuades him to fight Achilles. **46** rancor (răng'kər): bitter, longlasting ill will.

48 envenoms (ĕn-vĕn'əmz): fills with poison.

59–61 Heracles (hěr'ə-klēz'): the greatest legendary hero of ancient Greece, son of Zeus and a mortal woman named Alcmena (ălkmē'nə). Zeus' wife, the goddess Hera (hîr'ə), hated and persecuted Heracles until his death.

62–63 How has Achilles' loyalty to Patroclus affected his attitude toward his own life?

66 Dardan (där'dn): Trojan.

from Book 22 DESOLATION BEFORE TROY

And when at last the two men faced each other, Hector was the first to speak. He said:

"I will no longer fear you as before, son of Peleus, though I ran from you 75 round Priam's town three times and could not face you. Now my soul would have me stand and fight, whether I kill you or am killed. So come, we'll summon gods here as our witnesses, none higher, arbiters of a pact: I swear 80 that, terrible as you are, I'll not insult your corpse should Zeus allow me victory in the end, your life as prize. Once I have your gear, I'll give your body back to Achaeans. Grant me, too, this grace." 85 But swift Achilles frowned at him and said: "Hector, I'll have no talk of pacts with you, forever unforgiven as you are. As between men and lions there are none, no concord between wolves and sheep, but all 90

- no concord between worves and sneep, but an hold one another hateful through and through, so there can be no courtesy between us, no sworn truce, till one of us is down and glutting with his blood the wargod Ares.
- Summon up what skills you have. By god, you'd better be a spearman and a fighter! Now there is no way out. Pallas Athena will have the upper hand of you. The weapon belongs to me. You'll pay the reckoning
- in full for all the pain my men have borne, who met death by your spear."

He twirled and cast his shaft with its long shadow. Splendid Hector, keeping his eye upon the point, <u>eluded</u> it by ducking at the instant of the cast,

 W O R D S

 T O
 elude (ĭ-lood') v. to avoid or escape

 K N O W

76 Priam (prī'əm): the king of Troy.

80 arbiters (är'bĭ-tərz): judges; referees.

84–85 The Greeks and Trojans generally returned the bodies of the slain to their commanders or companions.

90 concord (kŏn'kôrd'): peace or harmony.

94 glutting with his blood the wargod Ares (âr'ēz): satisfying Ares, the god of war, by bleeding to death.

97–98 Pallas Athena, the goddess of wisdom, favors the Greeks.

so shaft and bronze shank passed him overhead and punched into the earth. But unperceived by Hector, Pallas Athena plucked it out and gave it back to Achilles. Hector said:

"A clean miss. Godlike as you are,

- you have not yet known doom for me from Zeus.
 You thought you had, by heaven. Then you turned into a word-thrower, hoping to make me lose my fighting heart and head in fear of you.
 You cannot plant your spear between my shoulders
- while I am running. If you have the gift,
 just put it through my chest as I come forward.
 Now it's for you to dodge my own. Would god
 you'd give the whole shaft lodging in your body!
 War for the Trojans would be eased
- 120 if you were blotted out, bane that you are."

With this he twirled his long spearshaft and cast it, hitting his enemy mid-shield, but off and away the spear rebounded. Furious that he had lost it, made his throw for nothing,

- 125 Hector stood bemused. He had no other. Then he gave a great shout to Deiphobus to ask for a long spear. But there was no one near him, not a soul. Now in his heart the Trojan realized the truth and said:
- "This is the end. The gods are calling deathward. I had thought
 a good soldier, Deiphobus, was with me.
 He is inside the walls. Athena tricked me.
 Death is near, and black, not at a distance,

not to be <u>evaded</u>. Long ago
this hour must have been to Zeus's liking
and to the liking of his archer son.
They have been well disposed before, but now
the appointed time's upon me. Still, I would not

die without delivering a stroke, or die ingloriously, but in some action memorable to men in days to come." Achilles dragging the body of Hector around the walls of Troy (about 520 B.C.), attributed to the Antiope Group. Attic black figure hydria, courtesy of the Museum of Fine Arts, Boston, William Francis Warden Fund.



120 bane: a cause of distress, death, or ruin.
125 bemused (bĭ-myōozd'): dazed; confused.

135–139 Zeus' "archer son" is Apollo, god of the sun, whose arrows may represent the sun's rays. Until now, Zeus and Apollo have assisted the Trojans. With this he drew the <u>whetted</u> blade that hung upon his left flank, <u>ponderous</u> and long,

- collecting all his might the way an eagle narrows himself to dive through shady cloud and strike a lamb or cowering hare: so Hector lanced ahead and swung his whetted blade. Achilles with wild fury in his heart
- pulled in upon his chest his beautiful shield his helmet with four burnished metal ridges nodding above it, and the golden crest Hephaestus locked there tossing in the wind. Conspicuous as the evening star that comes,
- amid the first in heaven, at fall of night,
 and stands most lovely in the west, so shone
 in sunlight the fine-pointed spear
 Achilles poised in his right hand, with deadly
 aim at Hector, at the skin where most
- it lay exposed. But nearly all was covered by the bronze gear he took from slain Patroclus, showing only, where his collarbones divided neck and shoulders, the bare throat where the destruction of a life is quickest.
- 165 Here, then, as the Trojan charged, Achilles drove his point straight through the tender neck, but did not cut the windpipe, leaving Hector able to speak and to respond. He fell aside into the dust. And Prince Achilles

170 now <u>exulted</u>:

"Hector, had you thought

that you could kill Patroclus and be safe? Nothing to dread from me; I was not there. All childishness. Though distant then, Patroclus' comrade in arms was greater far than he—

- 175 and it is I who had been left behind that day beside the deepsea ships who now have made your knees give way. The dogs and kites will rip your body. His will lie in honor when the Achaeans give him funeral."
- 180 Hector, barely whispering, replied:

153 Hephaestus (hĭ-fĕs'təs): the god of fire and blacksmith of the gods, who made Achilles' new armor.

160–161 Hector is wearing the armor of Achilles that he took from Patroclus' body.

177 kites: hawklike birds of prey.178 "His [body]" refers to that of Patroclus.

WORDS whetted (hwĕt'ĭd) *adj.* sharpened whet v. TO ponderous (pŏn'dər-əs) *adj.* very heavy KNOW exult (ĭg-zŭlt') v. to feel great joy, especially in conquest or triumph "I beg you by your soul and by your parents, do not let the dogs feed on me in your encampment by the ships. Accept the bronze and gold my father will provide

as gifts, my father and her ladyship my mother. Let them have my body back, so that our men and women may accord me decency of fire when I am dead."

Achilles the great runner scowled and said:

- "Beg me no beggary by soul or parents, whining dog! Would god my passion drove me to slaughter you and eat you raw, you've caused such agony to me! No man exists who could defend you from the carrion pack—
- not if they spread for me ten times your ransom, twenty times, and promise more as well;
 aye, not if Priam, son of Dardanus, tells them to buy you for your weight in gold!
 You'll have no bed of death, nor will you be
- 200 laid out and mourned by her who gave you birth. Dogs and birds will have you, every scrap."

Then at the point of death Lord Hector said:

"I see you now for what you are. No chance to win you over. Iron in your breast your heart is. Think a bit, though: this may be a thing the gods in anger hold against you on that day when Paris and Apollo destroy you at the Gates, great as you are."

Even as he spoke, the end came, and death hid him; 210 spirit from body fluttered to undergloom, bewailing fate that made him leave his youth and manhood in the world. And as he died Achilles spoke again. He said:

"Die, make an end. I shall accept my own whenever Zeus and the other gods desire."

At this he pulled his spearhead from the body, laying it aside, and stripped

185–186 Hector's father is Priam, and his mother is Hecuba (hěk'yə-bə).

188 Burning the bodies of the dead was customary. Truces were often arranged for this purpose.

194 carrion (kăr'ē-ən) pack: the wild animals that feed on dead flesh.

197 Dardanus (där'dn-əs): the founder of the line of Trojan kings. Here "son" means "descendant."

205–208 Although Achilles is still alive as the *lliad* ends, other tales of the Trojan War tell how he is eventually killed by Hector's brother Paris, with the aid of Apollo.



the bloodstained shield and cuirass from his shoulders. Other Achaeans hastened round to see

Hector's fine body and his comely face,and no one came who did not stab the body.Glancing at one another they would say:

"Now Hector has turned <u>vulnerable</u>, softer than when he put the torches to the ships!"

225 And he who said this would inflict a wound. When the great master of pursuit, Achilles, had the body stripped, he stood among them, saying swiftly:

"Friends, my lords and captains of Argives, now that the gods at last have let me ²³⁰ bring to earth this man who wrought <u>havoc</u> among us—more than all the rest come, we'll offer battle around the city, to learn the intentions of the Trojans now. Will they give up their strongpoint at this loss?

235 Can they fight on, though Hector's dead?

But wait:

why do I ponder, why take up these questions? Down by the ships Patroclus' body lies unwept, unburied. I shall not forget him while I can keep my feet among the living.

If in the dead world they forget the dead, I say there, too, I shall remember him, my friend. Men of Achaea, lift a song! Down to the ships we go, and take this body, our glory. We have beaten Hector down,

245 to whom as to a god the Trojans prayed."

Indeed, he had in mind for Hector's body outrage and shame. Behind both feet he pierced the tendons, heel to ankle. Rawhide cords he drew through both and lashed them to his chariot, letting the man's head trail. Stepping aboard,

letting the man's head trail. Stepping aboard,bearing the great trophy of the arms,he shook the reins, and whipped the team ahead

WORDS To Know

vulnerable (vŭl'nər-ə-bəl) *adj.* open to attack; easily hurt **havoc** (hăv'ək) *n.* widespread destruction **218** cuirass (kwĭ-răs'): an armored breastplate.

224 Hector's torching of the ships occurred when the Trojans forced the Greeks (fighting without Achilles) back to the sea.

228–229 captains of Argives (är'jīvz'): Greek officers.

240 The "dead world" is the house of Hades, or the underworld, where the Greeks believed the shades of the dead to reside.

into a willing run. A dustcloud rose above the furrowing body; the dark tresses

- flowed behind, and the head so princely once lay back in dust. Zeus gave him to his enemies to be <u>defiled</u> in his own fatherland.
 So his whole head was blackened. Looking down, his mother tore her braids, threw off her veil,
- 260 and wailed, heartbroken to behold her son. Piteously his father groaned, and round him lamentation spread throughout the town, most like the <u>clamor</u> to be heard if Ilion's towers, top to bottom, seethed in flames.
- ²⁶⁵ They barely stayed the old man, mad with grief, from passing through the gates. Then in the mire he rolled, and begged them all, each man by name:

"Relent, friends. It is hard; but let me go out of the city to the Achaean ships.

- I'll make my plea to that demonic heart.
 He may feel shame before his peers, or pity my old age. His father, too, is old.
 Peleus, who brought him up to be a scourge to Trojans, cruel to all, but most to me,
- 275 so many of my sons in flower of youth he cut away. And, though I grieve, I cannot mourn them all as much as I do one, for whom my grief will take me to the grave and that is Hector. Why could he not have died
- 280 where I might hold him? In our weeping, then, his mother, now so <u>destitute</u>, and I might have had surfeit and relief of tears."

Achilles and his warriors return to their camp and carry out the burial rites for Patroclus. Three times, Achilles drags Hector's body behind his chariot around Patroclus' grave. Afterwards, the gods cleanse and restore the body, and Zeus asks Thetis to tell Achilles to return the body to the Trojans. Priam sets out for the Greek camp, accompanied only by an old servant, to ask Achilles to return the body. He is not aware that the god Hermes (hûr'mēz) helps him by putting the sentries to sleep and opening the gates. Hermes leads Priam to Achilles' tent and then vanishes.

> WORDS TO KNOW

defile (dĭ-fīl') v. to make filthy; violate the honor of clamor (klăm'ər) n. a loud, confused noise or outcry scourge (skûrj) n. a source of great suffering or destruction destitute (dĕs'tĭ-tōōt') adj. lacking in resources; bereft **263** Ilion (ĭl'ē-ən): another name for Troy.

268–270 Think about Priam's decision to approach Achilles. What does this reveal about his sense of honor and loyalty?

282 surfeit (sûr'fĭt): more than enough for satisfaction.

from Book 24 A GRACE GIVEN IN SORROW

Priam,

the great king of Troy, passed by the others, knelt down, took in his arms Achilles' knees, 285 and kissed the hands of wrath that killed his sons. When, taken with mad Folly in his own land, a man does murder and in exile finds refuge in some rich house, then all who see him stand in awe. 2.90 So these men stood. Achilles gazed in wonder at the splendid king, and his companions marveled too, all silent, with glances to and fro. Now Priam prayed to the man before him: 295 "Remember your own father, Achilles, in your godlike youth: his years like mine are many, and he stands upon the fearful doorstep of old age. He, too, is hard pressed, it may be, by those around him, there being no one able to defend him 300 from bane of war and ruin. Ah, but he may nonetheless hear news of you alive, and so with glad heart hope through all his days for sight of his dear son, come back from Troy, while I have deathly fortune. 305 Noble sons I fathered here, but scarce one man is left me. Fifty I had when the Achaeans came, nineteen out of a single belly, others born of attendant women. Most are gone.

- 310 Raging Ares cut their knees from under them. And he who stood alone among them all, their champion, and Troy's, ten days ago you killed him, fighting for his land, my prince, Hector.
- It is for him that I have come among these ships, to beg him back from you, and I bring ransom without stint.

316 stint: limitation.

Achilles,

be reverent toward the great gods! And take pity on me, remember your own father. Think me more pitiful by far, since I have brought myself to do what no man else

has done before-to lift to my lips the hand

of one who killed my son."

320

335

Now in Achilles

the <u>evocation</u> of his father stirred new longing, and an ache of grief. He lifted 325 the old man's hand and gently put him by. Then both were overborne as they remembered:

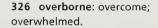
the old king huddled at Achilles' feet wept, and wept for Hector, killer of men, while great Achilles wept for his own father as for Patroclus once again; and sobbing

as for Patroclus once again; and sobbing filled the room.

But when Achilles' heart had known the luxury of tears, and pain within his breast and bones had passed away, he stood then, raised the old king up, in pity for his grey head and greybeard cheek, and spoke in a warm rush of words:

"Ah, sad and old! Trouble and pain you've borne, and bear, aplenty. Only a great will could have brought you here among the Achaean ships, and here alone before the eyes of one who stripped your sons, your many sons, in battle. Iron must be the heart within you. Come, then, and sit down. We'll probe our wounds no more but let them rest, though grief lies heavy on us. Tears heal nothing,

- drying so stiff and cold. This is the way the gods ordained the destiny of men, to bear such burdens in our lives, while they feel no affliction. At the door of Zeus are those two urns of good and evil gifts
- that he may choose for us; and one for whom the lightning's joyous king dips in both urns will have by turns bad luck and good. But one





Ajax and Achilles playing dice, Greek vase painting

336–348 Compare the impression of Achilles you got from lines 87–94 with the impression you get from these lines.

to whom he sends all evil—that man goes contemptible by the will of Zeus; ravenous

- hunger drives him over the wondrous earth, unresting, without honor from gods or men. Mixed fortune came to Peleus. Shining gifts at the gods' hands he had from birth: felicity, wealth overflowing, rule of the Myrmidons,
- a bride immortal at his mortal side.
 But then Zeus gave afflictions too—no family of powerful sons grew up for him at home, but one child, of all seasons and of none.
 Can I stand by him in his age? Far from my country
- 365 I sit at Troy to grieve you and your children. You, too, sir, in time past were fortunate, we hear men say. From Macar's isle of Lesbos northward, and south of Phrygia and the Straits, no one had wealth like yours, or sons like yours.
- Then gods out of the sky sent you this bitterness: the years of siege, the battles and the losses.
 Endure it, then. And do not mourn forever for your dead son. There is no remedy.
 You will not make him stand again. Rather
- await some new misfortune to be suffered."

The old king in his majesty replied:

"Never give me a chair, my lord, while Hector lies in your camp uncared for. Yield him to me now. Allow me sight of him. Accept the many gifts I bring. May they reward you, and may you see your home again. You spared my life at once and let me live."

Achilles, the great runner, frowned and eyed him under his brows:

"Do not vex me, sir," he said.

- ³⁸⁵ "I have intended, in my own good time, to yield up Hector to you. She who bore me, the daughter of the Ancient of the sea, has come with word to me from Zeus. I know in your case, too—though you say nothing, Priam—
- ³⁹⁰ that some god guided you to the shipways here.

358 felicity (fĭ-lĭs'ĭ-tē): happiness; good fortune.

359 Myrmidons (mûr'mə-dŏnz'): a people of Thessaly in Greece, subjects of Achilles' father, Peleus.

363 "Of all seasons and of none" suggests that Achilles expects an early death for himself.

367–368 Lesbos (lěz'bŏs) ... **Phrygia** (frĭj'ē-ə) ... **the Straits:** Lesbos is an island off the western coast of Asia Minor; Phrygia was an ancient kingdom in western Asia Minor; the Straits are the Dardanelles.

387 "The Ancient of the sea" is the sea god Nereus (nîr'ē-əs), father of Thetis.

380

No strong man in his best days could make entry into this camp. How could he pass the guard, or force our gateway?

Therefore, let me be.

Sting my sore heart again, and even here,

395 under my own roof, suppliant though you are, I may not spare you, sir, but trample on the express command of Zeus!"

When he heard this,

the old man feared him and obeyed with silence. Now like a lion at one bound Achilles

- 400 left the room. Close at his back the officers Automedon and Alcimus went out comrades in arms whom he esteemed the most after the dead Patroclus. They unharnessed mules and horses, led the old king's crier
- to a low bench and sat him down.
 Then from the polished wagon they took the piled-up price of Hector's body.
 One chiton and two capes they left aside as dress and shrouding for the homeward journey.
- ⁴¹⁰ Then, calling to the women slaves, Achilles ordered the body bathed and rubbed with oil but lifted, too, and placed apart, where Priam could not see his son—for seeing Hector he might in his great pain give way to rage,
- and fury then might rise up in Achilles
 to slay the old king, <u>flouting</u> Zeus's word.
 So after bathing and anointing Hector
 they drew the shirt and beautiful shrouding over him.
 Then with his own hands lifting him, Achilles
- laid him upon a couch, and with his two companions aiding, placed him in the wagon. Now a bitter groan burst from Achilles, who stood and prayed to his own dead friend:

"Patroclus,

do not be angry with me, if somehow even in the world of Death you learn of this—

425 even in the world of Death you learn of this that I released Prince Hector to his father. The gifts he gave were not unworthy. Aye, and you shall have your share, this time as well." **395** suppliant (sŭp'lē-ənt): one who begs or pleads earnestly.

401 Automedon (ô-tŏm'ə-dn) . . . Alcimus (ăl'sə-məs).

408 chiton (kīt'n): a shirtlike garment; tunic.

80 UNIT ONE PART 1: TESTS OF COURAGE

The Prince Achilles turned back to his guarters. He took again the splendid chair that stood 430 against the farther wall, then looked at Priam and made his declaration:

"As you wished, sir, the body of your son is now set free. He lies in state. At the first sight of Dawn you shall take charge of him yourself and see him. 435 Now let us think of supper. We are told that even Niobe in her extremity took thought for bread-though all her brood had perished, her six young girls and six tall sons. Apollo, making his silver longbow whip and sing, 440 shot the lads down, and Artemis with raining

arrows killed the daughters-all this after Niobe had compared herself with Leto, the smooth-cheeked goddess.

She has borne two children.

Besides,

- Niobe said, How many have I borne! 445 But soon those two destroyed the twelve.

nine days the dead lay stark, no one could bury them, for Zeus had turned all folk of theirs to stone. The gods made graves for them on the tenth day,

and then at last, being weak and spent with weeping, 450 Niobe thought of food. Among the rocks of Sipylus' lonely mountainside, where nymphs who race Achelous river go to rest, she, too, long turned to stone, somewhere broods on

the gall immortal gods gave her to drink. 455

> Like her we'll think of supper, noble sir. Weep for your son again when you have borne him back to Troy; there he'll be mourned indeed."

Priam and Achilles agree to an II-day truce. During that time, the Trojans will mourn Hector's body before its burial.

436-455 The mortal woman Niobe (nī'ə-bē) claimed that having so many children made her superior to the goddess Leto (lē'tō), who had only two. Leto's son and daughter, Apollo and Artemis (är'tə-mĭs), punished Niobe by killing all her children. After many days of grieving, Niobe asked the gods to relieve her by turning her to stone.

452 Sipylus (sĭp'ə-ləs): a

mountain in west central Asia Minor.

453 Achelous (ăk'ə-lo'əs): a river near Mount Sipvlus.

455 gall: bitterness; bile.

ough & LITERATURE Thinki

Connect to the Literature

1. What Do You Think? What is your impression of Achilles? Share your thoughts with a classmate.

Comprehension Check

- What does Achilles refuse to promise the dying Hector?
- · What does Achilles do with Hector after he kills him?
- Identify the character who pleads for the return of Hector's body.

Think Critically

- 2. In your opinion, does Achilles' loyalty to his friend Patroclus justify the way he treats Hector? Explain your answer.
- 3. How would you describe the relationship between Achilles and Priam?



- THINK
 Achilles' killing of Hector

 the dialogue between the two men

 why Achilles gives Hector's body to Priam
- 4. To what extent do Achilles and Hector correspond to your idea of a hero?



- the kind of warrior each man is
- Hector's speech that begins "This is the end...." (line 130, page 71)
 Achilles' treatment of Hector's body
 Achilles' response to Priam

- 5. How might your impression of Achilles be different if he refused to give Hector's body to Priam?
- 6. ACTIVE READING CLASSIFYING CHARACTERS Look back at the list you made in your **DREADER'S NOTEBOOK** and compare Achilles, Hector, and Priam. In your opinion, which character is the most courageous? Why?

Extend Interpretations

- 7. Connect to Life Achilles and Hector fight one-on-one. Do you think leaders of rival nations, tribes, or groups should settle differences between themselves without involving their followers? Is it possible or practical to settle conflicts this way? Support your responses.
- 8. Points of Comparison Compare and contrast Achilles and Beowulf. Consider their actions and the reasons for those actions. Think about how they are alike and how they are different. Who behaves more like a true epic hero?

Literary Analysis

SIMILE AND EPIC SIMILE A

simile is a figure of speech that makes a comparison between two things that are actually unlike yet have something in common. The comparison is expressed by means of the word like or as. "Silent as death" and "John went down like a stone" are examples of similes. Epic similes are long comparisons that often continue for a number of lines. The epic simile in lines 145-148 of this selection compares Hector to an eagle. (In a translation, the word *like* or *as* may not appear; in the lines cited, as could be substituted for "the way.") What does the simile suggest about Hector's character?

Paired Activity Now analyze the simile in lines 154-158. What two things are being compared in the simile? How do the epic similes in lines 145-148 and lines 154-158 contribute to the telling of the story? With a classmate, make a list of all the similes that you can find in the poem.

REVIEW EPIC As you may recall, an epic is a long narrative poem on a serious subject, presented in an elevated or formal style. It usually traces the adventures of a great hero. Both Beowulf and the Iliad are epics. What similarities and differences do you see between the two poems?

Choices CHALLENGES

Writing Options

1. Letter of Commendation As either a Greek or a Trojan general, write a letter of commendation for Achilles or Hector. Explain why you are awarding him your army's highest medal. Place the letter in your **Working Portfolio.**

2. Character Sketch Think again about the relationship between Achilles and Priam. Then write a character sketch of Priam from Achilles' point of view.

3. Alternative Outline Imagine events as they might have occurred without the gods and goddesses. Write an outline for a version of the poem in which the human characters determine their own fate.

4. Points of Comparison Compare and contrast in an essay the attitudes toward fame and ambition in *Beowulf* and the *Iliad*. Support your comparisons with evidence

from the selections.

Writing Handbook See page 1367: Compare and Contrast.

Activities & Explorations

1. Dramatic Reading With a classmate, give a dramatic reading of the encounter between Achilles and Priam. Use your voices and facial expressions to convey emotions such as sorrow, anger, desperation, compassion, and fear. ~ SPEAKING AND LISTENING

2. Dance Interpretation Create a dance interpretation of the battle between Hector and Achilles. Choose appropriate music to accompany it, and perform your dance for the class.

~ DANCE / MUSIC

3. Heroic Mural With a group of classmates, using large sheets of paper, sketch or paint a series of scenes from the *lliad* and put them together to form a mural for your classroom. ~ ART

Ward fame wulf and the omparisons *4. Homeric Epithets* In line 10, the reference to Achilles as "the great runner" is an example of an *epithet*, a brief phrase that *refers* to a characteristic of a particular person or thing. Other examples are the references to Hector as "killer of men" and Priam as

"great king of Troy." With a group of classmates, have one member of the group call out the names of current sports figures or other celebrities and then have the other members call out possible epithets for that person. ~ SPEAKING AND LISTENING

Inquiry & Research

1. Digging Up Troy Find out more

about the real city of Troy. Where was it located? What have archaeologists discovered about the city? Present your findings to the class in an



outline for a television documentary about Troy.



More Online: Research Starter www.mcdougallittell.com

2. Translations of Homer There have been many translations of Homer into English. The 18thcentury poet Alexander Pope, for example, translated both the *lliad* and the *Odyssey*. With classmates, find three modern translations of the *lliad* in addition to the one you just read. Choose a brief passage and compare its treatment in the three versions. Then in class read the three translations of the passage aloud. Discuss the differences with your classmates.

Vocabulary in Action

EXERCISE: RELATED WORDS Write the letter of the word that is not related in meaning to the other words in each set.

- 1. (a) face, (b) meet, (c) evade, (d) confront
- 2. (a) ponderous, (b) swift, (c) weighty, (d) hefty
- **3**. (a) clamor, (b) peacefulness, (c) silence, (d) calmness
- 4. (a) dirty, (b) cleanse, (c) defile, (d) corrupt
- 5. (a) strong, (b) vulnerable, (c) weak, (d) defenseless
- 6. (a) dodge, (b) capture, (c) elude, (d) escape
- 7. (a) destruction, (b) disaster, (c) havoc, (d) protection

- 8. (a) whetted, (b) dull, (c) blunt, (d) rounded
- 9. (a) disobey, (b) flout, (c) punish, (d) disregard
- 10. (a) promise, (b) exult, (c) rejoice, (d) celebrate
- 11. (a) defender, (b) guardian, (c) protector, (d) scourge
- 12. (a) act, (b) abstain, (c) proceed, (d) perform
- **13.** (a) remembrance, (b) calendar, (c) reminder, (d) evocation
- 14. (a) soothe, (b) quell, (c) scold, (d) hush
- 15. (a) destitute, (b) needy, (c) deprived, (d) injured

WORDS TO KNOW	abstain clamor defile	destitute elude evade	evocation exult flouting	havoc ponderous quell	scourge vulnerable whetted	For an in-depth lesson on how to expand your vocabulary, see
						nage 1182



Homer

с. 850 в.с.

Who Was Homer? Little is known about the Greek poet Homer. In fact, for centuries scholars have debated whether such a man ever really existed. Today, most agree that the author of two equally famous epics, the *Iliad* and the *Odyssey*, was indeed a man named Homer, who lived sometime between 800 and 600 B.c. Evidence of his life and authorship has been gathered indirectly from other writings of ancient Greece, from historical references, and from his poems. It seems likely that the mysterious poet was born either in western Asia Minor or on one of the nearby Aegean islands.

The Blind Bard According to legend, Homer was blind; however, some scholars believe that this legend is not likely to be literally true. They point

out that the typical ancient Greek portrayal of a sage or philosopher was of a blind man with exceptional inner vision. Ancient Greeks viewed the *lliad* and the *Odyssey* as works that revealed all-important truths about human beings and their place in the universe. Often, Greek children were required to memorize portions of the epics and to model their behavior on the heroic code set forth by their author. With the possible exception of Shakespeare, no other poet in the Western world has been quoted more often than Homer.

Oral Poetry Homer's poems probably had a long oral history before they were written down. It is believed that they were composed in verse partly because the meter made them easier to memorize. According to modern scholars, Homer was probably illiterate, living as he did at a time when writing was just being introduced among the Greeks. In his old age, the poet may have recited his epics for someone else to record.



PREPARING to Read

The Seafarer / The Wanderer / The Wife's Lament

Poetry from the EXETER BOOK

Connect to Your Life

Lonely Times Remember a time when you felt lonely or isolated. Perhaps you were separated from your friends or family as a result of a move or a vacation, or maybe you simply felt alone. How did you react to the situation—with anger or with sadness? What helped you cope with the situation? With a partner, discuss your personal definition of loneliness.

Build Background

Leaving Loved Ones Behind Life in Anglo-Saxon times was filled with hardships that separated people from their loved ones for long periods—or permanently. Outbreaks of disease, attacks by wild animals, and natural disasters such as storms and floods killed many before their time. Frequent warfare wreaked havoc on small communities, bringing untimely death to some and scattering others, who might be forced into permanent exile if their communities' protectors had been slain in the fighting.

Also facing the hardship of separation were the men who left behind their families and communities to travel the sea. Sailing the ocean in primitive boats and in all kinds of weather, these seafarers had to face both physical danger and intense loneliness. The women and children they left behind endured months and even years without knowing whether their husbands and fathers would ever return.

The three Old English poems you are about to read reflect the uncertainty of life in Anglo-Saxon times, as well as the Anglo-Saxons' human needs and desires. Each deals, in one way or another, with the effects of separation.

Focus Your Reading

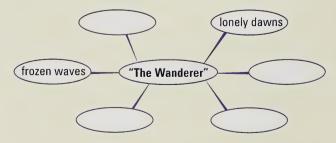
LITERARY ANALYSIS KENNING A prominent characteristic of Old English poetry is the use of **kennings**—descriptive compound words and phrases—in place of simple nouns. Common kennings include *ring-giver* for a king or lord and *helmet bearer* for a warrior. Kennings are often metaphorical, like *heaven's candle* for the sun. The following lines from "The Wife's Lament" contain a kenning for the sea:

First my lord went out away from his people over the <u>wave-tumult</u>.

Look for other examples of kennings as you read the three poems.

ACTIVE READING INTERPRETING DETAILS These poems from the Exeter Book are filled with **details** that can help you **visualize** the scenes, objects, and people being described. Interpreting these details will help you decide what ideas, **moods**, and attitudes the poems convey. For example, "lonely dawns" and "frozen waves" in "The Wanderer" suggest emptiness and desolation.

READER'S NOTEBOOK As you read each poem, create a cluster diagram like the one below to help you organize the **descriptive details** in the poem. Jot down the ideas, moods, or attitudes that the details seem to convey.



eafarer

GUIDE FOR READING

his 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,

- 5 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
- 15 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
- 20 Might serve for pleasure, the cry of the sea-fowl, The death-noise of birds instead of laughter,

2-3 Did the sea literally sweep the speaker back and forth? If not, what might he mean?



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; No kinsman could offer comfort there, 2.5 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. 30 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! 35 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, 40

- 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,
- ⁴⁵ 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 travelling 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.

22 mead: an alcoholic beverage made from fermented honey, frequently drunk in Anglo-Saxon gatherings. In contrasting mead with "the mewing of gulls," what is the speaker stressing?

24 terns: sea birds similar to gulls.

28 The "cities" of the seafarer's day were far smaller than modern cities—more like villages and encampments.

50 admonish (ăd-mŏn'ĭsh): criticize or caution.

53 sentinel (sĕn'tə-nəl): guard; watchman.



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 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

Thus the joys of God

Are fervent with life, where life itself

No man has ever faced the dawn

Fades quickly into the earth. The wealth

Of the world neither reaches to Heaven nor remains.

65

70

75

80

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95

100

105

75 rancor (răng'kər): bitter, longlasting ill will.

80 hosts of Heaven: bands of angels.

80–85 To what glorious era might the speaker be referring?

91 blanch: turn white.



The Whale. MS. Ashmole 1511, f. 86v, The Bodleian Library, Oxford, Great Britain.

To carry him courage and strength and belief. A man must conquer pride, not kill it,

- Be firm with his fellows, chaste for himself. 110 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 115 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. 120 That life born in the love of God And the hope of Heaven. Praise the Holy Grace of He who honored us. Eternal, unchanging creator of earth. Amen.

110 chaste (châst): pure in thought and deed.

114 funeral pyre (pīr): a bonfire for burning a corpse.

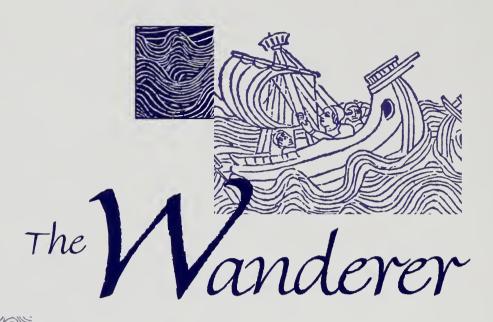
Translated by Burton Raffel

Thinking Through the Literature

- 1. Comprehension Check What conflicting emotions does the seafarer feel when he sets off on a sea voyage?
- 2. What images remain with you after reading this poem? Describe the images, or draw a sketch of them.
- 3. Why do you think the seafarer chose a life at sea in spite of its hardships?



- THINK ABOUT { the feelings he expresses in lines 58–64 the problems recounted in lines 81–102 the view of fate expressed in the final lines
- 4. Why do you think the seafarer tells about his life and its hardships? Cite details from the poem to support your opinion.



his lonely traveler longs for grace, For the mercy of God; grief hangs on His heart and follows the frost-cold foam He cuts in the sea, sailing endlessly,

- Aimlessly, in exile. Fate has opened
 A single port: memory. He sees
 His kinsmen slaughtered again, and cries:
- "I've drunk too many lonely dawns, Grey with mourning. Once there were men
 To whom my heart could hurry, hot With open longing. They're long since dead. My heart has closed on itself, quietly Learning that silence is noble and sorrow Nothing that speech can cure. Sadness
- Has never driven sadness off;
 Fate blows hardest on a bleeding heart.
 So those who thirst for glory smother
 Secret weakness and longing, neither
 Weep nor sigh nor listen to the sickness
- In their souls. So I, lost and homeless,Forced to flee the darkness that fellOn the earth and my lord.

GUIDE FOR READING

5-7 What has happened to the wanderer's kinsmen? How might his memory be like a port? How has fate limited him to a "single port"?

Leaving everything,

Weary with winter I wandered out On the frozen waves, hoping to find

- A place, a people, a lord to replace
 My lost ones. No one knew me, now,
 No one offered comfort, allowed
 Me feasting or joy. How cruel a journey
 I've travelled, sharing my bread with sorrow
- Alone, an exile in every land,
 Could only be told by telling my footsteps.
 For who can hear: "friendless and poor,"
 And know what I've known since the long cheerful nights
 When, young and yearning, with my lord I yet feasted
- Most welcome of all. That warmth is dead.
 He only knows who needs his lord
 As I do, eager for long-missing aid;
 He only knows who never sleeps
 Without the deepest dreams of longing.
- 40 Sometimes it seems I see my lord, Kiss and embrace him, bend my hands And head to his knee, kneeling as though He still sat enthroned, ruling his thanes. And I open my eyes, embracing the air,
- 45 And see the brown sea-billows heave, See the sea-birds bathe, spreading Their white-feathered wings, watch the frost And the hail and the snow. And heavy in heart I long for my lord, alone and unloved.
- 50 Sometimes it seems I see my kin And greet them gladly, give them welcome, The best of friends. They fade away, Swimming soundlessly out of sight, Leaving nothing.

How loathsome become 55 The frozen waves to a weary heart. In this brief world I cannot wonder That my mind is set on melancholy, Because I never forget the fate Of men, robbed of their riches, suddenly 60 Looted by death—the doom of earth, Sent to us all by every rising

Sun. Wisdom is slow, and comes

31 telling: counting.

43 thanes: followers of a lord.

45 What are the "brown seabillows"?

60 looted: robbed by force. What was taken from the men who were "looted by death"?

But late. He who has it is patient; He cannot be hasty to hate or speak,

- He must be bold and yet not blind,
 Nor ever too craven, complacent, or covetous,
 Nor ready to gloat before he wins glory.
 The man's a fool who flings his boasts
 Hotly to the heavens, heeding his spleen
- And not the better boldness of knowledge.
 What knowing man knows not the ghostly,
 Waste-like end of worldly wealth:
 See, already the wreckage is there,
 The wind-swept walls stand far and wide,
- 75 The storm-beaten blocks besmeared with frost, The mead-halls crumbled, the monarchs thrown down And stripped of their pleasures. The proudest of warriors Now lie by the wall: some of them war Destroyed; some the monstrous sea-bird
- Bore over the ocean; to some the old wolf
 Dealt out death; and for some dejected
 Followers fashioned an earth-cave coffin.
 Thus the Maker of men lays waste
 This earth, crushing our callow mirth.
- 85 And the work of old giants stands withered and still."

He who these ruins rightly sees, And deeply considers this dark twisted life, Who sagely remembers the endless slaughters Of a bloody past, is bound to proclaim: "Where is the war-steed? Where is the warrior? Where is 90 his war-lord? Where now the feasting-places? Where now the mead-hall pleasures? Alas, bright cup! Alas, brave knight! Alas, you glorious princes! All gone, Lost in the night, as you never had lived. And all that survives you a serpentine wall, 95 Wondrously high, worked in strange ways. Mighty spears have slain these men, Greedy weapons have framed their fate. These rocky slopes are beaten by storms, This earth pinned down by driving snow, 100 By the horror of winter, smothering warmth

In the shadows of night. And the north angrily

66 craven (krā'vən): cowardly; complacent (kəm-plā'sənt): selfsatisfied; covetous (kŭv'ĭ-təs): greedy.

69 spleen: bad temper. (The spleen is a body organ that was formerly thought to be the seat of strong emotions.)

77–82 In what different ways have the warriors met their fate?

84 callow mirth: childish joy.

95 serpentine: winding or twisting, like a snake.

Hurls its hailstorms at our helpless heads. Everything earthly is evilly born,

- Firmly clutched by a fickle Fate.
 Fortune vanishes, friendship vanishes,
 Man is fleeting, woman is fleeting,
 And all this earth rolls into emptiness."
 So says the sage in his heart, sitting alone with
 His thought.
 It's good to guard your faith, nor let your grief come forth
 Until it cannot call for help, nor help but heed
 - The path you've placed before it. It's good to find your grace

In God, the heavenly rock where rests our every hope.

Translated by Burton Raffel

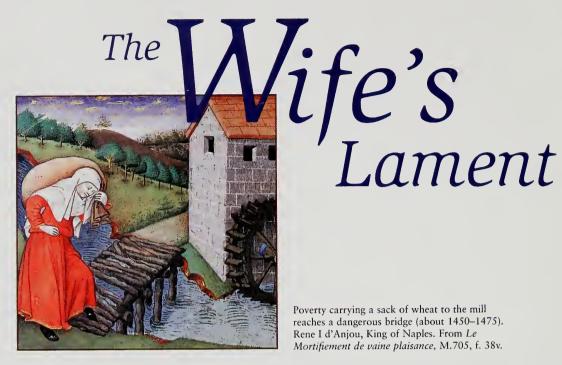


Thinking Through the Literature

- 1. Comprehension Check What happened to cause the poem's title character to become a wanderer?
- 2. What emotion does this poem chiefly evoke in you? Share your reaction with classmates.
- **3**. How would you describe the wanderer's present life and his feelings about it?



- the experiences he describes in lines 8-22
- the life he led before he became a wanderer
- his remarks in lines 90-108
- 4. Do you agree with the attitude toward grief expressed in lines 12–16? Why or why not?



Poverty carrying a sack of wheat to the mill reaches a dangerous bridge (about 1450-1475). Rene I d'Anjou, King of Naples. From Le Mortifiement de vaine plaisance, M.705, f. 38v.

I make this song about me full sadly my own wayfaring. I a woman tell what griefs I had since I grew up new or old never more than now.

Ever I know the dark of my exile. 5

First my lord went out away from his people over the wave-tumult. I grieved each dawn wondered where my lord my first on earth might be. Then I went forth a friendless exile to seek service in my sorrow's need.

- My man's kinsmen began to plot by darkened thought to divide us two so we most widely in the world's kingdom lived wretchedly and I suffered longing.
- My lord commanded me to move my dwelling here. 15 I had few loved ones in this land or faithful friends. For this my heart grieves: that I should find the man well matched to me hard of fortune mournful of mind
- hiding his mood thinking of murder. 20

GUIDE FOR READING

1 To show the rhythmic structure of Old English poetry, this translator has divided each line into two units with a break called a caesura (sĭ-zhŏor'ə). The caesuras signal places where the scop, or poet-singer, probably paused for breath while reciting the poem.

- 2 wayfaring: journeying.
- 6 my lord: the speaker's husband.

7 wave-tumult: the sea. Why might the poet have used this kenning?

19 hard . . . mind: having a hard life and feeling sad.

10

Blithe was our bearing often we vowed that but death alone would part us two naught else. But this is turned round now... as if it never were

- our friendship. I must far and near bear the anger of my beloved.
 The man sent me out to live in the woods under an oak tree in this den in the earth.
 Ancient this earth hall. I am all longing.
- The valleys are dark the hills high the yard overgrown bitter with briars a joyless dwelling. Full oft the lack of my lord seizes me cruelly here. Friends there are on earth living beloved lying in bed
- while I at dawn am walking alone
 under the oak tree through these earth halls.
 There I may sit the summerlong day
 there I can weep over my exile
 my many hardships. Hence I may not rest
- 40 from this care of heart which belongs to me ever nor all this longing that has caught me in this life.

May that young man be sad-minded always hard his heart's thought while he must wear a blithe bearing with care in the breast a crowd of sorrows. May on himself depend all his world's joy. Be he outlawed far in a strange folk-land— that my beloved sits under a rocky cliff rimed with frost a lord dreary in spirit drenched with water in a ruined hall. My lord endures

much care of mind. He remembers too oftena happier dwelling. Woe be to themthat for a loved one must wait in longing.

Translated by Ann Stanford

29 "Earth hall" refers to the speaker's living quarters. What kind of place do you think it is?

42–50 In these lines, the speaker seems to wish for her husband the same sad, lonely life that he has forced her to endure.

Connect to the Literature

1. What Do You Think? What is your reaction to the story told in "The Wife's Lament"?

Think

Comprehension Check

Ough the LITERATURE

- What happened after the wife's husband went to sea?
- Why do the husband and the wife live apart?
- What does the wife wish her husband to feel?
- 2. Evaluate the kind of life the wife has led. Support your evaluation with details from the poem.
- **3**. How would you describe the wife's opinion of her husband's behavior?



- the influence of her husband's kinsmen
- the vow that the husband and the wife made to each other
- the wife's thoughts in lines 42-50
- 4. In your opinion, how might the husband respond to his wife's accusations?
- 5. ACTIVE READING INTERPRETING DETAILS Get together with a partner and discuss the cluster diagrams of **descriptive details** you created in your **READER'S NOTEBOOK.** What **moods** do the details help convey?

Extend Interpretations

- 6. What If? Suppose that the husband of the speaker in "The Wife's Lament" returned to her. Describe their reunion.
- 7. Comparing Texts Compare the plights of the three poems' title characters. Who do you think faces the most difficult hardships? What makes you think this way? Defend your opinion.
- 8. Connect to Life In the modern world, many refugees leave their countries to escape dangers, not knowing when or if they will ever return to the homelands and people they love. How do you think the loneliness and other hardships they face compare with those endured in Anglo-Saxon times? Cite evidence from the poems to support your opinion.

Literary Analysis

KENNING Anglo-Saxon poets made frequent use of kennings. descriptive terms and phrases substituted for simple nouns. In a translation of Old English poetry, a kenning may appear as a compound word, like wave-tumult, used for the sea in "The Wife's Lament." A kenning may also appear as a group of two or more words, like swan road, another common kenning for the sea. The name Beowulf itself can be interpreted as "bee-wolf," a kenning for a bear (because bears like honey and so are often found around beehives).

Cooperative Learning Activity

Identify two more kennings in the poems and explain what they mean. Then copy the chart below and try creating your own kennings for the words in the first column. Discuss your ideas and complete the chart with a small group of classmates.

Term	Kenning
city	
journey	
ship	
tree	
war	

REVIEW ALLITERATION Besides rhythm, the most important element of sound in Old English poetry is **alliteration**, the repetition of initial consonant sounds. Look for examples in all three poems.

Think Critically

Choices CHALLENGES

Writing Options

1. Diary Entry Imagine that you are the title character of one of the poems. Write a diary entry describing a typical day in your life-for "The Seafarer." for example, you might describe a typical day at sea. Place the entry in your Working Portfolio. 🧮

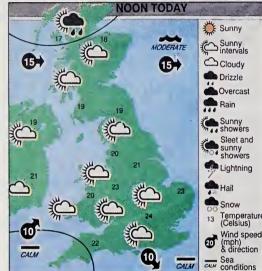
2. Exploration Write a paragraph

in which you explore the inner conflict of the title character in one of the poems. State the conflict that you perceive, and then support your statement with details from the poem.

Writing Handbook See page 1359: Paragraphs.

Activities & Explorations

1. Weather Map Research the weather patterns over the waters surrounding Britain. Then draw a map showing the places where an Anglo-Saxon sailor may have encountered weather-related dangers and the types of dangers he may have faced. ~ SCIENCE



2. TV Interview With a group of classmates, stage a TV talk show in which a host interviews the title characters of the poems. The host should encourage the guests to discuss their hopes and plans for the future as well as their past experiences. ~ SPEAKING AND LISTENING

Inquiry & Research

Everyday Anglo-Saxons Use history books and other reliable sources to find out more about the Anglo-Saxons. Go beyond the accounts of historic events to investigate the lifestyles of the various classes of Anglo-Saxon society-women and farmers as well as kings and warriors. Prepare a written report on your findings.



Stained glass window depicting a farmer sowing seeds by hand

The Authors

Surviving Anonymity Nothing is known about the authors of "The Seafarer," "The Wanderer," and "The Wife's Lament." All three poems survive in the Exeter Book, a manuscript produced by scribes around A.D. 950. Leofric, the first bishop of Exeter in England, had this collection of Anglo-Saxon poems in his personal library. After he donated it to the Exeter Cathedral library sometime between 1050 and 1072, the Exeter

Book was neglected and abused for centuries because few people were able to read the Old English language in which it was written. The original binding and an unknown number of pages were lost. Other pages were badly stained or scorched. Today the Exeter Book is handled with great care and treasured as one of the few surviving poetic manuscripts from the Anglo-Saxon period.



PREPARING to Read

from A History of the English Church and People

Historical Writing by THE VENERABLE BEDE

Connect to Your Life

Accepting Challenges, Making Changes Think about a time when you were challenged to make a major change in your life and you took on that challenge. How did the change affect the way you think or live? Share your experience with a group of classmates.

Build Background

The Christian Challenge The Venerable Bede, regarded as the father of English history, lived and worked in a monastery in northern Britain during the late seventh and early eighth centuries. His most famous work, *A History of the English Church and People*, is a major source of information about life in Britain from the first successful Roman invasion, about A.D. 46, to A.D. 731. Bede was a careful and thorough historian for his time. He sought out original documents and reliable eyewitness accounts on which to base his writing.

Bede's *History* is filled with stories about the spread of Christianity among the English between A.D. 597 and 731. Christianity had been introduced into Britain during the Roman occupation and had flourished for a time. The Anglo-Saxon tribes who began invading around A.D. 450, however, were pagans and brought their religion with them. By the late sixth century, Christianity had been abandoned in many areas. In A.D. 597, missionaries from

Rome began arriving in Britain to persuade the Anglo-Saxons to reject their pagan beliefs and accept the challenge of the Christian faith.

WORDS TO KNOW Vocabulary Preview

aspire prudent desecrate render devout renounce effectual secular profess zealous

Focus Your Reading

LITERARY ANALYSIS HISTORICAL WRITING Historical writing is a systematic account, often in narrative form, of the past of a nation or a group of people. Historical writing generally has the following characteristics: (1) it is concerned with real events, (2) the events are treated in chronological order, and (3) it is usually an objective retelling of facts rather than a personal interpretation. Which of these characteristics are evident in this passage from Bede's *History*?

Then, full of joy at his knowledge of the worship of the true God, he told his companions to set fire to the temple and its enclosures and destroy them. The site where these idols once stood is still shown . . . and is known as Goodmanham.

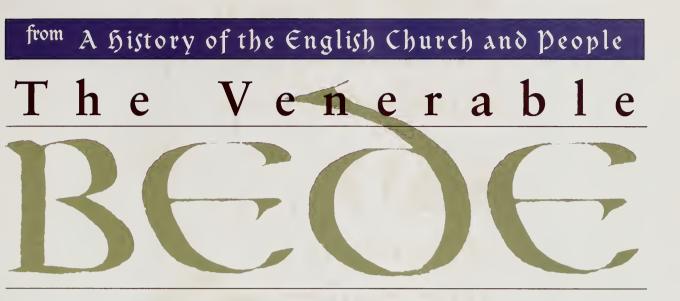
As you read the selection from Bede's chronicle, consider whether it displays the characteristics of historical writing.

ACTIVE READING ANALYZING AN AUTHOR'S PURPOSE

An author may write to **inform**, to **describe**, to **narrate**, to **entertain**, or to **persuade**. Frequently an author writes to accomplish two or more of these purposes. To help you identify the Venerable Bede's purpose for composing his *History*, notice the following as you read:

- · incidents the author recounts
- · people the author describes
- · descriptions that convey the author's stance or position
- the author's tone throughout the selection

READER'S NOTEBOOK Jot down details that suggest the author's purpose.



King Edwin was a powerful ruler of Porthumbria—a kingdom in northern Britain during the early seventh century. Although a pagan, Edwin married a Christian, Ethelberga of Kent, and allowed her to practice her Christian faith. Ethelberga's chaplain, Paulinus, challenged her new husband to convert to Christianity.

(Uhen

Paulinus had spoken, the king answered that he was both willing and obliged to accept the Faith which he taught, but said that he must discuss the matter with his principal advisers and friends, so that if they were in



Portrait of the scribe Eadwine

agreement, they might all be cleansed together in Christ the Fount of Life. Paulinus agreed, and the king kept his promise. He summoned a council of the wise men, and asked each in turn his opinion of this new faith and new God being proclaimed. to <u>professed</u> seems valueless and powerless. None of your subjects has been more devoted to the service of the gods than myself, yet there are many to whom you show greater favor, who receive greater honors, and who are more successful in all their undertakings. Now, if the

Coifi, the High Priest,

replied without hesitation:

"Your Majesty, let us give careful consideration to this

new teaching, for I frankly

admit that, in my experience,

the religion that we have hither-

gods had any power, they would surely have favored myself, who have been more <u>zealous</u> in their service. Therefore, if on examination these new teachings are found to be better and more <u>effectual</u>, let us not hesitate to accept them."

Another of the king's chief men signified his agreement with this prudent argument, and went on to say: "Your Majesty, when we compare the present life of man with that time of which we have no knowledge, it seems to me like the swift flight of a lone sparrow through the banquetinghall where you sit in the winter months to dine with your thanes¹ and counselors. Inside there is a comforting fire to warm the room; outside, the wintry storms of snow and rain are raging. This sparrow flies swiftly in through one door of the hall, and out through another. While he is inside, he is safe

from the winter storms; but after a few moments of comfort, he vanishes from sight into the darkness whence he came. Similarly, man appears on earth for a little while, but we know nothing of what went before this life, and what follows. Therefore if this new teaching can reveal any more certain knowledge, it seems only right that we should follow it." The other elders and counselors of the king, under God's guidance, gave the same advice.

Coifi then added that he wished to hear Paulinus' teaching about God in greater detail; and when, at the king's bidding, this had been given, the High Priest said: "I have long realized that there is nothing in what we worshiped, for the more diligently I sought after truth in our religion, the less I found. I now publicly confess that this teaching clearly reveals truths that will afford us the blessings of life, salvation, and eternal happiness. Therefore, Your Majesty, I submit that the temples and altars that we have dedicated to no advantage be immediately <u>desecrated</u> and burned." In short, the king granted blessed Paulinus full permission to preach, <u>renounced</u> idolatry, and professed his acceptance of the Faith of Christ. And when he asked the High Priest who should be the first to profane² the altars and shrines of the idols, together with the enclosures that surrounded them, Coifi replied: "I will do this myself, for now that the true God has granted me knowledge, who more suitably than I can set a public example, and destroy the idols that I worshiped in ignorance?" So he formally renounced his empty superstitions, and asked the king to give him arms and a stallion—for hitherto it had not been lawful for the High

> Priest to carry arms, or to ride anything but a mare—and, thus equipped, he set out to destroy the idols. Girded with a sword and with a spear in his hand, he mounted the king's stallion and rode up to the idols. When the crowd saw him, they thought he had gone mad,

but without hesitation, as soon as he reached the temple, he cast a spear into it and profaned it. Then, full of joy at his knowledge of the worship of the true God, he told his companions to set fire to the temple and its enclosures and destroy them. The site where these idols once stood is still shown, not far east of York, beyond the river Derwent, and is known as Goodmanham. Here it was that the High Priest, inspired by the true God, desecrated and destroyed the altars that he had himself dedicated.

2. profane: desecrate.

 zealous (zĕl'əs) adj. filled with enthusiasm; eager

 W O R D S
 effectual (ĭ-fĕk'chōō-əl) adj. able to produce a desired effect

 T O
 prudent (prōd'nt) adj. showing wisdom or good judgment

 K N O W
 desecrate (dĕs'ĭ-krāt') v. to violate the sacredness of

 renounce (rĭ-nouns') v. to give up or reject

^{1.} thanes: freemen attached to the household of an Anglo-Saxon lord, serving as his personal band of warriors.



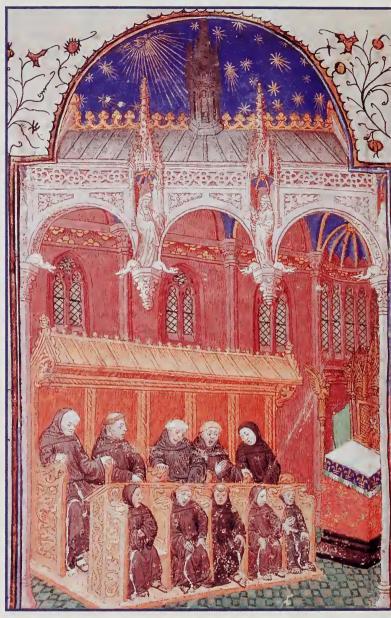
A page from the Venerable Bede's *History of the English Church and People*. The Granger Collection, New York.

Caedmon (kăd'mən) is the earliest English poet known to us by name. According to Bede, Caedmon composed many poems; however, only his first poem, a hymn to God the Creator, has survived. In the following account, Bede describes how Caedmon, who was an illiterate cowherd, became an accomplished poet.

> n this monastery of Whitby there lived a brother³ whom God's grace made remarkable. So skillful 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 verses, but only such as had a religious theme fell fittingly from his <u>devout</u> lips. And although he followed a secular occupation until well



Friars singing in choir, miniature from the Psalter of Henry VI (detail). Cotton Domitian A. XVII, f. 122v, by permission of The British Library.

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

3. brother: a man who lives in or works for a religious community but is not a priest or monk.

devout (dĭ-vout') *adj.* showing religious devotion and piety

KNOW secular (sĕk'yə-lər) adj. unrelated to religion

entertain the company, he would get up from table and go home directly he saw the harp⁴ 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. 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 another⁵ 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,⁶ and told him about this gift that he had received. The reeve took him before the abbess,⁷ 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 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.8 So Caedmon stored up in his memory all that he learned, and like an animal chewing the cud, 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 Judgment, 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 judgments 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,9 and firmly resisted all who tried to do evil, thus winning a happy death.

- 5. translate . . . another: Caedmon's verses were composed in Old English, but Bede wrote in Latin.
- 6. reeve: the officer who oversaw the monastery's farms.
- abbess (ăb'ĭs): a woman in charge of a convent or monastery. The abbess of Whitby at this time was named Hilda.
- 8. sacred history: the narratives in the Bible.
- 9. regular discipline: the rules of monastic life.

^{4.} harp: In Anglo-Saxon times, poetry was often recited to the accompaniment of a small harp.

Connect to the Literature

1. What Do You Think? What is your reaction to the type of events Bede describes? Explain.

Comprehension Check

⁸⁴ 编 LITERATURE

- Why was Coifi willing to consider the faith professed by Paulinus?
- · Why did the abbess advise Caedmon to abandon secular life and adopt the monastic state?
- 2. Why do you think the king seeks the advice of his counselors before responding to the challenge to accept Christianity?
- 3. In your opinion, does Coifi's destruction of the temples show great courage?



- THINK
ABOUT• Coifi's position as high priest• his role as adviser to the king• the crowd's reaction at the temple
- 4. ACTIVE READING ANALYZING AN AUTHOR'S PURPOSE Use the details you wrote in your **DREADER'S NOTEBOOK** to determine the Venerable Bede's purpose. How does his purpose affect the credibility of the events he relates?

Extend Interpretations

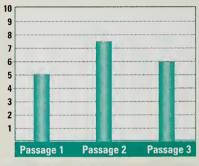
- 5. What If? What do you think life would have been like for Caedmon if, after having his dream, he had chosen not to compose poetry?
- 6. Critic's Corner In the introduction to his translation of Bede's History, Leo Sherley-Price writes, "Such is the interest of the subject matter and the vividness of Bede's characteristic style that the scenes and folk of long ago live again." Comment on whether the excerpts you have read support this view of Bede's subject matter and style.
- 7. Comparing Texts Contrast the portrayals of life in Bede's History and in Beowulf. What aspects of Anglo-Saxon culture are emphasized in each work? What might account for the differences between the two portrayals?
- 8. Connect to Life The decisions and actions of King Edwin and Coifi hastened the spread of Christianity throughout England in a relatively short time, producing a major shift in the entire society. Think of another time in history when a political decision or some significant event or development has had a great effect on a whole nation or culture. How did people respond to the challenges to their way of life?

Literary Analysis

HISTORICAL WRITING

The characteristics of historical writing include a concern with real events and a chronological and objective narration of the events. Of these three characteristics, objectivity is the hardest to achieve. In Bede's account. some of his statements and choice of details may reflect his feelings and opinions. For example, Coifi's assertion that "I have long realized that there is nothing in what we worshiped" could be a reflection of the author's own opinion rather than an objective retelling of an event.

Paired Activity Choose three passages from the selection. With a partner, create a bar graph like the one shown and rate the objectivity of each passage on a scale of 1 to 10, with 1 being the least objective and 10 being the most.



ACTIVE USING TEXT READING ORGANIZERS

This historical

narrative by the Venerable Bede uses text organizers, such as different type sizes, colors, and styles, to help clarify and structure ideas. Go back to the beginning of the selection and note the use of different treatments of type, especially in the paragraphs set off on pages 99 and 102. Identify the text organizers and note the purposes they serve in clarifying ideas.

Think Critically

Thinki

Choices CHALLENGES

Writing Options

Simile for Life One of the king's advisers uses a simile, comparing human life to the flight of a sparrow. Write your own simile for life and explain your comparison.

Activities & Explorations

Sketch of a Dream Recall Caedmon's dream. Then create a sketch or painting of the man who appeared to Caedmon and inspired him to write poetry. ~ ART

Inquiry & Research

Routes to Rome Research travel between Rome and Britain during the time of Bede. Find a map showing Europe as it was in the seventh and eighth centuries. Trace the probable routes from Rome to Britain. What means of travel were used? How long would a trip from Rome to Britain have taken? What dangers would travelers have faced? Record your findings and share them in an oral report.

Vocabulary in Action

Decide whether the words in each of the following pairs are more nearly synonyms or antonyms. On your paper, write *S* for *Synonyms* or *A* for *Antonyms*.

- 1. zealous-enthusiastic
- 2. renounce-abandon
- 3. prudent-unwise
- 4. effectual-effective
- 5. devout-pious
- 6. desecrate-honor
- 7. aspire-desire
- 8. secular-religious
- 9. render-interpret
- 10. profess-deny

The Venerable Bede 673?-735

Other Works History of the Abbots On the Reckoning of Time

Leaving Home At the age of seven, Bede was taken by his parents to a monastery at Wearmouth, on the northeast coast of Britain, where he was left in the care of the abbot, Benedict Biscop (bĭsh'əp). It is not known why the boy's parents left him or whether he ever saw them again. When he was nine years old, Bede was moved a short distance to a new monastery at Jarrow, where he was to spend the rest of his life.

A Devout Child Bede seems to have been a naturally devout and studious child. He read widely in the monastery libraries, studied Latin and perhaps a little Greek, and participated fully in the religious life of the monastery. He was exposed to the art and learning of Europe through the paintings, books, and religious objects brought from Rome by Abbot Benedict. Bede became a deacon of the church at the age of 19, 6 years earlier than normal, and was ordained to the priesthood when he was 30.

A Gifted Scholar Bede was a brilliant scholar and a gifted writer and teacher. He wrote about 40 books, including works on spelling, grammar, science, history, and religion. In addition, he popularized the dating of events from the birth of Christ, the system still in use today.

Lasting Reputation Bede's reputation as a scholar and a devout monk spread throughout Europe during his lifetime and in the centuries following. (The title "Venerable" was probably first applied to him during the century after his death.) Although Bede was influenced by the outlook of his time—as is evident in the miracle stories he included in his *History*—his carefulness and integrity are still respected and valued by scholars today, almost 1,300 years later.

PART 2 Reflections of Everyday Life

hat was life like for people in the Middle Ages? What made them laugh or cry? How did they carry out the business of living from day to day? In this part of Unit One, you will read selections that give insights into the nature of people's lives in the 14th and 15th centuries. The era will come alive for you as characters reveal their strengths and weaknesses, hopes and fears, joys and sorrows. Despite the hundreds of years that separate us from these interesting personalities, our similarities are quite astonishing.

Geoffrey Chaucer	Author Study				
	from The Canterbury Tales The Prologue				
	from John Gardner's The Life and Times of Chaucer from The Pardoner's Tale				
	The Wife of Bath's Tale A group of pilgrims tell one another stories.				
	COMPARING LITERATURE: The Canterbury Tales and The Decameron				
	The Storytelling Tradition Across Cultures: Italy				
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The Paston Family	from The Paston Letters A family in turmoil	180			
Anonymous	Ballads Barbara Allan Sir Patrick Spens Get Up and Bar the Door Tragedy and comedy	192			

Author Study Geoffrey Chaucer

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There was never a man who was more of a Maker than Chaucer. He came very near to making a nation."

-G. K. Chesterton

IS LIFE HIS TIMES

England's First Great Writer

Geoffrey Chaucer made an enormous mark on the language and literature of England. Writing in an age when French was

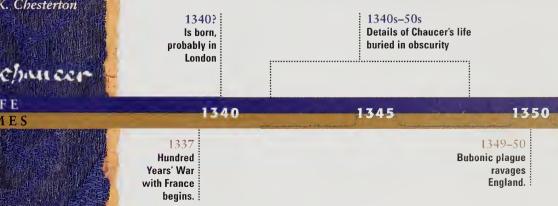
widely spoken in educated circles, Chaucer was among the first writers to show that English could be a respectable literary language. Today, his work is considered a cornerstone of English literature.

The facts that are known about Chaucer's life paint a portrait of a man as colorful as any of the characters he created. Explore the life and times of this groundbreaking English author.



^{1340? - 1400}

BEFRIENDED BY ROYALS Chaucer was born sometime between 1340 and 1343, probably in London, in an era when expanding commerce was helping to bring the Middle Ages to a close. His family, though not noble, was fairly well off, having made money in the wine and leather trades (the name Chaucer itself comes from the French word for a shoemaker). Chaucer's parents were able to place him in the household of the wife of Prince Lionel, a son of King Edward III, where he



Author Study: Geoffrey Chaucer

served as an attendant. Such a position was a vital means of advancement, teaching the young Chaucer the customs of upper-class life and bringing him into contact with influential people. It may have been during this period that Chaucer met Lionel's younger brother John of Gaunt, who would become Chaucer's lifelong patron and a leading political figure of the day.

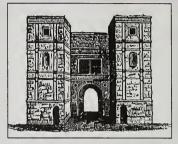
While still a teenager, Chaucer joined the king's army to fight against the French in what we now call the Hundred Years' War. He was

> captured by the French during the siege of Rheims, and the king himself contributed to his ransom. Chaucer later served as a royal messenger, and he would be given more important diplomatic missions in years to come. His royal contacts also led to his marriage to Philippa, a lady in waiting to the queen, and his appointment as comptroller of customs for London in 1374.

EARLY INSPIRATIONS

Chaucer's diplomatic travels to the European mainland exposed him to the latest in French and Italian literatureworks that would stimulate his own writing. In Italy, for example, he discovered the works of Dante, Petrarch, and Boccaccio. Chaucer's earliest

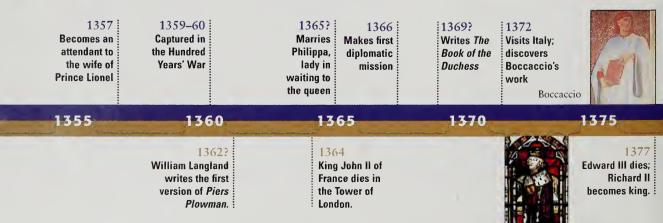
major writing effort



Chaucer's home above Aldgate in London from 1374–1385

was probably an English translation of part of *The Romance of the Rose*, a famous medieval French verse romance. Not long afterward, he produced his first important original work, *The Book of the Duchess*, a long narrative poem paying tribute to Blanche, John of Gaunt's first wife, who died of plague in 1369. It was followed a few years later by *The House of Fame*, a humorous narrative about the instability of renown.

TURBULENT TIMES Despite his writing successes, Chaucer's primary career remained one of politics and diplomacy. Unlike many other courtiers of the era, Chaucer continued to enjoy royal favor throughout the turbulent reign of Richard II, who was still only a boy when he became England's king in 1377. Chaucer's next major work, *The Parliament of Fowls*, was probably written to commemorate Richard's



ACTERICAL STRATES STRATES OF S

marriage to Anne of Bohemia in 1382. Four years later, Chaucer was appointed a knight of the shire and became a member of Parliament. In the 1390s he continued to enjoy various royal appointments, including those of clerk of the king's works and subforester of a royal park.

Meanwhile, Richard II's reign was marked by conflict at home and abroad, including a peasants' revolt led by Wat Tyler and heightened agitation by the Lollards, a group of church reformers led by John Wycliffe. Finally, while Richard was off attempting to quell a rebellion in Ireland in 1399, his popular cousin Henry Bolingbroke wrested the throne from his control and was crowned as King Henry IV. The change of monarch did not affect Chaucer's political fortunes, since Henry was the son of Chaucer's longtime patron John of Gaunt. However, the writer had little time to enjoy the favor of the new monarch, for he died only a year after Henry came to the throne.

FRUITFUL YEARS The last two decades of Chaucer's life saw his finest literary achievements—the brilliant verse romance *Troilus and Criseyde* and his masterpiece, *The Canterbury Tales*, a collection of verse and prose tales of many different kinds. To join the stories together, Chaucer decided to pretend they are told by members of a group of travelers journeying from London to Canterbury. Though he may have written some of the stories earlier, most scholars think that he began organizing *The Canterbury Tales* about 1387. The work

LITERARY Contributions

Considered the greatest English writer before Shakespeare, Chaucer was praised in his lifetime and widely imitated after his death, when a group of 15th-century poets adopted his writing style. Later in the 15th century, when the printing press was introduced into England, *The Canterbury Tales* was among the first works to be printed.

Longer Poetic Works Chaucer is best known for his verse narratives. These include the following:

The Book of the Duchess The House of Fame The Parliament of Fowls Troilus and Criseyde The Legend of Good Women The Canterbury Tales

Short Poems Chaucer also wrote several shorter poems, including these:

- "Complaint to His Empty Purse" "Words, to Adam, His Own Scrivener" "Truth"
- "Fortune"

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"Gentilesse [Nobility]" "Envoy [Message] to Scogan" "Envoy [Message] to Bukton"

SESTE SESTESESESESE

Prose As outgrowths of his scholarly interests, Chaucer produced these prose works:

The Consolation of Philosophy (translated from the Latin of Boethius) Treatise on the Astrolabe

1386 :1387 1389 Begins to plan 1400 Becomes a Appointed member of The Canterbury clerk of the **Dies and is** Parliament Tales kina's buried in works Westminster Abbey 1380 1400 1385 1390 1395 1381 1382 1388 1399 1395 Peasants' **Richard II Opponents of Richard II is Lollards** petition Revolt : marries Anne of **Richard II** for church deposed; Henry IV breaks out. Bohemia. execute eight of becomes king. reform. his friends.

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was still unfinished at the time of his death; Chaucer had penned nearly 20,000 lines, but many more tales were planned.

UNCOMMON HONOR When he died in 1400, Chaucer was accorded an honor rare for a commoner—burial in London's Westminster Abbey. In 1566 an admirer erected an elaborate marble tomb for his remains. This was the beginning of Westminster Abbey's famous Poets' Corner, where many other great English writers have since been buried.

Chaucer's attitude toward his great

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Chaucer's London

Originally a walled town built by the Romans, London had become a bustling commercial city by Chaucer's day. Its walls enclosed a semicircular area of roughly a square mile, extending along the Thames River from the Tower of London to the Fleet River. On this small patch of land lived about 35,000 people, plus rats and other vermin, crowded together in noisy, unsanitary conditions. A marsh outside the city's north wall, although little more than an open sewer, nevertheless afforded excellent diversion when frozen over in winter.

subsequent renown would probably be one of humility and amusement. In *The Canterbury Tales*, he portrayed himself as a short, plump, slightly foolish pilgrim who commands no great respect. Yet from the mind of this gentle poet came a host of memorable characters and some of the finest poetry ever created in the English language.



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The Shrine of Canterbury

The travelers in *The Canterbury Tales* are making a pilgrimage to the popular shrine of Saint Thomas à Becket in Canterbury. Becket was appointed archbishop of Canterbury by his friend King Henry II in 1162. However, after the two quarreled bitterly over the rights of the church, four of Henry's loyal knights murdered the archbishop in his own cathedral in 1170. Three years later, Becket was declared a saint by the Roman Catholic Church.

RESENTESESTESESRESESRESESRESESRESE

This medal is typical of those worn by pilgrims to Canterbury.

PREPARING to Read

The Prologue from The Canterbury Tales

Poetry by GEOFFREY CHAUCER Translated by NEVILL COGHILL

Comparing Literature of the World

The Canterbury Tales and The Decameron

If you wish to compare the storytelling tradition across cultures, you might read "Federigo's Falcon," the excerpt from *The Decameron* that follows the three excerpts from *The Canterbury Tales*. Points of Comparison between Chaucer's and Boccaccio's tales include the narrative structure of the frame story and the authors' focus on stories with love themes.

Connect to Your Life

Story Time Recall a time when you and some friends told funny stories about growing up. What situations inspire people to tell stories? What role does an audience play in making the telling of a story more interesting? Share your thoughts in a class discussion.

Build Background

Medieval Story Time In the "Prologue," or introduction, from *The Canterbury Tales,* a group of travelers from various walks of life gather in an inn outside London to make a pilgrimage to the shrine of Saint Thomas à Becket in the city of Canterbury. At the suggestion of the innkeeper (the Host), the group decides to hold a storytelling competition to pass the time as they travel. The portion of *The Canterbury Tales* that follows the "Prologue" consists mainly of the stories that various pilgrims tell.

WORDS TO KNOW Vocabulary Preview accrue disdain mode

dispatch

eminent

frugal

malady

accrue
agility
courtliness
defer
diligent

mode personable repine sedately wield

Focus Your Reading

LITERARY ANALYSIS TONE The **tone** of a literary work expresses the writer's attitude toward the work's subject or characters. A tone, for example, may be formal or informal, amused or impatient. In the "Prologue" the narrator uses a detached, **ironic** tone, often understating his criticisms or saying the opposite of what he really thinks. For example, in the following lines Chaucer reveals his attitude toward a Friar who dispenses God's forgiveness ("absolution") freely, as long as he receives a donation—an attitude he probably expects the reader to share.

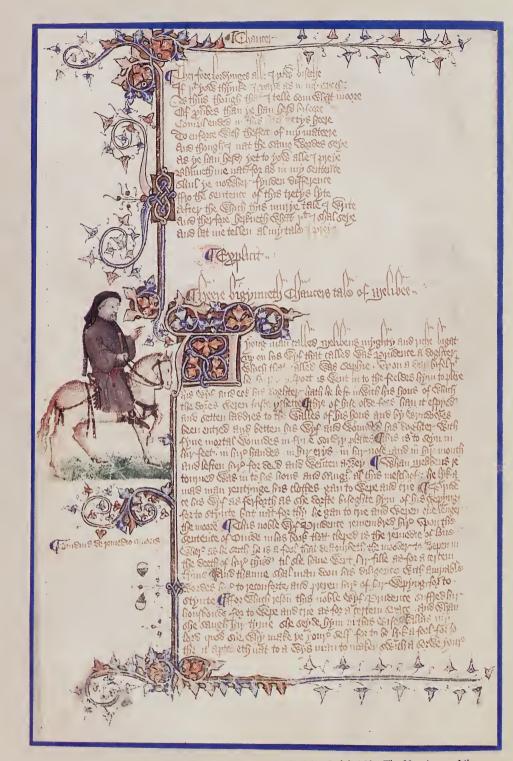
Sweetly he heard his penitents at shrift With pleasant absolution, for a gift.

ACTIVE READING ANALYZING CHARACTERIZATION

Characterization is the means by which a writer develops a **character**'s personality. A writer can use a number of techniques:

- · description of the character's physical appearance
- presentation of the character's speech, thoughts, feelings, and actions
- presentation of other characters' speech, thoughts, feelings, and actions as they relate to the character

READER'S NOTEBOOK As you read the "Prologue," jot down words or phrases that convey the personalities of some of the characters the **narrator** describes, as well as the narrator himself. Be sure to include the Pardoner and the Wife of Bath.



Chaucer on horseback. From the Ellesmere manuscript, EL 26 c. 9, fol. 153v, The Huntington Library, San Marino, California.



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,
- 15 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.

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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

25 Of sundry folk happening then to fall In fellowship, and they were pilgrims all That towards Canterbury meant to ride.

GUIDE FOR READING

5 Zephyrus (zĕf'ər-əs): the Greek god of the west wind (the blowing of which is viewed as a sign of spring). What detail or details in line 1 are reinforced here?

8 the Ram: Aries—one of the 12 groups of stars through which the sun appears to move in the course of the year. The sun completes its passage through Aries in mid-April.

13 palmers: people journeying to religious shrines; pilgrims; **strands:** shores.

- 14 sundry (sŭn'drē): various.
- 15 shire's: county's.
- 17 martyr: St. Thomas à Becket.

20 Southwark (sŭth'ərk): in Chaucer's day, a town just south of London (now part of the city itself). The Tabard was an actual inn in Southwark.

23 hostelry (hŏs'təl-rē): inn.

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.

4000

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. He had done nobly in his sovereign's war And ridden into battle, no man more, As well in Christian as in heathen places,
- 50 And ever honored for his noble graces.

AND

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 Tramissene
- 65 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

35-41 What is the narrator going to take time and space to do? What is he interrupting?

45 chivalry (shĭv'əl-rē): the code of behavior of medieval knights, which stressed the values listed in line **46**.

51 Alexandria: a city in Egypt, captured by European Christians in 1365. All the places named in lines 51–64 were scenes of conflicts in which medieval Christians battled Muslims and other non-Christian peoples.

64 jousted: fought with a lance in an arranged battle against another knight.

65 thrice: three times; lists: fenced areas for jousting.

66 van: vanguard—the troops foremost in an attack.

67 Bey of Balat: a Turkish ruler.

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.

ART

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.

40.00

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 <u>agility</u> 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
- 100

He slept as little as a nightingale. Courteous he was, lowly and serviceable, And carved to serve his father at the table.

4000

There was a *Yeoman* with him at his side, No other servant; so he chose to ride.

agility (a-jil'i-te) n. an ability to move guickly and easily; nimbleness

77 fustian (fŭs'chən): a strong cloth made of linen and cotton.

81 Squire: a young man attending on and receiving training from a knight.

82 cadet: soldier in training.

88 Flanders and Artois (är-twä') and Picardy (pĭk'ər-dē): areas in what is now Belgium and northern France.

The Squire, from the Ellesmere manuscript

103 Yeoman (yō'mən): an attendant in a noble household; **him:** the Knight.



- 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—
- 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 slippedA jaunty dirk, spear-sharp and well-equipped.A medal of St. Christopher he woreOf shining silver on his breast, and boreA hunting-horn, well slung and burnished clean,
- 120 That dangled from a baldrick of bright green. He was a proper forester, I guess.

4000

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
- 135 The smallest drop from falling on her breast. For <u>courtliness</u> 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,

113 saucy: jaunty; stylish; brace: a leather arm-guard worn by archers.

116 dirk: small dagger.

117 St. Christopher: the patron saint of foresters and travelers.

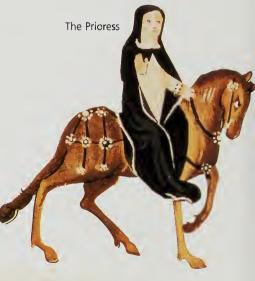
120 baldrick: shoulder strap.

122 Prioress: a nun ranking just below the abbess (head) of a convent.

124 St. Loy: St. Eligius (known as St. Eloi in France).

129 Stratford-atte-Bowe: a town (now part of London) near the Prioress's convent. How do you think the French spoken there differed from that spoken in Paris?

131 at meat: when dining; withal: moreover.



WORDS TO KNOW **sedately** (sĭ-dāt'lē) *adv.* in a composed, dignified manner; calmly



- 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.
- And she had little dogs she would be feedingWith roasted flesh, or milk, or fine white bread.And bitterly she wept if one were deadOr 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-grey;
 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

165 On which there first was graven a crowned A, And lower, *Amor vincit omnia*.

4000

Another *Nun*, the secretary at her cell, Was riding with her, and *three Priests* as well.

4000

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
- 180 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,



159 span: a unit of length equal to nine inches. A broad forehead was considered a sign of beauty in Chaucer's day.

163 gaudies: the larger beads in a set of prayer beads.

166 Amor vincit omnia (ä'môr wĭn'kĭt ôm'nē-ə): Latin for "Love conquers all things."

171 Abbot: the head of a monastery.

172 dainty: excellent.

176 Prior of the cell: head of a subsidiary group of monks.

177 St. Benet... St. Maur: St. Benedict, who established a strict set of rules for monks' behavior, and his follower St. Maurus, who introduced those rules into France.

180 What does the narrator mean by "the modern world's more spacious way"?



- 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.

4000

This Monk was therefore a good man to horse; Greyhounds he had, as swift as birds, to course. 195 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 200 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;
- 205 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.
- 210 He liked a fat swan best, and roasted whole. His palfrey was as brown as is a berry.

4000

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; **190 Austin:** St. Augustine of Hippo, who recommended that monks engage in hard agricultural labor.

194 to course: for hunting.

208 prelate (prěl'ĭt): high-ranking member of the clergy.

211 palfrey (pôl'frē): saddle horse.

212 Friar: a member of a religious group sworn to poverty and living on charitable donations; wanton (wŏn'tən): playful; jolly.

213 Limiter: a friar licensed to beg for donations in a limited area.

214 Four Orders: the four groups of friars—Dominican, Franciscan, Carmelite, and Augustinian.

222 confessions: church rites in which penitents (people seeking absolution, or formal forgiveness, for their sins) confess their sins to members of the clergy, who usually require the penitents to perform certain tasks, called penances, as a condition of the forgiveness. Only certain friars were licensed to hear confessions. A STATES ASSA EX

He had a special license from the Pope.

- Sweetly he heard his penitents at shriftWith pleasant absolution, for a gift.He was an easy man in penance-givingWhere 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.
- 235 Therefore instead of weeping and of prayerOne 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,
- 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 <u>eminent</u> 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 <u>accrue</u>
 Courteous he was and lowly of service too.
- 255 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,
- 260 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

225 shrift: confession.

230 well shriven: completely forgiven through the rite of confession. What role does money seem to play in the confessions that the Friar hears?

231 verity: truth.

237 tippet: an extension of a hood or sleeve, used as a pocket.

240 hurdy-gurdy: a stringed musical instrument, similar to a lute, played by turning a crank while pressing down keys.



252 victual (vĭťl): food.

261 farthing: a coin of small value used in England until recent times.

WORDS TO KNOW

eminent (ĕm'ə-nənt) *adj.* standing out above others; high-ranking; prominent accrue (ə-krōo') v. to come as gain; accumulate



- 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.
- 270 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.

4000

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
- 290 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.

4000

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 were settled out of court. Friars often acted as arbiters in the disputes and charged for their services, though forbidden by the church to do so.

270 double-worsted (woos'tĭd): a strong, fairly costly fabric made from tightly twisted yarn; semicope: a short cloak.

281 motley: multicolored.

282 Flemish: from Flanders, an area in what is now Belgium and northern France.

287 Harwich-Holland ranges: shipping routes between Harwich (hăr' ĭj), a port on England's east coast, and the country of Holland.

288 exchanges: selling foreign currency at a profit. From his dabbling in this practice, which was illegal in Chaucer's day, what can you conclude about the Merchant?

295 Cleric: a clergyman—here, a student preparing for the priesthood.

301 preferment: advancement; promotion.

303 secular (sĕk'yə-lər): outside the church.



- 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
- 310 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 speechAnd gladly would he learn, and gladly teach.

4000

A Sergeant at the Law who paid his calls, 320 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

- 325 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 judgement, 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;
- ³⁴⁰ Of his appearance I have said enough.



305 Aristotle's philosophy: the writings of Aristotle, a famous Greek philosopher of the fourth century B.C.

306 psaltery (sôl'tə-rē): a stringed instrument.

307–308 Though a philosopher ... stone for making gold: Practitioners of the false science of alchemy often sought the "philosopher's stone," supposedly capable of turning common metals into gold. What does the narrator mean by this statement?

319 Sergeant at the Law: a lawyer appointed by the monarch to serve as a judge.

320 St. Paul's: the cathedral of London, outside which lawyers met clients when the courts were closed.

324 Justice of Assize: a judge who traveled about the country to hear cases.

325 letters patent: royal documents commissioning a judge.

328 conveyancer: lawyer specializing in conveyances (deeds) and property disputes.

329 fee-simple: property owned without restrictions.

331–332 Explain the apparent contradiction here. How would you sum up the skill and work habits of the Sergeant at the Law?

334 King William's time: the reign of William the Conqueror.

336 screeds: documents.

The Franklin

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.

- 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 fineAnd 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.

ANT

341 Franklin: a wealthy landowner.

343 sanguine (săng'gwĭn): In medieval science, the human body was thought to contain four "humors" (blood, phlegm, yellow bile, and black bile), the relative proportions of which determined a person's temperament. A sanguine person (one in whom blood was thought to predominate) was cheerful and good-natured.

346 Epicurus' very son: someone who pursues pleasure as the chief goal in life, as the ancient Greek philosopher Epicurus was supposed to have recommended.

349 St. Julian: the patron saint of hospitality; **bounty:** generosity.

365 Sessions: local court proceedings.

366 Member for the Shire: his county's representative in Parliament.

368 girdle: belt.

369 Sheriff: a royal tax collector.

370 landed gentry (jěn'trē): wellborn, wealthy landowners.



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.
- 385 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.

4000

They had a *Cook* with them who stood alone 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.

400

AND

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,

- 405 And certainly he was an excellent fellow. Many a draft 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,
- 410 He sent his prisoners home; they walked the plank.

371 Haberdasher: a seller of hats and other clothing accessories.

373–374 livery . . . guildfraternity: uniform of a social or religious organization.

379 burgess (bûr'jĭs): citizen of a town.

382 alderman: town councilor.

388 mantle: cloak.



397 blancmange (bla-mänj'): in Chaucer's day, a thick chicken stew with almonds.

399 Dartmouth (därt'məth): a port in southwestern England.

402 lanyard (lăn'yərd): a cord worn as a necklace.

405 What might the narrator mean by calling the Skipper "an excellent fellow"?

406 vintage: wine.

407 Bordeaux (bôr-dō'): a region of France famous for its wine.



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.

420

415

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 425 When, by his horoscope, he knew the powers Of favorable planets, then ascendent, Worked on the images for his dependant. The cause of every malady you'd got
- He knew, and whether dry, cold, moist or hot; 430 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.
- All his apothecaries in a tribe 435 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 440 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: 445 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 grey
- And lined with taffeta, he rode his way; 450

414 Hull . . . Carthage: ports in England and in Spain. The places named in lines 414-419 show that the Skipper is familiar with all the western coast of Europe.

416 tempest: violent storm.

424 astronomy: astrology.

430 dry, cold, moist . . . hot: in medieval science, the four basic qualities that were thought to combine in various ways to form both the four elements of the world (fire, air, water, and earth) and the four humors of the human body (see the note at line 343). An excess of any of these qualities in a person could lead to illness.

435 apothecaries (a-poth'i-ker'ez): druggists.

439-444 Aesculapius (ĕs'kyə-lā'pēes) . . . Gilbertine: famous ancient and medieval medical experts.

446 superfluities (soo'par-floo'itēz): excesses.

450 taffeta (tăf'ĭ-tə): a stiff, smooth fabric.

A STATES ASTATES

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.

4500

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
- 470 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
- 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

485 And knew the remedies for love's mischances, An art in which she knew the oldest dances.

AND

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. 452 pestilences: plagues.

455 Bath: a city in southwestern England.

458 Ypres (ē'prə)... Ghent (gĕnt): Flemish cities famous in the Middle Ages for manufacturing fine wool fabrics.

461 wrath (răth): angry.

463 ground: a textured fabric.

466 hose: stockings.

470 all at the church door: In medieval times, a marriage was performed outside or just within the doors of a church; afterwards, the marriage party went inside for mass. Why might the narrator feel it necessary to mention that all five weddings were church weddings?

472 forsooth: in truth; indeed.

473–476 Jerusalem ... Rome ... Boulogne (boo-lon'), St. James of Compostella and Cologne (ka-lon'): popular goals of religious pilgrimages in the Middle Ages.

480 wimpled: with her hair and neck covered by a cloth headdress.

481 buckler: small round shield.



- 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 <u>diligent</u>,
 And patient when adversity was sent
- 495 (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;
- 500 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,
- ⁵⁰⁵ 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,
- 510 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; And shame it is to see—let priests take stock— A shitten shepherd and a snowy flock.
- 515 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.He stayed at home and watched over his foldSo that no wolf should make the sheep miscarry.He was a shepherd and no mercenary.
- 525 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
- 530 And draw men thus to Heaven and their Savior, Unless indeed a man were obstinate;

490 clerk: scholar.

500 sufficiency: enough to get by on.

501 asunder: apart.

505 stave: staff.

507 wrought (rôt): worked.

509 figure: figure of speech. What does the figure of speech in line 510 mean?

517 set his benefice (běn'ə-fĭs) to hire: pay someone to perform his parish duties for him.

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.

535 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; 540 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,

- 545 Loving God best with all his heart and mind And then his neighbor as himself, <u>repined</u> 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.

4000

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.

560

565

ACT

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 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 **536 scrupulosity** (skroö'pyə-lös'ĭtē): excessive concern with fine points of behavior. How would a lack of scrupulosity add to the Parson's effectiveness?

553 tithes (t*īth***z**): payments to the church, traditionally one-tenth of one's annual income.

555 tabard smock: a short loose jacket made of a heavy material.

556 Reeve: an estate manager.

557 Manciple: a servant in charge of purchasing food; Inns of Court: London institutions for training law students.

558–559 Pardoner: a church official authorized to sell people pardons for their sins; **Summoner:** a layman with the job of summoning sinners to church courts. Why might the Pardoner and the Summoner be riding together as friends?

561 stone: a unit of weight equal to 14 pounds.

 WORDS

 TO
 repine (rĭ-pīn') v. to complain; fret

 KNOW

A THE ALL AND A THE ALL AND A

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,

570

- 575 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
- 580 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.

ACT

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—
- 595 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 <u>frugal</u> 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.

4000

The *Reeve* was old and choleric and thin; His beard was shaven closely to the skin, His shorn hair came abruptly to a stop

> WORDS TO **frugal** (froo'gəl) *adj.* careful with money; thrifty KNOW

576 wrangler (răng'glər): a loud, argumentative person; **buffoon** (bə-fōōn'): a fool.

577 in the main: for the most part.

581 thumb of gold: a reference to a proverb, "An honest miller has a golden thumb"—perhaps meaning that there is no such thing as an honest miller.

585 Inner Temple: one of the Inns of Court.

594 his masters: the lawyers that the Manciple feeds.

595 abstrusest: most scholarly and difficult to understand.

597–598 stewards . . . Peer: estate managers for any nobleman.

604 wipe their eye: outdo them.

605 choleric (kŏl'a-rĭk): having a temperament in which yellow bile predominates (see the note at line 343), and therefore prone to outbursts of anger.

605

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,
- 625 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-grey and bore the name of Scot.
- ⁶³⁵ 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.
- 640 He rode the hindmost of our cavalcade.



608 docked: clipped short.

611 garners: buildings for storing grain.

617 government: authority. What opinion of the Reeve does his employer seem to hold? How might the Reeve take advantage of his position?

620 in arrears: with unpaid debts.

621 bailiff: farm manager; serf: farm laborer.

625 sward: grassy plot.

633 stallion-cob: a thickset, short-legged male horse.

638 Norfolk (nôr'fək): a county in eastern England.



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,
- ⁶⁵⁰ Clean up or cure his whelks of knobby white Or purge the pimples sitting on his cheeks.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.
- 665 He was a noble varlet and a kind one, You'd meet none better if you went to find one. Why, he'd allow—just for a quart of wine— Any good lad to keep a concubine

642 cherubin (chěr'ə-bĭn'): a type of angel—in the Middle Ages often depicted with a fiery red face.

643 carbuncles (kär'bŭng'kəlz): big pimples, considered a sign of drunkenness and lechery in the Middle Ages.

647–648 quicksilver . . . boracic (bə-răs'ĭk): substances used as skin medicines in medieval times.

650 whelks (hwělks): swellings.

656 tags: brief quotations.

658 mugged up: memorized.

660 jay: a bird that can be taught to mimic human speech without understanding it. What does the narrator's statement in lines 660–661 imply about the Summoner?

664 *Questio quid juris* (kwěs'tē-ō kwĭd yŏor'ĭs): Latin for "The question is, What part of the law (is applicable)?"—a statement often heard in medieval courts. A twelvemonth and dispense him altogether! And he had finches of his own to feather: And if he found some rascal with a maid He would instruct him not to be afraid In such a case of the Archdeacon's curse (Unless the rascal's soul were in his purse)

670

- For in his purse the punishment should be."Purse is the good Archdeacon's Hell," said he.But well I know he lied in what he said;A curse should put a guilty man in dread,For curses kill, as shriving brings, salvation.
- We should beware of excommunication.
 Thus, as he pleased, the man could bring duress
 On any young fellow in the diocese.
 He knew their secrets, they did what he said.
 He wore a garland set upon his head
- Large as the holly-bush upon a stake
 Outside an ale-house, and he had a cake,
 A round one, which it was his joke to wield
 As if it were intended for a shield.

AND

He and a gentle *Pardoner* rode together, 690 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. 695 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.
- 705 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.

673 Archdeacon's curse: excommunication—an official exclusion of a person from participating in the rites of the church. (An archdeacon is a high church official.)

675 How could a sinner's punishment be "in his purse"?

681 duress (dŏŏ-rĕs'): compulsion by means of threats.

682 diocese (dī'ə-sĭs): the district under a bishop's supervision.

685-686 the holly-bush ... alehouse: Since few people could read in the Middle Ages, many businesses identified themselves with symbols. Outside many taverns could be found wreaths of holly on stakes.

690 Charing Cross: a section of London.

696 flax: a pale grayish yellow fiber used for making linen cloth.

701 wallet: knapsack.

705 holy relic: an object revered because of its association with a holy person.

WORDS TO KNOW

wield (wēld) v. to handle skillfully mode (mōd) n. a current fashion or style



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
- 715 Which he asserted was Our Lady's veil.
 He said he had a gobbet of the sail
 Saint 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.

A

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 basin

- 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.
- ⁷⁴⁵ 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.

711 gelding (gĕl'dĭng): a castrated horse—here, a eunuch.

712 Berwick (běr'ĭk) . . . Ware: towns in the north and the south of England.

715 Our Lady's veil: the kerchief of the Virgin Mary.

716 gobbet: piece.

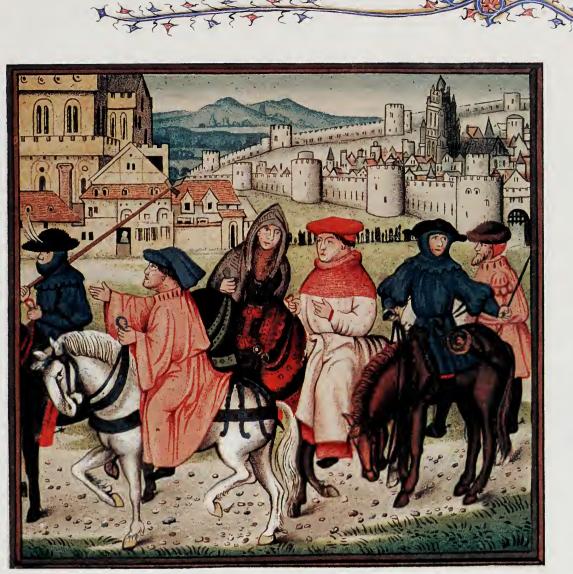
717-718 when he ... took hold: a reference to an incident in which Jesus extended a helping hand to Peter as he tried to walk on water (Matthew 14:29-31).

725 prevarication (prĭ-văr'ĭkā'shən): lying.

728 ecclesiast (ĭ-klē'zē-ăst'): clergyman.

730 Offertory: a chant accompanying the ceremonial offering of bread and wine to God in a mass.

739 The Bell: another inn.



Pilgrims leaving Canterbury (about 1400). English manuscript illumination, The Granger Collection, New York.

- 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,
- 755 Or else the tale he tells will be untrue, The things pretended and the phrases new. 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,
- 760 Yet there is no scurrility in it, And Plato says, for those with power to read,

745–756 The narrator apologizes in advance for using the exact words of his companions. Why might he make such an apology?

759 broad: bluntly; plainly.

760 scurrility (skø-rĭl'ĭ-tē): vulgarity; coarseness.

761 Plato (plā'tō): a famous philosopher of ancient Greece.



"The word should be as cousin to the deed." Further I beg you to forgive it me If I neglect the order and degree

765 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 doneYou mean to while the time in tales and fun.Indeed, there's little pleasure for your bonesRiding along and all as dumb as stones.
- 795 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)
 If you don't like it you can have my head!
 Hold up your hands, and not another word."

767 Host: the innkeeper of the Tabard.

772 marshal in a hall: an official in charge of arranging a nobleman's banquet.

774 Cheapside: the main business district of London in Chaucer's day.

780 settled up our reckonings: paid our bills.

790 St. Thomas: St. Thomas à Becket, to whose shrine the pilgrims are traveling.

794 dumb: silent.



4000

Well, our opinion was not long deferred. It seemed not worth a serious debate: 80.5 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. 810 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; 815 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, 820 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 82.5 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,

45.00

- 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 judgement over us.
 More wine was fetched, the business being done;
- ⁸⁴⁰ We drank it off and up went everyone To bed without a moment of delay.

1 Mar

807 bade him: asked him to. Why do you think the pilgrims are so quick to agree to the innkeeper's proposal?

831 made entreaty: begged.



Early next morning at the spring of day Up rose our Host and roused us like a cock, Gathering us together in a flock,

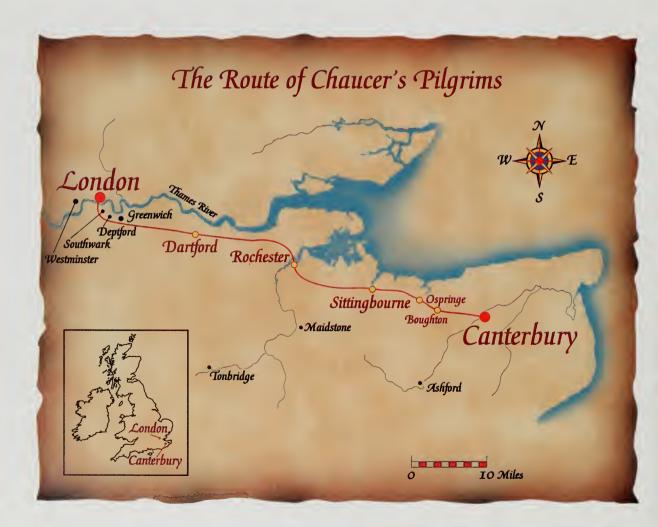
- And off we rode at slightly faster pace
 Than walking to St. Thomas' watering-place;
 And there our Host drew up, began to ease
 His horse, and said, "Now, listen if you please,
 My lords! Remember what you promised me.
- 850 If evensong and matins will agree Let's see who shall be first to tell a 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.
- 855 Now draw for cut and then we can depart; The man who draws the shortest cut shall start."

843 cock: rooster (whose cry rouses people from sleep).

846 St. Thomas' watering-place: a brook about two miles from London.

850 if evensong and matins (măt'nz) will agree: if what you said last night is what you will do this morning. (Evensong and matins are evening and morning prayer services.)

855 draw for cut: draw lots.



Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Would you like traveling with this group of people? Why or why not?

Comprehension Check

- In what month is the group making its pilgrimage?
- With what high-ranking person does the narrator open his descriptions?
- Who will judge the storytelling contest, and what will the prize be?

Think Critically

- 2. Consider the opening details about the season. Why would spring make people "long to go on pilgrimages"?
- 3. ACTIVE READING ANALYZING CHARACTERIZATION As you read, study the cluster diagrams you created in your READER'S NOTEBOOK. According to the information you gathered, which of the pilgrims does the narrator admire most? Which does he admire least?
- 4. How would you describe the narrator's values?



- his varied view of medieval life
- the characters he admires and those he criticizes
 - his descriptions of himself
- 5. What impression does the narrator give of the church in his day? Cite details from his portrayals of religious figures to support your answer.
- 6. Why do you think the Host proposes the storytelling contest?

Extend Interpretations

- 7. Critic's Corner In 1700, John Dryden made a famous observation about Chaucer's characterization: "All his pilgrims are severally [individually] distinguished from each other; and not only in their inclinations, but in their very physiognomies [faces] and persons." Do you agree that Chaucer was able to create a number of distinctive characters? Explain.
- 8. Connect to Life Think of modern professions for some of the characters in the "Prologue." What might be the modern equivalent of the Knight? the Squire? the Pardoner? Explain your choices.

Literary Analysis

TONE In the "Prologue," much of the humor springs from the narrator's **tone**, which is detached and **ironic**. Instead of openly criticizing the scoundrels of his age for their greed and hypocrisy, he understates his opinions about them or says the opposite of what he really thinks. His seemingly impersonal attitude forces readers to draw their own conclusions.

In lines 208–211, for example, the narrator describes the Monk:

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.

The narrator's tone reinforces the discrepancies between the Monk's life and the ideal monastic life of humility and self-sacrifice.

Paired Activity Working with a partner, identify passages that reveal the narrator's tone. Look for evidence in the form of particular words and phrases. Organize your ideas in a chart like this one.

Character	What Narrator Says	What Narrator Means
Friar	Natural gifts like his were hard to match. (line 255)	He was a greedy flatterer.

Choices CHALLENGES

Writing Options

1. Character Analysis Write a short analysis of one of the characters in the "Prologue." Consider his or her appearance, personality, and motives. Support your general statements about the character with specific details from the "Prologue." You might organize your ideas in an outline like this:

Character: ____

- I. General quality or motive
 - A. Supporting detail
 - B. Supporting detail
- II. General quality or motive A. Supporting detail
 - B. Supporting detail

Writing Handbook See page 1369: Analysis.

2. Sketch of a New Pilgrim

Imagine how Chaucer would describe a modern-day person. Write a character sketch of that person, identifying his or her social role or profession. Use prose instead of rhymed lines of poetry if you prefer. Place your sketch in your **Working Portfolio.**

Activities & Explorations

1. Pilgrimage Poster Design a poster advertising a pilgrimage to

Canterbury. If you like, you can use a computer drawing program. ~ ART

2. Pilgrim Predictions With a group, make predictions about the characters introduced in the "Prologue." Which ones will get along? Which will not? Which will tell the best stories? Record your predictions to share with the class. ~ SPEAKING AND LISTENING

Inquiry & Research

Medieval Inns Find out more about English medieval inns by consulting books about the history of society and travel. What role did inns play in Chaucer's day? Alternatively, explore the signs used to identify the inns, many of



which featured symbols rather than words. Present your findings in a written report.

Vocabulary in Action

EXERCISE A: CONTEXT CLUES On your paper, answer the following questions, giving a reason for each answer. Your reason should show an understanding of the meaning of the boldfaced word.

- 1. Could bad weather defer the pilgrims' journey?
- 2. Would a fashionable pilgrim dress according to the **mode**?
- 3. Might the Knight wield a sword in battle?
- 4. Does the Parson show **disdain** for his rural parish by treating the parishioners well?
- 5. Were Chaucer's pilgrims all **eminent** figures of the day?
- 6. Would others call the pleasant Prioress a malady?
- 7. Was the Summoner, who was feared by children, a **personable** individual?

EXERCISE B: ASSESSMENT PRACTICE On your paper, indicate whether the words in each pair are synonyms or antonyms.

- 1. agility-clumsiness
- 2. dispatch-inefficiency
- 3. sedately-frantically
- 4. frugal-thrifty
- 5. repine-praise
- 6. accrue-accumulate
- 7. diligent-lazy
- 8. courtliness-elegance

WORDS	accrue	defer	dispatch	malady	repine
ТО	agility	diligent	eminent	mode	sedately
KNOW	courtliness	disdain	frugal	personable	wield

Building Vocabulary

Most of the Words to Know in this lesson come from Latin. For an in-depth study of word origins, see page 206.

Preparing to Read

Build Background

John Gardner was a popular novelist as well as a medieval scholar. Among the best-known of his works of fiction is the novel *Grendel*, which tells the story of Beowulf's battle in Herot from the monster's point of view. *The Life and Times of Chaucer* is a lively nonfiction account of Chaucer and his age. The passage on these pages provides a horrifying glimpse into the administration of justice—and injustice—in London during the Middle Ages.



The Life and Times of CHAUCER



Nonfiction by JOHN GARDNER

T HARDLY NEEDS SAYING THAT THE WORLD INTO WHICH GEOFFREY CHAUCER WAS BORN WAS NOT LIKE OURS. After careful thought, if we were given the choice of living then or now, we might well decide to scrap our modern world; but on first transportation to Chaucer's time, we would probably have hated it—its opinions and customs, its

superstitions, its cruelty, its hobbled intellect, in some respects its downright madness. One need not talk of such blood-curdling horrors as public hangings, beheadings, burnings-at-the-stake, drawing-and-quarterings,¹ public whippings, blindings, . . . or of imprisonments in chains and darkness without hope of deliverance; or of trials by combat,² or of torturings . . . —all these were common,

2. trials by combat: procedures in which disputants (or people selected by them) would fight to the death in order to determine who was in the right.

^{1.} drawing-and-quarterings: executions in which the criminals' arms and legs were tied to four horses, which were then driven in different directions.

the unavoidable experience of any man who had eves to see or ears not deaf to the victims' shrieks; and if far less common in England than in France or, worse yet, Italy, where the family of Malatesta ("Badhead") filled a deep well with the severed heads of victims, the difference would strike a modern visitor as trifling. England's great poet of gentleness and compassion walked every day in a city where the fly-bitten, bird-scarred corpses of hanged criminals-men and women, even childrendraped their shadows across the crowded public square. If the crime was political, the corpse was tarred to prevent its decaying before the achievement of the full measure of its shame. As Chaucer strolled across London Bridge, making up intricate ballades³ in his head, counting beats on his fingers, he could see, if he looked up, the staked heads of wrongdoers hurried away by earnest Christians to their presumed eternal torment. With our modern sensibilities we would certainly object and perhaps interfere—as Chaucer never did—and for the attempt to undermine the king's peace, not to mention God's, our severed heads would go up on the stakes beside those others.

Thinking Through the Literature

- 1. In the light of the information Gardner presents, what adjectives would you use to describe the world into which Chaucer was born?
- Comparing Texts Compare and contrast the world that Chaucer presents in the "Prologue" with the world that Gardner describes. Would you say that Chaucer entirely ignores the negative side of medieval life? Cite evidence to support your evaluation.
- 3. What are some of the brutalities or injustices to which people in the modern world often close their eyes? What do you think Chaucer might have disliked if he had been transported forward in time to our world?

ballades (bə-lädz'): poems usually consisting of three 7-, 8-, or 10-line stanzas (with the same rhymes in each) along with an envoy, or closing stanza. Several of Chaucer's ballades have survived, and he probably composed a number of others.



PREPARING to Read

from The Pardoner's Tale

from The Canterbury Tales

Poetry by GEOFFREY CHAUCER Translated by NEVILL COGHILL

Connect to Your Life

Roots of Evil "The love of money is the root of all evil," the Bible tells us. In a group discussion, share thoughts about the desire for money and the ways in which it influences human behavior. In what situations is the desire for money evil or harmful? When does the desire seem normal or legitimate to you?

Build Background

Begging Pardon Among the more memorable of the Canterbury pilgrims is the Pardoner, described in lines 689-734 of the "Prologue" (pages 131-132). Licensed by the church to grant indulgences (documents forgiving peoples' sins), pardoners were in theory supposed to grant them only to people who showed great charity. In practice, however, many pardoners simply sold their pardons to make money for the church or for themselves. To spur sales, unethical pardoners often threatened reluctant buyers with eternal doom. Chaucer's Pardoner encourages buyers with a story that illustrates the dangers of the love of money.

WORDS TO KNOW Vocabulary Preview

adversary avarice castigate covetousness pallor parley saunter transcend vermin wary

Focus Your Reading

LITERARY ANALYSIS MORAL TALE A **moral tale** teaches a lesson about what is right and wrong in human behavior. In a moral tale, good characters usually triumph and evil characters come to a bad end. These outcomes send a message, or **moral** (which is often stated explicitly in the tale). In "The Pardoner's Tale," the moral is the biblical observation that "the love of money is the root of all evil." The Pardoner states this moral in Latin, the language of the medieval Roman Catholic Church:

Radix malorum est cupiditas.

As you read this tale, pay close attention to the actions of the characters, as well as those of the Pardoner, the teller of the tale.

ACTIVE READING PREDICTING To make reasonable **predictions** about what will happen next and what will happen in the end, take the following into account:

- the characters, settings, and events presented in the story
- foreshadowing, or hints about what is going to happen
- your own knowledge of human behavior and experiences
- what you know of other literary works with similar characters, settings, or events

READER'S NOTEBOOK As you

read, jot down your predictions in a chart like this one. Continue reading to see if the events match your predictions.



from The Pardoner's Prologue

"My lords," he said, "in churches where I preach I cultivate a haughty kind of speech And ring it out as roundly as a bell; I've got it all by heart, the tale I tell.

I have a text, it always is the same
 And always has been, since I learnt the game,
 Old as the hills and fresher than the grass,
 Radix malorum est cupiditas.

450 4500

I preach, as you have heard me say before,
And tell a hundred lying mockeries more.
I take great pains, and stretching out my neck
To east and west I crane about and peck
Just like a pigeon sitting on a barn.
My hands and tongue together spin the yarn

- And all my antics are a joy to see.
 The curse of <u>avarice</u> and cupidity
 Is all my sermon, for it frees the pelf.
 Out come the pence, and specially for myself,
 For my exclusive purpose is to win
- 20 And not at all to <u>castigate</u> their sin. Once dead what matter how their souls may fare? They can go blackberrying, for all I care!

4000

The Pardoner

GUIDE FOR READING

8 Radix malorum est cupiditas (rä'dĭks mä-lôr'əm ĕst' kōō-pĭd'ĭtäs'): Latin for "The love of money is the root of all evil"—a quotation from the Bible (1 Timothy 6:10).

10 mockeries: false tales.

16 cupidity (kyoo-pĭd'ĭ-tē): excessive desire for something, especially for money.

17 pelf: riches, especially those that are acquired dishonestly.

18 pence: pennies.

19–22 What is the Pardoner's attitude toward those who listen to him preach?

WORDS TO KNOW

avarice (ăv'ə-rĭs) n. an excessive desire for wealth; greed castigate (kăs'tĭ-gāt') v. to criticize harshly

And thus I preach against the very vice I make my living out of—avarice.

- And yet however guilty of that sin Myself, with others I have power to win Them from it, I can bring them to repent; But that is not my principal intent. <u>Covetousness</u> is both the root and stuff
 Of all I preach. That each to be enough
- 30 Of all I preach. That ought to be enough.

4000

"Well, then I give examples thick and fast From bygone times, old stories from the past. A yokel mind loves stories from of old, Being the kind it can repeat and hold.

- What! Do you think, as long as I can preach And get their silver for the things I teach, That I will live in poverty, from choice? That's not the counsel of my inner voice! No! Let me preach and beg from kirk to kirk
- And never do an honest job of work, No, nor make baskets, like St. Paul, to gain A livelihood. I do not preach in vain. There's no apostle I would counterfeit; I mean to have money, wool and cheese and wheat
- ⁴⁵ Though it were given me by the poorest lad Or poorest village widow, though she had A string of starving children, all agape. No, let me drink the liquor of the grape And keep a jolly wench in every town!

4000

"But listen, gentlemen; to bring things down To a conclusion, would you like a tale? Now as I've drunk a draft of corn-ripe ale, By God it stands to reason I can strike On some good story that you all will like.

55 For though I am a wholly vicious manDon't think I can't tell moral tales. I can!Here's one I often preach when out for winning. . . ."

39 kirk: church.

from The Pardoner's Tale

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!—
- ⁶⁵ 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,
- 80 Be primed to meet him everywhere you go, That's what my mother said. It's all I know."



WORDS To Know

wary (wâr'ē) *adj.* cautious; on one's guard adversary (ăd'vər-sĕr'ē) *n.* an enemy; opponent 58 rioters: rowdy people; revelers.

61–62 hand-bell ... grave: In Chaucer's time, a bell was carried beside the coffin in a funeral procession.

63 tavern-knave (nāv): a serving boy in an inn.

72 privy (prĭv'ē): hidden; secretive.

72–81 Death is personified as a thief in the night, who slays his victims and then flees. Bubonic plague killed at least a quarter of the population of Europe in the mid-14th century.



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!"
- ⁹⁰ 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
- 95 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!"

4500

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!"

450

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!

115 Why are you all wrapped up except your face? Why live so long? Isn't it time to die?"

4000

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 **82 publican:** innkeeper; tavern owner.

86 page: boy servant.

99–107 How might the rioters' drinking be affecting their judgment and behavior?

109 stile: a stairway used to climb over a fence or wall.



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 stillUpon me, for such time as God may will.

1000

"Not even Death, alas, will take my life; So, like a wretched prisoner at strife Within himself, I walk alone and wait 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 hairTo wrap me in!' She has refused her grace,Whence comes the <u>pallor</u> of my withered face.

4500

"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."

ALT

"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.

155 Say where he is or you shall pay for it, By God and by the Holy Sacrament! **129** The old man addresses the earth as his mother (compare the familiar expressions "Mother Earth" and "Mother Nature").

135 shirt of hair: a rough shirt made of animal hair, worn to punish oneself for one's sins.

142 hoary: gray or white with age.



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, 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 treasureTo let us live in jollity and pleasure.
- 180 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?

4550

"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,

195 Shall run to town as quickly as he can

154–158 What accusations against the old man does the young man make?

169 florins: coins.

178 "Fortune" here means "fate." Do you think the young men will be blessed by Fortune?



The Three Living, from the Psalter and Prayer Book of Bonne of Luxembourg, Duchess of Normandy.



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."

200

2.05

4000

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 <u>parley</u> 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

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— Wouldn't you take it as a friendly act?"

215

220

"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?"

4500

4500

"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."

4000

"Well," said his friend, "you see that we are two, And two are twice as powerful as one.
225 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.

230 Then all this money will be ours to spend,

196 keep things dark: act in secret, without giving away what has happened.

225–229 What does the young man's plan suggest about human nature and the desire for money?

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.

4500

235

240

255

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?"

4000

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; 250 For this young man was utterly content

To kill them both and never to repent.

4000

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 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 <u>vermin</u> that destroy a man by night."

ACT

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

233 dicing: gambling with dice.234 miscreants (mĭs'krē-ənts): evildoers; villains.

243 Fiend: the Devil; Satan.

249 perdition: damnation; hell.

243–251 Why does the Devil have influence over the young man?

The state the state of the stat

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 <u>sauntered</u> he.

280 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,

ANTA

For later on there'll be the corpse to bury."
And, as it happened, reaching for a sup,
He took a bottle full 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 <u>transcend</u>
What these two wretches suffered at their end.
Thus these two murderers received their due,
So did the treacherous young poisoner too.

4000

O cursed sin! O blackguardly excess! O treacherous homicide! O wickedness! O gluttony that lusted on and diced!

4500

Dearly beloved, God forgive your sin 300 And keep you from the vice of avarice!



The Three Dead, from the Psalter and Prayer Book of Bonne of Luxembourg, Duchess of Normandy (14th century), fol.322r. Grisaille, color, gilt, and brown ink on vellum (4 15/16" x 3 9/16"). French, Paris. The Metropolitan Museum of Art, New York. The Cloisters Collection

288 nothing loth: not at all unwilling.

290 Avicenna's (ăv'ĭ-sĕn'əz) long relation: a medical text written by an 11th-century Islamic physician; it includes descriptions of various poisons and their effects.

294 Why does the Pardoner say that the young men "received their due"?

296 blackguardly: worthy of a scoundrel; villainous.

299 The Pardoner is now addressing his fellow pilgrims.

WORDS To Know

saunter (sôn'tər) v. to walk in a slow and leisurely manner; stroll transcend (trăn-sĕnd') v. to go beyond; surpass My holy pardon frees you all of this, Provided that you make the right approaches, That is with sterling, rings, or silver brooches. Bow down your heads under this holy bull! Come on, you women, offer up your wool! I'll write your name into my ledger; so! Into the bliss of Heaven you shall go. For I'll absolve you by my holy power, You that make offering, clean as at the hour When you were born. . . That, sirs, is how I preach. And Jesu Christ, soul's healer, aye, the leech Of every soul, grant pardon and relieve you.

305

310

One thing I should have mentioned in my tale, Dear people. I've some relics in my bale And pardons too, as full and fine, I hope, As any in England, given me by the Pope. If there be one among you that is willing To have my absolution for a shilling

atto

- 320 Devoutly given, come! and do not harden
 Your hearts but kneel in humbleness for pardon;
 Or else, receive my pardon as we go.
 You can renew it every town or so
 Always provided that you still renew
- 325 Each time, and in good money, what is due. It is an honor to you to have found A pardoner with his credentials sound Who can absolve you as you ply the spur In any accident that may occur.
- For instance—we are all at Fortune's beck—
 Your horse may throw you down and break your neck.
 What a security it is to all
 To have me here among you and at call
 With pardon for the lowly and the great
- When soul leaves body for the future state!
 And I advise our Host here to begin,
 The most enveloped of you all in sin.
 Come forward, Host, you shall be the first to pay,
 And kiss my holy relics right away.

340 Only a groat. Comé on, unbuckle your purse!"

304 bull: an official document from the pope.

311 leech: physician.

319 shilling: a coin worth twelve pence.

330–331 The Pardoner reminds the other pilgrims that death may come to them at any time. Why does he emphasize this point?

340 groat: a silver coin worth four pence.

Connect to the Literature

1. What Do You Think? Discuss with a partner your reaction to the ending of this tale.

Comprehension Check

ITERATURE

- Why are the three rioters looking for Death?
- · What do they expect to find under the tree, and what do they actually find?
- What happens to the rioters?

Think Critically

Think

- 2. ACTIVE READING PREDICTING Look back at the predictions you made in your **H**READER'S NOTEBOOK. Were you surprised by the tale's ending? If not, explain what details led you to predict the ending. If you were surprised, explain what details led you to predict a different ending.
- 3. Why do you think the rioters set out to kill Death?
 - · what they learn from the boy and the innkeeper
 - THINK ABOUT
- their view of themselves
- other factors that may influence their judgment
- 4. In what sense is the old man's statement that the rioters can find Death under the oak tree true?
- 5. Why do you think the character of the old man is included in the tale?



- the story of his life
- his views about Death
 his directions for finding Death
- 6. In the light of the Pardoner's true motives, as revealed in the "Prologue," why is the moral of this tale ironic?

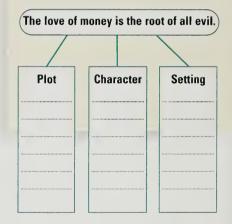
Extend Interpretations

- 7. What If? If the Pardoner hadn't revealed so much information about his practices, how might the other pilgrims have responded to his tale?
- 8. Connect to Life Do you think this story could serve as an effective warning against greed to people today? Why or why not?

Literary Analysis

MORAL TALE "The Pardoner's Tale" is a moral tale, a story that teaches a lesson about good and evil or about what is right and wrong in human behavior. In it, the Pardoner teaches that "the love of money is the root of all evil" by showing how characters who suffer from the sin of avarice, or love of money, destroy themselves in the end

Paired Activity Working with a partner, analyze how the story's elements work together to teach the moral. Among the elements to consider are the events of the plot, the personalities and motives of the characters, and the details of the setting. You might organize the elements in a chart like this one.

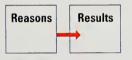


Choices CHALLENGES

Writing Options

1. Ye Olde News Write a news article about the discovery of the rioters' bodies and the events that led up to it. Include interviews with characters.

2. Personification Paragraph Write a paragraph explaining the personification of death in "The Pardoner's Tale." First explain the reasons why the Pardoner may have decided to personify death (turn death into a figure with human qualities). Then explain the effects you think this device has on readers. You might organize your ideas in a causeand-effect diagram like this one.



Writing Handbook See page 1368: Cause and Effect. 3. Moral Tale Think of other proverbs or quotations about good and evil or right and wrong human behavior—for example, "Cheaters never prosper" or "What goes around, comes around." Then write a brief moral tale with that as its moral. You might state the moral at the start or the end of the tale.

Activities & Explorations

1. Oral Retelling Simplify the language and details of the tale to suit an audience of younger children. Arrange to tell the tale at a library or an elementary school. ~ SPEAKING AND LISTENING

2. Video Adaptation View the performance of "The Pardoner's Tale." Focus on the portrayals of

the characters, particularly that of the old man. Then, in a class discussion, compare the portrayals with Chaucer's descriptions. ~ VIEWING AND REPRESENTING

Literature in Performance

3. Ballad Version Turn "The Pardoner's Tale" into a ballad set to music. The music can be original or borrowed from an existing song. Perform the ballad live or audiotape it. ~ **MUSIC**

Inquiry & Research

Plague Write a brief research paper on the outbreak of plague in mid-14th-century Europe. Include information about its origins and its effects on European life and culture. Be sure to document your sources.

Vocabulary in Action

EXERCISE A: CONTEXT CLUES On your paper, fill in each blank with the vocabulary word that best completes the sentence.

- 1. Filled with distrust, the rioters were ______ of one another.
- 2. Did the rioter _____, or did he walk swiftly?
- 3. Death brought a _____ to her once-rosy face.
- 4. Does the Pardoner tell the tale to ______ sinners?
- 5. It is hard to _____ our sinful impulses, but we should try to move beyond them.

WORDS To Know	adversary avarice castigate covetousness	pallor ' parley saunter transcend	vermin wary

EXERCISE B: MEANING CLUES On your paper,

indicate whether each statement is true or false. Give a reason for your choice.

- 1. Guests at the inn most likely ordered vermin for dinner.
- 2. Someone who counts his or her money all the time may be guilty of avarice.
- 3. Giving money away is a sign of covetousness.
- 4. You should expect an adversary to agree with you.
- 5. A parley might lead to peace between warring factions.

Building Vocabulary

Several Words to Know in this lesson contain prefixes and suffixes. For an in-depth study of word parts, see page 1104.

PREPARING to Read

The Wife of Bath's Tale from The Canterbury Tales

Poetry by GEOFFREY CHAUCER Translated by NEVILL COGHILL

Connect to Your Life

Love and Marriage You are probably familiar with the phrase "the battle of the sexes." This expression suggests that romantic relationships have an aspect of conflict, in which one party attempts to gain the upper hand. What are your own opinions on the subject? Would you say that a good marriage is basically an equal partnership, or do you think that one person needs to be the decision maker? Explain your opinions in a class discussion.

Build Background

Romance and Chivalry "The Wife of Bath's Tale" belongs to the so-called Marriage Group of The Canterbury Tales, in which different pilgrims offer stories that express their philosophies of love and marriage. Set in the days of Britain's legendary King Arthur, the story qualifies as a medieval romance-an adventure tale of knights and chivalry, in which the code of ideal knightly behavior (loyalty, faith, honor, and courtesy, especially to women) is stressed. In this story, however, a knight breaks the rules of chivalry and, as punishment, must undertake a quest.

WORDS TO KNOW Vocabulary Preview

abominably	implore
bequeath	maim
concede	prowess
contemptuous	rebuke
cosset	statute
crone	temporal
dejected	tribulation
ecstasy	

Focus Your Reading

LITERARY ANALYSIS NARRATOR Whether a story is told in prose or verse, the narrator is the person or voice that tells the story. In The Canterbury Tales, the narrator of the "Prologue" introduces the characters who will serve as narrators of the tales that follow. Reread lines 455-486 of the "Prologue" (page 125), which introduce the Wife of Bath. Then try to predict the view of love and marriage that she might present in her tale.

ACTIVE READING ANALYZING STRUCTURE Structure is the way in which the parts of a literary work are put together. A frame story is a story that serves as a narrative setting or frame for one or more other stories. The Canterbury Tales as a whole has a frame structure, in which the story of the pilgrims serves as a frame within which the pilgrims tell their stories. The structure of "The Wife of Bath's Tale" features a main plot with several interruptions. For example, in the opening lines the Wife of Bath interrupts the main plot with a passage in which she criticizes friars. This particular interruption stems from the Wife's ongoing guarrel with the Friar as they travel to Canterbury.

READER'S NOTEBOOK As you read "The Wife of Bath's Tale," use a chart similar to the one shown to keep track of the interruptions to the main story.

Interruption	Reason
criticism of friars	Wife of Bath's quarrel with Friar in frame story

tion

from The Wife of Bath's Prologue

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!

s 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 <u>tribulation</u> 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,

20 So Ptolemy has said, in this connection. You read his *Almagest;* you'll find it there."

AND

"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, 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 of Bath

3 noble preaching: In the passage preceding this excerpt, the Wife of Bath has spoken at length about her view of marriage.

15 cask: barrel; broach: tap into.

20 Ptolemy (tŏl'a-mē): a famous astronomer of the second century A.D. The *Almagest*, his most famous work, does not, however, contain the proverb cited in lines 18–19.

The Wife of Bath's Tale

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

35

- 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 matins 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,
- 55 So there is really no one else to hurt you And he will do no more than take your virtue.

4500

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.

60 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

45:00

35 mead: meadow.

42 motes: specks of dust.

43 bowers: bedrooms.

45 thorpes: villages; outhouses: sheds.

47 wherever . . . elf: wherever an elf was accustomed to walk.

51 limit: the area to which a friar was restricted in his begging for donations.

54 incubus (ĭn'kyə-bəs): an evil spirit believed to descend on women while they sleep.

39–56 What seems to be the Wife of Bath's attitude toward friars?

61 forlorn: sad and lonely.

63-64 of that maiden . . . maidenhead: in spite of the maiden's protests, he robbed her of her virtue.



(It seems that then the <u>statutes</u> took that view)
But that the queen, and other ladies too,
<u>Implored</u> 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,
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.

A

"If you can't answer on the moment, though, I will <u>concede</u> 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."

85

90

95

4000

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.

4000

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, Country or town in which there seemed to be

100 Any two people willing to agree.

4000

Some said that women wanted wealth and treasure, "Honor," said some, some "Jollity and pleasure,"

71 grace: mercy; clemency.

65–74 What punishment do the king and the law demand? To whom does the king grant the final judgment?

87 gages: pledges.



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 <u>cosseted</u> 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, 110 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 scoreWho 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 sweetWhen we are thought dependable, discreetAnd 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?

4000

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 creatureThat he possessed so horrible a feature.And she—she swore, were all the world to win,She would not do such villainy and sinAs saddle her husband with so foul a name;
- 140 Besides to speak would be to share the shame. Nevertheless she thought she would have died Keeping this secret bottled up inside;

 W O R D S

 T O
 cosset (kŏs'ĭt) v. to treat like a pet; pamper

 K N O W

115 ten score: 200.

117 but she will: who will not.

120 void of sin: sinless.

127 Midas: a legendary king of Phrygia in Asia Minor.

129 Ovid (ŏv'ĭd): an ancient Roman poet whose *Metamorphoses* is a storehouse of Greek and Roman legends. According to Ovid, it was a barber, not Midas's wife, who told the secret of his donkey's ears.

133 save: except.

It seemed to swell her heart and she, no doubt, Thought it was on the point of bursting out.

alton

Fearing to speak of it to woman or man,
 Down to a reedy marsh she quickly ran
 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,

150

- "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 fastA 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.

4000

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. 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.

ACT

- As he rode home in a <u>dejected mood</u> 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
- 170 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;
- 180 We old, old women know a thing or two."

147 sedge: marsh grasses.

148 bumbles in the mire: booms in the swamp. (The bittern, a wading bird, is famous for its loud call.) What does this comparison suggest about the queen's whisper?



Sir Gawain, from an illuminated manuscript

179 peradventure: perhaps.

WORDS TO **dejected** (dĭ-jĕk'tĭd) *adj*. sad; depressed KNOW



"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."

45000

"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 honor," he answered, "I agree."

"Then," said the <u>crone</u>, "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 earAnd 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."

4500

46.55

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.

ART

The queen gave order he should tell them all What thing it was that women wanted most. 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,

45000

And master him; he must not be above her.

 W O R D S

 T O

 crone (krōn) n. an ugly old woman; hag

 K N O W

181 alack the day: an exclamation of sorrow, roughly equivalent to "Woe is me!"

The Knight and the Old Lady

194 coverchief: kerchief; caul (kaul): an ornamental hair-net.

- 197 gospel: message.
- 199 in full array: in all his finery.
- 202 heady: giddy; impetuous.
- 203 grace: gift.

213 liege (lēj): lord.

214 sovereignty (sŏv'ər-ĭn-tē): rule; power.

214–215 How might a woman's power over a lover differ from her power over a husband?

215

205

That is your greatest wish, whether you kill Or spare me; please yourself. I wait your will."

220

22.5

245

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 honor 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!"

4000

"Alas!" he said, "Old lady, by the Lord
235 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,
240 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!"

4000

"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.

ANT

Now peradventure some may well suspect 250 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, 235 behest (bǐ-hĕst'): promise.

244 race and station: family and rank.

245 misalliance (mĭs'ə-lī'əns): an unsuitable marriage.

Nothing but heaviness of heart and sorrow.He married her in private on the morrowAnd all day long stayed hidden like an owl,It was such torture that his wife looked foul.

45.00

45.00

- Great was the anguish churning in his head 260 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 <u>abominably</u> 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!"

AND

4500

280

"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, 256 the morrow: the next day.

260 piloted: led. (In the Middle Ages, it was customary for the wedding party to escort the bride and groom to their bedchamber.)

261 wallowed (wŏl'ōd): rolled around; thrashed about.



Dante and his Poem, Domenico di Michelino

W O R D S T O K N O W **contemptuous** (kən-těmp**'**chōō-əs) *adj.* scornful; openly disrespectful **abominably** (ə-bŏm'ə-nə-blē) *adv.* unpleasantly; terribly



- Public and private, and who most intends 290 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 295 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.

300

305

4500

"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.

4695 "But everyone knows this as well as I; For if gentility were implanted by 310 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 315 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,

4575

For fire will keep its nature and degree. 320 I can assure you, sir, until it dies.

4500

"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. 32.5

285-292 What does the old woman think is the chief qualification of a gentleman? How would you define "gentle birth" and "gentleness" as used in this passage?

301 Florentines: the people of Florence, Italy.

302 Dante (dän'tā): a famous medieval Italian poet. The quotation in lines 304-306 is a paraphrase of a passage in Dante's most famous work. The Divine Comedy, which he completed in 1321.

310 gentility (jen-tĭl'ĭ-tē): the quality possessed by a gentle, or noble, person.

316 Caucasus (kô'kə-səs): a region of western Asia, between the Black and Caspian seas.

324 professions: beliefs; ideals.

bequeath (bĭ-kwēth') v. to leave in a will; give as an inheritance WORDS prowess (prou'ĭs) n. superior skill; great ability ТО temporal (tem'per-el) adj. of the material world; not eternal KNOW maim (mām) v. to disable or permanently wound



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.

4 ATA

330

335 "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
340 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,

4500

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 beginningTo 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.

4500

- 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.
- 365 And he that, having nothing, covets not,

327 lording: lord; nobleman.

334 churl (chûrl): low-class person; boor. Why might the sentiment expressed in this line have been viewed as fairly radical in the Wife of Bath's day?

341 Valerius (və-lîr'ē-əs): Valerius Maximus, a Roman writer of the first century A.D. who compiled a collection of historical anecdotes.

342 Tullius (tăl'ē-əs) surnamed Hostilius (hŏ-stĭl'ē-əs): Tullus Hostilius—in Roman legend, the third king of the Romans.

344 Boethius (bō-ē'thē-əs): a Christian philosopher of the Dark Ages; **Seneca** (sĕn'ĭ-kə): an ancient Roman philosopher, writer, teacher, and politician.



Is rich, though you may think he is a sot.

ANT

"True poverty can find a song to sing. Iuvenal says a pleasant little thing: 'The poor can dance and sing in the relief Of having nothing that will tempt a thief.'

- 370 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, 375 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. 380 And since it's no offense, let me be plain; Do not rebuke my poverty again.

45000

"Lastly you taxed me, sir, with being old. Yet even if you never had been told By ancient books, you gentlemen engage, 385 Yourselves in honor to respect old age. To call an old man 'father' shows good breeding, And this could be supported from my reading.

AND

"You say I'm old and fouler than a fen. You need not fear to be a cuckold, then. 390 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.

4500

"You have two choices; which one will you try? 395 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 400 Where friends will visit you because of me, Yes, and in other places too, maybe.

366 sot: fool.

368 Juvenal (joo'və-nəl): an ancient Roman satirist.

375 wanting in estate: lacking in grandeur.

376 calumniate (ka-lŭm'nē-āt'): criticize with false statements: slander.

389 fen: marsh.

390 cuckold (kŭk'ald): a husband whose wife is unfaithful.

400 chance your arm: take your chance on.



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, 405 "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 honor to us both, I don't care which; 410 Whatever pleases you suffices me."

4500

"And have I won the mastery?" said she, "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 415 And word of honor, 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! 42.0 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!" 425

4500

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.

all and

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, 435 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!

404 piteous (pĭťě-əs): pitiable: pathetic.

411 suffices (sa-fi'saz): satisfies. How does the knight's statement relate to what he has learned about "the thing that women most desire"?



The Lover and the Lady, from an illuminated manuscript

439 niggards: misers.

440

430

WORDS то ecstasy (ĕk'stə-sē) n. intense joy or delight; bliss KNOW

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Were you surprised by the outcome of the knight's quest? Why or why not?

Comprehension Check

- What change does the queen make in the knight's sentence?
- What information does the old woman give the knight?
- What happens to the old woman after the knight agrees to abide by her decision?

Think Critically

- 2. In what way is the question that the queen poses to the knight related to the crime that he has committed?
- **3.** What **theme**, or message, about marriage would you say the tale conveys? Do you agree with the message? Why or why not?
- 4. ACTIVE READING ANALYZING STRUCTURE Look over your chart in your **READER'S NOTEBOOK** and review the reasons you inferred. What do the interruptions tell you about what matters to the Wife of Bath?
- **5.** Consider the **narrator** of the "Prologue." How would you describe his values?



- his characterizations of people like the Summoner, the Pardoner, and the Wife of Bath
- · his opinions of their actions
- his description of himself as "short of wit" in line 766 of the "Prologue" (page 134)

Extend Interpretations

- 6. Comparing Texts Which part of *The Canterbury Tales*—the "Prologue" or the two tales—did you find the most enjoyable or interesting? Give reasons for your choice.
- 7. Critic's Corner One critic has described Chaucer as "a modern writer," one whose work can be appreciated by every generation of readers. Do you agree with this observation? Cite specific passages of *The Canterbury Tales* to back up your opinion.
- 8. Connect to Life Do you see any similarities between the attitudes of the Wife of Bath and the old woman in "The Wife of Bath's Tale" and the attitudes of modern American women? Cite details to support your answer.

Literary Analysis

NARRATOR The teller of a story in prose or verse is known as the story's **narrator**. The narrator may be a character in the story or a voice outside the action. In the "Prologue" from *The Canterbury Tales*, a narrator (whom Chaucer identifies as himself) introduces several characters, who then narrate the various tales.

Cooperative Learning Activity In a small-group discussion, consider how the portrait of the Wife of Bath in lines 455–486 of the "Prologue" (page 125) relates to the tale that she tells. Then work with the group to create a chart in which you list as many details about the Wife of Bath as you can. Include details about her appearance, skills, social position, personality, attitudes, and motives.

Detail	Evidence
worthy	"Prologue," lines 455 and 469
somewhat deaf	"Prologue," line 456
	ann agus (ar a' Thainn an ann a' A
-	



THE AUTHOR'S STYLE Chaucer's Realism as Entertainment

Chaucer's enduring appeal as a poet stems in part from the humor and realism of his characterizations. Chaucer had no illusions about humanity, yet he showed a genuine fondness for human beings—warts and all. His combination of detachment and sympathy distinguishes his writing style.

Key Aspects of Chaucer's Style

- a gentle irony that exposes characters' faults while emphasizing their essential humanity
- a use of vivid but spare imagery and figurative language in describing characters' physical appearance
- a clear differentiation between characters
- a stylistic appropriateness of the tales to their narrators (Each character has a particular "voice.")

Analysis of Style

On the right are five excerpts from *The Canterbury Tales*. Study the chart above and read the excerpts carefully. Then,

- · find examples of the listed aspects of Chaucer's style
- explain what, if anything, is amusing about each excerpt and identify which aspects of style contribute to this effect
- go back through the selections from *The Canterbury Tales* and find other examples of these key aspects of Chaucer's style

Applications

1. Speaking and Listening With a partner, study the description of either the Pardoner or the Wife of Bath in the "Prologue." Then read aloud selected passages from the character's tale in the way that the character might have told it. Have your partner critique your oral interpretation and suggest improvements.

2. Illustrating Style Choose one of Chaucer's pilgrims whose physical appearance is vividly described. Then draw a picture of the character, based on Chaucer's description.

3. Imitating Style In poetry or prose, create a character (preferably from a modern profession) and describe him or her with the mixture of detachment and sympathy that Chaucer used to such advantage.

from the Prologue

About the Prioress:

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.

About the Doctor:

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.

About the Summoner:

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.

from The Pardoner's Tale

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.

from The Wife of Bath's Tale

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!

Choices CHALLENGES

Writing Options

1. Pilgrim Dialogue How might the other pilgrims have reacted to the "The Wife of Bath's Tale"? Write a dialogue in which at least two pilgrims, as well as the Wife of Bath herself, comment on the story and its message about men's and women's roles. Try to keep the comments true to the personalities and attitudes of the pilgrims as conveyed in the "Prologue."

2. Comparing Knights The Knight on the Canterbury pilgrimage, described in lines 43–80 of the "Prologue" (pages 114–115) is usually considered a model of chivalry. Write a short compareand-contrast essay in which you compare the Knight with the knight in "The Wife of Bath's Tale." You might organize your ideas in a Venn diagram. Put your essay in your Working Portfolio.

Writing Handbook

See page 1367: Compare and Contrast.

Activities & Explorations

 Gender Debate Conduct a debate about the key ingredients in healthy relationships. Your debate might focus on the differing expectations and responsibilities of men and women in life and in relationships.
 SPEAKING AND LISTENING

2. Medieval Manuscript Create your own manuscript page of a passage from "The Wife of Bath's Tale" or another tale by Chaucer.

Include the text of the passage, an appropriate illustration, and a decorative border for the page. ~ ART

3. Costume Drawings Imagine a live performance of one of the tales. Find or draw pictures that show how the characters might be dressed. ~ ABT

4. Woman's Roles Find out more about the roles of women in Chaucer's day. Was the Wife of Bath representative of her sex? Did widows like her have more independence than married or

single women? What was life like for noble women? for women affiliated with the church? Answer these questions in an oral report. ~ HISTORY

5. Medieval Justice The justice meted out in "The Wife of Bath's Tale" may seem unusual by modern standards. Find out more about justice in medieval England. What influence did the monarch have over the courts of justice? What role did the church play in justice? What exactly is English common law?



What were trial by combat and trial by ordeal, and when did they cease to be used? How did the jury system evolve? How

> were lawyers trained? Research the answer to one of these questions or a related question, then share your findings in a written report. ~ HISTORY

Inquiry & Research

Bath The city of Bath in England (pictured below) has a history

that dates back to Roman times. Research this city, the home of the Wife of Bath. Present your findings in an illustrated time line entitled "Bath Yesterday and Today."

Scene from Bath today



Choices CHALLENGES

Vocabulary in Action

EXERCISE A: SYNONYMS On your paper, write the word that is closest in meaning to the boldfaced word.

- 1. concede: follow, grant, start, end
- 2. statute: regulation, remark, area, sculpture
- 3. prowess: stress, talent, front, back
- 4. cosset: release, urge, indulge, intrude
- 5. implore: beget, beseech, believe, belittle
- 6. crone: murmur, wizard, hag, scream
- 7. abominably: awfully, feebly, unwisely, easily

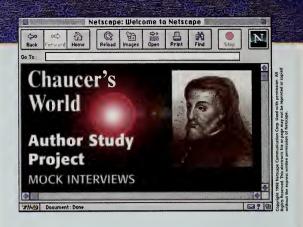
EXERCISE B: ANTONYMS On your paper, write the word whose meaning is most nearly opposite the meaning of the boldfaced word.

- 1. tribulation: criticism, sorrow, peace, anger
- 2. bequeath: gain, argue, doubt, inherit
- 3. rebuke: praise, predict, question, answer
- 4. dejected: depressed, elated, inserted, wise
- 5. temporal: harsh, timely, worldly, spiritual
- 6. ecstasy: misery, fury, confusion, bliss
- 7. contemptuous: proud, kind, new, respectful
- 8. maim: scar, scorn, infect, heal

WORDS	abominably	crone	prowess
	bequeath	dejected	rebuke
TO	concede	ecstasy	statute
KNOW	contemptuous	implore	temporal
	cosset	maim	tribulation

Building Vocabulary

Several Words to Know in this lesson derive from Old or Middle English. For an in-depth study of word origins, see page 206.



Research and present a series of mock interviews with English men and women of Chaucer's day. Begin by brainstorming a list of possible interviewees with the entire class. Consider the characters in the "Prologue" of *The Canterbury Tales* and the professions mentioned in the biographical information about Chaucer. Then get together with a partner and research one of the medieval people or lifestyles. Use your findings to prepare questions and discussion points for a mock interview in which one member of your pair takes on the role of interviewer and the other portrays a medieval person.

Primary Print Sources Consider reading letters and diaries from the era, as well as more of *The Canterbury Tales*. A brief general survey of English literature, such as one found in an encyclopedia, might help you locate appropriate medieval sources.

Secondary Print Sources Social histories, which focus on people's daily lives, may prove to be valuable sources. Biographies of Chaucer and other people of his day should also be useful. Consider books that combine biography and social history, such as John Gardner's *The Life and Times of Chaucer*.

Web Sites Search for the Web sites of Chaucer and Middle English societies, medieval museums, and British castles. Also use the Web to locate medieval studies departments at British and American universities.



More Online: Research Starter www.mcdougallittell.com

PREPARING to Read

Federigo's Falcon

from The Decameron

Tale by GIOVANNI BOCCACCIO (jō-vä'nē bō-kä'chē-ō')

Comparing Literature of the World

The Storytelling Tradition Across Cultures



The Canterbury Tales and The Decameron The 14th-century Italian collection of tales known as *The Decameron*, by Giovanni Boccaccio, greatly influenced Chaucer's writing of *The Canterbury Tales*.

Points of Comparison As you read one of Boccaccio's famous tales, compare it with Chaucer's work in terms of **narrative structure** and **themes** relating to love and human nature.

Build Background

Plagued by Love Boccaccio lived during the Italian Renaissance—a time of great achievements in art, music, and literature. Like Chaucer's *Canterbury Tales, The Decameron* is a collection of tales set within a frame story. The frame, or outer story, is about ten characters who flee to the country to escape a plague that is ravaging Florence, Italy. For ten days they amuse themselves by telling stories, each day selecting a "king" or "queen" who presides over the storytelling. Their 100 tales make up the bulk of *The Decameron.* As this selection begins, the queen of the day decides that it is time to tell her own story.

"Federigo's Falcon" is a tale of courtly love. In medieval times, marriages were often arranged. As a result, couples sometimes looked outside marriage for romantic attachments. This practice was not considered scandalous as long as the love remained idealized. Federigo is devoted to a married woman, Monna Giovanna (mō'nä jō'vä'nä), and will sacrifice anything to gain her love.

WORDS TO KNOW Vocabulary Preview

anguish commend compel dis deign les

discretion meagerly legitimate oblige

presumption reproach



LaserLinks: Background for Reading Cultural Connection

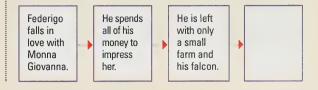
Focus Your Reading

LITERARY ANALYSIS PLOT The **plot** of a literary work consists of all the actions and events in the work. A plot moves forward because of a **conflict**—a struggle between opposing forces. As you read the story, notice how the plot develops around the main conflict.

ACTIVE READING ANALYZING CAUSE AND EFFECT

In a well-crafted story, a single event often has an effect that becomes the cause of still another effect and so on. To identify true cause-andeffect relationships in "Federigo's Falcon," make sure the relationship between events is causal by connecting them with the word *because*. If the sentence makes sense, the relationship is causal.

READER'S NOTEBOOK As you read this story about love and its sacrifices, try to keep track of the relationships between events by making a causeand-effect diagram like the one started here.



Jederigo's

F ilomena had already finished speaking, and when the Queen saw there was no one left to speak except for Dioneo,¹ who was exempted because of his special privilege, she herself with a cheerful face said:

It is now my turn to tell a story and, dearest ladies, I shall do so most willingly with a tale similar in some respects to the preceding one, its purpose being not only to show you how much power your beauty has over the gentle heart, but also so that you yourselves may learn, whenever it is fitting, to be the donors of your favors instead of always leaving this act to the whim of Fortune,² who, as it happens, on most occasions bestows such favors with more abundance than <u>discretion</u>.

You should know, then, that Coppo di Borghese Domenichi,³ who once lived in our city and perhaps still does, a man of great and respected authority in our times, one most illustrious and worthy of eternal fame both for his way of life and his ability much more than for the nobility of his blood, often took delight, when he was an old man, in discussing things from the past with his neighbors and with others. He knew how to do this well, for he was more logical and had a better memory and a more eloquent style of speaking than any other man. Among the many beautiful tales he told, there was one he would often tell about a young

GIOVANNI BOCCACCIO

man who once lived in Florence named Federigo, the son of Messer Filippo Alberighi,⁴ renowned above all other men in Tuscany for his prowess in arms and for his courtliness.

As often happens to most men of gentle breeding, he fell in love, with a noble lady named Monna Giovanna, in her dav considered to be one of the most beautiful and most charming ladies that ever there was in Florence: and in order to win her love, he participated in jousts and tournaments, organized and gave banquets, spending his money without restraint; but she, no less virtuous than beautiful, cared little for these things he did on her behalf, nor did she care for the one who did them. Now, as Federigo was spending far beyond his means and getting nowhere, as can easily happen, he lost his wealth and was reduced to poverty, and was left with nothing to his name but his little farm (from whose revenues he lived very meagerly) and one falcon, which was among the finest of its kind in the world.

More in love than ever, but knowing that he would never be able to live the way he wished to in the city, he went to live at Campi, where his farm was. There he passed his time hawking whenever he could, imposing on no one, and enduring his poverty patiently. Now one day, during the time that Federigo was reduced to these extremes, it happened that the husband of Monna Giovanna fell ill, and realizing death was near, he made his last will: he was very rich, and he left everything to his son, who was just

- 1. Dioneo (dē'ô-nā'ō).
- 2. Fortune: a personification of the power that supposedly distributes good and bad luck to people.
- Coppo di Borghese Domenichi (kôp'pō dē bōr-gā'zĕ dō-mĕ'nē-kē).
- 4. Messer Filippo Alberighi (mās'sĕr fē-lēp'pō äl'bĕ-rē'gē).



La Pia de Tolommei (1868-1880), Dante Gabriel Rossetti. Oil on canvas, Spencer Museum of Art, University of Kansas.

growing up, and since he had also loved Monna Giovanna very much, he made her his heir should his son die without any <u>legitimate</u> children; and then he died.

Monna Giovanna was now a widow, and every summer, as our women usually do, she would go to the country with her son to one of their estates very close by to Federigo's farm. Now this young boy of hers happened to become more and more friendly with Federigo and he began to enjoy birds and dogs; and after seeing Federigo's falcon fly many times, it made him so happy that he very much wished it were his own, but he did not dare to ask for it, for he could see how precious it was to Federigo. During this time, it happened that the young boy took ill, and his mother was much grieved, for he was her only child and she loved him dearly; she would spend the entire day by his side, never ceasing to comfort him, asking him time and again if there was anything he wished, begging him to tell her what it might be, for if it was possible to obtain

WORDS To Know

legitimate (lə-jǐt'ə-mǐt) *adj.* born of parents who are legally married to each other

She knew that Federigo had been in love with her for some time now.

it, she would certainly do everything in her power to get it. After the young boy had heard her make this offer many times, he said:

"Mother, if you can arrange for me to have Federigo's falcon, I think I would get well quickly."

When the lady heard this, she was taken aback for a moment, and then she began thinking what she could do about it. She knew that Federigo had been in love with her for some time now, but she had never deigned to give him a second look; so, she said to herself:

"How can I go to him, or even send someone, and ask for this falcon of his, which is, as I have heard tell, the finest that ever flew, and furthermore, his only means of support? And how can I be so insensitive as to wish to take away from this nobleman the only pleasure which is left to him?"

And involved in these thoughts, knowing that she was certain to have the bird if she asked for it, but not knowing what to say to her son, she stood there without answering him. Finally the love she bore her son persuaded her that she should make him happy, and no matter what the consequences might be, she would not send for the bird, but rather go herself to fetch it and bring it back to him; so she answered her son:

"My son, cheer up and think only of getting well, for I promise you that first thing tomorrow morning I shall go and fetch it for you."

The child was so happy that he showed some improvement that very day. The following morning, the lady, accompanied by another woman, as if they were out for a stroll, went to Federigo's modest little house and asked for him. Since the weather for the past few days had not

TO

been right for hawking, Federigo happened to be in his orchard attending to certain tasks, and when he heard that Monna Giovanna was asking for him at the door, he was so surprised and happy that he rushed there; as she saw him coming, she rose to greet him with womanly grace, and once Federigo had welcomed her most courteously, she said:

"How do you do, Federigo?" Then she continued, "I have come to make amends for the harm you have suffered on my account by loving me more than you should have, and in token of this, I intend to have a simple meal with you and this companion of mine this very day."

To this Federigo humbly replied: "Madonna,⁵ I have no recollection of ever suffering any harm because of you; on the contrary: so much good have I received from you that if ever I was worth anything, it was because of your worth and the love I bore for you; and your generous visit is certainly so very dear to me that I would spend all over again all that I spent in the past, but you have come to a poor host."

And having said this, he humbly led her through the house and into his garden, and because he had no one there to keep her company, he said:

"My lady, since there is no one else, this good woman, who is the wife of the farmer here, will keep you company while I see to the table."

Though he was very poor, Federigo until now had never realized to what extent he had wasted his wealth; but this morning, the fact that he had nothing in the house with which he could honor the lady for the love of whom he had in the past entertained countless people, gave him cause to reflect: in great anguish, he cursed himself and his fortune, and like someone out of his senses he started running here and there throughout the house, but unable to find either money or anything he might be able to pawn, and since it

WORDS deign (dān) v. to consider worthy of one's dignity; condescend anguish (ăng'gwĭsh) n. agony KNOW

^{5.} Madonna: Italian for "my lady," a polite form of address used in speaking to a married woman. "Monna" is a contraction of this term.

was getting late and he was still very much set on serving this noble lady some sort of meal, but unwilling to turn for help to even his own farmer (not to mention anyone else), he set his eyes upon his good falcon, which was sitting on its perch in a small room, and since he had nowhere else to turn, he took the bird, and finding it plump, he decided that it would be a worthy food for such a lady. So, without giving the matter a second thought, he wrung its neck and quickly gave it to his servant girl to pluck, prepare, and place on a spit to be roasted with care; and when he had set the table with the whitest of tablecloths (a few of which he still had left), he returned, with a cheerful face, to the lady in his garden and announced that the meal, such as he was able to prepare, was ready.

The lady and her companion rose and went to the table together with Federigo, who waited upon them with the greatest devotion, and they ate the good falcon without knowing what it was they were eating. Then, having left the table and spent some time in pleasant conversation, the lady thought it time now to say what she had come to say, and so she spoke these kind words to Federigo:

"Federigo, if you recall your former way of life and my virtue, which you perhaps mistook for harshness and cruelty, I have no doubt at all that you will be amazed by my presumption when you hear what my main reason for coming here is; but if you had children, through whom you might have experienced the power of parental love, I feel certain that you would, at least in part, forgive me. But, just as you have no child, I do have one, and I cannot escape the laws common to all mothers; the force of such laws compels me to follow them, against my own will and against good manners and duty, and to ask of you a gift which I know is most precious to you; and it is naturally so, since your extreme condition has left you no other delight,



Peregrine Falcon. Raja Serfogee of Tanjore Collection, by permission of The British Library.

no other pleasure, no other consolation; and this gift is your falcon, which my son is so taken by that if I do not bring it to him, I fear his sickness will grow so much worse that I may lose him. And therefore I beg you, not because of the love that you bear for me, which does not <u>oblige</u> you in the least, but because of your own nobleness, which you have shown to be greater than that of all others in practicing courtliness, that you be pleased to give it to me, so that I may say that I have saved the life of my son by means of this

 WORDS
 presumption (prĭ-zŭmp'shən) n. bold or outrageous behavior

 TO
 compel (kəm-pĕl') v. to urge irresistibly; constrain

 KNOW
 oblige (ə-blīj') v. to make it one's duty to act

gift, and because of it I have placed him in your debt forever."

When he heard what the lady requested and knew that he could not oblige her because he had given her the falcon to eat, Federigo began to weep in her presence, for he could not utter a word in reply. The lady at first thought his tears were caused more by the sorrow of having to part with the good falcon than by anything else, and she was on the verge of telling him she no longer wished it, but she held back and waited for Federigo's reply once he stopped weeping. And he said:

"My lady, ever since it pleased God for me to place my love in you, I have felt that Fortune has been hostile to me in many ways, and I have complained of her, but all this is nothing compared to what she has just done to me, and I shall never be at peace with her again, when I think how you have come here to my poor home, where, when it was rich, you never deigned to come, and how you requested but a small gift, and Fortune worked to make it impossible for me to give it to you; and why this is so I shall tell you in a few words. When I heard that you, out of your kindness, wished to dine with me, I considered it only fitting and proper, taking into account your excellence and your worthiness, that I should honor you, according to my possibilities, with a more precious food than that which I usually serve to other people. So I thought of the falcon for which you have just asked me and of its value and I judged it a food worthy of you, and this very day I had it roasted and served to you as best I could. But seeing now that you desired it another way, my sorrow in not being able to serve you is so great that never shall I be able to console myself again."

And after he had said this, he laid the feathers, the feet, and the beak of the bird before her as proof. When the lady heard and saw this, she first reproached him for having killed a falcon such as this to serve as a meal to a woman. But then to herself she <u>commended</u> the greatness of his spirit, which no poverty was able, or would be able, to diminish; then, having lost all hope of getting the falcon and thus, perhaps, of improving the health of her son, she thanked Federigo both for the honor paid to her and for his good intentions, and then left in grief to return to her son. To his mother's extreme sorrow, whether in disappointment in not having the falcon or because his illness inevitably led to it, the boy passed from this life only a few days later.

After the period of her mourning and her bitterness had passed, the lady was repeatedly urged by her brothers to remarry, since she was very rich and still young; and although she did not wish to do so, they became so insistent that remembering the worthiness of Federigo and his last act of generosity—that is, to have killed such a falcon to do her honor—she said to her brothers:

"I would prefer to remain a widow, if only that would be pleasing to you, but since you wish me to take a husband, you may be sure that I shall take no man other than Federigo degli Alberighi."

In answer to this, her brothers, making fun of her, replied:

"You foolish woman, what are you saying? How can you want him? He hasn't a penny to his name."

To this she replied: "My brothers, I am well aware of what you say, but I would much rather have a man who lacks money than money that lacks a man."

Her brothers, seeing that she was determined and knowing Federigo to be of noble birth, no matter how poor he was, accepted her wishes and gave her with all her riches in marriage to him; when he found himself the husband of such a great lady, whom he had loved so much and who was so wealthy besides, he managed his financial affairs with more prudence than in the past and lived with her happily the rest of his days. *

> Translated by Mark Musa and Peter Bondanella

WORDS TO KNOW KNOW

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? What is your reaction to the events in this story?

Comprehension Check

- How does Federigo lose his fortune?
- What happens during Monna Giovanna's visit to Federigo's house?
- **Think Critically**

THINK

ABOUT

- 2. ACTIVE READING ANALYZING CAUSE AND EFFECT Get together with a classmate and compare your cause-andeffect diagrams in your **READER'S NOTEBOOK**. What does the story's chain of events suggest about the relationship between Federigo and Monna Giovanna?
- **3.** Do you think Federigo acts nobly or foolishly? Use evidence to support your answer.
- 4. What is your opinion of Monna Giovanna?
 - · her response to Federigo's love for her
 - her visit to Federigo's house
 - her response when Federigo tells her of the bird's fate
 - her reason for taking Federigo as her husband
- **5.** What do you think is the most important **theme**, or message about human nature, conveyed by this story?

Extend Interpretations

- 6. What If? Imagine that Monna Giovanna had explained the purpose for her visit as soon as she arrived at Federigo's house. What impact, if any, would this earlier disclosure have had on Monna Giovanna's son? on Federigo? on Monna Giovanna's decision to remarry?
- 7. Connect to Life In Boccaccio's time, women of Monna Giovanna's social class were expected to be married. Do women today feel the same pressure to marry? Are women and men under equal pressure to marry? Support your opinions with examples.
- 8. **Points of Comparison** Money plays an important role in both "Federigo's Falcon" and Chaucer's "The Pardoner's Tale." Compare Federigo's response to money with that of the "three rioters" in Chaucer's tale. What do the characters' reactions reveal about their personalities?

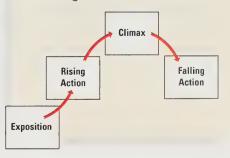
Literary Analysis

PLOT A narrative's **plot** can often be traced by identifying the following four basic elements:

- **exposition,** in which the characters are introduced, the setting is established, and the major conflict is identified
- **rising action,** in which suspense builds as the conflict intensifies and complications arise
- a climax, or turning point, which often occurs when a main character makes an important discovery or decision
- **falling action**, which shows the results of the climax and ties up loose ends

The events that make up the plot are driven by **conflict.** In "Federigo's Falcon," the main conflict is that between Federigo and Monna Giovanna. Federigo's attempts to make Monna Giovanna fall in love with him and her indifference to him are at the heart of each element of the plot.

Cooperative Learning Activity Use the cause-and-effect diagram you made on page 171 to help you decide which events make up the exposition, the rising action, the climax, and the falling action of "Federigo's Falcon." Discuss your decisions with a group of your classmates. Then label and briefly describe the story's plot elements on a diagram like the one below.



Choices CHALLENGES

Writing Options

1. Monna Giovanna's Diary Imagine Monna Giovanna's feelings when she discovers that she has dined on the falcon. Write a diary entry that she might compose to express her thoughts and feelings about the incident.

2. Frame Story Develop an idea for your own frame story. Using *The Decameron* as a model, determine the characters and setting of your frame, a reason for the characters to tell stories, and the duration of their storytelling. Share your ideas with other students.

3. **Points of Comparison** In a draft of an essay, compare and contrast Monna Giovanna's views about love and marriage with those portrayed in Chaucer's "The Wife of Bath's Tale." Include specific examples from both stories.

Writing Handbook See page 1367: Compare and Contrast.

Activities & Explorations

1. Wedding Gift Think of the perfect wedding gift from

Federigo to Monna Giovanna or from Monna Giovanna to Federigo. Then create the gift itself, or make a model or illustration of it. Keep in mind the giver's personality and financial status. ~ ABT



2. Pantomime Presentation With a classmate, create a pantomime depicting Monna Giovanna's visit to Federigo's home. Make sure that your facial expressions and gestures reflect emotions appropriate to the actions. ~ PERFORMING

Inquiry & Research

1. The Art of Falconry Find out more about falcons and falconry. How does a falcon go after its

prey? How is a falcon trapped and trained for sport?

More Online: Research Starter www.mcdougallittell.com

2. Long Ago Love Traditions Prepare an oral report on the traditions of courtly love during the Middle Ages and the Italian Renaissance. Include information

on what men did to woo their ladies and how the ladies were expected to respond. You might even suggest other things Federigo might have done to win Monna Giovanna's love.

Vocabulary in Action

EXERCISE A: SYNONYMS AND ANTONYMS Classify the words in each of the following pairs as synonyms or antonyms.

- 1. legitimate-lawful
- 2. commend-blame
- 3. compel-force
- 4. reproach-compliment
- 5. discretion-recklessness
- 6. presumption-impudence
- 7. oblige-release
- 8. anguish-sorrow
- 9. meagerly-abundantly
- 10. deign-refuse

EXERCISE B: WORD KNOWLEDGE Work with a small group of classmates to devise a game show, using the vocabulary words as either clues or answers. Think about popular game shows you have seen to help you decide on a format. From your group, pick a host, a helper, and judges, and then play your game with the class.

WORDS	anguish	deign	meagerly	presumption
ТО	commend	discretion	oblige	reproach
KNOW	compel	legitimate		

Building Vocabulary

For an in-depth lesson on how to expand your vocabulary, see page 1182.



An Overbearing Father Although Giovanni Boccaccio began writing poetry as a child, his early talent was not rewarded. Instead, his merchant father demanded that his son forget about writing and learn business. While still a teenager, he was sent from his home in Tuscany to Naples, where he was apprenticed to a banker. When he failed at banking, his father arranged for him to study religious law. Boccaccio was unsuccessful at law too, and after about 12 years in Naples, he returned home to seek other employment. None of his jobs were very satisfactory, however, and he often lived on the brink of poverty.

A Source of Inspiration Fortunately, Boccaccio had continued to write in spite of his father's objections, and even during his unsuccessful venture in Naples, he produced an abundance of prose and poetry. It was also in Naples that he may have met his beloved "Fiammetta," a young woman who became the subject of much of his early writing and whose name he used for the narrator of "Federigo's Falcon" in *The Decameron*. The real identity of this woman has never been discovered.

Giovanni Boccaccio 1313-1375

Other Works "Elegy for Fiammetta" "Treatise in Praise of Dante"

An Influential Poet Boccaccio complained that because his father "strove to bend" his talent, he was unable to become "a distinguished poet." Eventually, of course, he did achieve distinction as a great poet, storyteller, and scholar. Along with his friend Petrarch, an Italian poet whose writings you will encounter in Unit Two, Boccaccio helped to set new directions for Italian literature and for the study of the classical poets of ancient Rome. With the publication of *The Decameron*, he became an international celebrity. In addition to his contemporary, Chaucer, many later poets writing in English—including Shakespeare, Dryden, Keats, Longfellow, and Tennyson—have been influenced by his work.

Author Activity

Love Story Read another story about love from Boccaccio's *The Decameron*. What does the story demonstrate about love or human nature? How is the theme similar to or different from the theme of "Federigo's Falcon"?



PREPARING to Read

from The Paston Letters

by the PASTON FAMILY

Connect to Your Life

Person to Person Make a list of the various methods you use to communicate with other people. Also list the kinds of information you exchange by each of the methods. Which method do you use most often? Might one form of communication be better than the others in a particular instance? Share your thoughts with classmates.

Focus Your Reading

LITERARY ANALYSIS CONFLICT Conflict is a struggle between opposing forces that moves a narrative forward. Conflict may be **external**, with a character being pitted against some outside force, or it may be **internal**, occurring within a character. In the following excerpt from a letter by Margaret to her husband, notice how she and her husband seem to be involved in a deadly dispute with enemies:

I beg you with all my heart, for reverence of God, beware of Lord Moleyns and his men, however pleasantly they speak to you, and do not eat or drink with them; for they are so false that they cannot be trusted.

As you read these letters, be aware of the various conflicts the writers experience, both in their dealings with the world as well as in their own feelings about people and events.

ACTIVE READING CREDIBILITY OF SOURCES Primary sources such as letters provide valuable insights into the thinking of people directly involved in the events they describe. As you read, you must take the writers' motives and objectivity into account when evaluating the credibility, or believability, of primary sources such as the Paston letters. Here are a couple of things to keep in mind.

- Writer's Motives Most of these letters deal with marriage and property. All of the people involved had different interests, both inside and outside the family. How might their interests have affected their interpretations and descriptions of people and events? For example, think about how the Pastons' views on marriage and property might influence the letters about the marriage of Margery to Richard Calle.
- **Objectivity** Is the information presented in the letters fact, opinion, or a mix of both? In reading about the disagreements between parents and child about a suitable marriage partner, for example, you must decide which statements are fact and which are opinion. Further, you must decide what motives a writer might have for holding a particular opinion.

READER'S NOTEBOOK As you read these letters, write down examples of ways in which each writer's motives might have influenced his or her description of people and events. Think about how the writer's level of objectivity might have influenced his or her interpretation of the facts.

Build Background

Landowners and Letters The 15th century in England was a period of great unrest and lawlessness. Landowners often attacked their neighbors' estates and betrayed their political allies. The Wars of the Roses, a conflict between two royal families for control of the kingdom, ravaged England between 1455 and 1485. In addition, several outbreaks of the plague devastated many English families during the century.

A firsthand record of this turbulent era survives in the more than 1,000 surviving documents and letters of the Pastons, an English landowning family. During the early 1400s, William Paston, a lawyer, began accumulating property in Norfolk, a county of eastern England, both through purchases and through his acquisition of estates inherited by his wife, Agnes Berry. William's extensive landholdings and growing prosperity, however, made him a number of enemies. Some even challenged his claim to certain properties and brought grief to William's descendants for many years.

Business Matters In their letters, the Pastons exchanged information about their legal disputes and other problems in considerable detail. Although writing letters had become an important means of communication by the 15th century, sending the letters was not easy. They had to be delivered by hand, often by a servant or even a total stranger. Weeks might pass before a letter reached its destination, and many never arrived. Consequently, the matters discussed in letters were seldom frivolous, usually being confined to important business or family news. Despite these limitations, the Pastons wrote hundreds of letters over the course of 90 years, leaving an invaluable source of information about the social and political conditions of the times.

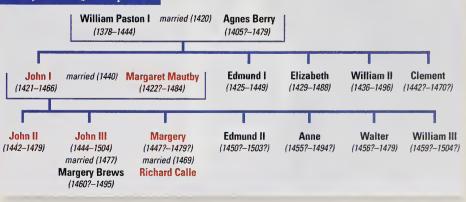
Family Tree A family tree traces genealogy—that is, the relationships of birth and descent in a family. The family tree on this page shows three generations of the Paston family. Before you read the letters, take some time to study these relationships. The names in red are those of the writers and recipients of the letters you will read.

Notice that William Paston and Agnes Berry had five children. The oldest, John I, inherited much of the family property when his father died in 1444, and his manage the Paston estates. Notice also that John and Margaret's large family included two sons named John. After the death of John I, his oldest son, John II, became responsible for much of the family business, even though Margaret was still living.

As you read the letters, refer often to the Paston family tree. Doing so may help you keep in mind that the people who communicated through these letters were real human beings who had many of the same needs, hopes, and fears that people have today.

marriage to Margaret Mautby led to the acquisition of even more property from his wife's family. Like his father, John I was a lawyer, possessed of skills that were much needed in his constant legal battles over claims to various properties. His many legal disputes required John I to stay in London for long periods of time, leaving Margaret to

The Paston Family Tree





from THE DISTING DISTING DISTING LETTERS

Margaret Paston, in the absence of her husband, John I, was able to deal equally well with small housekeeping problems and with family disasters, including attacks against the Paston manors. While she was living at the Paston estate of Gresham, it was attacked by a Lord Moleyns, who claimed rights to the property and ejected Margaret from her home. Margaret first escaped to a friend's house about a mile away; but later, fearing that Moleyns's band of men might kidnap her, she fled to the city of Norwich, where she wrote the following letter to her husband.

Women defending castle



28 February 1449

Right worshipful husband, I commend myself to you, wishing with all my heart to hear that you are well, and begging that you will not be angry at my leaving the place where you left me. On my word, such news was brought to me by various people who are sympathetic to you and me that I did not dare stay there any longer. I will tell you who the people were when you come home. They let me know that various of Lord Moleyns' men said that if they could get their hands on me they would carry me off and keep me in the castle. They wanted you to get me out again, and said that it would not cause vou much heart-ache. After I heard this news, I could not rest easy until I was here, and I did not dare go out of the place where I was until I was ready to ride away. Nobody in the place knew that I was leaving except the lady of the house, until an hour before I went. And I told her that I would come here to have clothes made for myself and the children, which I wanted made, and said I thought I would be here a fortnight¹ or three weeks. Please keep the reason for my departure a secret until I talk to you, for those who warned me do not on any account want it known.

I spoke to your mother as I came this way, and she offered to let me stay in this town, if you agree. She would very much like us to stay at her place, and will send me such things as she can spare so that I can set up house until you can get a place and things of your own to set up a household. Please let me know by the man who brings this what you would like me to do. I would be very unhappy to live so close to Gresham as I was until this matter is completely settled between you and Lord Moleyns.

Barow² told me that there was no better evidence in England than that Lord Molevns has for [his title to] the manor of Gresham. I told him that I supposed the evidence was of the kind that William Hasard said yours was, and that the seals were not yet cold.³ That, I said, was what I expected his lord's evidence to be like. I said I knew that your evidence was such that no one could have better evidence, and the seals on it were two hundred years older than he was. Then Barow said to me that if he came to London while you were there he would have a drink with you, to quell any anger there was between you. He said that he only acted as a servant, and as he was ordered to do. Purry⁴ will tell you about the conversation between Barow and me when I came from Walsingham. I beg you with all my heart, for reverence of God, beware of Lord Moleyns and his men, however pleasantly they speak to you, and do not eat or drink with them; for they are so false that they cannot be trusted. And please take care when you eat or drink in any other men's company, for no one can be trusted.

I beg you with all my heart that you will be kind enough to send me word how you are, and how your affairs are going, by the man who brings this. I am very surprised that you do not send me more news than you have done....

- 1. fortnight: two weeks.
- 2. Barow: one of Lord Moleyns's men.
- 3. seals . . . cold: A seal, often made by impressing a family emblem on hot wax, was placed on a document to show its authenticity. Margaret is suggesting that Lord Moleyns's documents are recent forgeries.
- 4. Purry: perhaps a servant or tenant of the Pastons.

In 1465, in still another property dispute, the Paston estate of Hellesdon was attacked by the duke of Suffolk, who had gained the support of several local officials. Although Margaret and John were not living at Hellesdon at the time, many of their servants and tenants suffered from the extensive damage. In the following two letters, Margaret tells her husband about the devastation.

Margaret to John I

17 October 1465

... On Tuesday morning John Botillere, also John Palmer, Darcy Arnald your cook and William Malthouse of Aylsham were seized at Hellesdon by the bailiff⁵ of Eye, called Bottisforth, and taken to Costessey,⁶ and they are being kept there still without any warrant or authority from a justice of the peace; and they say they will carry them off to Eye prison and as many others of your men and tenants as they can get who are friendly towards you or have supported you, and they threaten to kill or imprison them.

The duke came to Norwich at 10 o'clock on Tuesday with five hundred men and he sent for the mayor, aldermen and sheriffs, asking them in the king's name that they should enquire of the constables of every ward within the city which men had been on your side or had helped or supported your men at the time of any of these gatherings and if they could find any they should take them and arrest them and punish them; which the mayor did, and will do anything he can for him and his men. At this the mayor has arrested a man who was with me, called Robert Lovegold, a brazier,⁷ and threatened him that he shall be hanged by the neck. So I would be glad if you could get a writ sent down for his release, if you think it can be done. He was only with me when Harlesdon⁸ and others attacked me at

Lammas.⁹ He is very true and faithful to you, so I would like him to be helped. I have no one attending me who dares to be known, except Little John. William Naunton is here with me, but he dares not be known because he is much threatened. I am told that the old lady and the duke have been frequently set against us by what Harlesdon, the bailiff of Costessey, Andrews and Doget the bailiff's son and other false villains have told them, who want this affair pursued for their own pleasure; there are evil rumors about it in this part of the world and other places.

As for Sir John Heveningham, Sir John Wyndefeld and other respectable men, they have been made into their catspaws,¹⁰ which will not do their reputation any good after this, I think. . . .

The lodge and remainder of your place was demolished on Tuesday and Wednesday, and the duke rode on Wednesday to Drayton and then to Costessey while the lodge at Hellesdon was being demolished. Last night at midnight Thomas Slyford, Green, Porter and John Bottisforth the bailiff of Eye and others got a cart and took away the featherbeds and all the stuff of ours that was left at the parson's and Thomas Water's house for safe-keeping. I will send you lists later, as accurately as I can, of the things we have lost. Please let me know what you want me to do, whether you want me to stay at Caister¹¹ or come to you in London.

I have no time to write any more. God have you in his keeping. Written at Norwich on St. Luke's eve.¹²

M.P.

- 5. bailiff: the manager of an estate.
- 6. Costessey: an estate owned by the duke of Suffolk.
- 7. brazier (brā'zhər): person who makes articles of brass.
- 8. Harlesdon: one of the duke of Suffolk's men.
- 9. Lammas: a religious feast that was celebrated on August 1.
- 10. catspaws: people who are deceived and used as tools by others.
- 11. Caister: one of the Paston estates.
- 12. St. Luke's eve: the eve of St. Luke's Day, a religious feast. Writers often dated letters in this way instead of using days and months.



27 October 1465

... I was at Hellesdon last Thursday and saw the place there, and indeed no one can imagine what a horrible mess it is unless they see it. Many people come out each day, both from Norwich and elsewhere, to look at it, and they talk of it as a great shame. The duke would have done better to lose £1000 than to have caused this to be done, and you have all the more goodwill from people because it has been done so foully. And they made your tenants at Hellesdon and Drayton, and others, help them to break down the walls of both the house and the lodge: God knows, it was against their will, but they did not dare do otherwise for fear. I have spoken with your tenants both at Hellesdon and Dravton, and encouraged them as best I can.

The duke's men ransacked the church, and carried off all the goods that were left there. both ours and the tenants, and left little behind: they stood on the high altar and ransacked the images, and took away everything they could find. They shut the parson out of the church until they had finished, and ransacked everyone's house in the town five or six times. The ringleaders in the thefts were the bailiff of Eve and the bailiff of Stradbroke, Thomas Slyford. And Slyford was the leader in robbing the church and, after the bailiff of Eye, it is he who has most of the proceeds of the robbery. As for the lead, brass, pewter, iron, doors, gates, and other household stuff, men from Costessey and Cawston have got it, and what they could not carry they hacked up in the most spiteful fashion. If possible, I would like some reputable men to be sent for from the king, to see how things are both there and at the lodge, before any snows come, so that they can report the truth, because otherwise it will not be so plain as it is now. For reverence of God, finish your business now, for the expense and trouble we have each day is horrible, and it will be like this

until you have finished; and your men dare not go around collecting your rents, while we keep here every day more than twenty people to save ourselves and the place; for indeed, if the place had not been strongly defended, the duke would have come here....

For the reverence of God, if any respectable and profitable method can be used to settle your business, do not neglect it, so that we can get out of these troubles and the great costs and expenses we have and may have in future. It is thought here that if my lord of Norfolk would act on your behalf, and got a commission to enquire into the riots and robberies committed on you and others in this part of the world, then the whole county will wait on him and do as you wish, for people love and respect him more than any other lord, except the king and my lord of Warwick....

Please do let me know quickly how you are and how your affairs are going, and let me know how your sons are. I came home late last night, and will be here until I hear from you again. Wykes came home on Saturday, but he did not meet your sons.

God have you in his keeping and send us good news from you. Written in haste on the eve of St. Simon and St. Jude.

By yours, M.P.

During the fifteenth century, most marriages among the upper classes were arranged by families, usually to strengthen economic or political ties. The Paston family was greatly alarmed, therefore, when they learned that Margery, a daughter of Margaret and John I, had secretly become engaged to the Paston bailiff Richard Calle. Eventually, the two were married in spite of bitter opposition from Margery's family. In the following letter to Margery—the only piece of their correspondence to survive—Richard expresses his feelings about their predicament. The next letter is the response of Margery's mother, Margaret, to the situation, written to her son, John II.



Spring-Summer 1469

My own lady and mistress, and indeed my true wife before God,¹³ I commend myself to you with a very sad heart as a man who cannot be cheerful and will not be until things stand otherwise with us than they do now. This life that we lead now pleases neither God nor the world, considering the great bond of matrimony that is made between us, and also the great love that has been, and I trust still is, between us, and which for my part was never greater. So I pray that Almighty God will comfort us as soon as it pleases him, for we who ought by rights to be most together are most apart; it seems a thousand years since I last spoke to you. I would rather be with you than all the wealth in the world. Alas, also, good lady, those who keep us apart like this, scarcely realize what they are doing: those who hinder matrimony are cursed in church four times a year. It makes many men think that they can stretch

a point of conscience in other matters as well as this one. But whatever happens, lady, bear it as you have done and be as cheerful as you can, for be sure, lady, that God in the long run will of his righteousness help his servants who mean to be true and want to live according to his laws.

I realize, lady, that you have had as much sorrow on my account as any gentlewoman has ever had in this world; I wish to God that all the sorrow you have had had fallen on me, so that you were freed of it; for indeed, lady, it kills me to hear that you are being treated otherwise than you should be. This is a painful life we lead; I cannot imagine that we live like this without God being displeased by it.

You will want to know that I sent you a letter from London by my lad, and he told me he could not speak to you, because so great a watch was kept on both you and him. He told me that John Thresher came to him in your name, and said that you had sent him to my lad for a letter or token which you thought I had sent you; but he did not trust him and would not deliver anything to him. After that he brought a ring, saving that you sent it to him, commanding him to deliver the letter or token to him, which I gather since then from my lad was not sent by you, but was a plot of my mistress [i.e., Margaret Paston] and James Gloys.14 Alas, what do they intend? I suppose they think we are not engaged; and if this is the case I am very surprised, for they are not being sensible, remembering how plainly I told my mistress about everything at the beginning, and I think you have told her so too, if you have done as you should. And if you have denied it, as I have been told you have done, it was done neither with a good conscience nor to the pleasure of God, unless you did it for fear and to please those who were with you at the time. If this was the reason you did it, it was justified, considering how insistently you were

^{13.} my true wife before God: In the 1400's, the spoken vow of a man and woman, even without a witness, was regarded as an official marriage.

^{14.} James Gloys: the Paston family chaplain.

called on to deny it; and you were told many untrue stories about me, which, God knows, I was never guilty of.

My lad told me that your mother asked him if he had brought any letter to you, and she accused him falsely of many other things; among other things, she said to him in the end that I would not tell her about it at the beginning, but she expected that I would at the ending. As for that, God knows that she knew about it first from me and no one else. I do not know what my mistress means, for in truth there is no other gentlewoman alive who I respect more than her and whom I would be more sorry to displease, saving only yourself who by right I ought to cherish and love best, for I am bound to do so by God's law and will do so while I live, whatever may come of it. I expect that if you tell them the sober truth, they will not damn their souls for our sake. Even if I tell them the truth they will not believe me as much as they would you. And so, good lady, for reverence of God be plain with them and tell the truth, and if they will not agree, let it be between them, God and the devil; and as for the peril we should be in, I pray God it may lie on them and not on us. I am very sad and sorry when I think of their attitude. God guide them and send them rest and peace.

I am very surprised that they are as concerned about this affair as I gather that they are, in view of the fact that nothing can be done about it, and that I deserve better; from any point of view there should be no obstacles to it. Also their honor does not depend on your marriage, but in their own marriage [i.e., John II's]; I pray God send them a marriage which will be to their honor, to God's pleasure and to their heart's ease, for otherwise it would be a great pity.

Mistress, I am frightened of writing to you, for I understand that you have showed the letters that I have sent you before to others, but I beg you, let no one see this letter. As soon as you have read it, burn it, for I would not want anyone to see it. You have had nothing in writing from me for two years, and I will not send you any more: so I leave everything to your wisdom.

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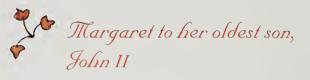
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Women defending a castle with bow and crossbow (about 1326–1327). Manuscript illumination from *De nobilitatibus, sapientiis, et prudentiis regum* by Walter de Milemete (MS. CH. 92 F. 4r). By permission of the Governing Body of Christ Church, Oxford, England.

y of Christ Church, d. buildened with there than som are sober and w be allowed to p Please do no know that it is is to mine and do, that we ha her, and take it good, whatever not have been a now, she would You can be sur afterwards, and

Almighty Jesu preserve, keep and give you your heart's desire, which I am sure will please God. This letter was written with as great difficulty as I ever wrote anything in my life, for I have been very ill, and am not yet really recovered, may God amend it.



10 September 1469

... When I heard how she [Margery] had behaved, I ordered my servants that she was not to be allowed in my house. I had warned her, and she might have taken heed if she had been welldisposed. I sent messages to one or two others that they should not let her in if she came. She was brought back to my house to be let in, and James Gloys told those who brought her that I had ordered them all that she should not be allowed in. So my lord of Norwich has lodged her at Roger Best's, to stay there until the day in question; God knows it is much against his will and his wife's, but they dare not do otherwise. I am sorry that they are burdened with her, but I am better off with her there than somewhere else, because he and his wife are sober and well-disposed to us, and she will not be allowed to play the good-for-nothing there.

Please do not take all this too hard, because I know that it is a matter close to your heart, as it is to mine and other people's; but remember, as I do, that we have only lost a good-for-nothing in her, and take it less to heart: if she had been any good, whatever might have happened, things would not have been as they are, for even if he¹⁵ were dead now, she would never be as close to me as she was.... You can be sure that she will regret her foolishness afterwards, and I pray to God that she does. Please, for my sake, be cheerful about all this. I trust that God will help us; may he do so in all our affairs....

15. he: Richard Calle.

Although the Pastons were considered wealthy, they faced continual struggles. They even experienced occasional financial difficulties, particularly after the death of John I in 1466. John II, though frequently in London to deal with family legal matters, seems at times to have paid more attention to his own interests. The Pastons were also affected by the ravages of warfare and disease. The following three letters deal with some of their bardships.



28 October 1470

... Unless you pay more attention to your expenses, you will bring great shame on yourself and your friends, and impoverish them so that none of us will be able to help each other, to the great encouragement of our enemies.

Those who claim to be your friends in this part of the world realize in what great danger and need you stand, both from various of your friends and from your enemies. It is rumored that I have parted with so much to you that I cannot help either you or any of my friends, which is no honor to us and causes people to esteem us less. At the moment it means that I must disperse my household and lodge somewhere, which I would be very loath to do if I were free to choose. It has caused a great deal of talk in this town and I would not have needed to do it if I had held back when I could. So for God's sake pay attention and be careful from now on, for I have handed over to you both my own property and your father's, and have held nothing back, either for myself or for his sake. . . .



April 1471

Mother, I commend myself to you and let you know, blessed be God, my brother John is alive and well, and in no danger of dying. Nevertheless he is badly hurt by an arrow in his right arm below the elbow, and I have sent a surgeon to him, who has dressed the wound; and he tells me that he hopes he will be healed within a very short time. John Mylsent is dead. God have mercy on his soul; William Mylsent is alive and all his other servants seem to have escaped...



15 September 1471

... Please send me word if any of our friends or well-wishers are dead, for I fear that there is great mortality in Norwich and in other boroughs and towns in Norfolk: I assure you that it is the most widespread plague I ever knew of in England, for by my faith I cannot hear of pilgrims going through the country nor of any other man who rides or goes anywhere, that any town or borough in England is free from the sickness. May God put an end to it, when it please him. So, for God's sake, get my mother to take care of my younger brothers and see that they are not anywhere where the sickness is prevalent, and that they do not amuse themselves with other young people who go where the sickness is. If anyone has died of the sickness, or is infected with it, in Norwich, for God's sake let her send them to some friend of hers in the country; I would advise you to do the same. I would rather my mother moved her household into the country. . . . *

Thinkin **ELITERATURE**

Connect to the Literature

1. What Do You Think? What is your impression of the events described in the Paston family letters?

Comprehension Check

- What did the duke of Suffolk do when he arrived at the Paston estate of Hellesdon?
- · Why did Margery Paston's family oppose her marriage to Richard Calle?

Think Critically

- 2. How would you describe Margaret Paston?
 - · the tone she communicates in her letters



- THINK

 ABOUT

 the nature of her responsibilities

 how she deals with problems

 her relationships with her husband and her children
- 3. What advice might you give Richard Calle and Margery Paston for dealing with their predicament?
- 4. ACTIVE READING CREDIBILITY OF SOURCES Look back at the examples you wrote in your **Предовк**. On the basis of your reading of these letters, how reliable do you think the Pastons' accounts are? Give reasons for your answer that address issues of motive and objectivity.

Extend Interpretations

- 5. Critic's Corner Virginia Woolf wrote of the Paston letters that "in all this there is no writing for writing's sake; no use of the pen to convey pleasure or amusement." What does this observation suggest about the lives of the people who wrote these letters?
- 6. Connect to Life Margaret Paston was forced to take care of family business while her husband was away. How do you think a contemporary businesswoman would view Margaret's handling of these matters?

Literary Analysis

CONFLICT Because of the turbulent times in which the Pastons lived, their letters present a number of **conflicts**, or struggles between opposing forces. In fiction, a conflict usually reaches a point of resolution; in a series of real letters, however, many of the conflicts described may necessarily remain unresolved.

In both fiction and nonfiction, the term external conflict is used to describe a situation in which a person is pitted against an outside force (such as another person, a physical obstacle, nature, or society). The term internal conflict refers to a struggle that takes place within a person.

Cooperative Learning Activity

With a group of classmates, go through the letters, creating a list of the various conflicts that are described by each writer. Decide whether each conflict is external or internal. Then choose one conflict and write an imaginative description of how it might have been resolved. Share your group's work with the rest of the class.

REVIEW TONE Tone is the expression of a writer's attitude toward his or her subject. Analyze the general tone of these letters. Think about the writers' purposes, the language used, the details included, and the recipients of the letters. Then try to come up with a one-word description of their tone.

Choices CHALLENGES

Writing Options

1. Margery Paston's Diary Imagine that you are Margery Paston. Write a diary entry in which you express your thoughts about your mother's reaction to your marriage plans.

2. Opinion Paragraph In a paragraph, tell which of the persons mentioned in the Paston letters you would judge as the most interesting and which the least interesting. Explain your choices. Place the paragraph in your Working Portfolio.

Activities & Explorations

1. Map Mileage Scale On the map shown, locate the estate at Paston. Then use the mileage scale to estimate the distances between Paston and three other estates or towns mentioned in the letters you have read. ~ GEOGRAPHY

2. Illustrated Fashions Research the fashions of 15th-century England. Then make an illustration showing clothing that would have been appropriate for a man or woman of the Paston family. ~ ABT

3. Dramatic Presentation With several other students, give a short dramatic presentation of

one of the letters. ~ SPEAKING AND LISTENING

4. Panel Discussion

Think about the limitations of communicating only through letters. If faster or easier methods of communication had been available to the Pastons, how might their lives have been different?

With classmates, conduct a panel

discussion in which you explore this question. ~ SPEAKING AND LISTENING

Inquiry & Research

1. Life Spans Using dates from the Paston family tree on page 181, calculate the life span of each person shown in the



diagram. For this activity, assume that all approximate dates are exact. What was the average life span of the men? of the women?

2. 15th-Century History With three classmates, investigate one of these topics related to the 15th century: the Wars of the

Roses, courtship and marriage, education, religion, medicine and life expectancy, the role of women, art and music, or life on a medieval manor. Present your findings to the class.



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PREPARING to Read

Barbara Allan / Sir Patrick Spens / Get Up and Bar the Door

Anonymous Ballads

Connect to Your Life

What's Sad and What's Funny? What comes to mind when you hear the word *tragedy*? Natural disasters? Wars? Lost loves? What about when you hear the word *comedy*? Do you think of mistaken identities, slapstick, silly arguments? With a group of classmates, brainstorm a variety of associations with the words.

Build Background

Songs That Tell a Story Throughout history, many of life's tragedies and comedies, real or fictional, have been depicted in song. Narrative songs called **ballads** were popular in England and Scotland during the medieval period, particularly among the common people, many of whom could not read or write. Minstrels traveled about, singing these narratives to entertain their listeners with dramatic stories about ordinary people. The best of the early ballads were passed on orally from one generation to the next and sometimes from country to country. Stories often changed in the retelling, sometimes resulting in dozens of versions of the same ballad. Most composers of these popular, or folk, ballads remained anonymous, and the songs themselves were not written down before the 18th century.

Focus Your Reading

LITERARY ANALYSIS BALLADS The early popular **ballads** share certain characteristics common to oral traditions. The typical ballad focuses on a single incident, beginning in the middle of a crisis and proceeding directly to the resolution, with only the most sketchy background information, character development, and descriptive detail. Popular subjects of these early ballads include tragic love, domestic conflict, crime, war, and shipwreck. As you read the three ballads in this lesson, note which treat tragic subjects and which treat comic matters.

ACTIVE READING STRATEGIES FOR READING BALLADS In the ballads you are about to read, certain words of Scottish **dialect** appear—*rase* and *guid*, for example. In order to help you understand the ballads, including dialect, follow these steps.

- Read each ballad through once, using the notes to help you decipher dialect and other difficult passages.
- **Paraphrase** each stanza as you read to make sure you understand what is happening in the story.
- · Read the ballad again without referring to the notes.
- Read the ballad aloud, allowing the sounds of the words to help you appreciate the texture and flavor of the poems.

READER'S NOTEBOOK As you read, jot down notes about which strategies and steps you find most useful in helping you to understand the ballads.

Strategies Paraphrasing rereading

Barbara Allan

t was in and about the Martinmas time, When the green leaves were a-fallin'; That Sir John Graeme in the West Country Fell in love with Barbara Allan.

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

O slowly, slowly rase she up, To the place where he was lyin', And when she drew the curtain by: "Young man, I think you're dyin'."

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

"O dinna ye mind, young man," said she, "When ye the cups were fillin', That ye made the healths gae round and round, And slighted Barbara Allan?"

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

 And slowly, slowly, rase she up, And slowly, slowly left him;
 And sighing said she could not stay, Since death of life had reft him.

She had not gane a mile but twa, When she heard the dead-bell knellin', And every jow that the dead-bell ga'ed It cried, "Woe to Barbara Allan!"

"O mother, mother, make my bed, O make it soft and narrow: Since my love died 'for me today, I'll die for him tomorrow." **1 Martinmas**: November 11 (St. Martin's Day).

8 gin (gĭn): if.

9 rase (rāz): rose.

15 sal: shall.

17 dinna ye mind: don't you remember.

19 healths: toasts; gae (gā): go.

28 reft: deprived.

29 gane (gān): gone; twa: two.

30 dead-bell: a church bell rung to announce a person's death.

31 jow (jou): stroke; ga'ed: gave.

Sir Patrick Spens

C he king sits in Dumferline town, Drinking the blude-reid wine:
"O whar will I get a guid sailor To sail this ship of mine?"

Up and spak an eldern knicht, Sat at the king's richt knee: "Sir Patrick Spens is the best sailor That sails upon the sea." Dumferline: the town of Dumferline in Scotland, site of a favorite residence of Scottish kings.
 blude-reid (blood'rēd'): bloodred.

 3 guid (güd): good.
 5 eldern knicht (knĭκнt): elderly knight.
 6 richt (rĭκнt): right. 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.

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

"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 mirry men all, Our guid ship sails the morn.""O say na sae, my master dear, For I fear a deadly storm.

25 "Late late yestre'en 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 richt laith To weet their cork-heeled shoon, But lang owre a' the play were played Their hats they swam aboon.

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

O lang, lang may the ladies stand, Wi' their gold kembs in their hair, Waiting for their ain dear lords, For they'll see thame na mair.

Half o'er, half o'er to Aberdour It's fifty fadom deep, And there lies guid Sir Patrick Spens, Wi' the Scots lords at his feet. 9 braid (brād): broad; emphatic.

14 lauch (louкн): laugh.

16 ee: eye.

17 wha: who.

23 na sae (nä sā): not so.

25 yestre'en (yĕ-strēn'): yesterday evening.

25–26 the new moon . . . arm: a thin crescent moon with the rest of the moon's disk faintly illuminated by light reflected from the earth. 26 auld (ould): old.

29 laith (lath): loath; unwilling.

30 weet: wet; shoon: shoes.

31 lang owre a' (läng our ä): long before all.

32 aboon (ə-boon'): above (them).

35 or e'er (ôr îr): before ever.

38 kembs: combs.
39 ain (ān): own.
40 na mair (nä mâr): no more.

41 half o'er: halfway over;
Aberdour: a small town on the Scottish coast.
42 fadom (fä'dem): fathoms.

Get Up and Bar the Door

Lt fell about the Martinmas time, And a gay time it was then, When our goodwife got puddings to make, And she's boild 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."

The Peasant Couple Dancing (1514), Albrecht Dürer. Engraving, The Metropolitan Museum of Art, New York, Fletcher Fund, 1919 (19.73.102).

10	An it shoud nae be barrd this hundred year, It's no be barrd for me."
15	They made a paction tween them twa, They made it firm and sure, That the first word whae'er shoud speak, Shoud rise and bar the door.
20	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 ne'er a word wad ane o' them speak, For barring of the door.
25	And first they ate the white puddings, And then they ate the black;Tho muckle thought the goodwife to hersel, Yet ne'er a word she spake.
30	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."
35	"But there's nae water in the house, And what shall we do than?" "What ails ye at the pudding-broo, That boils into the pan?"
40	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."

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9	hussyfskap:	household	chores.
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13 paction: agreement.

15 whae'er: whoever.

27 muckle: a great deal.

35-36 What . . . pan?: What's wrong with using the broth the puddings are boiling in?

40 scad: scald; bree: broth.



Connect to the Literature

1. What Do You Think? Which ballad would you say told the most interesting story? Share your thoughts with a classmate.

Comprehension Check

- · Why does Barbara Allan want to die?
- · Why does Sir Patrick Spens shed a tear when he reads the king's letter?
- · What reason does the woman give for not barring the door?

Think Critically

- 2. What is your opinion of the relationship between Barbara Allan and Sir John Graeme?
 - THINK ABOUT
- · his request to see her
- the reason for his illness
- her statement "I'll die for him tomorrow" (line 36)
- 3. Why do you think Sir Patrick Spens chooses to sail the ship in spite of the risk?



- the elderly knight's opinion of him (lines 7–8)
 his reaction to the king's letter (lines 13–22)
 the warning from one of his men (lines 23–28)
- 4. How does the tone of "Get Up and Bar the Door" differ from that of the other two ballads?
- 5. In your opinion, which of the two tragic ballads tells the sadder story? Explain your opinion.
- 6. ACTIVE READING STRATEGIES FOR READING BALLADS Consult the notes in your **I READER'S NOTEBOOK**. Which strategy did you find most useful in helping you to understand the ballad?

Extend Interpretations

- 7. Comparing Texts Both Sir Patrick Spens and the speaker of "The Seafarer" (pages 85-89) go off to sea despite anticipated danger. Compare and contrast their motives and attitudes.
- 8. Connect to Life Recall your responses to the words tragedy and comedy in Connect to Your Life on page 192. What types of tragedies and comedies might you expect to find described in ballads written today?

Literary Analysis

BALLADS Typically, a **ballad** consists of four-line stanzas, or quatrains, with the second and fourth lines of each stanza rhyming. Each stanza has a strong rhythmic pattern, usually with four stressed syllables in the first and third lines and three stressed syllables in the second and fourth lines. Most ballads also contain **dialogue** and repetitions of sounds, words, and phrases for emphasis. Notice the patterns of **rhyme**, **rhythm**, and repetition in the following stanza from "Barbara Allan."

O slowly, slowly rase she up, To the place where he was lyin'. And when she drew the curtain by: "Young man, I think you're dyin'."

Cooperative Learning Activity

Select a stanza from "Sir Patrick Spens" or "Get Up and Bar the Door" and determine whether its patterns of **rhyme** and **rhythm** are the same as those in the stanza from "Barbara Allan," Then look for examples of **dialogue** and repetition in the three ballads. What effects are created by the use of these four elements? Share your findings with the class.



Choices CHALLENGES

Writing Options

1. Story of Barbara Allan Draft a short story in which you give a more detailed account of the relationship between Barbara Allan and Sir John Graeme. You might, for example, present events that may have occurred earlier in their relationship.

2. In Memoriam Create

appropriate epitaphs for Barbara Allan and Sir Patrick Spens—brief statements, in prose or verse, that might be placed on their tombstones to memorialize their deaths.

3. Contemporary Ballad Try to write your own ballad on a contemporary subject. Focus on events leading up to the climax of a comic or tragic situation.

4. Descriptive Paragraph Think of an event you have heard or read about that you would call a tragedy—an accident resulting in death, for example, or a relationship ending in separation. Write a paragraph describing this event. Would this event be a good subject for a modern-day ballad?

Writing Handbook

See page 1363: Descriptive Writing.

Activities & Explorations

1. Illustrated Tragedy Imagine the exact circumstances of Sir Patrick Spens's death. Then create a drawing or painting of the incident. ~ ART

2. Dance Interpretation

Choreograph a dance that portrays the action of one of these ballads.

Perform your dance for the class. ~ VIEWING AND REPRESENTING

3. Ballad Role Play In most medieval ballads, the speaker has no personal involvement in the story. How might each of these ballads be different if it were told from the point of view of someone affected by the events-for example, the mother of Barbara Allan, or one of the two gentlemen who disturb the peace of the goodman and goodwife? Assume the point of view of someone other than the main characters in one of these ballads and then tell the story to the class from that point of view.

~ SPEAKING AND LISTENING



Buddy Guy performing at the Chicago Blues Festival

Inquiry & Research

1. Blues Music Research contemporary blues music and

find examples of songs that combine characteristics of ballads with traditional tragic themes. Play recordings of these blues songs for your classmates.

> More Online: Research Starter www.mcdougallittell.com

2. The Popularity of Tragedy

Tragedy is still a common theme in contemporary forms of entertainment, such as plays, television dramas, soap operas, and documentaries. Discuss possible reasons for the popularity of tragic and comic subjects throughout human history.

3. History or Legend? The ballad of "Sir Patrick Spens" may have a basis in historical fact. Do some research to find out whether or not such a person existed and what historical voyage the ballad may indirectly commemorate.

Writing Workshop

Personality Profile

Describing a Fascinating Person...

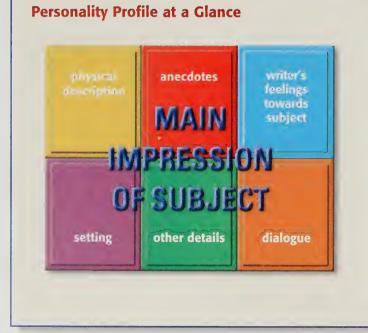
From Reading to Writing Good descriptive writing takes the reader inside the writer's world. Chaucer's remarkable character portraits in *The Canterbury Tales,* for example, transport the modern reader to the Middle Ages. Through carefully chosen details, Chaucer creates living personalities on the page—fascinating as individuals and for their universal human qualities. The same techniques are also applied to writing a **personality profile,** a common feature in newspapers and magazines. A personality profile combines compelling information and vivid language to describe a person.

For Your Portfolio

WRITING PROMPT Write a personality profile of a person of your choice.

Purpose: To make readers feel like they know the person Audience: Your peers, family, or general readers

Basics in a Box



RUBRIC Standards for Writing

A successful personality profile should

- use lively descriptions, details, anecdotes, and/or dialogue to create a vivid impression of the person
- put the person in a context that helps reveal the subject's personality
- convey why the person is important to the writer
- paint a word portrait that shows the person's character
- · create a unified tone and impression
- capture the reader's interest at the beginning and give a sense of completeness at the end

Analyzing a Student Model

Jenny Yu Niskayuna High School

Her Three-Inch Feet

She is different. Not just different, her presence in this big city seems anachronistic, misplaced. She has a benign grandmotherly smile; skin like a piece of crumbled lined-paper flattened out with lines revealing her age; a petite, almost childlike, body; and tiny bound feet* only three inches long.

It is difficult to get a close look at her feet since she likes to move about constantly. She can never and will never stay in one place long enough. For most of her life, Great-Aunt Yeung worked diligently—first for her parents, then her husband, and later her children. In the seventy-six years she has lived, her life has been burdened by responsibility. And because of the challenges life has presented her, Great-Aunt Yeung possesses vigor that exceeds a teenager's.

However, if you have seen her feet, you will never forget them. They are small and pale. They are like two pieces of sponge cake that have been accidentally mushed and tortured. They are painful to look at, for one thinks how excruciating it must be to walk on them; yet, they are fascinating. They represent the ancient world of the East, a place of a thousand emperors and fabled dragons.

It is always a treat for me to visit Great-Aunt Yeung, though it means a three-hour drive to New York City. She lives on Mott Street, only three blocks from the heart of Chinatown. Her apartment isn't very big, and appears somewhat cluttered if compared to the typical Niskayuna four-bedroom colonial. It only has one bedroom, one bath, and a small space that one might call a living room. There isn't much to see in the living room, just a chair, a few pieces of furniture which she might have gotten from garage sales (since they don't quite match), a 13-inch TV, and a table.

But it's not just a table: it's the table of Chinese gods. The burning incense on it perfumes the whole apartment. The twice-daily ritual of worship consists of kneeling, lighting the incense, then bowing to the gods while holding up the incense with both hands above the head. It is quite a lovely scene. I like to watch her and pretend to be lost in the world of yin and yang, Confucius, and fortune cookies. <u>But deep down, I know I can never be a part of that inscrutable world.</u>

That is how I feel about my Great-Aunt Yeung. The combination of her and New York City is <u>as odd as eating rice topped with rocky road ice cream</u>. She prefers bamboo mats over soft mattresses, medicinal tea over creamy cappuccino, and cooked vegetables over raw salads. Great-Aunt Yeung will always have her own ways. The East and the West will always remain apart, and the best proof of that is seeing Great-Aunt Yeung plod the streets of New York in her size-one black-cloth shoes.

* Refers to the defunct Chinese custom of foot-binding, which produced small, deformed feet in women.

RUBRIC

• The writer immediately establishes interest and tone with intriguing language and lively description details

Other Options: • Start with a revealing anecdote. • Describe the setting.

The writer focuses on various concrete details and uses figurative language to create a word portrait.

Other Options: • Show the person interacting with others. • Use dialogue.

Outs the person in a context

• Reveals the writer's own feelings

Uses lively figurative language to fill out the picture

• Ends with an image that reinforces the main tone and impression

IDEABank

1. Your Working Portfolio

Look for ideas in the Writing Options you completed earlier in this unit:

- Comparing Knights, p. 169
- Opinion Paragraph, p. 191

2. Brainstorm

Discuss with classmates the kinds of people you admire and the traits of these people that stand out to you.

3. Match People and Categories

Think of qualities you admire, and then try to think of people to match those categories; for example, "The bravest person I can think of is

Writing a Personality Profile

1 Prewriting

Choose a person you want to write about. Try **making a list** of people you consider your heroes or admire in some way. They don't have to be famous. In fact, you may feel more comfortable writing about someone that you know well:

- a favorite relative
- a teacher
- a neighbor
- a coach

What comes to mind when you think about these people? Write a few words or phrases to describe each one. You also might try **writing a simile** to summarize each person. ("Listening to this person is like drinking sunshine.") See the **Idea Bank** in the margin for more suggestions. After you select a person you want to write about, follow the steps below.

Planning Your Personality Profile

- 1. Explore your attitude toward the subject. How do you feel about the person? Why is the person important to you? What details or incidents can you describe that show the importance of the subject to you?
- Picture your subject in a typical setting. Try visualizing your subject in his or her usual surroundings. What stands out about your subject?

You might make a chart like this one to record details.

3. Research or interview to gather information. You can research a

Personality Characteristics				
Physical	What Person Says	How Person Acts	How Others React	

historical or famous figure using library resources or the Internet. For a profile of a lesser-known person, interviewing is the best method of getting information. Interviewing the subject and other people who know the subject well may give you information that is not available anywhere else.

4. Set your goal for writing. What impression of the subject do you want to leave in the minds of your readers? Analyze your subject to find an angle—a dominant impression or theme that captures the essence of the person. Then look for special details that help a reader picture the person.

2 Drafting

Make visible what, without you, might never have been seen. Robert Bresson

Start drafting by simply getting your ideas down on paper. Keep your overall goal in mind as you try to get into the flow of your writing. Set down everything you want to say. Later you can cut what you don't need and add what you forgot.

Organizing Your Draft

Once you've gotten it all down, look for a way to organize what you want to say. As you rework your draft you are beginning your revision process. Here are some ways a personality profile might be organized.

- In Chronological Order. Narrate incidents in the time sequence in which they occurred. You might even focus on a day in your subject's life.
- By Category. Analyze different aspects of your subject's personality-such as characteristics, actions, and traits-one at a time.
- By Setting. Show your subject interacting in various settings or situations.
- In Order of Importance. Begin the essay with the most important incident or detail.

Choose one of these ways or any other way of developing your profile that works for you. Be sure to tie the incidents and descriptions you relate together with appropriate transitions.

Beginnings and Endings

Begin with something that will capture the reader's interest—a remarkable detail about the person or setting, some dialogue, or a good anecdote. You might end with a memorable detail or your personal reflections on the subject. Your ending should give a sense of completeness.

Elaborating on Ideas

Work to create a profile of your subject as a whole person, not just a one-dimensional figure. Lace your descriptions with details, specific scenes, and quotations

or dialogue that indicate how the person you portray interacts with others. It should also be clear from your writing what things are important to the person you are profiling.

As you draft and refine your essay, be sure to consider the **purpose**, **audience**, and **occasion**. For example, if you are describing a situation in your school, include background information that a reader would need to know.

Have a Question?

See the Writing Handbook

Introductions, p.1358 Descriptive Writing, pp. 1363–1364

Ask Your Peer Reader

- What dominant impression did you get of my subject?
- How would you describe my attitude toward the person?
- What details are particularly vivid or memorable?
- What details, if any, distracted from the picture I was trying to present?
- What more would you like to know about my subject?

Need revising help?

Review the **Rubric**, p. 200. Consider **peer reader** comments. Check **Revision**

Guidelines, p. 1355.

Confused by comma splices?

See the **Grammar** Handbook, pp. 1396–1429.

Publishing IDEAS

- Collect the class profiles in a booklet to distribute in your school, to local libraries, or to senior citizen centers in your community.
- Submit your profile to a student-writing Web site.



More Online: Publishing Options www.mcdougallittell.com

3 Revising

TARGET SKILL ADDING DETAIL In descriptive writing, concrete details and examples help the reader envision the scene. They *show* the subject's personality traits in action rather than just naming them. Remember, however, to add details selectively so that they build a coherent impression.

But it's not just a table: it's the table of Chinese gods. The *perfumes* burning incense on it fills the whole apartment. Twice a day-

she kneels and lights the incense. , and then bowing to the gods while holding up the incense with both hands above the head. The twice-daily ritual of worship consists of kneeling, lighting

4 Editing and Proofreading

TARGET SKILL COMMA SPLICES With elaboration, you often have to link together several strings of ideas into more complex phrases and sentences. Commas, used carefully, add clarity to sentences and enable the reader to grasp how the parts relate. However, used incorrectly they can be distracting or confusing. One common error is the comma splice (or comma fault), in which the writer separates two sentences with a comma instead of the correct end mark.

Great Aunt Yeung will always have her own ways the east and

the west will always remain apart. The best proof of that is see-

ing Great Aunt Yeung plod the streets of New York in her size

hitt M

one black cloth shoes.

5 Reflecting

FOR YOUR WORKING PORTFOLIO What did you discover about your subject while completing the personality profile? What did you learn about yourself or about life from this experience? Attach your answers to these questions to your finished personality profile. Save your personality profile in your Working Portfolio.

Assessment Practice Revising & Editing

Read this opening from the first draft of a personality profile. The underlined sections include the following kinds of errors:

- unsupported ideas
- run-on sentences
- incorrect possessives
- punctuation errors

For each underlined phrase or sentence, choose the revision that most improves the writing.

Her nickname is 'Mique, don't believe it. Chamique Holdsclaw is anything (1) but meek. She's a powerhouse. She has been called "the greatest women's (2) basketball player of all time," yet she always strives to be better.

<u>Holdsclaws'</u> intensity helps to motivate her teammates. "Once I get it up, it (3)
filters through the team" she says. <u>Her team is the Tennessee Lady Volunteers</u> (4)
(5)
the team won three consecutive championships. Holdsclaw is definitely the heart
and fire of the team. <u>Her determination helps her live up to her favorite saying</u>.
(6)

- 1. A. Her nickname is 'Mique don't believe it.
 - **B.** Just because her nickname is 'Mique don't believe it.
 - C. Her nickname is 'Mique, but don't believe it.
 - **D.** Correct as is.
- 2. A. She has been called "the greatest women's basketball player of all time." Yet she always strives to be better.
 - **B.** She has been called "the greatest women's basketball player of all time," or she always strives to be better.
 - C. Although she has been called "the greatest women's basketball player of all time," yet she always strives to be better.
 - **D.** Correct as is.
- 3. A. Holdsclaw's
 - B. Holdsclaws
 - C. Holdsclaws's
 - **D.** Correct as is.

- 4. A. team, "she
 - B. team." She
 - C. team," she
 - D. team". She
- 5. A. Because Holdsclaw plays for the Tennessee Lady Volunteers, the team won three consecutive championships.
 - **B.** Her team is the Tennessee Lady Volunteers and the team won three consecutive championships.
 - **C.** Her team is the Tennessee Lady Volunteers, winner of three consecutive championships.
 - **D.** Correct as is.
- **6. A.** Her determination helped her live up to her favorite saying.
 - **B.** Her determination helps her live up to her favorite saying, which she follows every day.
 - C. Her determination helps her live up to her favorite saying: "Don't Dream it. Be it."
 - **D.** Correct as is.

Need extra help?

See the **Grammar Handbook** Run-on sentences,

p. 1409 Punctuation, pp.

1413–1414

Possessives, pp. 1392–1393

Building Vocabulary

The Origins of English Words

The English language is growing and changing constantly. Notice the differences between this passage from *The Canterbury Tales* in Middle English and a modern English translation of the same lines.

And smale foweles maken melodyë That slepen al the nyght with open yë —Chaucer, *The Canterbury Tales*

And the small fowl are making melody That sleep away the night with open eye —*The Canterbury Tales,* translated by Nevill Coghill

Modern English evolved from Middle English, which evolved from Old English. Along the way, words from other languages, including Latin and Greek, were added to English. One way to build your vocabulary is to explore the etymology, or history and origins, of words. **Etymology Information in Dictionaries** Learning about how Modern English words came to be can help you understand their meanings. You can find information about the etymology of a word like *prologue* in most kinds of dictionaries. Examine the following dictionary entry to see how this word developed from words in other languages.

> **pro-logue** (prō'lôg') *n*. the preface or introduction to a story or play. [Middle English *prolog*, from Old French *prologue*, from Latin *prologus* preface to a play, from Greek *prologos*, part of a Greek play preceding the entry of the chorus, from *pro-* before + *logos* speech]

Modern English prologue Middle English prolog Old French prologue Latin prologus Greek prologos pro- + logos (before) + (speech)

Strategies for Building Vocabulary.....

• Word Parts Now that you have studied the word *prologue*, you know that the meaning of the word part *logue* involves speech. Suppose you later come across the word *epilogue*. You can assume that this word also has something to do with speech because it contains *logue*. If you also know that the prefix *epi*- can mean "after," then you can predict that the meaning of *epilogue* is somehow related to "after speech."

epi- +	logue	=
(after)	(speech)	

epilogue (concluding section in a literary work)

Word Families Groups of words that contain the same word parts are called **word families**. Knowing the meaning of one word in a family can help you predict the meanings of related words. The table in the next column shows a family of words that contain *logue* and are derived from the Greek word *logos*. Notice how the meanings of the words are related.

English Words	Derived from Greek <i>logos</i>
English Word	Meaning
prologue	the preface or introduction to a story or play
monologue	the speech of a character who is alone on stage, voicing his or her thoughts
dialogue	a conversation between two or more characters
epilogue	a concluding section in a literary work, often dealing with the future of the characters

Spelling Learning the etymology of *prologue* can help you remember how to spell it and words related to it. For example, once you realize that *monologue, dialogue,* and *epilogue* all contain the word part *logue,* you may find it easier to remember the unusual spelling of the last syllable.

EXERCISE Use a dictionary to trace the etymology of these words from *The Canterbury Tales*.

companion	haughty	pain	technique
diversion	melody	solution	traitor
entertain	mischief		

Sentence Crafting Inverting Word Order for Sentence Variety

Grammar from Literature

Writers vary sentence structure in both prose and poetry for a variety of reasons.

- To add interest.
- To shift the emphasis in a sentence.
- To achieve a poetic effect.

One way to vary sentence structure is by inverting, or reversing, the order of the subject and the verb.

subject		verb
Those two urns of	f good and	evil gifts are at the doo
of Zeus.	C .	
Inverted		
	verb	subject
At the door of Zeu evil gifts.	us are those	e two urns of good and

-Homer, the Iliad

The subject can also come after other sentence parts.

	rb ned, in hope to learn. – <i>The Canterbury Tales</i>
prepositional phrases	subject verb
At daybreak, with th How well he had wo	e sun's first light, they saw orked. —Beowulf
direct object A medal of St. Chris — <i>The</i>	subject verb topher he wore. Canterbury Tales

As you look at your own writing, ask yourself these questions to see if you should consider using inverted word order:

- Are my sentences too similar in structure or length?
- · Do I want to emphasize certain words or ideas?
- Would changing the order of some of the words create an interesting rhythm?

Usage Tip When you place a verb before a subject, make sure you choose the correct verb form to match the subject. Plural subjects need plural verbs; singular subjects need singular verbs.

INCORRECT		
Near the smoldering wrec	verb k stands the da	subject azed victims.
CORRECT		
Near the smoldering wrec	verb k stand the da	subject zed victims.

Punctuation Tip When you invert word order by moving a sequence of prepositional phrases from the end of a sentence to the beginning of a sentence, remember to put a comma after the last prepositional phrase in the sequence.

In the hall of Hrothgar, Grendel murdered many men. On the road to Canterbury, the people told tales.

WRITING EXERCISE Change the structure of each of the following sentences by moving the underlined words to a different position within the sentence. Remember to punctuate correctly.

- 1. Grendel's mother goes to Herot to seek revenge the night after Beowulf defeats Grendel.
- 2. Beowulf fights bravely as the monster claws at him.
- 3. The pilgrims set off on a journey from Southwark.
- 4. The seafarer drifted through winter on an ice-cold sea.
- 5. Barbara Allan is a cruel woman.

PROOFREADING EXERCISE Rewrite the sentences below, correcting any errors in punctuation and usage.

- 1. Into Canterbury rides the 29 travelers and the innkeeper.
- **2.** To Caedmon's account of his amazing dream listens the abbess and the reeve.
- **3.** In the tale of Beowulf we learn about the heroism of a Geatish warrior.
- **4.** Before the terrible monster lies the bodies of those who fell.
- **5.** Outside the walls of Troy Achilles and Hector fight to the death.

PART 3 Attempts at Perfection

Like the people of any age, those of the medieval period lived in an imperfect world. Nevertheless, they dreamed of what their lives could be. Some people looked to religion to teach them how to live virtuously. Others sought an idealized world in literature. Tales of chivalry, popular in this era, recount the adventures of heroic knights who live by a strict code of behavior. In this part of Unit One, you will read about characters who strive for—but don't quite attain—perfection. As you read, consider how your attitude toward them would be different if they were perfect.

The Gawain Poet	from Sir Gawain and the Green Knight A strange knight puts chivalry to the test.	209
Sir Thomas Malory	from Le Morte d'Arthur The tragic end to a beloved king	225
William Caxton	RELATED READING from Preface to the First Edition of Le Morte d'Arthur Why do we like to read the tales of King Arthur?	239
	COMPARING LITERATURE: Le Morte d'Arthur and the Ramayana Legendary Deeds Across Cultures: India	
Valmiki	from the Ramayana A battle between the forces of good and evil	240
Margery Kempe	from The Book of Margery Kempe Faith changes a woman's life.	252





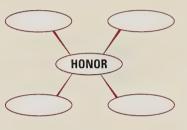
PREPARING to Read

from Sir Gawain and the Green Knight

Romance by THE GAWAIN POET Translated by JOHN GARDNER

Connect to Your Life

A Person of Honor Suppose that you hear someone say, "The student-council president should be a person of honor." What qualities or ideals come to mind? Create a word web like the one shown, jotting down words or phrases that you think describe an honorable person.



Build Background

An Ideal World Medieval aristocrats relished tales of adventure, especially stories of brave and gallant knights. Although real knights were far from perfect, the knights of legend strove continually to obey a code of chivalry, a set of rules for gentlemanly and heroic behavior. Their code represented a combination of Christian and military ideals, including faith, modesty, loyalty, courtesy, bravery, and honor. The ideal knight respected and vigorously defended his church, his king, his country, and victims of injustice.

Especially popular during the medieval period were legends of King Arthur and his heroic knights of the Round Table. The popularity of these tales was due in part to the idealized world in which they were set. It was a world of castles, heroes, courtly love, and magical spells—a world quite unlike the real medieval England, with its plagues,

political battles, and civil unrest. Although Launcelot was often presented as the greatest and most distinguished of Arthur's knights, in early tales that role was given to Arthur's nephew Gawain (gə-wān'), who was famous for his courage and for his unfailing chivalry.

WORDS TO KNOW

vocabulary	Pleview
aghast	pivot
amended	renown
chagrin	reproof
daunt	respite
efficacious	uncanny
flinch	unwieldy
heft	wince
ingeniously	

Focus Your Reading

LITERARY ANALYSIS ROMANCE The romance has been a popular narrative form since the Middle Ages. Generally, the term romance refers to any imaginative adventure concerned with noble heroes, gallant love, a chivalric code of honor, and daring deeds. Romances usually have faraway settings, depict events unlike those of ordinary life, and idealize their heroes as well as the eras in which the heroes lived. Medieval romances are also often lighthearted in tone and involve fantasy. Be aware of the characteristics of romance as you read the excerpt from *Sir Gawain and the Green Knight*.

ACTIVE READING READING A NARRATIVE POEM

Like all narrative poems, *Sir Gawain and the Green Knight* contains the same elements as a short story—**setting, characters,** and **plot.** These elements combine to develop one or more **themes.** With any narrative poem, it is important to identify details of setting, character, and plot as you read.

READER'S NOTEBOOK Keep track of the plot by writing brief notes about the actions of each character. Note the ways in which honor plays a role in the course of events.





As the poem begins, Arthur and his knights are gathered to celebrate Christmas and the new year with feasting and revelry. In the midst of their festivities, an enormous man—who is entirely green—bounds through the door.

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

GUIDE FOR READING

1 knight errant (ĕr'ənt): a knight who wanders about, searching for adventure in order to prove his chivalry; splay: display.

2 destrier (dĕs'trē-ər): war horse.

5 burgeoning (bûr'jə-nĭng): growing.

8 chaperon (shăp'ə-rōn'): hood.

10 pranked with knots: decorated with bows.

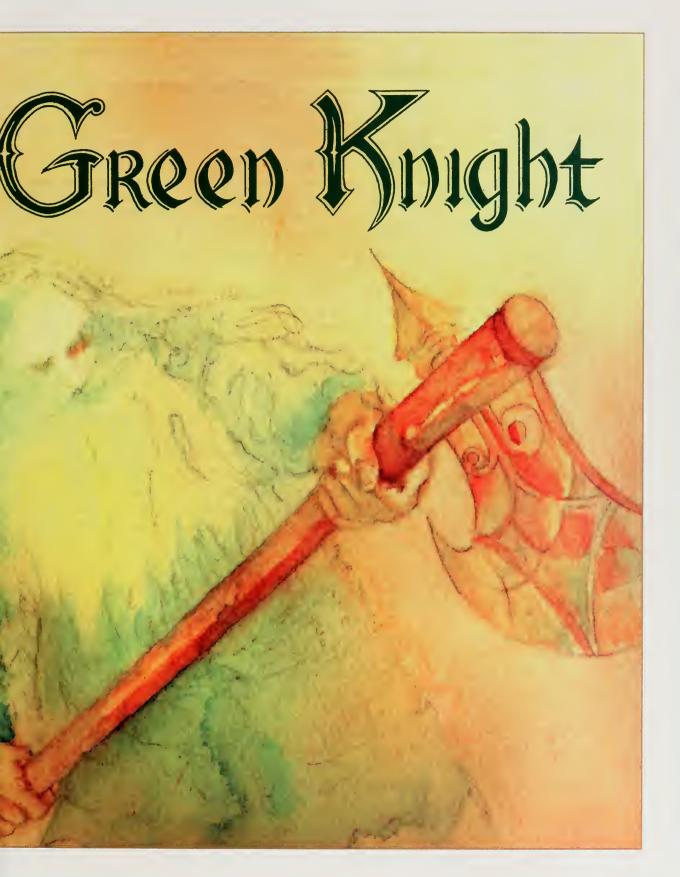
13 forelock: the part of a horse's mane that falls forward between the ears.

15 dock: the fleshy part of an animal's tail.

20

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.



- But the huge man came unarmed, without helmet or hauberk, No breastplate or gorget or iron cleats on his arms; He brought neither shield nor spearshaft to shove or to smite, But instead he held in one hand a bough of the holly That grows most green when all the groves are bare
- And held in the other an ax, immense and <u>unwieldy</u>, A pitiless battleblade terrible to tell of.

King Arthur stared down at the stranger before the high dais And greeted him nobly, for nothing on earth frightened him. And he said to him, "Sir, you are welcome in this place;

- I am the head of this court. They call me Arthur.
 Get down from your horse, I beg you, and join us for dinner,
 And then whatever you seek we will gladly see to."
 But the stranger said, "No, so help me God on high,
 My errand is hardly to sit at my ease in your castle!
- ⁴⁰ But friend, since your praises are sung so far and wide, Your castle the best ever built, people say, and your barons The stoutest men in steel armor that ever rode steeds, Most mighty and most worthy of all mortal men And tough devils to toy with in tournament games,
- And since courtesy is in flower in this court, they say,
 All these tales, in truth, have drawn me to you at this time.
 You may be assured by this holly branch I bear
 That I come to you in peace, not spoiling for battle.
 If I'd wanted to come in finery, fixed up for fighting,
- I have back at home both a helmet and a hauberk, A shield and a sharp spear that shines like fire, And other weapons that I know pretty well how to use. But since I don't come here for battle, my clothes are mere cloth. Now if you are truly as bold as the people all say,
- 55 You will grant me gladly the little game that I ask as my right."

Arthur gave him answer And said, "Sir noble knight, If it's a duel you're after, We'll furnish you your fight."

"Good heavens, I want no such thing! I assure you, Sire, You've nothing but beardless babes about this bench! If I were hasped in my armor and high on my horse, You haven't a man that could match me, your might is so feeble. 25 hauberk (hô'bərk): a coat of chain mail (a type of armor).

26 breastplate or gorget (gôr'jĭt) **or iron cleats:** armor for the chest, the throat, or the shoulders and elbows.

32 dais (dā'ĭs): a raised platform where honored guests are seated.

34 this place: Camelot, Arthur's favorite castle and the site of his court of the Round Table.

44 In medieval tournaments, knights on horseback fought one another for sport.

45 courtesy: the high standards of behavior expected in a king's court; in flower: at its best.

48 spoiling for: eager for.

63 hasped: fastened.61–64 What is the Green Knight's tone as he addresses King Arthur?

60

And so all I ask of this court is a Christmas game,
For the Yule is here, and New Year's, and here sit young men;
If any man holds himself, here in this house, so hardy,
So bold in his blood—and so brainless in his head—
That he dares to stoutly exchange one stroke for another,

- I shall let him have as my present this lovely gisarme, This ax, as heavy as he'll need, to handle as he likes, And I will abide the first blow, bare-necked as I sit. If anyone here has the daring to try what I've offered, Leap to me lightly, lad; lift up this weapon;
- 75 I give you the thing forever—you may think it your own; And I will stand still for your stroke, steady on the floor, Provided you honor my right, when my inning comes,

to repay.

But let the <u>respite</u> be A twelvemonth and a day; Come now, my boys, let's see What any here can say." 70 gisarme (gĭ-zärm'): a battle-ax with a long shaft and a two-edged head.

67–82 What challenge does the Green Knight offer?

If they were like stone before, they were stiller now, Every last lord in the hall, both the high and the low;

- The stranger on his destrier stirred in the saddle
 And ferociously his red eyes rolled around;
 He lowered his grisly eyebrows, glistening green,
 And waved his beard and waited for someone to rise;
 When no one answered, he coughed, as if embarrassed,
- And drew himself up straight and spoke again:
 "What! Can this be King Arthur's court?" said the stranger,
 "Whose renown runs through many a realm, flung far and wide?
 What has become of your chivalry and your conquest,
 Your greatness-of-heart and your grimness and grand words?
- 95 Behold the radiance and renown of the mighty Round Table Overwhelmed by a word out of one man's mouth! You shiver and blanch before a blow's been shown!" And with that he laughed so loud that the lord was distressed; In chagrin, his blood shot up in his face and limbs

100

80

so fair;

More angry he was than the wind, And likewise each man there; And Arthur, bravest of men, Decided now to draw near. 97 blanch: turn white.

99–101 Why is King Arthur so angry?

110 115	Give me your gisarme, then, for the love of God, And gladly I'll grant you the gift you have asked to be given." Lightly the King leaped down and clutched it in his hand; Then quickly that other lord alighted on his feet. Arthur lay hold of the ax, he gripped it by the handle, And he swung it up over him sternly, as if to strike. The stranger stood before him, in stature higher By a head or more than any man here in the house; Sober and thoughtful he stood there and stroked his beard, And with patience like a priest's he pulled down his collar,	
100	No more unmanned or dismayed by Arthur's might Than he'd be if some baron on the bench had brought him a glass of wine.	118 unmanned: deprived of manly courage.
120	Then Gawain, at Guinevere's side, Made to the King a sign: "I beseech you, Sire," he said, "Let this game be mine.	121 Guinever e: King Arthur's wife.
125	"Now if you, my worthy lord," said Gawain to the King, "Would command me to step from the dais and stand with you there, That I might without bad manners move down from my place (Though I couldn't, of course, if my liege lady disliked it)	128 liege (lēj) lady: a lady
130	I'd be deeply honored to advise you before all the court; For I think it unseemly, if I understand the matter, That challenges such as this churl has chosen to offer	to whom one owes loyalty and service; here used by Gawain to refer to Queen Guinevere.
135	Be met by Your Majesty—much as it may amuse you— When so many bold-hearted barons sit about the bench: No men under Heaven, I am sure, are more hardy in will Or better in body on the fields where battles are fought;	131 churl: rude, uncouth person.
	I myself am the weakest, of course, and in wit the most feeble; My life would be least missed, if we let out the truth. Only as you are my uncle have I any honor,	
140	For excepting your blood, I bear in my body slight virtue. And since this affair that's befallen us here is so foolish, And since I have asked for it first, let it fall to me. If I've reasoned incorrectly, let all the court say, without blame."	136–139 How does Gawain's description of himself reflect a knight's code of chivalry?
145	The nobles gather round And all advise the same: "Let the King step down And give Sir Gawain the game!"	
	WORDS TO aghast (ə-găst') <i>adj.</i> struck with terror or amazement; shocked	

And he said, "By heaven, sir, your request is strange;
But since you have come here for folly, you may as well find it.
I know no one here who's <u>aghast</u> of your great words.
Give me your gisarme, then, for the love of God,
And gladly I'll grant you the gift you have asked to be given."

106 folly: dangerous and

foolish activity.

214

KNOW



Arthur grants Gamain's request to take on the Green Knight's challenge. The Green Knight asks Gamain to identify himself, and the two agree on their pact. Gamain then prepares to strike his blow against the Green Knight.

On the ground, the Green Knight got himself into position, His head bent forward a little, the bare flesh showing, His long and lovely locks laid over his crown 150 So that any man there might note the naked neck. Sir Gawain laid hold of the ax and he hefted it high, His pivot foot thrown forward before him on the floor, And then, swiftly, he slashed at the naked neck; The sharp of the battleblade shattered asunder the bones 155 And sank through the shining fat and slit it in two, And the bit of the bright steel buried itself in the ground. The fair head fell from the neck to the floor of the hall And the people all kicked it away as it came near their feet. The blood splashed up from the body and glistened on the green, 160 But he never faltered or fell for all of that, But swiftly he started forth upon stout shanks 162 shanks: leqs. And rushed to reach out, where the King's retainers stood, 163 retainers: servants or Caught hold of the lovely head, and lifted it up, attendants. And leaped to his steed and snatched up the reins of the bridle, 165 Stepped into stirrups of steel and, striding aloft, He held his head by the hair, high, in his hand; And the stranger sat there as steadily in his saddle As a man entirely unharmed, although he was headless on his steed. 170 He turned his trunk about, That baleful body that bled, 172 baleful: threatening evil: sinister. And many were faint with fright When all his say was said. He held his head in his hand up high before him, 175 Addressing the face to the dearest of all on the dais; And the eyelids lifted wide, and the eyes looked out, And the mouth said just this much, as you may now hear: "Look that you go, Sir Gawain, as good as your word,

And seek till you find me, as loyally, my friend,
As you've sworn in this hall to do, in the hearing of the knights.
Come to the Green Chapel, I charge you, and take
A stroke the same as you've given, for well you deserve
To be readily requited on New Year's morn.

184 requited: paid back. For what does Gawain deserve to be requited? How do you expect this will be done?

- Many men know me, the Knight of the Green Chapel; 185 Therefore if you seek to find me, you shall not fail. Come or be counted a coward, as is fitting." Then with a rough jerk he turned the reins And haled away through the hall-door, his head in his hand,
- And fire of the flint flew out from the hooves of the foal. 190 To what kingdom he was carried no man there knew, No more than they knew what country it was he came from.

What then?

The King and Gawain there Laugh at the thing and grin; And yet, it was an affair Most marvelous to men.



195

As the end of the year approaches. Gamain leaves on his quest to find the Green Chapel and fulfill his pledge. After riding through wild country and encountering many dangers, he comes upon a splendid castle. The lord of the castle welcomes Gawain and invites him to stay with him and his lady for a few days. 🧚

The lord proposes that he will go out to hunt each day while Gamain stays at the castle. At the end of the day, they will exchange what they have won. While the lord is out hunting, the lady attempts to seduce Gamain. Gamain resists her, however, and on the first two days accepts only kisses, which he gives to the lord at the end of each day in exchange for what the lord has gained in the hunt. On the third day Gamain continues to resist the lady, but she presses him to accept another gift.

She held toward him a ring of the yellowest gold And, standing aloft on the band, a stone like a star From which flew splendid beams like the light of the sun; 200 And mark you well, it was worth a rich king's ransom. But right away he refused it, replying in haste, "My lady gay, I can hardly take gifts at the moment; Having nothing to give, I'd be wrong to take gifts in turn." She implored him again, still more earnestly, but again 205 He refused it and swore on his knighthood that he could take nothing. Grieved that he still would not take it, she told him then: "If taking my ring would be wrong on account of its worth, And being so much in my debt would be bothersome to you, I'll give you merely this sash that's of slighter value." 212 tunic: a shirtlike 210 She swiftly unfastened the sash that encircled her waist,

Tied around her fair tunic, inside her bright mantle; It was made of green silk and was marked of gleaming gold 205 implored: begged.

garment worn by both men and women; mantle: a sleeveless cloak worn over the tunic.

Embroidered along the edges, ingeniously stitched. This too she held out to the knight, and she earnestly begged him 215 To take it, trifling as it was, to remember her by. But again he said no, there was nothing at all he could take. Neither treasure nor token, until such time as the Lord Had granted him some end to his adventure. "And therefore, I pray you, do not be displeased, 220 But give up, for I cannot grant it, however fair or right. I know your worth and price, And my debt's by no means slight; I swear through fire and ice 225 To be your humble knight." "Do you lay aside this silk," said the lady then, "Because it seems unworthy-as well it may? Listen. Little as it is, it seems less in value, But he who knew what charms are woven within it 230 Might place a better price on it, perchance. For the man who goes to battle in this green lace, As long as he keeps it looped around him, No man under Heaven can hurt him, whoever may try, For nothing on earth, however uncanny, can kill him." 235 The knight cast about in distress, and it came to his heart This might be a treasure indeed when the time came to take The blow he had bargained to suffer beside the Green Chapel. If the gift meant remaining alive, it might well be worth it; So he listened in silence and suffered the lady to speak. 240 And she pressed the sash upon him and begged him to take it, And Gawain did, and she gave him the gift with great pleasure And begged him, for her sake, to say not a word, And to keep it hidden from her lord. And he said he would, That except for themselves, this business would never be known 245 to a man. He thanked her earnestly, And boldly his heart now ran; And now a third time she Leaned down and kissed her man.

216 trifling: of little value.

242 Why do you think Gawain finally accepts the

areen sash?

250

When the lord returns at the end of the third day, Gamain gives him a kiss but does not reveal the gift of the sash.

WORDS ingeniously (In-jen'yes-le) adv. in a way marked by skill and imagination; cleverly ТО uncanny (ŭn-kăn'ē) adj. frighteningly unnatural or supernatural; mysterious KNOW



255

275

On New Year's Day Gawain must go to meet the Green Knight. Wearing the green sash, he sets out before dawn. Gawain arrives at a wild, rugged place, where he sees no chapel but hears the sound of a blade being sharpened. Gawain calls out, and the Green Knight appears with a huge ax. The Green Knight greets Gawain, who, with pounding heart, bows his head to take his blow.

Quickly then the man in the green made ready,
Grabbed up his keen-ground ax to strike Sir Gawain;
With all the might in his body he bore it aloft
And sharply brought it down as if to slay him;
Had he made it fall with the force he first intended
He would have stretched out the strongest man on earth.
But Sir Gawain cast a side glance at the ax
As it glided down to give him his Kingdom Come,

And his shoulders jerked away from the iron a little, And the Green Knight caught the handle, holding it back, And mocked the prince with many a proud <u>reproof</u>: "You can't be Gawain," he said, "who's thought so good, A man who's never been <u>daunted</u> on hill or dale! For look how you flinch for fear before anything's felt!

- I never heard tell that Sir Gawain was ever a coward!
 I never moved a muscle when you came down;
 In Arthur's hall I never so much as winced.
 My head fell off at my feet, yet I never flickered;
 But you! You tremble at heart before you're touched!
- ²⁷⁰ I'm bound to be called a better man than you, then, my lord."

Said Gawain, "I shied once: No more. You have my word. But if my head falls to the stones It cannot be restored.

"But be brisk, man, by your faith, and come to the point! Deal out my doom if you can, and do it at once, For I'll stand for one good stroke, and I'll start no more Until your ax has hit—and that I swear."

²⁸⁰ "Here goes, then," said the other, and heaves it aloft And stands there waiting, scowling like a madman; He swings down sharp, then suddenly stops again, Holds back the ax with his hand before it can hurt, And Gawain stands there stirring not even a nerve;

wince (wins) v, to spring back involuntarily, as in pain	FO KNOW	daunt (dônt) v. to destroy the courage of; dismay flinch (flinch) v. to pull back from something uppleasant or surprising
wince (wins) v. to spring back involuntarily, as in pain		wince (wins) v. to spring back involuntarily, as in pain

258 his Kingdom Come: his death and entry into the afterlife; a reference to the sentence "Thy kingdom come" in the Lord's Prayer.

274–275 The Green Knight has proclaimed himself a better man than Gawain. How does Gawain dispute that idea in these lines? He stood there still as a stone or the stock of a tree That's wedged in rocky ground by a hundred roots.
O, merrily then he spoke, the man in green:
"Good! You've got your heart back! Now I can hit you. May all that glory the good King Arthur gave you

290 Prove <u>efficacious</u> now—if it ever can—
And save your neck." In rage Sir Gawain shouted, *"Hit* me, hero! I'm right up to here with your threats!
Is it you that's the cringing coward after all?" *"Whoo!"* said the man in green, "he's wrathful, too!

295 No pauses, then; I'll pay up my pledge at once, I vow!"

> He takes his stride to strike And lifts his lip and brow; It's not a thing Gawain can like, For nothing can save him now!

He raises that ax up lightly and flashes it down, And that blinding bit bites in at the knight's bare neck— But hard as he hammered it down, it hurt him no more Than to nick the nape of his neck, so it split the skin;

- The sharp blade slit to the flesh through the shiny hide,
 And red blood shot to his shoulders and spattered the ground.
 And when Gawain saw his blood where it blinked in the snow
 He sprang from the man with a leap to the length of a spear;
 He snatched up his helmet swiftly and slapped it on,
- Shifted his shield into place with a jerk of his shoulders, And snapped his sword out faster than sight; said boldly— And, mortal born of his mother that he was, There was never on earth a man so happy by half— "No more strokes, my friend; you've had your swing!
- 315 I've stood one swipe of your ax without resistance; If you offer me any more, I'll repay you at once With all the force and fire I've got—as you

will see.

320

325

300

I take one stroke, that's all, For that was the compact we Arranged in Arthur's hall; But now, no more for me!" **314–322** At this moment, how do you think Gawain would explain the fact that he has received only a slight cut from the Green Knight's ax?

The Green Knight remained where he stood, relaxing on his ax— Settled the shaft on the rocks and leaned on the sharp end— And studied the young man standing there, shoulders hunched, And considered that staunch and doughty stance he took, Undaunted yet, and in his heart he liked it; And then he said merrily, with a mighty voice— With a roar like rushing wind he reproved the knight—

- "Here, don't be such an ogre on your ground! Nobody here has behaved with bad manners toward you Or done a thing except as the contract said. I owed you a stroke, and I've struck; consider yourself Well paid. And now I release you from all further duties.
- If I'd cared to hustle, it may be, perchance, that I might Have hit somewhat harder, and then you might well be cross! The first time I lifted my ax it was lighthearted sport, I merely feinted and made no mark, as was right, For you kept our pact of the first night with honor
- And abided by your word and held yourself true to me,
 Giving me all you owed as a good man should.
 I feinted a second time, friend, for the morning
 You kissed my pretty wife twice and returned me the kisses;
 And so for the first two days, mere feints, nothing more

345

severe.

A man who's true to his word, There's nothing he needs to fear; You failed me, though, on the third Exchange, so I've tapped you here.

- "That sash you wear by your scabbard belongs to me; My own wife gave it to you, as I ought to know.
 I know, too, of your kisses and all your words And my wife's advances, for I myself arranged them.
 It was I who sent her to test you. I'm convinced
- You're the finest man that ever walked this earth.As a pearl is of greater price than dry white peas,So Gawain indeed stands out above all other knights.But you lacked a little, sir; you were less than loyal;But since it was not for the sash itself or for lust
- But because you loved your life, I blame you less."
 Sir Gawain stood in a study a long, long while,
 So miserable with disgrace that he wept within,
 And all the blood of his chest went up to his face
 And he shrank away in shame from the man's gentle words.
- The first words Gawain could find to say were these:
 "Cursed be cowardice and covetousness both,
 Villainy and vice that destroy all virtue!"
 He caught at the knots of the girdle and loosened them
 And fiercely flung the sash at the Green Knight.

326 staunch: firm; doughty (dou'tē): brave.

338 feinted (fān'tĭd): pretended to attack.

337–343 What does the Green Knight reveal about himself?

350 scabbard (skăb'ərd): a sheath for a dagger or sword.

354 What was the Green Knight's test?

368 girdle: sash.

"There, there's my fault! The foul fiend vex it! 370 Foolish cowardice taught me, from fear of your stroke, To bargain, covetous, and abandon my kind, The selflessness and loyalty suitable in knights; Here I stand, faulty and false, much as I've feared them, Both of them, untruth and treachery; may they see sorrow 375

and care!

I can't deny my guilt; My works shine none too fair! Give me vour good will And henceforth I'll beware."

380

At that, the Green Knight laughed, saying graciously, "Whatever harm I've had, I hold it amended Since now you're confessed so clean, acknowledging sins And bearing the plain penance of my point; I consider you polished as white and as perfectly clean

385 As if you had never fallen since first you were born. And I give you, sir, this gold-embroidered girdle, For the cloth is as green as my gown. Sir Gawain, think On this when you go forth among great princes;

Remember our struggle here; recall to your mind 390 This rich token. Remember the Green Chapel. And now, come on, let's both go back to my castle And finish the New Year's revels with feasting and joy, not strife,

395

I beg you," said the lord, And said, "As for my wife, She'll be your friend, no more A threat against your life."

"No, sir," said the knight, and seized his helmet And quickly removed it, thanking the Green Knight, 400 "I've reveled too well already; but fortune be with you; May He who gives all honors honor you well." A3064

A300024 A300024

And so they embraced and kissed and commended each other To the Prince of Paradise, and parted then

405

in the cold;

Sir Gawain turned again To Camelot and his lord; And as for the man in green, He went wherever he would.

370 vex: harass: torment.

371-372 What does Gawain mean when he says, "Foolish cowardice taught me . . . to bargain ... and abandon my kind"?

384 penance: punishment accepted by a person to show sorrow for wrongdoing; point: blade.

382–386 The Green Knight is saving that Gawain has paid for his fault by admitting it and offering his head to the ax.

387-388 Why do you think the Green Knight gives Gawain the sash?

Construction of the second sec Thinkin

Connect to the Literature

1. What Do You Think? What is your reaction to this romance?

Comprehension Check

- · What challenge does the Green Knight present to Arthur and his knights?
- Why does the Green Knight raise his ax three times over Gawain's neck?

Think Critically

- 2. ACTIVE READING READING A NARRATIVE POEM | Review the notes you took in your **READER'S NOTEBOOK** about the actions of Sir Gawain and the Green Knight. What do these actions reveal about each character's sense of honor?
- 3. Why do you think Gawain requests to take up the Green Knight's challenge?



- THINK
ABOUT• the Green Knight's behavior• the response of the other knights
• the code of chivalry
- 4. In your opinion, how well does Gawain fulfill the Green Knight's challenge? Use details from the poem to support your opinion.
- 5. Think about the way in which the Green Knight tests Gawain's virtues at the castle. Do you think the test is fair? Why or why not?
- 6. Look again at the word web you created for Connect to Your Life on page 209. Compare and contrast your own concept of honor with that of Gawain.

Extend Interpretations

- 7. What If? What might have happened if Gawain had refused to accept the sash? Explain your answer.
- 8. Comparing Texts Compare and contrast Gawain and Beowulf. In your opinion, who is the more honorable character?
- 9. Connect to Life King Arthur and his knights were judged by their conduct, specifically by how well they followed the code of chivalry. Do you think today's leaders are judged by a specific code of conduct? If so, what is it?

Literary Analysis

ROMANCE Set in a faraway time and place, a romance involves noble heroes who perform daring deeds according to a strict code of honor. In Sir Gawain and the Green Knight, for example, the noble Gawain accepts the Green Knight's deadly challenge to uphold the honor of Arthur's court. Like other medieval romances, the story is filled with extraordinary events and fantastic scenes, including this description of the Green Knight just before he addresses Sir Gawain:

He held his head by the hair, high, in his band; And the stranger sat there as steadily in his saddle As a man entirely unbarmed, although he was headless. . . .

Although Gawain berates himself for not fully measuring up to his own ideals, his struggle for perfection is typical of the **hero** of romance.

Cooperative Learning Activity Get together in a group and discuss how a modern story or event could be retold as a romance. You might consider retelling a current news story or the plot of a realistic film. Use as many elements of romance as you can as you develop your story's setting, characters, and plot.

REVIEW CONFLICT A conflict is a struggle between opposing forces that moves a plot forward. What would you say are the key conflicts in Sir Gawain and the Green Kniaht? Note whether they are external or internal.

Choices CHALLENGES

Writing Options

1. Questions for the Green Knight Prepare a list of questions that you would ask the Green Knight in an interview for your school paper.



2. New Story Ending Suppose that Gawain failed to meet the Green Knight in 12 months and a day. In prose, write a new story ending to show what you think might happen.

3. Essay on Romance You have read that Sir Gawain and the Green Knight is a medieval romance. In a short essay, explain why you think the romance remains a popular narrative form.

4. Television News Report Write a television news story in which you report the Green Knight's intrusion into Arthur's court. You might interview one of the knights at the Round Table for his evewitness account of the strange event.

5. Speech Honoring Gawain

Imagine that you are King Arthur presiding over the Round Table. Write the speech that you would make upon Gawain's safe return to Camelot.

Activities & Explorations

1. Computer Game Challenge Devise a computer game based on the Green Knight's challenge. Make one or more drawings to illustrate the way the game would be played. ~ TECHNOLOGY

2. Dramatic Presentation With a small group of classmates, prepare a dramatic interpretation of a scene from the poem. After deciding on roles, lines, and actions, rehearse your performance before presenting it to the class. ~ VIEWING AND REPRESENTING

3. Special Effects Diagram Investigate the techniques used

to create special effects in movies. Then draw a diagram that illustrates the technique you would use to film the beheading of the Green Knight. ~ ART

4. A Set for a Play Imagine that you are producing a play based on this selection. Choose a scene and design a miniature set for it, depicting the scenery, the props, and the characters. ~ ART/DRAMA

5. Storyboard Scene Create a storyboard, or sequence of sketches, depicting the Green Knight's appearance and speech before Arthur and his knights. Write a brief caption or explanatory note for each sketch. ~ ART

Inquiry & Research

1. Weapons of War Find out more about the armor and weaponry used in medieval England. How did real-life warriors typically prepare for battle? What were their weapons? If you have access to a CD-ROM encyclopedia or an on-line encyclopedia, you might use a computer to start your research.

More Online: Research Starter www.mcdougallittell.com

2. Honorable Pursuits Research the activities of real knights. How were they appointed? Who were they expected to defend? What, if anything, did they have to do to prove their bravery and strength?

Choices CHALLENGES

Vocabulary in Action

EXERCISE: ANALOGIES Write the letter of the pair of terms that express the relationship closest to that of the capitalized pair.

- RENOWN : FAME :: (a) greed : cowardice, (b) courtesy : politeness, (c) friendship : conflict
- DAUNT : ENCOURAGE :: (a) notify : warn,
 (b) neglect : leave, (c) rejoice : mourn
- WEIGHT LIFTER : HEFT :: (a) pianist : piano,
 (b) artist : draw, (c) actor : applaud
- 4. ERROR : AMENDED :: (a) accident : avoided,
 (b) storm : predicted, (c) crack : repaired
- PAINFUL : WINCE :: (a) proud : succeed,
 (b) satisfied : eat, (c) funny : laugh
- 6. RESPITE : WEEKEND :: (a) exercise : jogging,
 (b) failure : victory, (c) problem : food
- AGHAST : SHOCKED :: (a) angry : jealous, (b) surprised : shy, (c) cautious : careful

- GHOST : UNCANNY :: (a) comedian : serious,
 (b) scholar : intelligent, (c) volunteer : numerous
- 9. EFFICACIOUS : USELESS :: (a) loyal : unfaithful, (b) honest : wise, (c) important : significant
- FLINCH : UNSHAKABLE :: (a) perspire : cold, (b) gamble : daring, (c) smile : friendly
- 11. MANAGEABLE : UNWIELDY :: (a) wide : deep, (b) lost : crumpled, (c) light : heavy
- INGENIOUSLY : CLEVERLY :: (a) slowly : speedily, (b) joyfully : nicely, (c) carelessly : recklessly
- 13. PIVOT : TURNING :: (a) vehicle : moving, (b) axis : rotating, (c) crosswalk : stopping
- 14. CHAGRIN : UNPLEASANT :: (a) regret : amused, (b) bliss : joyful, (c) impatience : calm
- 15. REPROOF : APPROVE :: (a) hatred : oppose,
 (b) assistance : encourage, (c) recognition : ignore

WORDS	aghast	daunt	heft
ТО	amended	efficacious	ingen
KNOW	chagrin	flinch	pivot

ft geniously /ot renown

reproof

respite

uncanny unwieldy wince Building Vocabulary For an in-depth lesson on analogies, see page

1317.

The Gawain Poet

Mystery Man The identity of the author of *Sir Gawain and the Green Knight* is unknown. The only surviving early manuscript of the poem, produced by an anonymous copyist around 1400, contains three other poems—*Pearl, Purity,* and *Patience*—that are believed to be the work of the same man. (Since *Pearl* is the most technically brilliant of the four poems, their author is also known as the Pearl Poet.) The Gawain Poet's descriptions and language suggest that he wrote in the second half of the 14th century and was therefore a contemporary of Chaucer. His dialect, however, indicates that he was not a Londoner like Chaucer but lived somewhere in the northwestern part of England. **Man for All Seasons** The Gawain Poet's works reveal that he was widely read in French and Latin and had some knowledge of law and theology. Although he was familiar with many details of medieval aristocratic life, his descriptions and metaphors also show a love of the countryside and rural life. Because of his rich imagination, sophisticated technique, and wide knowledge, he is considered one of the greatest of medieval English poets.

Author Activity

Locate a translation of *Pearl* and read excerpts from it. Then compare its themes and characteristics with those in *Sir Gawain and the Green Knight*. Share your findings with your classmates.

PREPARING to Read

from Le Morte d'Arthur

Romance by SIR THOMAS MALORY Retold by KEITH BAINES

Connect to Your Life

A Second Chance Have you ever done or said something that you later regretted? If so, why did you regret it? Given a second chance, how would you have behaved differently? Share your thoughts with your classmates.

Comparing Literature of the World

Le Morte d'Arthur and the Ramavana

This lesson and the one that follows present an opportunity for comparing legendary deeds in Le Morte d'Arthur and the Ramavana. Specific points of comparison in the Ramavana lesson will help you contrast characters and scenes in Le Morte d'Arthur with those in Valmiki's epic.

Build Background

Arthurian Legends The legend of King Arthur is one of the most popular and enduring legends in Western culture. Some historians believe that the fictional Arthur was modeled on a real fifth- or sixthcentury Celtic military leader whose cavalry defended Britain against the invading Anglo-Saxons. However, the historical Arthur was undoubtedly very different from the king of later legend, who ruled an idealized world of romance, chivalry, and magic.

Since the sixth century, there have been many variations of the stories celebrating King Arthur. Most English-speaking readers have been introduced to the Arthurian legends through Thomas Malory's Le Morte d'Arthur or one of its many adaptations. Malory's work consists of a number of interwoven tales that chronicle the rise and fall of the Arthurian world. These tales are based on earlier English and French stories about Arthur's court and are populated by such famous characters as Merlin the magician, Queen Gwynevere (also spelled Guinevere), and a host of knights, including Sir Launcelot, Sir Gawainwhom you encountered in the previous selection-Sir Tristram, and Sir Galahad. Although the title Le Morte d'Arthur ("The Death of Arthur") perhaps applies best to the last section of Malory's work, it is by this title that the entire work has come to be known.

WORDS TO KNOW Vocabulary Preview

ensue

guile

entreatv

acquiesce
assail
depredation
dissuade
dwindle

ravage redress forbearance reeling succor incumbent usurp

Focus Your Reading

LITERARY ANALYSIS CHARACTERIZATION

Characterization is the way in which writers guide readers' impressions of characters. Malory combines details of appearance, speech, thoughts, and actions with comments on the characters to establish the essential nature of his characters.

During the absence of King Arthur from Britain, Sir Modred, already vested with sovereign powers, had decided to usurp the throne. Accordingly, he had false letters written—announcing the death of King Arthur in battle—and delivered to bimself.

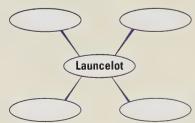
As you read this story, be aware of details of appearance, behavior, and action that contribute to characterization.

ACTIVE READING UNDERSTANDING CHARACTERIZATION

In describing Malory's characterizations, one critic has said that Launcelot always seems noble in spite of his faults. As you read the selection, note Launcelot's words and actions and those of other characters in response to him. Think about whether these details of characterization support the view of Launcelot as flawed but noble.

READER'S NOTEBOOK Use a cluster diagram to record examples of Launcelot's speech and behavior,

as well as the words and acts of others. that contribute to Malory's characterization of him.





KING ARTHUR'S FAVORITE KNIGHT. SIR LAUNCELOT. HAS FALLEN IN LOVE WITH THE KING'S WIFE. **GWYNEVERE.** THE SECRET LOVE AFFAIR IS EXPOSED BY SIR MODRED. ARTHUR'S SON BY ANOTHER WOMAN, AND GWYNEVERE IS SENTENCED TO BURN AT THE STAKE. WHILE RESCUING THE IMPRISONED GWYNEVERE. LAUNCELOT SLAYS TWO KNIGHTS WHO, UNKNOWN TO HIM AT THE TIME, ARE THE BROTHERS OF SIR GAWAIN, A FAVORITE NEPHEW OF ARTHUR'S. AFTER A RECONCILIA-TION. LAUNCELOT RETURNS **GWYNEVERE** TO ARTHUR TO BE REINSTATED AS QUEEN. AT THE URGING OF SIR GAWAIN, WHO STILL WANTS REVENGE ON LAUNCELOT, THE KING BANISHES LAUNCELOT TO FRANCE, WHERE THE FOLLOWING EXCERPT BEGINS.

Detail of Arthur from the Nine Heroes Tapestries (about 1385), probably Nicolas Bataille. The Metropolita Museum of Art, New York, The Cloisters Collection, Munsey Fund, 1932 (32.130.3a).

from

LE MORTE D'ARTHUR

he siege of Benwick

When Sir Launcelot had established dominion over France, he garrisoned the towns and settled with his army in the fortified city of Benwick,

where his father King Ban had held court.

King Arthur, after appointing Sir Modred ruler in his absence, and instructing Queen Gwynevere to obey him, sailed to France with an army of sixty thousand men, and, on the advice of Sir Gawain, started laying waste¹ all before him.

News of the invasion reached Sir Launcelot, and his counselors advised him. Sir Bors spoke first:

"My lord Sir Launcelot, is it wise to allow King Arthur to lay your lands waste when sooner or later he will oblige you to offer him battle?"

Sir Lyonel spoke next: "My lord, I would recommend that we remain within the walls of our city until the invaders are weakened by cold and hunger, and then let us sally forth² and destroy them."

Next, King Bagdemagus: "Sir Launcelot, I understand that it is out of courtesy that you permit the king to ravage your lands, but where will this courtesy end? If you remain within the city, soon everything will be destroyed."

Then Sir Galyhud: "Sir, you command knights of royal blood; you cannot expect them to remain meekly within the city walls. I pray you, let us encounter the enemy on the open field, and they will soon repent of their expedition."

And to this the seven knights of West Britain all muttered their assent. Then Sir Launcelot spoke:

"My lords, I am reluctant to shed Christian blood in a war against my own liege;³ and yet I do know that these lands have already suffered <u>depredation</u> in the wars between King Claudas and my father and uncle, King Ban and King Bors. Therefore I will next send a messenger to King Arthur and sue⁴ for peace, for peace is always preferable to war."

- 1. laying waste: destroying.
- 2. sally forth: rush out suddenly in an attack.
- 3. liege (lēj): a lord or ruler to whom one owes loyalty and service.
- 4. sue: appeal; beg.

Accordingly a young noblewoman accompanied by a dwarf was sent to King Arthur. They were received by the gentle knight Sir Lucas the Butler.

"My lady, you bring a message from Sir Launcelot?" he asked.

"My lord, I do. It is for the king."

"Alas! King Arthur would readily be reconciled to Sir Launcelot, but Sir Gawain forbids it; and it is a shame, because Sir Launcelot is certainly the greatest knight living."

The young noblewoman was brought before the king, and when he had heard Sir Launcelot's entreaties for peace he wept, and would readily have accepted them had not Sir Gawain spoken up:

"My liege, if we retreat now we will become a laughingstock, in this land and in our own. Surely our honor demands that we pursue this war to its proper conclusion."

"Sir Gawain, I will do as you advise, although reluctantly, for Sir Launcelot's terms are generous and he is still dear to me. I beg you make a reply to him on my behalf."

Sir Gawain addressed the young noblewoman:

"Tell Sir Launcelot that we will not bandy words with him, and it is too late now to sue for peace. Further that I, Sir Gawain, shall not cease to strive against him until one of us is killed."

The young noblewoman was escorted back to Sir Launcelot, and when she had delivered Sir Gawain's message they both wept. Then Sir Bors spoke:

"My lord, we beseech you, do not look so dismayed! You have many trustworthy knights behind you; lead us onto the field and we will put an end to this quarrel."

"My lords, I do not doubt you, but I pray you, be ruled by me: I will not lead you against our liege until we ourselves are endangered; only then can we honorably sally forth and defeat him."

Sir Launcelot's nobles submitted: but the next day it was seen that King Arthur had laid siege to the city of Benwick. Then Sir Gawain rode

ΤO

KNOW

before the city walls and shouted a challenge:

"My lord Sir Launcelot: have you no knight who will dare to ride forth and break spears with me? It is I, Sir Gawain."

Sir Bors accepted the challenge. He rode out of the castle gate, they encountered, and he was wounded and flung from his horse. His comrades helped him back to the castle, and then Sir Lyonel offered to joust. He too was overthrown and helped back to the castle.

Thereafter, every day for six months Sir Gawain rode before the city and overthrew whoever accepted his challenge. Meanwhile, as a result of skirmishes, numbers on both sides were beginning to dwindle. Then one day Sir Gawain challenged Sir Launcelot:

"My lord Sir Launcelot: traitor to the king and to me, come forth if you dare and meet your mortal foe, instead of lurking like a coward in vour castle!"

Sir Launcelot heard the challenge, and one of his kinsmen spoke to him:

"My lord, you must accept the challenge, or be shamed forever."

"Alas, that I should have to fight Sir Gawain!" said Sir Launcelot. "But now I am obliged to."

Sir Launcelot gave orders for his most powerful courser⁵ to be harnessed, and when he had armed, rode to the tower and addressed King Arthur:

"My lord King Arthur, it is with a heavy heart that I set forth to do battle with one of your own blood; but now it is incumbent upon my honor to do so. For six months I have suffered your majesty to lay my lands waste and to besiege me in my own city. My courtesy is repaid with insults, so deadly and shameful that now I must by force of arms seek redress."

"Have done, Sir Launcelot, and let us to battle!" shouted Sir Gawain.

5. courser: a horse trained for battle.

entreaty (ĕn-trē'tē) n. an earnest request; plea WORDS dwindle (dwin'dl) v. to become steadily less incumbent (In-kum'bent) adj. required as a duty or obligation redress (rĭ-drĕs') n. repayment for a wrong or injury

Sir Launcelot rode from the city at the head of his entire army. King Arthur was astonished at his strength and realized that Sir Launcelot had not been boasting when he claimed to have acted with <u>forbearance</u>. "Alas, that I should ever have come to war with him!" he said to himself.

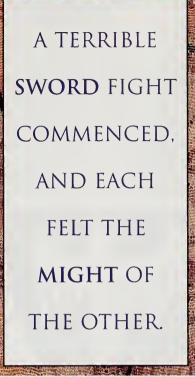
It was agreed that the two combatants should fight to the death, with interference from none. Sir Launcelot and Sir Gawain then drew apart and galloped furiously together, and so great was their strength that their horses crashed to the ground and both riders were overthrown.

A terrible sword fight commenced, and each felt the might of the other as fresh

wounds were inflicted with every blow. For three hours they fought with scarcely a pause, and the blood seeped out from their armor and trickled to the ground. Sir Launcelot found to his dismay that Sir Gawain, instead of weakening, seemed to increase in strength as they proceeded, and he began to fear that he was battling not with a knight but with a fiend incarnate.⁶ He decided to fight defensively and to conserve his strength.

It was a secret known only to King Arthur and to Sir Gawain himself that his strength increased for three hours in the morning, reaching its zenith⁷ at noon, and waning again. This was due to an enchantment that had been cast over him by a hermit⁸ when he was still a youth. Often in the past, as now, he had taken advantage of this.

Thus when the hour of noon had passed, Sir Launcelot felt Sir Gawain's strength return to normal, and knew that he could defeat him.



"Sir Gawain, I have endured many hard blows from you these last three hours, but now beware, for I see that you have weakened, and it is I who am the stronger."

Thereupon Sir Launcelot redoubled his blows, and with one, catching Sir Gawain sidelong on the helmet, sent him reeling to the ground. Then he courteously stood back.

"Sir Launcelot, I still defy you!" said Sir Gawain from the ground. "Why do you not kill me now? for I warn you that if ever I recover I shall challenge you again."

"Sir Gawain, by the grace of God I shall endure you again," Sir Launcelot replied, and then turned to the king:

"My liege, your expedition

can find no honorable conclusion at these walls, so I pray you withdraw and spare your noble knights. Remember me with kindness and be guided, as ever, by the love of God."

"Alas!" said the king, "Sir Launcelot scruples⁹ to fight against me or those of my blood, and once more I am beholden to him."

Sir Launcelot withdrew to the city and Sir Gawain was taken to his pavilion, where his wounds were dressed. King Arthur was doubly grieved, by his quarrel with Sir Launcelot and by the seriousness of Sir Gawain's wounds.

For three weeks, while Sir Gawain was recovering, the siege was relaxed and both sides skirmished only halfheartedly. But once recovered,

- 6. fiend incarnate: devil in human form.
- 7. zenith: highest point; peak.
- 8. hermit: a person living in solitude for religious reasons.
- 9. scruples: hesitates for reasons of principle.

WORDS TO KNOW

forbearance (fôr-bâr'əns) *n*. self-control; patient restraint **reeling** (rê'lĭng) *adj*. falling back **reel** *v*.

Sir Gawain rode up to the castle walls and challenged Sir Launcelot again:

"Sir Launcelot, traitor! Come forth, it is Sir Gawain who challenges you."

"Sir Gawain, why these insults? I have the measure of your strength and you can do me but little harm."

"Come forth, traitor, and this time I shall make good my revenge!" Sir Gawain shouted.

"Sir Gawain, I have once spared your life; should you not beware of meddling with me again?"

Sir Launcelot armed and rode out to meet him. They jousted and Sir Gawain broke his spear and was flung from his horse. He leaped up immediately, and putting his shield before him, called on Sir Launcelot to fight on foot.

"The issue¹⁰ of a mare has failed me; but I am the issue of a king and a queen and I shall not fail!" he exclaimed.

As before, Sir Launcelot felt Sir Gawain's strength increase until noon, during which period he defended himself, and then weaken again.

"Sir Gawain, you are a proved knight, and with the increase of your strength until noon you must have overcome many of your opponents, but now your strength has gone, and once more you are at my mercy."

Sir Launcelot struck out lustily and by chance reopened the wound he had made before. Sir Gawain fell to the ground in a faint, but when he came to he said weakly:

"Sir Launcelot, I still defy you. Make an end of me, or I shall fight you again!"

"Sir Gawain, while you stand on your two feet I will not gainsay¹¹ you; but I will never

strike a knight who has fallen. God defend me from such dishonor!"

Sir Launcelot walked away and Sir Gawain continued to call after him: "Traitor! Until one of us is dead I shall never give in!"

For a month Sir Gawain lay recovering from his wounds, and the siege remained; but then, as Sir Gawain was preparing to fight Sir Launcelot once more, King Arthur

received news which caused him to strike camp and lead his army on a forced march to the coast, and thence to embark for Britain.

10. issue: offspring.

11. gainsay: deny.

'he Day of Destiny

During the absence of King Arthur from Britain, Sir Modred, already vested with sovereign powers,¹² had decided to <u>usurp</u> the throne. Accordingly, he had false letters written—announcing the death of King Arthur in battle—and delivered to himself. Then, calling a parliament, he ordered the letters to be read and persuaded the nobility to elect him king. The coronation took place at Canterbury and was celebrated with a fifteen-day feast.

Sir Modred then settled in Camelot and made overtures to Queen Gwynevere to marry him. The queen seemingly <u>acquiesced</u>, but as soon as she had won his confidence, begged leave to make a journey to London in order to prepare her trousseau.¹³ Sir Modred consented, and the queen rode straight to the Tower which, with the aid of her loyal nobles, she manned and provisioned for her defense.

Sir Modred, outraged, at once marched against her, and laid siege to the Tower, but despite his large army, siege engines, and guns, was unable to effect a breach. He then tried to entice the queen from the Tower, first by <u>guile</u> and then by threats, but she would listen to neither. Finally the Archbishop of Canterbury came forward to protest:

"Sir Modred, do you not fear God's displeasure? First you have falsely made yourself king; now you, who were begotten by King Arthur on his aunt, try to marry your father's wife! If you do not revoke your evil deeds I shall curse you with bell, book, and candle."¹⁴

"Fie on you! Do your worst!" Sir Modred replied.

"Sir Modred, I warn you take heed! or the wrath of the Lord will descend upon you."

"Away, false priest, or I shall behead you!" The Archbishop withdrew, and after excommunicating Sir Modred, abandoned his office and fled to Glastonbury. There he took up his abode as a simple hermit, and by fasting and prayer sought divine intercession¹⁵ in the troubled affairs of his country.

Sir Modred tried to assassinate the Archbishop, but was too late. He continued to <u>assail</u> the queen with entreaties and threats, both of which failed, and then the news reached him that King Arthur was returning with his army from France in order to seek revenge.

Sir Modred now appealed to the barony to support him, and it has to be told that they came forward in large numbers to do so. Why? it will be asked. Was not King Arthur, the noblest sovereign Christendom had seen, now leading his armies in a righteous cause? The answer lies in the people of Britain, who, then as now, were fickle. Those who so readily transferred their allegiance to Sir Modred did so with the excuse that whereas King Arthur's reign had led them into war and strife, Sir Modred promised them peace and festivity.

Hence it was with an army of a hundred thousand that Sir Modred marched to Dover to battle against his own father, and to withhold from him his rightful crown.

As King Arthur with his fleet drew into the harbor, Sir Modred and his army launched forth

12. vested with sovereign powers: given the authority of a king.

- 14. I shall curse you with bell, book, and candle: The archbishop is threatening to excommunicate Modred—that is, to deny him participation in the rites of the church. In the medieval ritual of excommunication, a bell was rung, a book was shut, and a candle was extinguished.
- 15. divine intercession: assistance from God.

WORDS TO KNOW usurp (yōo-sûrp') v. to seize unlawfully by force acquiesce (ăk'wē-ĕs') v. to agree or give in without protest guile (gīl) n. clever trickery; deceit assail (ə-sāl') v. to attack, either with blows or with words

^{13.} trousseau (troo'so): clothes and linens that a bride brings to her marriage.

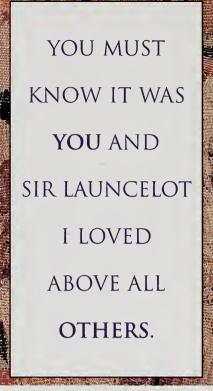
in every available craft, and a bloody battle <u>ensued</u> in the ships and on the beach. If King Arthur's army were the smaller, their courage was the higher, confident as they were of the righteousness of their cause. Without stint¹⁶ they battled through the burning ships, the screaming wounded, and the corpses floating on the bloodstained waters. Once ashore they put Sir Modred's entire army to flight.

The battle over, King Arthur began a search for his casualties, and on peering into one of the ships found Sir Gawain, mortally wounded. Sir Gawain fainted when King Arthur lifted him in his arms; and when he came to, the king spoke:

"Alas! dear nephew, that you lie here thus, mortally wounded! What joy is now left to me on this earth? You must know it was you and Sir Launcelot I loved above all others, and it seems that I have lost you both."

"My good uncle, it was my pride and my stubbornness that brought all this about, for had I not urged you to war with Sir Launcelot your subjects would not now be in revolt. Alas, that Sir Launcelot is not here, for he would soon drive them out! And it is at Sir Launcelot's hands that I suffer my own death: the wound which he dealt me has reopened. I would not wish it otherwise, because is he not the greatest and gentlest of knights?

"I know that by noon I shall be dead, and I repent bitterly that I may not be reconciled to Sir Launcelot; therefore I pray you, good uncle, give me pen, paper, and ink so that I may write to him."



A priest was summoned and Sir Gawain confessed; then a clerk brought ink, pen, and paper, and Sir Gawain wrote to Sir Launcelot as follows:

"Sir Launcelot, flower of the knighthood: I, Sir Gawain, son of King Lot of Orkney and of King Arthur's sister, send you my greetings!

"I am about to die; the cause of my death is the wound I received from you outside the city of Benwick; and I would make it known that my death was of my own seeking, that I was moved by the spirit of revenge and spite to provoke you to battle.

"Therefore, Sir Launcelot, I beseech you to visit my tomb and offer what prayers you will on my behalf; and for

myself, I am content to die at the hands of the noblest knight living.

"One more request: that you hasten with your armies across the sea and give <u>succor</u> to our noble king. Sir Modred, his bastard son, has usurped the throne and now holds against him with an army of a hundred thousand. He would have won the queen, too, but she fled to the Tower of London and there charged her loyal supporters with her defense.

"Today is the tenth of May, and at noon I shall give up the ghost; this letter is written partly with my blood. This morning we fought our way ashore, against the armies of Sir Modred, and that is how my wound came to be reopened. We won the day, but my lord King Arthur needs you, and I too, that on my tomb you may bestow your blessing."

16. stint: holding back.

Sir Gawain fainted when he had finished, and the king wept. When he came to he was given extreme unction,¹⁷ and died, as he had anticipated, at the hour of noon. The king buried him in the chapel at Dover Castle, and there many came to see him, and all noticed the wound on his head which he had received from Sir Launcelot.

Then the news reached Arthur that Sir Modred offered him battle on the field at Baron Down. Arthur hastened there with his army, they fought, and Sir Modred fled once more, this time to Canterbury.

When King Arthur had begun the search for his wounded and dead, many volunteers from all parts of the country came to fight under his flag, convinced now of the rightness of his cause. Arthur marched westward, and Sir Modred once

more offered him battle. It was assigned for the Monday following Trinity Sunday, on Salisbury Down.

Sir Modred levied fresh troops from East Anglia and the places about London, and fresh volunteers came forward to help Arthur. Then, on the night of Trinity Sunday, Arthur was vouchsafed¹⁸ a strange dream:

He was appareled in gold cloth and seated in a chair which stood on a pivoted scaffold. Below him, many fathoms deep, was a dark well, and in the water swam serpents, dragons, and wild beasts. Suddenly the scaffold tilted and Arthur was flung into the water, where all the creatures struggled toward him and began tearing him limb from limb.

Arthur cried out in his sleep and his squires hastened to waken him. Later, as he lay between waking and sleeping, he thought he saw Sir Gawain, and with him a host of beautiful noblewomen. Arthur spoke:

"My sister's son! I thought you had died; but now I see you live, and I thank the lord Jesu! I pray you, tell me, who are these ladies?" "My lord, these are the ladies I championed¹⁹ in righteous quarrels when I was on earth. Our lord God has vouchsafed that we visit you and plead with you not to give battle to Sir Modred tomorrow, for if you do, not only will you yourself be killed, but all your noble followers too. We beg you to be warned, and to make a treaty with Sir Modred, calling a truce for a month, and granting him whatever terms he may demand. In a month Sir Launcelot will be here, and he will defeat Sir Modred."

Thereupon Sir Gawain and the ladies vanished, and King Arthur once more summoned his squires and his counselors and told them his vision. Sir Lucas and Sir Bedivere were commissioned to make a treaty with Sir Modred. They were to be accompanied by two bishops and to

> grant, within reason, whatever terms he demanded.

The ambassadors found Sir Modred in command of an army of a hundred thousand and unwilling to listen to overtures of peace. However, the ambassadors eventually prevailed on him, and in return for the truce granted him suzerainty²⁰ of Cornwall and Kent, and succession to the British throne when King Arthur died. The treaty was to be signed by King Arthur and Sir Modred the next day. They were to meet between the two armies, and each was to be accompanied by no more than fourteen knights.

Both King Arthur and Sir Modred suspected the other of treachery, and gave orders for their armies to attack at the sight of a naked sword. When they met at the appointed place the treaty was signed and both drank a glass of wine.

- 18. vouchsafed: granted.
- 19. championed: defended or fought for.
- 20. suzerainty (soo'zər-ən-tē): the position of feudal lord.

^{17.} extreme unction: a ritual in which a priest anoints and prays for a dying person.

Then, by chance, one of the soldiers was bitten in the foot by an adder²¹ which had lain concealed in the brush. The soldier unthinkingly drew his sword to kill it, and at once, as the sword flashed in the light, the alarums²² were given, trumpets sounded, and both armies galloped into the attack.

"Alas for this fateful day!" exclaimed King Arthur, as both he and Sir Modred hastily mounted and galloped back to their armies. There followed one of those rare and heartless battles in which both armies fought until they were destroyed. King Arthur, with his customary valor, led squadron after squadron of cavalry into the attack, and Sir Modred encountered him unflinchingly. As the number of dead and wounded mounted on both sides, the active combatants continued dauntless until nightfall, when four men alone survived.

King Arthur wept with dismay to see his beloved followers fallen; then, struggling toward him, unhorsed and badly wounded, he saw Sir Lucas the Butler and his brother, Sir Bedivere.

"Alas!" said the king, "that the day should come when I see all my noble knights destroyed! I would prefer that I myself had fallen. But what has become of the traitor Sir Modred, whose evil ambition was responsible for this carnage?"

Looking about him King Arthur then noticed Sir Modred leaning with his sword on a heap of the dead.

"Sir Lucas, I pray you give me my spear, for I have seen Sir Modred."

"Sire, I entreat you, remember your vision how Sir Gawain appeared with a heaven-sent message to <u>dissuade</u> you from fighting Sir Modred. Allow this fateful day to pass; it is ours, for we three hold the field, while the enemy is broken."

"My lords, I care nothing for my life now! And while Sir Modred is at large I must kill him: there may not be another chance."

"God speed you, then!" said Sir Bedivere.

When Sir Modred saw King Arthur advance with his spear, he rushed to meet him with drawn sword. Arthur caught Sir Modred below the shield and drove his spear through his body; Sir Modred, knowing that the wound was mortal, thrust himself up to the handle of the spear, and then, brandishing his sword in both hands, struck Arthur on the side of the helmet, cutting through it and into the skull beneath; then he crashed to the ground, gruesome and dead.

King Arthur fainted many times as Sir Lucas and Sir Bedivere struggled with him to a small chapel nearby, where they managed to ease his wounds a little. When Arthur came to, he thought he heard cries coming from the battlefield.

"Sir Lucas, I pray you, find out who cries on the battlefield," he said.

Wounded as he was, Sir Lucas hobbled painfully to the field, and there in the moonlight saw the camp followers stealing gold and jewels from the dead, and murdering the wounded. He returned to the king and reported to him what he had seen, and then added:

"My lord, it surely would be better to move you to the nearest town?"

"My wounds forbid it. But alas for the good Sir Launcelot! How sadly I have missed him today! And now I must die—as Sir Gawain warned me I would—repenting our quarrel with my last breath."

Sir Lucas and Sir Bedivere made one further attempt to lift the king. He fainted as they did so. Then Sir Lucas fainted as part of his intestines broke through a wound in the stomach. When the king came to, he saw Sir Lucas lying dead with foam at his mouth.

"Sweet Jesu, give him succor!" he said. "This noble knight has died trying to save my life—alas that this was so!"

Sir Bedivere wept for his brother.

22. alarums: calls to arms.

^{21.} adder: a poisonous snake.



Illustration from an illuminated manuscript showing a wounded Arthur in the foreground waiting for Sir Bedivere, who watches a hand appear from the lake to take King Arthur's sword, Excalibur.

"Sir Bedivere, weep no more," said King Arthur, "for you can save neither your brother nor me; and I would ask you to take my sword Excalibur to the shore of the lake and throw it in the water. Then return to me and tell me what you have seen."

"My lord, as you command, it shall be done."

Sir Bedivere took the sword, but when he came to the water's edge, it appeared so beautiful that he could not bring himself to throw it in, so instead he hid it by a tree, and then returned to the king.

"Sir Bedivere, what did you see?"

"My lord, I saw nothing but the wind upon the waves."

"Then you did not obey me; I pray you, go

swiftly again, and this time fulfill my command."

Sir Bedivere went and returned again, but this time too he had failed to fulfill the king's command.

"Sir Bedivere, what did you see?"

"My lord, nothing but the lapping of the waves."

"Sir Bedivere, twice you have betrayed me! And for the sake only of my sword: it is unworthy of you! Now I pray you, do as I command, for I have not long to live."

This time Sir Bedivere wrapped the girdle around the sheath and hurled it as far as he could into the water. A hand appeared from below the surface, took the sword, waved it thrice, and disappeared again. Sir Bedivere returned to the king and told him what he had seen.

"Sir Bedivere, I pray you now help me hence, or I fear it will be too late."

Sir Bedivere carried the king to the water's edge, and there found a barge in which sat many beautiful ladies with their queen. All were wearing black hoods, and when they saw the king, they raised their voices in a piteous lament.

"I pray you, set me in the barge," said the king. Sir Bedivere did so, and one of the ladies laid the king's head in her lap; then the queen spoke to him:

"My dear brother, you have stayed too long: I fear that the wound on your head is already cold."

Thereupon they rowed away from the land and Sir Bedivere wept to see them go.

"My lord King Arthur, you have deserted me! I am alone now, and among enemies."

"Sir Bedivere, take what comfort you may, for my time is passed, and now I must be taken to Avalon²³ for my wound to be healed. If you hear of me no more, I beg you pray for my soul."

The barge slowly crossed the water and out of sight while the ladies wept. Sir Bedivere walked alone into the forest and there remained for the night.

In the morning he saw beyond the trees of a copse²⁴ a small hermitage. He entered and found a hermit kneeling down by a fresh tomb. The hermit was weeping as he prayed, and then Sir Bedivere recognized him as the Archbishop of Canterbury, who had been banished by Sir Modred.

"Father, I pray you, tell me, whose tomb is this?"

"My son, I do not know. At midnight the body was brought here by a company of ladies. We buried it, they lit a hundred candles for the service, and rewarded me with a thousand bezants."²⁵

"Father, King Arthur lies buried in this tomb." Sir Bedivere fainted when he had spoken, and when he came to he begged the Archbishop to allow him to remain at the hermitage and end his days in fasting and prayer.

"Father, I wish only to be near to my true liege."

"My son, you are welcome; and do I not recognize you as Sir Bedivere the Bold, brother to Sir Lucas the Butler?"

Thus the Archbishop and Sir Bedivere remained at the hermitage, wearing the habits of hermits and devoting themselves to the tomb with fasting and prayers of contrition.²⁶

Such was the death of King Arthur as written down by Sir Bedivere. By some it is told that there were three queens on the barge: Queen Morgan le Fay, the Queen of North Galys, and the Queen of the Waste Lands; and others include the name of Nyneve, the Lady of the Lake who had served

King Arthur well in the past, and had married the good knight Sir Pelleas. In many parts of Britain it is believed that King Arthur did not die and that he will return to us and win fresh glory and the Holy Cross of our Lord Jesu Christ; but for myself I do not believe this, and would leave him buried peacefully in his tomb at Glastonbury, where the Archbishop of Canterbury and Sir Bedivere humbled themselves, and with prayers and fasting honored his memory. And inscribed on his tomb, men say, is this legend:

HIC IACET **ARTHURUS**, REX QUONDAM REXQUE FUTURUS.²⁷

- 23. Avalon: an island paradise of Celtic legend, where heroes are taken after death.
- 24. copse (kŏps): a grove of small trees.
- 25. bezants (bez'ants): gold coins.
- 26. contrition (kən-trĭsh'ən): sincere regret for wrongdoing.
- 27. Hic iacet Arthurus, rex quondam rexque futurus (hǐk yä'kět är-tōō'ròōs rāks kwôn'däm rāk'skwě föö-tōō'ròōs) Latin: Here lies Arthur, the once and future king.

ELITERATURE Thinki

Connect to the Literature

1. What Do You Think? What thoughts were in your mind as you finished reading this selection? Share them with the class.

Comprehension Check

- What happens when Gawain and Launcelot meet on the field of battle?
- What is Gawain's secret weakness in combat?
- · What warning does Sir Gawain give to Arthur in a vision?

- 2. In your opinion, which character in the selection is most admirable, and which is least admirable?
 - · the ways in which Launcelot shows loyalty and disloyalty to the king
 - THINK ABOUT

Think Critically

- · Arthur's willingness to forget his loyalty to Launcelot and follow Gawain's advice
- Modred's seizure of the throneGwynevere's involvement with Launcelot
- 3. How much choice do you think Arthur has in determining his own fate?



THINK
ABOUT• the importance of chivalry to his followers
• the consequences of his long stay in France
• the warnings he receives in his dreams

- 4. If Arthur, Launcelot, and Gawain were given a second chance to resolve their conflicts, what do you think they might do differently?
- 5. ACTIVE READING UNDERSTANDING CHARACTERIZATION

Look again at your TREADER'S NOTEBOOK. What did you discover about the characterization of Launcelot as you recorded examples of his words and behavior in the cluster diagram?

Extend Interpretations

- 6. What If? Suppose that Sir Launcelot had arrived with his army in time to help Arthur battle Modred. How might things have turned out differently for the major characters?
- 7. Connect to Life Would you say that the forces that end Arthur's reign are the same forces that bring down governments in the real world? Support your answer with examples from local, national, or world history.

Literary Analysis

CHARACTERIZATION The way in which writers guide readers' impressions of characters is called characterization. There are four basic methods of developing a character: (1) description of the character's physical appearance; (2) presentation of the character's speech, thoughts, feelings, and actions; (3) presentation of other characters' speech, thoughts, feelings, and actions; and (4) direct comments about the character

Cooperative Learning Activity With a group of classmates, look back through this selection, identifying passages that help create readers' impressions of Launcelot, Arthur, Gawain, Modred, and Gwynevere. In a chart, record the character, passage, method of characterization, and the qualities of character that are revealed in the passage.

Character	Passage	Method	Qualities
Launcelot	"I will not lead you against	Launcelot's own words	Nobility and honor
Arthur			
1~~~	\Box	h	h

REVIEW ROMANCE The term romance refers to an imaginative adventure concerned with noble heroes, gallant love, a chivalric code of honor, and daring deeds. Romances usually have faraway settings, depict events unlike those of ordinary life, and idealize heroes as well as the eras in which the heroes lived. What characteristics of romance can you find in this excerpt?

Choices CHALLENGES

Writing Options

Essay on Virtues Many virtues are portrayed in this excerpt from Malory. Write a two-orthree paragraph essay in which you explain which virtues of Malory's characters are most important to you in your life. Place the essay in your **Working Portfolio**.

Sir Thomas Malory 1405?–1471

An Active Life A son of prosperous parents, the Thomas Malory who many scholars think to be the author of *Le Morte d'Arthur* led a surprisingly unsettled life that ended in prison. A native of Warwickshire, England, he fought in the Hundred Years' War, was knighted around 1442, and was elected to Parliament in 1445. Malory then became embroiled in the violent political conflicts that preceded the outbreak of the Wars of the Roses.

Political Turmoil A staunch supporter of the house of Lancaster and its claim to the throne, Malory was imprisoned repeatedly by the Yorkist government on a variety of charges, including robbery, cattle rustling, bribery, and attempted murder. He pleaded innocent to all the charges, and his guilt was never proven. It is possible that his outspoken opposition to the ruling family provoked enemies to accuse him falsely in some instances.

Prisoner and Writer Malory seems to have written *Le Morte d'Arthur* while he served a series of prison terms that began in 1451. He finished the book about two years before his death in 1471. William Caxton, who introduced the art of printing to England, published the first edition of Malory's work in 1485, giving the book the title by which it is known today. *Le Morte d'Arthur* remains the most complete English version of the Arthurian legends and has been the source of many later adaptations of the tales.

Vocabulary in Action

EXERCISE: CONTEXT CLUES Choose the word that could be substituted for the italicized word or phrase in each sentence below.

- 1. The king's followers began to attack his honor.
- 2. Everyone marveled at the *patience* with which he reacted to the attacks.
- 3. The king's enemies tried to *unlawfully take over* the throne.
- 4. The king hoped to *discourage* them from doing harm.
- 5. The enemies ignored the king's plea for peace.
- 6. They used trickery and threats against him.
- 7. The king had to *agree without protest* to a declaration of war.
- 8. He felt that it was *laid as a duty* on him to fight for his honor.
- 9. His army sought *repayment* for crimes against the king.
- 10. The king knew that after he issued his challenge, a full-scale war would *follow*.
- **11.** His advisers warned that the war would *greatly damage* the land.
- 12. The number of healthy soldiers began to *decline*.
- **13.** Wounded soldiers were seen *falling back* all over the battlefield.
- 14. Other kingdoms were asked to give *assistance* to the weakened army.
- **15**. The plundering soldiers caused *damage* and sorrow throughout the land.

WORDS TO KNOW	acquiesce assail depredation dissuade dwindle ensue	entreaty forbearance guile incumbent ravage redress	reeling succor usurp
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Building Vocabulary

For an in-depth study of context clues, see page 938.

Primary Source

from

RELATED

PREFACE TO THE FIRST EDITION Le Morte d' Arthur

Readin

illiam Caxton, the first English printer, had a significant impact on the literature of his day. In his preface to the first edition of Malory's *Le Morte d'Arthur*, published in 1485, Caxton describes his anticipated audience and reveals his purpose in publishing the work.



I have, after the simple cunning that God hath sent to me, under the favor and correction of all noble lords and gentlemen, enprised to enprint a book of the noble histories of the said King Arthur and of certain of his knights, after a copy unto me delivered, which copy Sir Thomas Malory did take out of certain books of French and reduced it into English.

And I, according to my copy, have done set it in enprint to the intent that noble men may see and learn the noble acts of chivalry, the gentle and virtuous deeds that some knights used in tho[se] days, by which they came to honor, and how they that were vicious were punished and oft put to shame and rebuke; humbly beseeching all noble lords and ladies with all other estates, of what estate or degree they been of, that shall see and read in this said book and work, that they take the good and honest acts in their remembrance, and to follow the same; wherein they shall find many joyous and pleasant histories and noble and renowned acts of humanity, gentleness, and chivalries. For herein may be seen noble chivalry, courtesy, humanity, friendliness, hardiness, love, friendship, cowardice, murder, hate, virtue and sin. Do after the good and leave the evil, and it shall bring you to good fame.

Reading for Information

The **preface** to a literary work typically sheds light on why the author wrote the work. Imagine that you are a printer at a time when books are scarce. What might you want to include in your preface to a first edition?

PARAPHRASING AND SUMMARIZING

As you might expect, Caxton's language and syntax are typical of 15th-century English. To unlock the meanings of such challenging texts, you can use the skills of paraphrasing and summarizing. Review the primary source as you complete these activities:

- Paraphrase, or restate in your own words, the first paragraph. What sources does Caxton suggest Malory used?
- 2 Refer to your paraphrase of the second paragraph. What was Caxton's purpose in publishing *Le Morte d'Arthur?* What virtues does it portray? Who does Caxton expect will be his audience?
- 3 Look at your paraphrase of "that they take the good and honest acts in their remembrance, and to follow the same." What is Caxton hoping his readers will do?

Summarizing With a partner, summarize Caxton's main points. How has reading Caxton's words affected your understanding of *Le Morte d'Arthur*. In what ways, if any, has your reaction to characters such as Sir Gawain changed?

PREPARING to Read

from the Ramayana

China

Bay of Benoal

Sri Lanka

Epic by VALMIKI Translated and adapted by R. K. NARAYAN

Comparing Literature of the World

Legendary Deeds Across Cultures

Le Morte d'Arthur and the *Ramayana* The *Ramayana* was written hundreds of centuries before *Le Morte d'Arthur*. However, both tales contain chivalric **heroes** who clash with their adversaries during **epic battles**. In both cases, the combatants are aided by supernatural elements that enhance their power.

Points of Comparison As you read the *Ramayana*, compare its **characters**, battles, and turn of events with those you recall from *Le Morte d'Arthur*.

Build Background

Afghanistan

Arabian

Gulf of

Epic Proportions The great Indian **epic** *Ramayana* was composed in verse by the poet Valmiki, probably between 300 and 200 B.C. Like epics of other cultures, the *Ramayana* celebrates the achievements of both human heroes and divine beings. It is the story of Rama (rä'mə), a royal prince who is the seventh incarnation, or embodiment, of the god Vishnu (vĭsh'nōō). The epic describes Rama's life, love, battles, and hardships. At the point of the story where this excerpt begins, Rama's wife Sita (sē'tä) has been kidnapped by Ravana (rä'və-nə), the 10-headed, 20-armed demon-king of the island of Lanka (ləng'kä). Hanuman (hə'nŏŏ-män), a flying

monkey in Rama's army, has located Sita and helped build a bridge to Lanka so that all of Rama's forces can cross over and rescue her.

WORDS TO KNOW Vocabulary Preview

esoteric formidable impervious imprecation incantation incarnation invincibility parrying primordial rampart

Focus Your Reading

LITERARY ANALYSIS SUPERNATURAL ELEMENTS

Epics often journey into the realm of the supernatural. Supernatural elements include any beings, powers, or events that are unexplainable by the known forces or laws of nature. In the *Ramayana*, for example, Ravana's son Indrajit is a supernatural being, as this passage suggests.

He also created a figure resembling Sita, carried her in his chariot, took her before Rama's army and killed her within their sight.

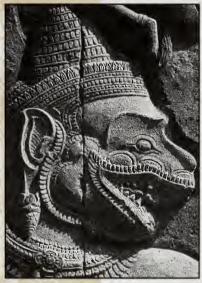
Be aware of other supernatural elements as you read this excerpt from the *Ramayana*.

ACTIVE READING CLASSIFYING CHARACTERS In this selection, the hero Rama and his followers engage in a major battle with the demon-king Ravana and his allies. As the battle progresses, it will be important for you to keep track of characters by **classifying** them as belonging on either Rama's or Ravana's side of the **conflict**.

READER'S NOTEBOOK As you read, list the participants in groups according to their loyalty to Rama or to Ravana. Beside each name, write down something that will help you remember the **character**—a physical description, a personality trait, or his or her role in the **epic.**

from the

RAMAYANA



Sculpture of Hanuman

THE SIEGE OF LANKA

avana deployed the pick of his divisions to guard the approaches to the capital and appointed his trusted generals and kinsmen in special charge of key places. Gradually, however, his world began to shrink. As the fight developed he lost his associates one by one. No one who went out returned.

He tried some devious measures in desperation. He sent spies in the garb of Rama's monkey army across to deflect and corrupt some of Rama's

staunchest supporters, such as Sugreeva,¹ on whom rested the entire burden of this war. He employed sorcerers to disturb the mind of Sita, hoping that if she yielded, Rama would ultimately lose heart. He ordered a sorcerer to create a decapitated head resembling Rama's and placed it before Sita as evidence of Rama's defeat. Sita, although shaken at first, very soon recovered her composure and remained unaffected by the spectacle.

1. Sugreeva (sõo-grē'və).

At length a messenger from Rama arrived, saying, "Rama bids me warn you that your doom is at hand. Even now it is not too late for you to restore Sita and beg Rama's forgiveness. You have troubled the world too long. You are not fit to continue as King. At our camp, your brother, Vibishana,² has already been crowned the King of this land, and the world knows all people will be happy under him."

Ravana ordered the messenger to be killed instantly. But it was more easily said than done, the messenger being Angada,³ the son of mighty Vali.⁴ When two rakshasas⁵ came to seize him, he tucked one of them under each arm, rose into the sky, and flung the rakshasas down. In addition, he kicked and broke off the tower of Ravana's palace, and left. Ravana viewed the broken tower with dismay.

Rama awaited the return of Angada, and, on hearing his report, decided that there was no further cause to hope for a change of heart in Ravana and immediately ordered the assault on Lanka.

As the fury of the battle grew, both sides lost sight of the distinction between night and day. The air was filled with the cries of fighters, their challenges, cheers, and <u>imprecations</u>; buildings and trees were torn up and, as one of his spies reported to Ravana, the monkeys were like a sea overrunning Lanka. The end did not seem to be in sight.

At one stage of the battle, Rama and Lakshmana⁶ were attacked by Indrajit,⁷ and the serpent darts employed by him made them swoon on the battlefield. Indrajit went back to his father to proclaim that it was all over with Rama and Lakshmana and soon, without a leader, the monkeys would be annihilated.

Ravana rejoiced to hear it and cried, "Did not I say so? All you fools believed that I should surrender." He added, "Go and tell Sita that Rama and his brother are no more. Take her high up in Pushpak Vimana,⁸ my chariot, and show her their bodies on the battlefield." His words were obeyed instantly. Sita, happy to have a chance to glimpse a long-lost face, accepted the chance, went high up, and saw her husband lying dead in the field below. She broke down. "How I wish I had been left alone and not brought up to see this spectacle. Ah, me . . . Help me to put an end to my life."

Trijata,⁹ one of Ravana's women, whispered to her, "Don't lose heart, they are not dead," and she explained why they were in a faint.

In due course, the effect of the serpent darts was neutralized when Garuda,¹⁰ the mighty eagle, the born enemy of all serpents, appeared on the scene; the venomous darts enveloping Rama and Lakshmana scattered at the approach of Garuda and the brothers were on their feet again.

rom his palace retreat Ravana was surprised to hear again the cheers of the enemy hordes outside the <u>ramparts</u>; the siege was on again. Ravana still had about him his commander-in-chief, his son Indrajit, and five or six others on whom he felt he could rely at the last instance. He sent them one by one. He felt shattered when news came of the death of his commander-in-chief.

"No time to sit back. I will myself go and destroy this Rama and his horde of monkeys," he said and got into his chariot and entered the field.

At this encounter Lakshmana fell down in a faint, and Hanuman hoisted Rama on his shoulders and charged in the direction of Ravana.

- 2. Vibishana (vĭ-bē'shə-nə).
- 3. Angada (əng'gə-də).
- 4. Vali (və'lē): king of the monkeys.
- 5. rakshasas (räk'shə-səz): demons.
- 6. Lakshmana (lək'shmə-nə).
- 7. Indrajit (ĭn'drə-jēt): Ravana's son.
- 8. Pushpak Vimana (poosh'pak vi-mä'na).
- 9. Trijata (trĭ'jə-tä).
- 10. Garuda (gə-roo'də).

The main combatants were face to face for the first time. At the end of this engagement Ravana was sorely wounded, his crown was shattered, and his chariot was broken. Helplessly, barehanded, he stood before Rama, and Rama said, "You may go now and come back tomorrow with fresh weapons." For the first time in his existence of many thousand years, Ravana faced the humiliation of accepting a concession, and he returned crestfallen to his palace.

He ordered that his brother Kumbakarna,¹¹ famous for his deep sleep, should be awakened. He could depend upon him, and only on him now. It was a mighty task to wake up Kumbakarna. A small army had to be engaged. They sounded trumpets and drums at his ears and were ready with enormous quantities of food and drink for him, for when Kumbakarna awoke from sleep, his hunger was phenomenal and he made a meal of whomever he could grab at his bedside. They cudgelled, belaboured, pushed, pulled, and shook him, with the help of elephants; at last he opened his eyes and swept his arms about and crushed quite a number among those who had stirred him up. When he had eaten and drunk, he was approached by Ravana's chief minister and told, "My lord, the battle is going badly for us."

"Which battle?" he asked, not yet fully awake. And they had to refresh his memory. "Your brother has fought and has been worsted; our enemies are breaking in, our fort walls are crumbling. . . ."

Kumbakarna was roused. "Why did not anyone tell me all this before? Well, it is not too late; I will deal with that Rama. His end is come." Thus saying, he strode into Ravana's chamber and said, "Don't worry about anything any more. I will take care of everything."

Ravana spoke with anxiety and defeat in his voice. Kumbakarna, who had never seen him in this state, said, "You have gone on without heeding anyone's words and brought yourself to this pass. You should have fought Rama and acquired Sita. You were led away by mere lust and never cared for anyone's words. . . . Hm . . . This is no time to speak of dead events. I will not forsake you as others have done. I'll bring Rama's head on a platter."

Kumbakarna's entry into the battle created havoc. He destroyed and swallowed hundreds and thousands of the monkey warriors and came very near finishing off the great Sugreeva himself. Rama himself had to take a hand at destroying this demon; he sent the sharpest of his arrows, which cut Kumbakarna limb from limb; but he fought fiercely with only inches of his body remaining intact. Finally Rama severed his head with an arrow. That was the end of Kumbakarna.

When he heard of it, Ravana lamented, "My right hand is cut off."

One of his sons reminded him, "Why should you despair? You have Brahma's¹² gift of invincibility. You should not grieve." Indrajit told him, "What have you to fear when I am alive?"

Indrajit had the power to remain invisible and fight, and accounted for much destruction in the invader's camp. He also created a figure resembling Sita, carried her in his chariot, took her before Rama's army and killed her within their sight.

This completely demoralized the monkeys, who suspended their fight, crying, "Why should we fight when our goddess Sita is thus gone?" They were in a rout until Vibishana came to their rescue and rallied them again.

Indrajit fell by Lakshmana's hand in the end. When he heard of his son's death, Ravana shed bitter tears and swore, "This is the time to kill that woman Sita, the cause of all this misery."

^{11.} Kumbakarna (koom'bə-kər'nə).

^{12.} Brahma's (brä'məz): given by Brahma—in the Hindu religion, the creator of the universe and one of a trinity of gods that make up the Supreme God.

A few encouraged this idea, but one of his councillors advised, "Don't defeat your own purpose and integrity by killing a woman. Let your anger scorch Rama and his brother. Gather all your armies and go and vanquish Rama and Lakshmana, you know you can, and then take Sita. Put on your blessed armour and go forth."

RAMA AND RAVANA IN BATTLE

Every moment, news came to Ravana of fresh disasters in his camp. One by one, most of his commanders were lost. No one who went forth with battle cries was heard of again. Cries and shouts and the wailings of the widows of warriors came over the chants and songs of triumph that his courtiers arranged to keep up at a loud pitch in his assembly hall. Ravana became restless and abruptly left the hall and went up on a tower, from which he could obtain a full view of the city. He surveyed the scene below but could not stand it. One who had spent a lifetime in destruction, now found the gory spectacle intolerable. Groans and wailings reached his ears with deadly clarity; and he noticed how the monkey hordes revelled in their bloody handiwork. This was too much for him. He felt a terrific rage rising within him, mixed with some admiration for Rama's valour. He told himself, "The time has come for me to act by myself again."

He hurried down the steps of the tower, returned to his chamber, and prepared himself for the battle. He had a ritual bath and performed special prayers to gain the benediction of Shiva; donned his battle dress, matchless armour, armlets, and crowns. He had on a protective armour for every inch of his body. He girt his sword-belt and attached to his body his accoutrements for protection and decoration.

When he emerged from his chamber, his heroic appearance was breathtaking. He summoned his chariot, which could be drawn by horses or move on its own if the horses were hurt or killed. People stood aside when he came out of the palace and entered his chariot. "This is my resolve," he said to himself: "Either that woman Sita, or my wife Mandodari,¹³ will soon have cause to cry and roll in the dust in grief. Surely, before this day is done, one of them will be a widow."

The gods in heaven noticed Ravana's determined move and felt that Rama would need all the support they could muster. They requested Indra to send down his special chariot for Rama's use. When the chariot appeared at his camp, Rama was deeply impressed with the magnitude and brilliance of the vehicle. "How has this come to be here?" he asked.

"Sir," the charioteer answered, "my name is Matali.¹⁴ I have the honour of being the charioteer of Indra. Brahma, the four-faced god and the creator of the Universe, and Shiva, whose power has emboldened Ravana now to challenge you, have commanded me to bring it here for your use. It can fly swifter than air over all obstacles, over any mountain, sea, or sky, and will help you to emerge victorious in this battle."

Rama reflected aloud, "It may be that the rakshasas have created this illusion for me. It may be a trap. I don't know how to view it." Whereupon Matali spoke convincingly to dispel the doubt in Rama's mind. Rama, still hesitant, though partially convinced, looked at Hanuman and Lakshmana and asked, "What do you think of it?" Both answered, "We feel no doubt that this chariot is Indra's; it is not an illusory creation."

Rama fastened his sword, slung two quivers full of rare arrows over his shoulders, and climbed into the chariot.

The beat of war drums, the challenging cries of soldiers, the trumpets, and the rolling chariots speeding along to confront each other, created a deafening mixture of noise. While Ravana had

^{13.} Mandodari (mən-dō'də-rē).

^{14.} Matali (mä'tə-lē).

instructed his charioteer to speed ahead, Rama very gently ordered his chariot-driver, "Ravana is in a rage; let him perform all the antics he desires and exhaust himself. Until then be calm; we don't have to hurry forward. Move slowly and calmly, and you must strictly follow my instructions; I will tell you when to drive faster."

Ravana's assistant and one of his staunchest supporters, Mahodara¹⁵—the giant among giants in his physical appearance—begged Ravana, "Let me not be a mere spectator when you confront Rama. Let me have the honour of grappling with him. Permit me to attack Rama."

"Rama is my sole concern," Ravana replied. "If you wish to engage yourself in a fight, you may fight his brother Lakshmana."

Noticing Mahodara's purpose, Rama steered his chariot across his path in order to prevent Mahodara from reaching Lakshmana. Whereupon Mahodara ordered his chariot-driver, "Now dash straight ahead, directly into Rama's chariot."

he charioteer, more practical-minded, advised him, "I would not go near Rama. Let us keep away." But Mahodara, obstinate and intoxicated with war fever, made straight for Rama. He wanted to have the honour of a direct encounter with Rama himself in spite of Ravana's advice; and for this honour he paid a heavy price, as it was a moment's work for Rama to destroy him, and leave him lifeless and shapeless on the field. Noticing this, Ravana's anger mounted further. He commanded his driver, "You will not slacken now. Go." Many ominous signs were seen now-his bow-strings suddenly snapped; the mountains shook; thunders rumbled in the skies; tears flowed from the horses' eyes; elephants with decorated foreheads moved along dejectedly. Ravana, noticing them, hesitated only for a second, saying, "I don't care. This mere mortal Rama is of no account, and these omens do not concern me at all." Me'anwhile, Rama

paused for a moment to consider his next step; and suddenly turned towards the armies supporting Ravana, which stretched away to the horizon, and destroyed them. He felt that this might be one way of saving Ravana. With his armies gone, it was possible that Ravana might have a change of heart. But it had only the effect of spurring Ravana on; he plunged forward and kept coming nearer Rama and his own doom.

Rama's army cleared and made way for Ravana's chariot, unable to stand the force of his approach. Ravana blew his conch¹⁶ and its shrill challenge reverberated through space. Following it another conch, called "Panchajanya,"¹⁷ which belonged to Mahavishnu¹⁸ (Rama's original form before his present incarnation), sounded of its own accord in answer to the challenge, agitating the universe with its vibrations. And then Matali picked up another conch, which was Indra's, and blew it. This was the signal indicating the commencement of the actual battle. Presently Ravana sent a shower of arrows on Rama; and Rama's followers, unable to bear the sight of his body being studded with arrows, averted their heads. Then the chariot horses of Ravana and Rama glared at each other in hostility, and the flags topping the chariots-Ravana's ensign of the Veena¹⁹ and Rama's with the whole universe on it-clashed, and one heard the stringing and twanging of bow-strings on both sides, overpowering in volume all other sound. Then followed a shower of arrows from Rama's own bow. Ravana stood gazing at the chariot sent by Indra and swore, "These gods, instead of supporting me, have gone to the support of this

^{15.} Mahodara (mə-hō'də-rä).

^{16.} conch (köngk): a large spiral seashell, used as a trumpet.

^{17.} Panchajanya (pän'chə-jən'yə).

Mahavishnu (mə-hä'vĭsh'nōō): the Supreme God in Hinduism, who divides himself into the trinity of Brahma, Vishnu, and Shiva.

^{19.} Veena (vē'nə): a stringed musical instrument.

petty human being. I will teach them a lesson. He is not fit to be killed with my arrows but I shall seize him and his chariot together and fling them into high heaven and dash them to destruction." Despite his oath, he still strung his bow and sent a shower of arrows at Rama, raining in thousands, but they were all invariably shattered and neutralized by the arrows from Rama's bow, which met arrow for arrow. Ultimately Ravana, instead of using one bow, used ten with his twenty arms, multiplying his attack tenfold; but Rama stood unhurt.

Ravana suddenly realized that he should change his tactics and ordered his charioteer to fly the chariot up in the skies. From there he attacked and destroyed a great many of the monkey army supporting Rama. Rama ordered Matali, "Go up in the air. Our young soldiers are being attacked from the sky. Follow Ravana, and don't slacken."

There followed an aerial pursuit at dizzying speed across the dome of the sky and rim of the earth. Ravana's arrows came down like rain; he was bent upon destroying everything in the world. But Rama's arrows diverted, broke, or neutralized Ravana's. Terror-stricken, the gods watched this pursuit. Presently Ravana's arrows struck Rama's horses and pierced the heart of Matali himself. The charioteer fell. Rama paused for a while in grief, undecided as to his next step. Then he recovered and resumed his offensive. At that moment the divine eagle Garuda was seen perched on Rama's flagpost, and the gods who were watching felt that this could be an auspicious sign.

After circling the globe several times, the duelling chariots returned, and the fight continued over Lanka. It was impossible to be very clear about the location of the battleground as the fight occurred here, there, and everywhere. Rama's arrows pierced Ravana's armour and made him wince. Ravana was so insensible to pain and <u>impervious</u> to attack that for him to wince was a good sign, and the gods hoped that this was a turn for the better. But at this moment, Ravana suddenly changed his tactics. Instead of merely shooting his arrows, which were powerful in themselves, he also invoked several supernatural forces to create strange effects: He was an adept in the use of various asthras²⁰ which could be made dynamic with special <u>incantations</u>. At this point, the fight became one of attack with supernatural powers, and <u>parrying</u> of such an attack with other supernatural powers.

Ravana realized that the mere aiming of shafts with ten or twenty of his arms would be of no avail because the mortal whom he had so contemptuously thought of destroying with a slight effort was proving <u>formidable</u>, and his arrows were beginning to pierce and cause pain. Among the asthras sent by Ravana was one called "Danda," a special gift from Shiva, capable of pursuing and pulverizing its target. When it came flaming along, the gods were struck with fear. But Rama's arrow neutralized it.

Now Ravana said to himself, "These are all petty weapons. I should really get down to proper business." And he invoked the one called "Maya"—a weapon which created illusions and confused the enemy.

ith proper incantations and worship, he sent off this weapon and it created an illusion of reviving all the armies and its leaders— Kumbakarna and Indrajit and the others—and bringing them back to the battlefield. Presently Rama found all those who, he thought, were no

WORDS TO KNOW impervious (ĭm-pûr'vē-əs) adj. incapable of being penetrated; unaffected
 incantation (ĭn'kăn-tā'shən) n. a chant intended to bring forth supernatural
 powers; magic spell
 parrying (păr'ē-ĭng) n. warding off or turning aside parry v.

formidable (fôr'mĭ-də-bəl) adj. hard to handle or overcome

^{20.} asthras (əs'thrəz): arrows or other weapons powered by supernatural forces.

more, coming on with battle cries and surrounding him. Every man in the enemy's army was again up in arms. They seemed to fall on Rama with victorious cries. This was very confusing and Rama asked Matali, whom he had by now revived, "What is happening now? How are all these coming back? They were dead." Matali explained, "In your original identity you are the creator of illusions in this universe. Please know that Ravana has created phantoms to confuse vou. If you make up your mind, you can dispel them immediately." Matali's explanation was a great help. Rama at once invoked a weapon called "Gnana"²¹—which means "wisdom" or "perception." This was a very rare weapon, and he sent it forth. And all the terrifying armies who seemed to have come on in such a great mass suddenly evaporated into thin air.

Ravana then shot an asthra called "Thama," whose nature was to create total darkness in all the worlds. The arrows came with heads exposing frightening eyes and fangs, and fiery tongues. End to end the earth was enveloped in total darkness and the whole of creation was paralysed. This asthra also created a deluge of rain on one side, a rain of stones on the other, a hail-storm showering down intermittently, and a tornado sweeping the earth. Ravana was sure that this would arrest Rama's enterprise. But Rama was able to meet it with what was named "Shivasthra."²² He understood the nature of the phenomenon and the cause of it and chose the appropriate asthra for counteracting it.

Ravana now shot off what he considered his deadliest weapon—a trident²³ endowed with extraordinary destructive power, once gifted to Ravana by the gods. When it started on its journey there was real panic all round. It came on flaming toward Rama, its speed or course unaffected by the arrows he flung at it.

When Rama noticed his arrows falling down



Rama and Lakshmana fight the demoness Taraka (1587–1598, India, Mughal, school of Akbar), Mushfiq. Leaf from a manuscript, opaque colors and gold on paper, 27.5 cm x 15.2 cm, courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C. (07.217 35v).

^{21.} Gnana (gnä'nə).

^{22.} Shivasthra (shĭ-vəs'thrə).

^{23.} trident (trīd'nt): a spear with three prongs.

ineffectively while the trident sailed towards him, for a moment he lost heart. When it came quite near, he uttered a certain mantra²⁴ from the depth of his being and while he was breathing out that incantation, an esoteric syllable in perfect timing, the trident collapsed. Ravana, who had been so certain of vanquishing Rama with his trident, was astonished to see it fall down within an inch of him, and for a minute wondered if his adversary might not after all be a divine being although he looked like a mortal. Ravana thought to himself, "This is, perhaps, the highest God. Who could he be? Not Shiva, for Shiva is my supporter; he could not be Brahma, who is four faced; could not be Vishnu, because of my immunity from the weapons of the whole trinity. Perhaps this man is the primordial being, the cause behind the whole universe. But whoever he may be, I will not stop my fight until I defeat and crush him or at least take him prisoner."

With this resolve, Ravana next sent a weapon which issued forth monstrous serpents vomiting fire and venom, with enormous fangs and red eyes. They came darting in from all directions.

Rama now selected an asthra called "Garuda" (which meant "eagle"). Very soon thousands of eagles were aloft, and they picked off the serpents with their claws and beaks and destroyed them. Seeing this also fail, Ravana's anger was roused to a mad pitch and he blindly emptied a quiverful of arrows in Rama's direction. Rama's arrows met them half way and turned them round so that they went back and their sharp points embedded themselves in Ravana's own chest.

Ravana was weakening in spirit. He realized that he was at the end of his resources. All his learning and equipment in weaponry were of no avail and he had practically come to the end of his special gifts of destruction. While he was going down thus, Rama's own spirit was soaring

ТО

up. The combatants were now near enough to grapple with each other and Rama realized that this was the best moment to cut off Rayana's heads. He sent a crescent-shaped arrow which sliced off one of Ravana's heads and flung it far into the sea, and this process continued; but every time a head was cut off, Ravana had the benediction of having another one grown in its place. Rama's crescent-shaped weapon was continuously busy as Ravana's heads kept cropping up. Rama lopped off his arms but they grew again and every lopped-off arm hit Matali and the chariot and tried to cause destruction by itself, and the tongue in a new head wagged, uttered challenges, and cursed Rama. On the cast-off heads of Ravana, devils and minor demons, who had all along been in terror of Ravana and had obeyed and pleased him, executed a dance of death and feasted on the flesh.

Ravana was now desperate. Rama's arrows embedded themselves in a hundred places on his body and weakened him. Presently he collapsed in a faint on the floor of his chariot. Noticing his state, his charioteer pulled back and drew the chariot aside. Matali whispered to Rama, "This is the time to finish off that demon. He is in a faint. Go on. Go on."

But Rama put away his bow and said, "It is not fair warfare to attack a man who is in a faint. I will wait. Let him recover," and waited.

When Ravana revived, he was angry with his charioteer for withdrawing, and took out his sword, crying, "You have disgraced me. Those who look on will think I have retreated." But his charioteer explained how Rama suspended the fight and forebore to attack when he was in a faint. Somehow, Ravana appreciated his explanation and patted his back and resumed his attacks. Having exhausted his special weapons, in desperation Ravana began to throw on Rama

^{24.} mantra (măn'trə): a word, sound, or phrase used as a prayer or spell.

all sorts of things such as staves, cast-iron balls, heavy rocks, and oddments he could lay hands on. None of them touched Rama, but glanced off and fell ineffectually. Rama went on shooting his arrows. There seemed to be no end of this struggle in sight.

ow Rama had to pause to consider what final measure he should take to bring this campaign to an end. After much thought, he decided to use "Brahmasthra,"25 a weapon specially designed by the Creator Brahma on a former occasion, when he had to provide one for Shiva to destroy Tripura,²⁶ the old monster who assumed the forms of flying mountains and settled down on habitations and cities, seeking to destroy the world. The Brahmasthra was a special gift to be used only when all other means had failed. Now Rama, with prayers and worship, invoked its fullest power and sent it in Ravana's direction, aiming at his heart rather than his head; Ravana being vulnerable at heart. While he had praved for indestructibility of his several heads and arms, he had forgotten to strengthen his heart, where the Brahmasthra entered and ended his career.

Rama watched him fall headlong from his chariot face down onto the earth, and that was the end of the great campaign. Now one noticed Ravana's face aglow with a new quality. Rama's arrows had burnt off the layers of dross,²⁷ the anger, conceit, cruelty, lust, and egotism which had encrusted his real self, and now his personality came through in its pristine form-of one who was devout and capable of tremendous attainments. His constant meditation on Rama, although as an adversary, now seemed to bear fruit, as his face shone with serenity and peace. Rama noticed it from his chariot above and commanded Matali, "Set me down on the ground." When the chariot descended and came to rest on its wheels, Rama got down and

commanded Matali, "I am grateful for your services to me. You may now take the chariot back to Indra."

Surrounded by his brother Lakshmana and Hanuman and all his other war chiefs, Rama approached Ravana's body, and stood gazing on it. He noted his crowns and jewellery scattered piecemeal on the ground. The decorations and the extraordinary workmanship of the armour on his chest were blood-covered. Rama sighed as if to say, "What might he not have achieved but for the evil stirring within him!"

At this moment, as they readjusted Ravana's blood-stained body, Rama noticed to his great shock a scar on Ravana's back and said with a smile, "Perhaps this is not an episode of glory for me as I seem to have killed an enemy who was turning his back and retreating. Perhaps I was wrong in shooting the Brahmasthra into him." He looked so concerned at this supposed lapse on his part that Vibishana, Ravana's brother, came forward to explain. "What you have achieved is unique. I say so although it meant the death of my brother."

"But I have attacked a man who had turned his back," Rama said. "See that scar."

Vibishana explained, "It is an old scar. In ancient days, when he paraded his strength around the globe, once he tried to attack the divine elephants that guard the four directions. When he tried to catch them, he was gored in the back by one of the tuskers and that is the scar you see now; it is not a fresh one though fresh blood is flowing on it."

Rama accepted the explanation. "Honour him and cherish his memory so that his spirit may go to heaven, where he has his place. And now I will leave you to attend to his funeral arrangements, befitting his grandeur." *

- 26. Tripura (trĭ-pōō'rə).
- 27. dross: waste matter; impurities.

^{25.} Brahmasthra (brə-məs'thrə).

LITERATURE Thinkin

Connect to the Literature

1. What Do You Think? What is your reaction to the battle between Rama and Ravana?

Comprehension Check

- Why does Rama lay siege to Ravana's island?
- Name some ways in which Ravana uses illusion as a weapon.
- How does Rama treat Ravana after killing him?

- 2. Ravana, with his 10 heads and 20 arms, would seem to have an advantage over Rama. Why do you think Rama is able to defeat him?
- 3. How would you describe Rama's heroic code of conduct?
 - the offer he sends to Ravana by messenger
 - · the two chances he gives Ravana to recover

 - his strategy and behavior in battle
 what he tells Ravana's brother after Ravana has been killed
- 4. Do you think that Ravana is heroic? Use evidence from the epic to support your answer.
- 5. ACTIVE READING CLASSIFYING CHARACTERS Look over your chart in your **MREADER'S NOTEBOOK** and discuss the characters with a partner. What generalizations can you make about the characters on each side? Remember that you can form a generalization about a character by making broad judgments based on evidence in the story.

Extend Interpretations

- 6. What If? Suppose that Trijata had let Sita believe that Rama and his brother had been killed. What do you think Sita would have done? What impact might her actions have had on Rama and the battle with Ravana?
- 7. Connect to Life In India, Rama has been celebrated as a hero for centuries. Compare Rama's heroic qualities with those displayed by heroes of your own country.
- 8. Points of Comparison Compare Sir Launcelot's refusal to strike Sir Gawain after he falls to the ground in Le Morte d'Arthur with Rama's insistence on halting the fight until Ravana comes out of a faint. What does their behavior suggest about their character and code of honor?

Literary Analysis

SUPERNATURAL ELEMENTS

Both Rama and Ravana use supernatural elements to try to defeat the other. Supernatural elements go beyond the bounds of reality by involving beings, powers, or events that cannot be explained by the laws of nature. Some of the supernatural elements in this excerpt from the Ramayana include the following:

- · Indra's chariot, which has the power to "fly swifter than air over all obstacles"
- the ominous signs-mountains shaking, tears flowing from horses' eves-that herald Ravana's attack on Rama
- asthras—arrows powered by supernatural forces

Supernatural elements are found in the literatures of nearly all cultures. In epics, in particular, these elements help make the characters' attributes larger-than-life.

Cooperative Learning Activity With a group of classmates, discuss the supernatural elements in this excerpt from the Ramayana. Then think about how the epic would be affected if it didn't include supernatural elements. Choose a scene and rewrite it, deleting those elements. What is lost? What, if anything, is gained?

REVIEW EPIC An **epic** is a long narrative poem, presented in an elevated or formal style, that traces the adventures of a great hero. Beowulf and the Iliad are two other epics you have read. What characteristics do these poems share with the Ramayana?

THINK

ABOUT

Think Critically

Choices CHALLENGES

Writing Options

1. Rama's Speech Compose a speech that Rama might deliver to his people following his victory at Lanka. The speech should focus on Rama's own actions, courage, and faith in the face of Ravana's onslaught. Place the entry in your **Working Portfolio.**

2. Points of Comparison

Compare the supernatural powers Ravana uses to trick his enemy with those Sir Launcelot wields against Sir Gawain. Then answer the following question in a brief essay: Do you think Ravana and Launcelot would have been able to defeat their opponents if they could have traded supernatural powers? Why or why not?

Activities & Explorations

1. Illustrated Battle Illustrate a battle scene described in the excerpt. You might depict the scene in one illustration or in a series of sketches. ~ ART

2. Battle Scene Soundtrack Using sound effects, voices, and passages from recordings, create a soundtrack that captures the mood of a battle scene or other event in the excerpt. ~ SPEAKING AND LISTENING

Inquiry & Research

Hidden Temple The sculpture shown on page 241 adorns Angkor Wat, a group of temples in Cambodia that were constructed in the 1100s. Long hidden by forest growth, Angkor Wat was discovered by a French naturalist in 1860. Research to find out more about the history and art of Angkor Wat. Present your findings to the class.



More Online: Research Starter www.mcdougallittell.com

Vocabulary in Action

EXERCISE: CONTEXT CLUES Write the word that best fits in each blank.

Zing, the hero of the Zoori nation, was an <u>1</u> of Erg, the god of energy. According to legend, Zing was a _____2 being, the first and greatest of the Zoori man-gods. He fought bravely from behind a ____3 when attacked by Zud, the six-fisted demon. The nasty Zud, with his superior weapons, was a <u>4</u> opponent. Because of his many fists and scaly skin, Zud seemed ______ to harm. Zing recited an 6____, seeking aid from his divine protectors. His words were <u>7</u> and meant only for heavenly ears. An army of sacred zebras arrived to help Zing in 8 the many swords and spears of his foe. Zing and his army proved their $9_{,}$ easily overpowering Zud and his evil followers. Zud shouted 10____, shook his six fists, and retired from a hateful ____ the battlefield.

esoteric WORDS formidable TO KNOW imprecation incantation incarnation invincibility parrying primordial rampart **Building Vocabulary**

For an in-depth study of context clues, see page 938.

Valmiki

First Poet of India According to current versions of the *Ramayana*, the story of Rama was told to the wise man Valmiki by the divine sage Narada. Although little is known about the poet, some scholars believe that Valmiki was indeed a man of genius. They regard him as the "first poet" of India and the inventor of the *sloka*, the poetic meter used in the *Ramayana* and popular in later Indian poetry.

Influential Epic The *Ramayana* pervades the culture of India. Over the centuries, it has been translated and adapted by many authors, including the 20th-century writer R. K. Narayan. According to Narayan, "Everyone of whatever age, outlook, education, or station in life knows the essential part of the epic and adores the main figures in it."

PREPARING to Read

from The Book of Margery Kempe

Autobiography by MARGERY KEMPE

Connect to Your Life

Handling Stress Think of a time when you experienced a great deal of stress or anxiety—perhaps a time when you were facing a serious illness or a major change in your life. How did you handle the experience? Did you do anything special to help yourself cope?

Build Background

Religion and the Middle Ages During the Middle Ages, religion influenced all aspects of life, and the clergy was a powerful force in both spiritual and political matters. Like the rest of medieval society, the religious hierarchy was controlled by men. A woman who wished to pursue a spiritual calling was expected to join a convent or to live as a recluse. Margery Kempe did neither. Although a wife and mother, she was determined to devote her life to Christ and, at the age of 40, became a religious visionary, traveling and preaching extensively in England, Europe, and the Holy Land. In the 1430s, Kempe's story of her spiritual life, *The Book of Margery Kempe*, was first set down in manuscript. Kempe dictated the story of her spiritual



life to two different scribes, who then wrote it down. It is the earliest surviving autobiography in the English language. Kempe's account begins with the birth of her first child and describes a deeply troubling experience that would affect the course of her life.

Focus Your Reading

LITERARY ANALYSIS AUTOBIOGRAPHY

An **autobiography** is an account of a writer's own life, told in his or her own words. An autobiography provides revealing insights into the following subjects:

- the writer's character
- the writer's attitudes
- the writer's motivations
- · the society in which the writer lived

As you read this autobiographical excerpt, be aware of details that suggest how Margery Kempe views herself and her experience.

ACTIVE STRATEGIES FOR READING READING AUTOBIOGRAPHY

Typically, writers of autobiographies recount their experiences in the first person, using the pronouns *I* and *me*. Margery Kempe, however, tells her story in the third person, referring to herself as "this creature" and using the pronouns *she* and *her*.

READER'S NOTEBOOK As you read Kempe's account of her experience, think of reasons why she might have chosen to use the third-person point of view and to use such phrases as "this creature." Jot down notes to indicate the effect this has on you as a reader.

from The Book of

Margery Rempe

Chapter One Illness and Recovery



Woman tending fire and reading, from an illuminated manuscript

hen this creature was twenty years of age, or somewhat more, she was married to a worshipful burgess¹ [of Lynn] and was with child within a short time, as nature would have it. And after she had conceived, she was troubled with severe attacks of sickness until the

^{1.} burgess (bûr'jĭs): a citizen of an English town.

child was born. And then, what with the laborpains she had in childbirth and the sickness that had gone before, she despaired of her life, believing she might not live. Then she sent for her confessor,² for she had a thing on her conscience which she had never revealed before that time in all her life. For she was continually hindered by her enemy—the devil—always saying to her while

she was in good health that she didn't need to confess but to do penance by herself alone, and all should be forgiven, for God is merciful enough. And therefore this creadid great ture often penance in fasting on bread and water, and performed other acts of with devout charity prayers, but she would not reveal that one thing in confession.

When people think he is far away from them he is very near through his grace.

> And in this time she saw, as she thought, devils opening their mouths all alight with burning flames of fire, as if they would

have swallowed her in, sometimes pawing at her, sometimes threatening her, sometimes pulling her and hauling her about both night and day during the said time. And also the devils called out to her with great threats, and bade her that she should forsake her Christian faith and belief, and deny her God, his mother, and all the saints in heaven, her good works and all good virtues, her father, her mother, and all her friends. And so she did. She slandered her husband, her friends, and her own self. She spoke many sharp and reproving words; she recognized no virtue nor goodness; she desired all wickedness; just as the spirits tempted her to say and do, so she said and did. She would

3. shriven: absolved; forgiven.

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And when she was at any time sick or

troubled, the devil said in her mind that she

should be damned, for she was not shriven³ of

that fault. Therefore, after her child was born,

confessor, as said before, fully wishing to be

shriven of her whole lifetime, as near as she

confessor was a little too hasty and began

and not believing she would live, she sent for her

could. And when she came to the point of saying

that thing which she had so long concealed, her

sharply to reprove her before she had fully said

what she meant, and so she would say no more

because of the dread she had of damnation on

was amazingly disturbed and tormented with

the one hand, and his sharp reproving of her on the other, this creature went out of her mind and

spirits for half a year, eight weeks and odd days.

in spite of anything he might do. And soon after,

^{2.} confessor: spiritual adviser; the priest to whom Margery confessed her sins.

have killed herself many a time as they stirred her to, and would have been damned with them in hell, and in witness of this she bit her own hand so violently that the mark could be seen for the rest of her life. And also she pitilessly tore the skin on her body near her heart with her nails, for she had no other implement, and she would have done something worse, except that she was tied up and forcibly restrained both day and night so that she could not do as she wanted.

And when she had long been troubled by these and many other temptations, so that people thought she should never have escaped from them alive, then one time as she lay by herself and her keepers were not with her, our merciful Lord Christ Jesus-ever to be trusted, worshiped be his name, never forsaking his servant in time of need-appeared to his creature who had forsaken him, in the likeness of a man, the most seemly, most beauteous, and most amiable that ever might be seen with man's eye, clad in a mantle of purple silk, sitting upon her bedside, looking upon her with so blessed a countenance that she was strengthened in all her spirits, and he said to her these words: "Daughter, why have you forsaken me, and I never forsook you?"

And as soon as he had said these words, she saw truly how the air opened as bright as any lightning, and he ascended up into the air, not hastily and quickly, but beautifully and gradually, so that she could clearly behold him in the air until it closed up again. And presently the creature grew as calm in her wits and her reason as she ever was before, and asked her husband, as soon as he came to her, if she could have the keys of the buttery⁴ to get her food and drink as she had done before. Her maids and her keepers advised him that he should not deliver up any keys to her, for they said she would only give away such goods as there were, because she did not know what she was saying, as they believed.

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Nevertheless, her husband, who always had tenderness and compassion for her, ordered that they should give her the keys. And she took food and drink as her bodily strength would allow her, and she once again recognized her friends and her household, and everybody else who came to her in order to see how our Lord Jesus Christ had worked his grace in her—blessed may he be, who is ever near in tribulation.⁵ When people think he is far away from them he is very near through his grace. Afterwards this creature performed all her responsibilities wisely and soberly enough, except that she did not truly know our Lord's power to draw us to him.⁶ *****

^{6.} did not . . . power: did not feel the full attraction of God's grace. Kempe is saying that her total devotion to the Lord did not come until later.



^{4.} buttery: pantry.

^{5.} tribulation: suffering or distress.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? How did Margery Kempe's description of her illness affect you? Share your thoughts with the class.

Comprehension Check

- Why does Kempe send for her confessor?
- Why does Kempe tear her skin and bite herself?
- Why does the vision of Christ restore her senses?

Think Critically

2. On the basis of your reading, how would you describe Margery Kempe?

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THINK	J
ABOUT	١.
L	U

- · her reasons for talking to a confessor
- the way she handles stress and anxiety
- · her response to the spiritual vision
- **3**. Do you think Kempe's account of her illness and recovery is believable? Why or why not?
- 4. What does Kempe's experience tell you about her society's attitude toward mental illness?
- 5. ACTIVE READING STRATEGIES FOR READING AUTOBIOGRAPHY Look at your notes in your READER'S NOTEBOOK. What might be some of the advantages and disadvantages of writing an autobiography in the third person?

Extend Interpretations

- 6. Critic's Corner A critic has said that Margery Kempe exhibits contradictory qualities, appearing to be both humble and forceful, both devout and arrogant. What evidence do you see in the selection of these contradictory qualities? Be specific in your answer.
- 7. Different Perspectives Assume the role of Margery Kempe's husband and describe her experience from his point of view. What additional information do you think his account might contain?
- 8. Connect to Life Think about modern attitudes toward mental illness. How do you think Margery Kempe's experiences would be viewed today? Explain your opinion.

Literary Analysis

AUTOBIOGRAPHY

An **autobiography** is a writer's account of his or her own life. Autobiographies often convey profound insights as writers recount past events from the perspective of greater understanding and distance.

Paired Activity With a partner, list various reasons why someone might be inspired to write an autobiography. Then decide which of those reasons—or what other possible reasons—might have prompted Kempe to record her life story. Share your ideas with the class.



Choices CHALLENGES

Writing Options

1. Dialogue Script Write a script for a dialogue in which Kempe and her husband discuss her recovery after more than eight months of mental disturbances.

2. Narrative on Survival Think about a time when you recovered from an illness or survived a bad experience in your life. What kept you going during this difficult time? What attitudes and strategies did you use to survive? Write a personal narrative in which you describe the qualities you possess that helped you endure. Place the narrative in your Working Portfolio.

Activities & Explorations

1. Visionary Art Make a drawing or painting of one of the visions Kempe experienced during her illness. ~ ART

2. Book Jacket Design and create a book jacket for Kempe's

autobiography. Use images from the selection. ~ ART

Inquiry & Research

Medieval Medical Care

Investigate the nature of medical care during the 14th and 15th centuries. Present your findings in an oral report to the class.

Dargery Kempe

Margery Kempe 1373?–1439?

First Religious Stirrings Margery Kempe was born about 1373 in Lynn-a town in the county of Norfolk, England-where her father served five terms as mayor. Although born to a prominent family, Kempe, like most women of her time, received little education. Around the age of 20, she married John Kempe, a tax collector, with whom she had 14 children. At around the age of 40, Margery Kempe decided to become a "bride of Christ"-to live in chastity and preach her visions to the world. As a vocal, outgoing speaker she was quite an oddity at a time when most women remained at home as wives and mothers. Although many men and women she met considered her a model of human compassion and devotion, many others disapproved of her lifestyle.

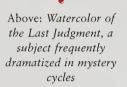
A Religious Life Once Kempe had made her commitment to God, she began a series of religious pilgrimages to Jerusalem, Spain, Italy, and Germany. It was in Jerusalem that she received her "gift" of weeping. She would fall into violent fits of crying at unpredictable times throughout the rest of her life, often during church services. Both the clergy and the common people found her hysterical crying at best annoying, at worst heretical. As a result, Kempe encountered a good deal of persecution and ridicule, although she maintained that her tears were a special gift from God, a physical token of her special worth in his eyes. She was also censured by many for dressing all in white, which at the time was a symbol of both chastity and piety.

Her Life Story Her autobiography, *The Book of Margery Kempe*, is important for several reasons. The work serves as a sort of time capsule, preserving for the reader the social customs, speech, and attitudes of the day. It also reveals the singular character of Kempe herself, a strong woman of faith who lived by her convictions despite intense social criticism and opposition. Finally, as an autobiography it is unique in its purpose: Kempe felt her story to be worth the telling not as a record of her life, which she probably thought too unimportant to merit a written account, but as a testament to God's power and his wonderful dealings with "this creature" Margery Kempe.

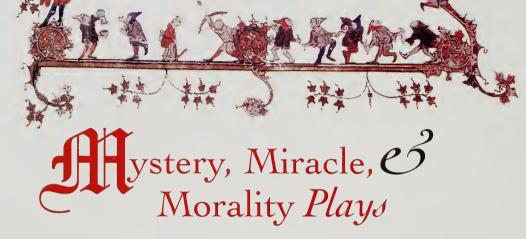
Author Activity

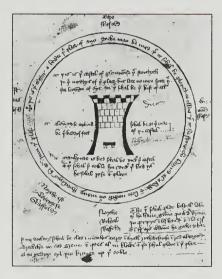
Words into Print Margery Kempe's autobiography has had an unusual publishing history. Check an encyclopedia, biography, the Internet, or some other reference source to find out how her words made their way into print.





Above right: Miniature from a manuscript of Li Romans d'Alixandre (about 1340), showing people wearing animal masks, perhaps for an entertainment at court





Staging diagram for The Castle of Perseverance, one of the earliest surviving English morality plays

uring the early Middle Ages, in order to make church teachings accessible to the common people, clergymen began to dramatize stories from the Bible and episodes from the lives of saints. The clerics themselves played the roles in the dramas, bringing sacred history to life as part of church services. These dramatized stories soon became a popular part of church life.

As time passed, these plays developed into more elaborate productions, known as mystery plays (the biblical dramas) and miracle plays (the dramas of saints' lives), that were unsuitable for performance inside a church. The job of presenting the mystery plays was taken over by trade and craft guilds, or unions. Each guild took responsibility for one or two plays, building a pageant wagon and making costumes, props, and scenery. On a feast day, the guilds would load their props and scenery onto their wagons, form a procession, and take turns performing the plays at prearranged sites. Together, the plays formed what is called a mystery cycle, covering the whole history of the world, from the creation of Adam and Eve to the Last Judgment.

The mystery cycles were fabulous events. They often ran from sunrise to sunset, sometimes for three or more days, and included music, dance, comedy skits, and special effects to create the illusion of rain, lightning, and flying. These spectacular productions whetted the English appetite for drama. By the 1400s, professional acting troupes were traveling the countryside, performing plays of their own—called morality plays—that dealt with the moral struggles of everyday people.

Morality plays dramatized the inner conflicts of characters such as Everyman, an average man who is summoned by Death. Everyman tries to soften his fate by appealing to friends with names like Kindred and Fellowship, but in the face of Death they desert him. He can bring only Good Deeds along with him to the grave.

The message, of course, was crystal clear, but the play *Everyman* was more than a sermon or fable. To a large extent, morality plays such as this represented a step away from the religious drama and toward a popular English secular drama. By the 1500s, morality plays were a regular part of street pageants and began to adopt elements of court entertainments, such as mummers plays (pantomimes), tournaments, and masquerades.

As morality plays grew more varied and sophisticated, their popularity increased. The English people became a nation of theatergoers, and a wide range of dramatic entertainments became part of England's cultural life. In this way, the morality plays—like the mystery and miracle plays before them—set the stage for Elizabethan drama and the genius of playwrights like William Shakespeare. Chere begynneth a creatyle how & hye fader of henen lendeth dethe to lomon every creature to come and gyue a counte of they lyues in this Woldeland is in maner of a mozall playe.



Above: Woodcut illustrating John Skot's edition of Everyman (about 1503)

Left: In a mystery cycle, a trade or craft guild might produce a play related to its members' occupation. A shipbuilders' guild, for example, might produce a play about Noah's ark.

Writing Workshop

Application Essay

Presenting yourself positively ...

From Reading to Writing *Le Morte d'Arthur* and *Sir Gawain and the Green Knight* reflect the ideal medieval virtues of honor, courage, and loyalty. Although the characters in these legends do not always achieve their goals, they are generally portrayed in a positive light. One way to present yourself in a positive way is through an **application essay**, often part of applying to college or for a job. Writing an application essay gives you an opportunity to reflect on the meaning of a significant experience in your life and to reveal your interests, achievements, and abilities for others to judge.

For Your Portfolio

WRITING PROMPT Write an application essay in which you reflect on the significance of an important experience or achievement that has special meaning to you.

Purpose: To present information about yourself that would encourage a college to admit you Audience: Members of a college admissions committee

Basics in a Box

Application Essay at a Glance Body Introduction Conclusion Tells about your Begins with Summarizes significant experience a hook, or the effects of Reveals your qualities, attentionthe experience interests, and abilities grabbing detail on your life Shows that you can organize thoughts and express yourself **RUBRIC** Standards for Writing A successful application essay should reflect a thoughtful response to the · be written honestly in your own voice

• identify and describe a significant experience or achievement

application prompt

- explain what the experience or achievement means to you
- and from your personal experience
- have an engaging introduction
- reflect careful attention to grammar, style, and organization

Analyzing a Student Model

Jennifer Talon Truman High School

Whomp!

My friends and I have a special word to perfectly describe an "ah hah experience." <u>The word is *Whomp!*</u> We use this word to describe what happens when something really hits us hard. For example: "I left my accounting project at home, and, Whomp!, Mrs. Winslow gave me *six* extra assignments as a consequence!" Or, "I couldn't believe he took her out. Whomp! It's really over between us."

Okay. I hope you now have an idea of the significance of the word. With that as background I can tell you about the biggest Whomp! of my life. It happened early in October of my junior year. I was with a group of friends at a cabin in the hills of eastern Iowa. While I was standing on a balcony approximately thirty-five feet above the rocky terrain, the supports under the balcony gave way. Luckily for me, the ground broke my fall; unluckily, my leg did the same. One minute I was a healthy, mobile sixteen-year-old and, Whomp!, the next I had a leg in about fourteen different pieces, with some of those pieces protruding through a gaping wound.

My memories of the next few days are rather hazy. I can remember my mother's worried face hovering over me from time to time. I remember being told that I'd been through surgery and that they'd (the wondrous orthopedists) packed the bones together and fastened them at each end with pins. "Cool. You'll beep the airport metal detectors, Jen," my brother told me. Well, I'd also have sore armpits (crutches became my best friend and worst brother), and a cast up to my hip for six months. It seemed like an eternity.

Physical pain was the least of my worries. Whomp! People stared at me now. I couldn't take a shower. <u>I couldn't go jogging</u>. I couldn't stand for very long. <u>I couldn't be on the track team. I couldn't get down to the newspaper room at school</u>. I could watch TV—small compensation. I felt totally helpless and very frustrated at times. I needed help getting dressed, and getting to class, and getting into the car. . .

RUBRIC IN ACTION

• The writer begins with an unusual hook that sets an engaging, humorous tone.

Other Options:

- Begin with a general concept (such as a quote or proverb) that will be tested or proved by your own experience
- Open with a dramatic thesis statement

C The writer focuses on the details of one incident, described chronologically.

Other Options: • Tell several anecdotes that highlight your different qualities

 Describe more recent events first, then tell what led up to them

3 Uses vivid details and narrative techniques to draw readers into the scene

Brings up extracurricular activities by weaving them into the story Wait a minute, this cast is only going to be on for six more months. Whomp! Some people are like this for their entire life. Some people have much worse problems that they must deal with every day of their existence with no light at the end of a six-month tunnel.

This really got me thinking. What would it be like to be physically disabled? Dependent your whole life? These insights made me want to get involved. They made me want to do something to make a difference.

Now it's my senior year. Students with disabilities (trainable mentally retarded kids, some with physical disabilities, too) have been brought to Westside for their Special Education classes. I went to see the Department Head of Special Education. Together we devised a club called Peer Advocates, which is like a buddy system between the regular education and special-education kids. We have tried to pair the non-disabled with the disabled students according to interests and personalities. Each pair is required to spend at least four hours a month together. We are also planning several group field trips to places like the zoo and the bowling alley.

Organizing this group has been one of the most meaningful things I've ever done. Now kids of two totally different lifestyles are going out to lunch together and learning things about each other that they could never have learned from reading a book or studying disabilities. We are all learning compassion and tolerance and understanding. As for myself, I feel as though I'm doing something extremely worthwhile. For example, one morning, after a breakfast meeting of the group, a boy with Down's Syndrome named David walked up to me with a huge smile and gave me a great bear hug. He told me that he was so happy to have a special friend at Westside and thanked me. <u>That was all I needed to know that</u> the idea had been a good one.

Breaking my leg and its aftermath of pain and frustration was one experience I'd never want to go through again. But what it taught me was invaluable and I wouldn't change it for the world. It was a definite Whomp! G Repeats the hook to create a transition into the major accomplishment described next

() Shows through an example that she cares about her subject and that the experience was important to her

Concludes with a brief summary of her main point

Writing Your Application Essay

Prewriting

One writes out of one thing only-one's own experience. James Baldwin

Begin with the directions on your application. Many college-essay prompts invite you to tell about how something or someone affected your life. Try listing turning points in your life and people who have influenced you along the way. See the **Idea Bank** in the margin for more topic suggestions.

Choose a topic that you truly care about, then consider how you can best use it to represent yourself to the application committee. The important thing is to write about your experiences meaningfully and demonstrate how they contributed to your personal growth. You are more likely to write a forceful, engaging essay if you stay true to your interests and experience.

Planning Your Application Essay

- 1. Carefully consider the prompt. What information should be included in the response? Note that the prompt on page 260 asks you to reflect on the significance of an important experience—not just retell it.
- 2. Examine your strengths. What personal qualities, talents, and accomplishments are you most proud of? What experiences have had special meanings for you?
- **3. Think about your experience.** Why is it important to you? What meaning or significance can you draw from it?
- 4. Determine a focus. What is the overall point you want to make? Which of your achievements or experiences best supports your reflections on your own learning and growth?

2 Drafting

There are many approaches you can take in writing a reflective essay. Like the writer of the student model, you could focus on a particular event and use it to reveal an aspect of yourself. Or, you could show how several similar events have influenced

you in significant ways. Whatever the approach, keep it focused—don't try to tell everything about yourself.

As you draft your essay, include details, description, and dialogue, if appropriate to engage the readers. Give extra attention to writing a strong beginning. The opening should be engaging and informative without sounding contrived. It needs to catch the interest of an admissions officer, who has to read a stack of applications.

Ask Your Peer Reader

- What experience or achievement is my essay about?
- Why is the experience I talk about important to me?
- What is the most important thing you learn about me from this essay?
- In what places can I improve my voice to avoid sounding contrived?

IDEABank

1. Your Working Portfolio

Build on the Writing Options you completed earlier in this unit:

- Essay On Virtues, p. 238
- Rama's Speech, p. 251
- Narrative on Survival, p. 257

2. Time Line

Make a time line of your life, listing important events and accomplishments in your past. Look at the time line and identify major turning points.

3. Notebook

Write down the essay prompt (or prompts) in a notebook or on an index card. Keep this with you for several days, and write down ideas as you think about the essay.

Have a Question?

See the Writing Handbook

Elaboration, p. 1361 Descriptive Writing, pp. 1363–1364

Need help with active and passive voice?

See the **Grammar** Handbook, pp. 1397 and 1426.

Uncertain about agreement?

See the **Grammar Handbook**, pp. 1410, 1417, and 1421.

Publishing IDEAS

- Submit your essay to the college of your choice.
- In a group, read your essays aloud, then role-play the response of an application review committee.



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3 Revising

TARGET SKILL USING THE ACTIVE VOICE Writing sentences in the active voice produces a more lively and engaging style, which helps draw readers in. It also helps place the focus on you as the main achiever in your story. While the passive voice is sometimes necessary, choosing the active voice can make your writing stronger and more fluent.

the counselors plan Each day, a new lesson is planned based on events that arose occurred the previous day. For example, if a conflict, the staff might organize between two campers, was revealed, a trust activity

might be done for the next day.

4 Editing and Proofreading

TARGET SKILL SUBJECT-VERB AGREEMENT When rewriting from passive to active voice, be sure to check that your subjects and verbs agree, particularly when a word or phrase separates the subject from the verb. Also, keep in mind that a college essay should be a polished piece of work—so edit and proofread everything carefully.

Each day Vinder my guidance, a special group of kids learn the basics of swimming. In return, I, along with the rest of the staff, receives a valuable lesson in courage and perseverance.

5 Reflecting

FOR YOUR WORKING PORTFOLIO What did you discover about yourself while completing your application essay? How did writing about yourself help you understand your strengths better? Attach your answer to your finished essay. Save your application essay in your **Working Portfolio**.

THE MAN

Assessment Practice Revising & Editing

Read this opening from the first draft of an application essay. The underlined sections include the following kinds of errors:

- using active and passive voice subject-verb agreement
- verb tense errors
 • sentence fragments

For each underlined phrase or sentence, choose the revision that most improves the writing.

It just took two little words to change everything: "We're moving." One

simple sentence was uprooting my whole life. How could I have anticipated the hallenges? Never predicted the rewards. (2)

- 1. A. had been uprooting
 - B. uprooted
 - C. will uproot
 - **D.** Correct as is
- 2. A. How could I have anticipated the challenges or predicted the rewards?
 - **B.** I could never have anticipated the challenges. Never predicted the rewards.
 - **C.** How could I have anticipated the challenges, predicted the rewards.
 - **D.** Correct as is
- 3. A. loathes
 - B. loathed
 - C. was loathing
 - **D.** Correct as is

- **4. A.** I had been overwhelmed by even the thought of moving.
 - **B.** I was being overwhelmed by even the thought of moving.
 - C. Even the thought of moving overwhelmed me.
 - **D.** Correct as is
- 5. A. is
 - B. is being
 - C. are being
 - **D.** will be
- 6. A. You see. Change still made me nervous then.
 - **B.** Then, you see, I was still made nervous by change.
 - C. You see, change is still making me nervous then.
 - **D.** Correct as is

Need extra help?

See the Grammar Handbook

Active and passive voice, p. 1397 Subject-verb agreement, p. 1410 Verb tenses, p. 1426 Sentence fragments, p. 1409

Matching Meanings to Contexts

Language is constantly evolving to meet the needs of those who use it. As a result, many words have acquired more than one meaning. One such word is *craft*, which comes from the Old English word *cræft*, meaning "strength." Compare the ways in which *craft* is used in the sentences on the right.

In the first sentence, *craft* means "skill in deception or evasion"; in the second, *craft* refers to a boat or small ship. *Craft* can also mean "proficiency, skill, and dexterity" or "to make in a skillful manner by hand." Note that over time the original meaning of the word—"strength"—was extended to refer to various kinds of skill. With craft and guile, Sir Modred persuaded the people to turn against their king.

As King Arthur with his fleet drew into the harbor, Sir Modred and his army launched forth in every available craft.

---Sir Thomas Malory, *Le Morte d'Arthur*, retold by Keith Baines

Strategies for Building Vocabulary.....

As you read, be alert to words that do not mean what you'd expect. Then use the following strategies to increase your understanding of the new words.

O Use Context Clues to Determine Meaning When you encounter a word that is used in an unexpected way, begin by using the sense of the sentences that surround the word to figure out the word's meaning. Read the passage below.

"Sir Gawain, why these insults? I have the measure of your strength and you can do me but little harm."

"Come forth, traitor, and this time I shall make good my revenge!" Sir Gawain shouted. —Le Morte d'Arthur

You can tell from the context that the two men have met before and that the first speaker is not concerned about the abilities of the second. These clues help you determine that in this context, *measure* means "a knowledge of the limits of the other's strength and skill," and that *make good* means "to fulfill."

2 Look Up the Word in a Dictionary Sometimes you may need more help than context clues provide. To determine the appropriate meaning of a word with multiple definitions, locate the word in a dictionary and read through the definitions in order to identify the one that makes the most sense in the sentence. Occasionally you will discover that a word appears to have two entries in the dictionary. These are actually separate words called **homonyms**—words with the same pronunciation and spelling but different meanings and origins. One such word is *pale*. What meaning does it have in each sentence below?

Sir Lancelot was banished because his actions were beyond the *pale*.

As a ruler, Sir Modred was a *pale* substitute for King Arthur.

Be aware that writers, especially poets, may intentionally use words in ways that evoke both literal and symbolic meanings. Note the double meaning of *age* in this quote "Every age has its pleasures." *Age* can be taken to mean the stages in a person's life or a time period in history.

EXERCISE Use a dictionary or context clues to define each underlined word in these passages from *Le Morte d'Arthur*.

- "The issue of a mare has failed me; but I am the issue of a king and a queen and I shall not fail!" he exclaimed.
- 2. They were <u>received</u> by the gentle knight Sir Lucas the Butler.
- **3.** "My lord King Arthur, it is with a <u>heavy</u> heart that I set forth to do battle."
- **4.** "Surely our honor <u>demands</u> that we pursue this war to its proper conclusion."
- 5. "It is too late now to sue for peace."

Sentence Crafting Creating Compound and Complex Sentences

Grammar from Literature

Expert writers craft sentences that express ideas as efficiently and effectively as possible. Using more advanced sentence structures can help add variety to your writing and show relationships between ideas.

A **compound sentence** is used to connect two ideas of equal importance. It consists of two independent clauses, which are clauses that can stand alone as sentences. The independent clauses in a compound sentence are separated by a semicolon or by a comma and coordinating conjunction such as *and*, *but*, and *or*.

independent clause	semicolor	independent clause
"Sir Gawain, I have or	nce spared your life	; should
you not beware of meddling with me again?" —Sir Thomas Malory, <i>Le Morte d'Arthur</i>		
independent clause	conjunction	independent clause
I know your worth and price, and my debt's by no means slight. —Sir Gawain and the Green Knigh		

A **complex sentence** consists of one independent clause and at least one subordinate clause. The independent clause contains the main idea, and the subordinate clause contains a related, less important idea. A subordinate clause is a clause that cannot stand alone as a sentence. A subordinate clause often begins with a subordinating conjunction, such as *if* and *when*.

subordinate clause independent clause If you remain within the city, soon everything will be destroyed.

-Le Morte d'Arthur

independent clause subordinate clause I never moved a muscle when you came down. —Sir Gawain and the Green Knight

WRITING EXERCISE Rewrite each sentence or pair of sentences below, following the directions that appear at the end of each exercise.

- The Green Knight has a big bushy beard. His war horse has a green mane. (Make a compound sentence that includes a conjunction.)
- 2. The Green Knight issues a challenge. King Arthur's knights at first do not know what to do. (Make a complex sentence that includes the word *when*.)
- Arthur runs Modred through with a spear. However, then Modred mortally wounds Arthur.

The following example shows how you can combine two simple sentences into one complex sentence by adding the subordinating conjunction *when*.

SEPARATE

King Arthur leaves Britain to fight Sir Launcelot. Modred decides to take control of the throne.

COMBINED

When King Arthur leaves Britain to fight Sir Launcelot, Modred decides to take control of the throne.

Usage Tip If you use a comma between the two independent clauses in a compound sentence, you must also include a coordinating conjunction. Not using a coordinating conjunction results in a type of run-on sentence known as a comma splice.

INCORRECT

no conjunction

The Green Knight's head was cut off, it didn't seem to bother him much.

CORRECT

conjunction

The Green Knight's head was cut off, but it didn't seem to bother him much.

Punctuation Tip When a complex sentence begins with a subordinate clause, a comma should appear at the end of the subordinate clause. If the subordinate clause appears at the end of the sentence, it is not preceded by a comma.

After she gave birth to her first child, Margery Kempe became seriously ill.

Margery Kempe became seriously ill <u>after she gave birth</u> to her first child.

(Make a compound sentence, replacing one of the words with the word *but*.)

- 4. Sir Bedivere must throw Excalibur into the lake, or King Arthur will not be taken to Avalon. (Make a complex sentence beginning with the word *if*, replacing the word *must* with different words and omitting *or*.)
- If Margery Kempe does not stop seeing demons, she will not be able to take care of her child. (Make a compound sentence by omitting some words and adding the words or else.)

UNIT ONE Reflect and Assess

The Anglo-Saxon and Medieval Periods



How has reading the selections in this unit added to your understanding of the Anglo-Saxon and medieval periods? What new insights did you gain into life during these times, and how does it compare with life as you know it? Explore these questions by completing one or more options in each of the following sections.

Reflecting on the Unit

OPTION 1

Comparing Challenges Many of the people you have encountered in this unit—both real and fictitious—endure physical, spiritual, and emotional challenges. Select an individual from each of the three parts of the unit, and then write a few paragraphs comparing the ways in which the three people confront their challenges. Explain which person's methods of coping with adversity might be most useful in today's society.

OPTION 2

Resetting the Scene With a small group of classmates, discuss which selections in this unit stand out in your mind as being most representative of life in medieval times. Then choose a scene from one of these selections and perform it as a short skit for the rest of the class. If possible, use costumes and background music to help you convey the feeling of the period.

OPTION 3

Role-Playing With four or five classmates, hold a "meeting of the minds" in which you role-play several heroic individuals from this unit who sit down to reflect on their lives and times. You may wish to have them praise, criticize, or question one another's actions as they are depicted in the selections.

Self ASSESSMENT

READER'S NOTEBOOK

Make a list of the impressions you had about people of the Anglo-Saxon and medieval periods before you read the selections in Unit One. Then note whether your reading has confirmed these preconceptions or proved them wrong.

Reviewing Literary Concepts

OPTION 1

Understanding the Epic Across Cultures This unit contains excerpts from three epics, each originating in a different culture: *Beowulf* (Anglo-Saxon culture), the *Iliad* (Ancient Greek culture), and the *Ramayana*

(Indian culture). Look back at the list of characteristics that most epics share (page 29). In terms of these characteristics, what do

Character	Main Conflict	Type of Conflict
Beowulf	He must battle with Grendel and the fire dragon.	External

the three epics have in common? How would you explain these similarities?

OPTION 2

Assessing Conflict The individuals portrayed in this unit become involved in a variety of conflicts, both external and internal. In a chart similar to the one shown, list at least six characters or historical figures from the unit. Describe the main conflict that each faces, and note whether that conflict is external or internal. Are most of the conflicts external, or internal? What kinds of problems would you say the people of these times were concerned with?

Building Your Portfolio

- Writing Options Many of the Writing Options in this unit asked you to assume the identities of characters and people depicted in the selections. From your responses, choose two that you think are particularly successful at conveying the individuals' personalities. In a cover note, explain what you think makes each piece of writing so effective. Then add the pieces and the cover notes to your **Presentation Portfolio**.
- Writing Workshops In this unit, you wrote a Personality Profile based on a person of interest and an Application Essay in which you focused on a way to present yourself in a positive light. Reread these pieces and assess the quality of the writing. Would you like to keep either or both of these pieces for inclusion in your Presentation Portfolio? If so, attach a note indicating the strengths and weaknesses of the writing.
- Additional Activities Think back to any of the assignments you completed under Activities & Explorations and Inquiry & Research.
 Keep a record in your portfolio of any assignments that you think are representative of your best work.

Self ASSESSMENT

READER'S NOTEBOOK

On a sheet of paper, copy the following list of literary terms introduced in this unit. Put a question mark next to each term that you do not fully understand. Consult the **Glossary of Literary Terms** (page 1328) to clarify the meanings of the terms you've marked with question marks.

alliteration simile epic simile historical writing kenning tone moral tale narrator

plot conflict ballad romance characterization supernatural elements autobiography

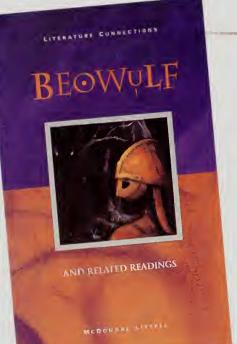
Self ASSESSMENT

Review the pieces you have chosen to include so far in your **Presentation Portfolio.** What generalizations can you make about your writing strengths and interests?

Setting GOALS

As you work through the reading and writing activities in the unit, you probably became aware of areas in which your work could use some improvement. After thinking over the work you did for this unit, create a list of skills or concepts that you would like to work on in the next unit.

UNIT ONE Extend Your Reading



LITERATURE CONNECTIONS Beowulf

ANONYMOUS, TRANSLATED BY BURTON RAFFEL

Read this epic masterpiece in its entirety to find out more about the exploits of the great Anglo-Saxon warrior. Swords and shields, monsters and dragons, sailing ships and spears play an important part in this powerful tale of heroism. Beowulf sails the seas in search of adventure, and by doing great deeds he wins honor and fame for himself and his people. Beowulf and his adventures reveal how the Anglo-Saxons viewed good and evil, life and death.

These thematically related readings are provided along with *Beowulf:*

The Wanderer anonymous, translated by Burton Raffel

Beowulf by Richard Wilbur

from Grendel by John Gardner

Beowulf by Maurice Sagoff *from* **Gilgamesh** Anonymous, translated by Herbert Mason

David and Goliath from The King James Bible

Anger from The Seven Deadly Sins By Linda Pastan

from A Gathering of Heroes By Gregory Alan-Williams

And Even More . . .



John Gardner

This modern retelling of the *Beowulf* story from Grendel's point of view provides an inside look at the mind of a monster. Told with equal parts of humor and horror, the tale makes the point that even monsters have a story to tell.

Books

Beowulf GEORGE CLARK A recent, widely available critical study.

Eaters of the Dead

MICHAEL CRICHTON The popular author resets *Beowulf* among 10th-century Vikings in a novel disguised as nonfiction.

The Life and Times of Chaucer JOHN GARDNER A lively biography of the poet by the author of *Grendel*.

LITERATURE CONNECTIONS from The Canterbury Tales

GEOFFREY CHAUCER

A matchless array of humanity passes before the reader's eyes in Chaucer's brilliant collection of related stories, *The Canterbury Tales.* Chaucer views his pilgrims with a wise tolerance and a gentle humor that communicate his deep understanding of the paths, both crooked and straight, taken by different people. This book expands your enjoyment of Chaucer by offering several more of his classic tales.

These thematically related readings are provided along with *The Canterbury Tales:*

from The Life and Times of Chaucer BY JOHN GARDNER

from The Author's Introduction to The Decameron By Giovanni Boccaccio, Translated by Mark Musa and

from The Art of Courtly Love

PETER E. BONDANELLA

by Andreas Capellanus, translated by John Jay Parry Laüstic (the Nightingale) by Marie de France

from The Romance of Reynard the Fox ANONYMOUS FABLE, TRANSLATED BY D. D. R. OWEN

The Second Shepherds' Play from The Wakefield Mystery Cycle EDITED BY MARTIAL ROSE

The Canterbury Tales

Geoffrey Chaucer



and Related Readings

from The Autobiography of Malcolm X By Malcolm X, with Alex Haley

Chaucer Aboard a Spaceship by Naoshi Koriyama

The Hobbit

I.R.R. TOLKIEN

This famous fantasy of Middle Earth draws on the author's profound knowledge of Anglo-Saxon life and literature.

The Aeneid

VIRGIL, TRANSLATED BY ROBERT FITZGERALD

This epic poem about the founding of Rome by the hero Aeneas was modeled on Homer's *lliad* and *Odyssey*. Virgil's poem illustrates the ancient virtues of heroism, filial, devotion, piety, and dedication to Rome.

Other Media

Beowulf

Old English poetry, including "The Wanderer" and passages from *Beowulf*. (AUDIOCASSETTE)

The Canterbury Tales

Tim Pigott-Smith, Prunella Scales, and other British actors read "The Prologue," "The Pardoner's Tale," and "The Wife of Bath's Tale," as well as other tales in modern English. (AUDIOCASSETTES) The Dark Ages: Europe After the Fall of Rome

Includes reenactments of dramatic moments in the development of Medieval Europe. (VIDEOCASSETTE)

A Prologue to Chaucer

Originally produced in 1986 by the University of California, Berkeley, this video relates characters and themes of *The Canterbury Tales* to everyday life in late 14th-century England. (VIDEOCASSETTE)

UNIT TWO

No man is an island, entire of itself; every man is a piece of the continent, a part of the main.

> John Donne poet

1485-1660

The ENGLISH Renaissance



Detail of the altarpiece of the Virgin of the Navigators (16th century), Alejo Fernández, Scville, Spain, Reales Alcázares.

TIME LINE 1485-1660

The ENGLISH Renaissance

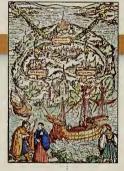
1500

EVENTS IN BRITISH LITERATURE

c. 1495 *Everyman*, earliest morality play, written anonymously (printed c. 1530)

1450

1516 Thomas More publishes *Utopia*, written in Latin (published in English c. 1551) >>



1557 Tottel's anthology *Miscellany*, originally *Songs and Sonnets*, published, containing 97 poems attributed to Sir Thomas Wyatt

c. 1576 Edmund Spenser writes his first poetry

EVENTS IN BRITAIN

14	50 15	00	41-2 1	1550
	1485 Henry Tudor defeats Richard III and takes throne as Henry VII	 1509 Reign of Henry VIII begins (to 1547) ➤ 1534 At insistence of Henry VIII, Eng Roman Catholic 1536 Henry VIII and Wales 1547 Reign of Ec 	unites England	1553 Reign of Mary I begins 1558 Reign of Elizabeth I begins (to 1603) ➤
EVENTS IN THE WORLD				

EVENTS IN THE WORLD

145	0	1500	1550
	1492 Columbus sails to Bahamas in Western Hemisphere	 c. 1502 First slaves exported from Africa for work in Americas 1517 Martin Luther begins Reformation, creating Protestant Christians 1520 Suleiman I begins reign as Ottoman sultan (to 1566) 1521 Cortés conquers Aztecs in Mexico 1522 Magellan's crew sails around world 	

	¥	
Period Pieces		
Household items	Early microscope	Engraved floral clock from mid-17th century
16	n na harra a sa sa kasar na na harra sa kasar na harra na hira na hira na kasa sa kasar kasar kasar kasar kasa N	50
 c. 1587 Christopher Marlowe's tragedy <i>Tamburlaine the Great</i> establishes blank verse as main form in English drama c. 1590 Shakespeare, settled in London, begins career as playwright 1597 First edition of Bacon's <i>Essays</i> published 	 1604 James I appoints scholars who begin creating new translation of Bible c. 1606 Shakespeare's <i>Macbeth</i> produced 1633 John Donne's <i>Poems</i> published posthumously 1643 John Milton's pamphlet <i>Areopagitica</i> attacks press censorship 	1658 Milton begins composing <i>Paradise Lost</i>
16	00 16	50
 1580 Sir Francis Drake brings great treasures back to England after sailing around world 1588 English navy defeats Spanish Armada 	 1603 James VI of Scotland becomes king of England as James I (to 1625) 1605 Gunpowder Plot uncovered, saving life of James I 1607 English establish Jamestown colony in Virginia 1620 English Pilgrims establish colony in Plymouth, Massachusetts 1625 Reign of Charles I begins 1642 English Civil War begins (to 1649) 1649 Charles I beheaded 	1660 Monarchy restored with accession of Charles II
16	00 16	50
 1543 Theory of Polish astronomer, Nicolaus Copernicus, that earth and other planets revolve around sun, published 1547 Ivan the Terrible seizes power in Russia, becoming first czar (to 1584) 1590 Dutch eyeglass-maker Zacharias Janssen invents microscope ' 	 1603 Japan's Tokugawa regime begins (to 1868) 1609 Italian scientist Galileo Galilei studies heavens with telescope 1633 Galileo condemned for supporting Copernicus's theory 1643 Louis XIV begins 72-year reign in France 1644 Ming Dynasty collapses, replaced by the Qing Dynasty, China's last (to 1912) 	
		TIME LINE 275

The ENGLISH Renaissance 1485-1660

t certain points in history, factors converge to cause dramatic shifts in human values and perceptions. One such shift, beginning in 14thcentury Italy, launched the period of European history known as the Renaissance ("rebirth"). During the Renaissance, the medieval world view, focused on religion and the afterlife, was replaced by a more modern view, stressing human life here on earth. Renaissance Europeans delighted in the arts and literature, in the beauty of nature, in human impulses, and in a new sense of mastery over the world. They reinterpreted Europe's pre-Christian past, using the arts and philosophies of ancient Greece and Rome as models for their own achievements. Surging with creative energy, they expanded the scientific, geographical, and philosophical boundaries of the medieval world, often questioning timeworn truths and challenging authority. A new emphasis was placed on the individual and on the development of human potential. The ideal "Renaissance man" was a many-faceted person who cultivated his innate talents to the fullest.

In England, political instability delayed the advent of Renaissance ideas, but they began to penetrate English society after 1485, when the Wars of the Roses ended and Henry Tudor took the throne as Henry VII. A shrewd if colorless monarch, Henry exercised strong authority at home and negotiated favorable commercial treaties abroad. He built up the nation's merchant fleet and financed expeditions that established English claims in the New World. He also engineered a clever political alliance by arranging



Above: Henry VIII Right: Self-portrait of Leonardo da Vinci, artistic and scientific genius of the Italian Renaissance for his eldest son, Arthur, to marry Catherine of Aragon, daughter of King Ferdinand and Queen Isabella of Spain, England's greatest New World rival. When Arthur died unexpectedly, the pope granted a special dispensation allowing Arthur's younger brother Henry, the new heir to the throne, to marry Catherine. The marriage would have startling consequences.



Stained-glass panels depicting Henry VIII and Catherine of Aragon

THE REIGN OF HENRY VIII

Henry VIII succeeded his father in 1509. A true Renaissance prince, Henry was a skilled athlete, poet, and musician, well educated in French, Italian, and Latin. During his reign, the Protestant Reformation was sweeping northern Europe, propelled by discontent with church abuses and a growing nationalism that resented the influence of Rome. While many in England sympathized with

> Protestant reforms, Henry at first remained loyal to Rome. However, after 18 years of marriage he had only one child, Mary, and he became obsessed with producing a male heir. Insisting that the papal dispensation had been a mistake, he requested that his marriage be annulled so that he could wed Catherine's court attendant Anne Boleyn. When the pope refused to comply, Henry broke with Rome and in 1534 declared himself head of the Church of England, or Anglican Church.

Anne Boleyn

000000

B

Development of the English Language

During the 1400s, the pronunciation of most English long vowels changed, in what is referred to as the Great Vowel Shift. In addition, the final e in words like *take* was no longer pronounced. By 1500, Middle English had evolved into an early form of the modern English spoken today. In spite of the changes in pronunciation, however, early printers continued to use Middle English spellings— retaining, for example, the *k* and e in *knave*, even though the letters were no longer pronounced. This practice resulted in many of the inconsistent spellings for which modern English is known.

Printing helped stabilize the language, so that the differences between Renaissance English and our own are comparatively minor. Nevertheless, there are some differences. In the Renaissance, thou, thee, thy, and thine were used for familiar address, while you, your, and vours were reserved for more formal and impersonal situations. Renaissance speakers and writers also distinguished between "this tree" (near), "that tree" (farther), and "yon tree" (even farther). They used the verb ending -est or -st with the second-person singular subject thou ("thou leadest," "thou canst") and eth or -th with third-person singular subjects ("she looketh," "he doth"). They also used fewer helping verbs, especially in questions ("Saw you the bird?").

The English vocabulary grew as new ideas and discoveries demanded new words. The Renaissance interest in the classics gave rise to new formations from Greek and Latin roots. Trade brought English speakers into contact with languages such as Spanish, Portuguese, Italian, Dutch, and Arabic-as well as various African, Indian, and American languages-and English borrowed words from all of them. The Renaissance spirit also encouraged writers to coin new words. Shakespeare is credited with some 2000 coinages, many involving the use of nouns as verbs and verbs as nouns.

Growing English nationalism and the spread of Protestant ideas brought popular support for Henry's action; those who openly opposed it frequently paid with their lives.

Ironically, Anne Boleyn produced only a daughter, Elizabeth, and eventually Anne was executed on a charge of adultery. A third marriage finally gave Henry his long-sought son, the frail and sickly Edward VI, who in 1547, at the age of nine, succeeded his father. During his six-year reign, the Church of England became more truly Protestant, clarifying its beliefs and establishing its rituals in a landmark publication, the Book of Common Prayer. When Edward died, however, his half-sister Mary took the throne and tried to reintroduce Roman Catholicism. The move was unpopular, as was her marriage to her cousin Philip II of Spain, and her persecution of Protestants earned her the nickname Bloody Mary. On her death in 1558, most welcomed the succession of her half-sister Elizabeth.

THE ELIZABETHAN ERA

lizabeth I, the unwanted daughter of Henry VIII and Anne Boleyn, proved to be one of the dablest monarchs in English history. During her long reign, the English Renaissance reached its full flower, and England enjoyed a time of unprecedented prosperity and international prestige. A practical and disciplined ruler, Elizabeth loved pomp and ceremony but was nevertheless frugal and intent on balancing the national budget. She was also a consummate politician, exercising absolute authority while remaining sensitive to public opinion and respectful of Parliament. In religious matters she steered a middle course. Reestablishing the independent Church of England, she made it a buffer between Roman Catholics and radical Protestants, now often called Puritans because they sought to "purify" the church of all remaining Roman Catholic practices.

In foreign policy, Elizabeth was a shrewd strategist who kept England out of costly wars and ended the unpopular Spanish alliance. Though she never married, for 20 years she used the possibility of her mar-

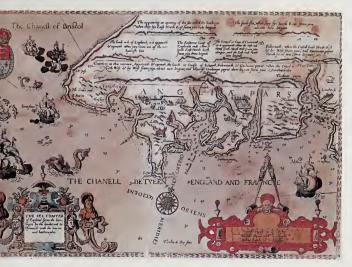


Top to bottom: Edward, Prince of Wales, son of Henry VIII and Jane Seymour; Mary, daughter of Henry VIII and Catherine of Aragon; Elizabeth I, daughter of Henry VIII and Anne Boleyn riage to utmost advantage, feigning interest in one European prince after another. Convinced by advisers that the path to national prosperity lay in New World riches, she encouraged overseas ventures, including Sir Francis Drake's circumnavigation of the globe and Sir Walter Raleigh's attempt to establish a colony in Virginia. In secret, she funded pirate raids against the ships of Spain, while publicly denouncing such "unlawful acts" of plunder.

The quarrel with Catholic Spain intensified in 1587, when Elizabeth reluctantly executed her cousin Mary Stuart, the Roman Catholic queen of Scotland, for conspiracy. Catholics, who questioned the legitimacy of Elizabeth's parents' marriage, had believed Mary to be the rightful heir to the English throne and had participated in a number of foreign-backed plots against Elizabeth. A year after Mary's execution, Spain's Philip II sent a great armada, or fleet of warships, to challenge the English navy. Aided by a violent storm, the smaller, more maneuverable English ships defeated the Spanish Armada, making Elizabeth the undisputed leader of a great military power.

THE RISE OF THE STUARTS

ith Elizabeth's death in 1603, the powerful Tudor dynasty came to an end, and the rule of England fell into the hands of the weaker house of Stuart. Elizabeth was succeeded by her cousin James VI of Scotland, son of Mary Stuart, who ascended



LITERARY HISTORY

Although the zenith of English Renaissance literature was not reached until Elizabeth's reign, a number of earlier writers paved the way. Among them were Sir Thomas Wyatt and Henry Howard, earl of Surrey, court poets of Henry VIII's reign who introduced into England the Italian verse form called the sonnet. During Elizabethan times, the sonnet became the most popular form of love lyric. Sonnets were often published in sequences, such as Edmund Spenser's Amoretti, addressed to his future wife. William Shakespeare's magnificent sonnets do not form a clear sequence, but several address a mysterious figure known as the Dark Lady, who some scholars think may have been the poet Amelia Lanier.

Shakespeare left an even clearer mark on drama, which came of age in the Renaissance. Although most plays of medieval times had treated religious themes. Renaissance drama was concerned with the complexities of human life here on earth. Plays were often staged at court, in the homes of wealthy nobles, and in inn yards, where spectators could sit on the ground in front of the stage or in balconies overlooking it. A similar plan was used in England's first theaters, like the famous Globe Theater in London. Most of the plays were written mainly or entirely in verse. Among the era's finest playwrights other than Shakespeare were Christopher Marlowe and Ben Jonson. Jonson was influential in shaping English drama on the basis of classical models, distinguishing clearly between tragedies, which end with their heroes' downfall, and comedies, which end happily.

Map published in 1588, depicting the approach of the Spanish Armada

the throne of England as James I. Separated from his mother in childhood, James was happy to support the Church of England, but both Roman Catholic and Protestant extremists expected otherwise— Catholics because he was Mary Stuart's son, Puritans because he was king of Presbyterian Scotland. Problems with Roman Catholics arose early in his reign, when a group including Guy Fawkes conspired to kill him and blow up Parliament in the unsuccessful Gunpowder Plot of 1605. Later, James had greater difficulties with the Puritans, and these problems only worsened when his son Charles I took the throne in 1625.

James and Charles lacked the political savvy and frugality of Elizabeth, and both aroused opposition by their belief in the divine right of kings, considering themselves God's representatives in all civil and religious matters. Their contempt for Parliament and their shocking extravagance met with much hostility in the House of Commons, now dominated by Puritans. Even more offensive to the Puritans was the kings' preference for "High-Church" rituals in the Anglican Church—rituals that seemed to smack of Roman Catholicism.

In 1629, with the situation deteriorating, Charles I dismissed Parliament, refusing to summon it again for 11 years. During this time he took strong measures against his political opponents through the royal Courts of the Star Chamber, which operated without trial by jury. The result of these oppressive measures was a deepening of religious, political, and economic unrest. Thousands of English citizens-especially Puritans-emigrated to North America, making the Stuart years England's first period of major colonial expansion. Then, in 1637, Charles's attempt to introduce Anglican prayers and practices in Scotland's Presbyterian churches led to open rebellion there. In need of funds to suppress the Scots, Charles was forced to reconvene Parliament. In a session known as the Long Parliament, many of his powers were stripped. He responded with a show of military force, and England was soon plunged into civil war.



Top: James I *Bottom:* Charles I, depicted as a knight on horseback





The Pilgrims begin their voyage to the New World after living in the Netherlands for 12 years.

Oliver Cromwell in his military finery

THE DEFEAT OF THE MONARCHY

The English civil war pitted the Royalists, or supporters of the monarchy—mainly Roman Catholics, Anglicans, and members of the nobility—against the supporters of Parliament, consisting principally of Puritans, smaller landowners, and middle-class town dwellers. Under the skilled leadership of General Oliver Cromwell, the devout, disciplined Puritan army soundly defeated the Royalists in 1645, and the king surrendered a year later. Cromwell's army, now in control of Parliament, ordered stiff retaliatory measures against the Royalists. In 1649, the king himself was executed.

The members of Parliament had difficulty in deciding on an alternative to monarchy. At first they established a commonwealth with Cromwell as head; later they made him "lord protector" for life. Under the Puritan-dominated government, England's theaters were closed and most forms of recreation suspended; Sunday became a day of prayer, when even walking for pleasure was forbidden. A reluctant but able politician, Cromwell curbed quarrels among members of the military, religious leaders, and discontented government officials. When Cromwell died in 1658, his son inherited his title. Richard Cromwell, however, showed little of his father's ability to control the country's political wrangling and increasingly unruly public. Puritan government had proved no less autocratic than the Stuart reign, and in 1660 a new Parliament invited Charles II, son of Charles I, to return from exile and assume the throne. His reign ushered in a new chapter in English history, known as the Restoration.

LITERARY HISTORY

Like Shakespeare, Marlowe and Jonson were fine lyric poets. Marlowe's "The Passionate Shepherd to His Love" is a famous example of pastoral verse, which praises the simple joys of rural life. Jonson's lyrics influenced many of the younger poets of the age, such as Robert Herrick and Richard Lovelace. Jonson's contemporary, John Donne, broke with poetic conventions, employing unusual imagery and elaborate metaphors to produce what came to be called metaphysical poetry. His blend of passion and intellect was especially influential among younger religious poets, such as George Herbert.

The English Renaissance was also a high point in the history of epic poetry. Edmund Spenser dedicated his actionpacked romantic epic The Faerie Queene to Elizabeth I. Some decades later, the Puritan poet John Milton penned the lofty epic Paradise Lost, retelling the story of the fall of Adam and Eve in the Garden of Eden. The Bible, Milton's main source of inspiration, had been made accessible to all English people in 1611, with the publication of the magnificent King James Bible-the culmination of years of effort by many translators, most notably the Protestant reformer William Tyndale. Although this translation rivals Shakespeare's plays in its use of memorable poetic language, most sections are in fact prose. Among the era's other influential prose works are the essays of Sir Francis Bacon, who pioneered the essay form in English, and the sermons and meditations of John Donne.

PART 1 Aspects of Love

he Renaissance was a time of rapid change in the arts, literature, and learning. New ideas were embraced, and old ones-including the concept of love-were examined from different perspectives. In sonnets and other forms of verse, English poets of the period explored the many aspects of love: unrequited love, constant love, timeless love, and love that is subject to change. As you read the poems in this part of Unit Two, compare your own ideas about love with those expressed in these works.

Sir Thomas Wyatt	My Lute, Awake! His love is spent.	283
Elizabeth I	On Monsieur's Departure She cannot show her love.	283
Christopher Marlowe	The Passionate Shepherd to His Love <i>Will she be his love?</i>	289
Sir Walter Raleigh	The Nymph's Reply to the Shepherd If youth and beauty could last, she would love him.	289
Edmund Spenser	Sonnet 30 Sonnet 75 <i>Nothing can diminish or erase his love.</i>	297 297
William Shakespeare	Sonnet 29 Sonnet 116 Sonnet 130 True love enriches, endures, and disdains vain compare.	302 302 302
	COMPARING LITERATURE: Sonnets of Spenser, Shakespi and Petrarch The Sonnet Across Cultures: Italy	EARE,
Francesco Petrarch	Sonnet 169 Sonnet 292 Love's joys and sorrows	308 308



PREPARING to Read

My Lute, Awake!

Poetry by SIR THOMAS WYATT

On Monsieur's Departure

Poetry by ELIZABETH I

Connect to Your Life

Dealing with Rejection Suppose that you loved or liked someone who did not return your love or your friendship. How would you react? In your reader's notebook, write a short paragraph describing the effect that such a rejection might have on you.

Build Background

Court Poets and Courtly Love Sir Thomas Wyatt, a diplomat in the service of King Henry VIII, traveled widely and was responsible for introducing various forms of Italian lyric poetry to England. Although this achievement was of great importance to the development of English poetry, many of Wyatt's best poems—including "My Lute, Awake!"—are in the style of the native English dance song, or ballet (băl'ət). The ballet was a lively and forceful kind of verse written to be sung to the accompaniment of the lute, a stringed instrument popular in the 16th century.

The writer of "On Monsieur's Departure," Elizabeth I, was a daughter of Henry VIII and queen of England during the flowering of the English Renaissance. Elizabeth was unusually well educated for a woman of her time and wrote several poems, all of which seem to have been based on events in her life.

One of the popular themes of love poetry in the 16th century was unrequited love—love that is ignored or rejected. In the tradition of earlier European poems of courtly love, such poetry portrayed the rejected lover as desolate and anguished, totally in the power of the beloved. These poems by Wyatt and Elizabeth I are both concerned with the theme of unrequited love. The individuality of each poem lies in the way the poet works subtle variations on the traditional situations and responses.

Focus Your Reading

LITERARY ANALYSIS RHYME SCHEME A **rhyme scheme** is the pattern of end rhyme in a poem. Notice the pattern of end rhyme in this stanza from "My Lute, Awake!"

Proud of the spoil that thou hast got Of simple bearts, thorough love's shot; By whom, unkind, thou hast them won, Think not be bath bis bow forgot, Although my lute and I have done.

As you read both poems, be aware of their different rhyme schemes.

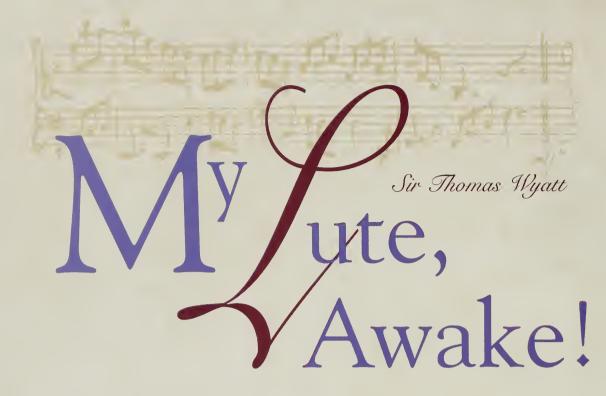
ACTIVE READING CLARIFYING MEANING Poetry of the Renaissance can be challenging to modern readers. If you find the syntax or the order of the words hard to follow, you can use the following strategies to increase your understanding:

- Use the text annotations and the dictionary to help you define difficult words or phrases.
- · Reread the poem several times-aloud and silently.
- Try paraphrasing the lines until the sense becomes clear. For example, read these lines from "On Monsieur's Departure."

I grieve and dare not show my discontent, I love and yet am forced to seem to bate, ...

You might paraphrase the lines as follows: "I must hide my grief and disguise my love."

READER'S NOTEBOOK As you read these poems, try to paraphrase lines that seem difficult to you.



My lute, awake! Perform the last Labor that thou and I shall waste, And end that I have now begun; For when this song is sung and past, My lute, be still, for I have done.

As to be heard where ear is none, As lead to grave in marble stone, My song may pierce her heart as soon. Should we then sigh or sing or moan? No, no, my lute, for I have done.

10

5

The rocks do not so cruelly Repulse the waves continually As she my suit and affection. So that I am past remedy,

Whereby my lute and I have done. 15

> Proud of the spoil that thou hast got Of simple hearts, thorough love's shot; By whom, unkind, thou hast them won, Think not he hath his bow forgot,

Although my lute and I have done. 20

6-8 as to be heard ... as soon: My song's having an effect on her emotions is as unlikely as sound being heard without an ear or soft lead carving hard marble.

13 suit: wooing; courtship.

17 thorough love's shot: through the arrow of Cupid, the god of love.



Vengeance shall fall on thy disdain That makest but game on earnest pain. Think not alone under the sun Unquit to cause thy lovers plain,

25 Although my lute and I have done.

Perchance thee lie withered and old The winter nights that are so cold, Plaining in vain unto the moon. Thy wishes then dare not be told.

30 Care then who list, for I have done.

And then may chance thee to repent The time that thou hast lost and spent To cause thy lovers sigh and swoon. Then shalt thou know beauty but lent, And wish and want as I have done.

35

Now cease, my lute. This is the last Labor that thou and I shall waste, And ended is that we begun. Now is this song both sung and past;

40 My lute, be still, for I have done.

23–24 think not ... plain: Do not think that you alone under the sun will escape unrevenged for causing your lovers to lament.

30 list: likes; wishes.

Thinking Through the Literature

- 1. **Comprehension Check** What has happened between the speaker and the subject of the poem?
- 2. What is your impression of this poem?
- **3.** How would you describe the speaker's attitude toward the woman who is the subject of the poem?
- 4. If the speaker's wishes came true, what do you think would happen to the woman? Explain your answer.
- 5. Do you think the speaker is sincere when he says "I have done"? Why or why not?

*C*LIZABETH

On Monsieur's Departure

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.

5

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.
10 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;

15 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.



Young Elizabeth

4 prate: chatter.

6 another self: The man referred to in this poem is thought by some to be a French duke who had been involved in negotiations for marriage to Elizabeth; by others, to be the earl of Essex, a favorite courtier of Elizabeth's who was executed for treason in 1601.
7 care: sorrow.

9 doth . . . done: does all that I do. 10 his too familiar care . . . it: His too easy and superficial sorrow makes me regret my own feelings of sorrow.

ough & LITERATURE Thinki

Connect to the Literature

1. What Do You Think? Do you feel sympathy for the speaker of "On Monsieur's Departure"? Why or why not?

Comprehension Check

- How does the speaker in "On Monsieur's Departure" feel about the man she refers to?
- How does the speaker hope to conquer her painful emotions?

Fhink Critically

- 2. What conflicts does the speaker in "On Monsieur's Departure" seem to be experiencing?
 - the contrasts she presents in lines 1-5



- THINK ABOUT what she says in line 6 the references to her care and "his too familiar care"
- 3. Do you think the speaker is responsible for the situation she finds herself in? Why or why not?
- 4. How would you explain the speaker's wish in the last stanza?
- 5. How does knowing that this poem was written by Queen Elizabeth I affect your interpretation of it?
- 6 ACTIVE READING CLARIFYING MEANING Choose two lines that you paraphrased in your 🔟 READER'S NOTEBOOK as you read the poems. Compare your paraphrase with that of a classmate. What additional understanding did you gain through comparing your work?

Extend Interpretations

- 7. Comparing Texts Compare the portrayals of unrequited love in "My Lute, Awake!" and "On Monsieur's Departure." Think about the attitudes and actions of the man and the woman in each poem, the tone of each poem, and the traditional portrayal of unrequited love in courtly-love poetry.
- 8. Connect to Life How is unrequited love portrayed in literature and film today? How do modern characters react when they are rejected?

Literary Analysis

RHYME SCHEME The pattern of end rhyme in a poem determines the poem's rhyme scheme. The rhyme scheme is charted by assigning a letter of the alphabet, beginning with a, to each line. Lines that rhyme are given the same letter. Notice that in "My Lute, Awake!," for example, the rhyme scheme of each stanza is *aabab*.

Proud of the spoil that thou	a
hast got	
Of simple hearts, thorough	а
love's sbot;	
By whom, unkind, thou	b
bast them won,	
Think not he hath his bow	а
forgot,	
Although my lute and I	b
bave done.	

Be aware, however, that the rhyme may not always be exact. In the first stanza of "My Lute, Awake!" the word waste is meant to rhyme with last and past.

Paired Activity Working with a partner, use the letters a, b, and c to chart the rhyme scheme of the stanzas of "On Monsieur's Departure."

Choices CHALLENGES

Writing Options

Letter from a Queen Imagine that you are Elizabeth I and have just read "My Lute, Awake!" Write a letter to a friend, expressing your reaction to Wyatt's poem.

Activities & Explorations

Mood Music Listen to some recordings of Renaissance music, both vocal and instrumental. Select a group of pieces that you think reflect the mood of either

"My Lute, Awake!" or "On Monsieur's Departure." Then make a tape recording of the pieces and play it for the class. Explain your choices, and ask for feedback from your classmates. ~ MUSIC



Sir Thomas Wyatt 1503 - 1542

Other Works "Whoso List to Hunt" "Blame Not My Lute" "My Galley Charged with Forgetfulness'

At the King's Service As a courtier and diplomat for Henry VIII, Sir Thomas Wyatt was alternately in and out of favor with the whimsical king. Henry ordered Wyatt imprisoned twice, once for quarreling with a duke and once for treason, both times threatening him with execution. Each time, however, Wyatt was pardoned and accepted back into the king's service.

Lyrics for the Lute A skilled musician and amateur poet, Wyatt wrote lyrics in his leisure time to amuse himself and other courtiers. As was usual during the Renaissance, his poems were circulated privately, and only a few were published during his lifetime. Critical opinion of Wyatt's poems variessome think their rhythm too irregular and rough, while others consider them fresh and vigorous. Most critics agree, however, that his most inventive work is to be found in the songs he wrote for lute accompaniment and that his introduction of the Italian sonnet form into English was a significant contribution to English literature.

Elizabeth I 1533 - 1603

Other Works "The Doubt of Future Foes" "Speech to the Troops at Tilbury"



Lonely Childhood Elizabeth I, daughter of King Henry VIII and Anne Bolevn, had an unsettling and probably lonely childhood. Her father, hoping for a male heir, was disappointed at Elizabeth's birth and two years later ordered her mother executed, supposedly for treason. Despite his bitterness at not having a son, Henry provided Elizabeth with the rigorous education normally given only to boys. She learned Latin, Greek, French, Italian, history, and theology, and her literary output includes speeches, translations, and a small collection of poems focusing on events in her personal life.

Glorious Reign Elizabeth ascended the throne in 1558 and ruled for 45 years. Her reign was a glorious period in English history, a time of great prosperity, artistic achievement, and international prestige. Although she considered a number of marriage proposals, Elizabeth rejected all of them, ignoring the advisers who hoped she would marry and provide an heir to the throne.



Author Background for Reading **Music Connection**



PREPARING to Read

The Passionate Shepherd to His Love

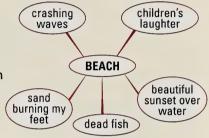
Poetry by CHRISTOPHER MARLOWE

The Nymph's Reply to the Shepherd

Poetry by SIR WALTER RALEIGH

Connect to Your Life

Imagining Paradise Close your eyes and think of a beautiful place you have visited. What images make up your mental picture of the place? Create a cluster diagram similar to the one shown, identifying the place in the center oval and surrounding it with words and phrases that describe the images you associate with the place. Which of your images do you consider realistic? Which would you describe as romantic or idealized?



Build Background

Renaissance Poetry The Renaissance was a time in which knowledge and skills were cultivated in a broad range of fields, from music, art, and literature to science and athletics. According to writers of the time, the ideal "Renaissance man" should develop himself in every possible way.

Included in the ranks of the true Renaissance men were two kindred spirits, Christopher Marlowe and Sir Walter Raleigh. During his short life, Marlowe studied religion, became a talented and recognized poet and playwright, conducted secret government business, and engaged in philosophical discussions with his friend Raleigh. As a statesman, writer, soldier, scientist, adventurer, and explorer, Raleigh lived a life of action as well as contemplation.

Marlowe's poem "The Passionate Shepherd to His Love" became so famous that other poets wrote responses to it. The most notable of these is "The Nymph's Reply to the Shepherd," written by Raleigh. Together, the two poems enact a debate about the realities of love.

Focus Your Reading

LITERARY ANALYSIS PASTORAL Renaissance poets used **pastorals** to convey their own thoughts and feelings about love and other subjects. A pastoral is a poem presenting shepherds in rural settings that are usually idealized. Notice the images from a country setting in the following lines:

And we will sit upon the rocks, Seeing the shepherds feed their flocks.

As you read these poems, notice examples of pastoral life involving shepherds and their rural existence.

ACTIVE READING COMPARING SPEAKERS IN POETRY

The two speakers in these poems—the shepherd and the nymph—have very different perspectives on the topic of love. To identify the differences, consider the following:

- each speaker's choice of words when addressing the other person
- · evidence of each speaker's motivation
- each speaker's attitude about life

READER'S NOTEBOOK As you read these poems, jot down details that point out the differences between the two speakers on the subject of romantic love.

Christopher Marlowe

THE PASSIONATE SHEPHERD to His Love



The Hireling Shepherd (1851), William Holman Hunt. Manchester (U.K.) City Art Gallery/A.K.G., Berlin/Superstock.

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.

2 prove: experience.

8 madrigals: songs of a type popular during the Renaissance.



And I will make thee beds of roses And a thousand fragrant posies, 10 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, 15 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. 20

> The shepherds' 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.

11 kirtle: skirt.

21 swains: youths.

Thinking Through the Literature

- 1. What is your opinion of the gifts that the shepherd offers to his beloved?
- 2. How serious or realistic do you think the shepherd's offer is?



THINK (• the way he describes the setting

ABOUT **** • the gifts he promises

3. Why do you think Marlowe chose the setting described in the poem?

RALEIGH THE NYMPH'S Reply to THE SHEPHERD

I f 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

20 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** fold: a pen for animals, especially sheep.

7 Philomel: the nightingale; dumb: silent.

9 wanton: producing abundant crops; luxuriant.



22 date: ending.

15

Thinkin **LITERATURE**

Connect to the Literature

1. What Do You Think? Were you surprised by the nymph's response in "The Nymph's Reply to the Shepherd"? Share your thoughts with a classmate.

Comprehension Check

- · What images in Marlowe's poem are repeated in Raleigh's poem?
- · Does the nymph in Raleigh's poem agree or disagree with the shepherd's arguments in Marlowe's poem?

Think Critically

2. How would you describe the nymph's attitude toward life?



- · the connection she makes between youth and love

 her descriptions of the effects of time
- 3. Do you agree with the nymph's reasons for not accepting the shepherd's offer? Why or why not?
- 4. On the basis of the first and last stanzas, what do you think might convince the nymph to accept the shepherd's offer?
- 5. ACTIVE READING COMPARING SPEAKERS IN POETRY Look back at the details you noted in your **READER'S NOTEBOOK** about the speakers' perspectives. What is the debate between the two speakers of these poems all about? Which of the two speakers' attitudes is closer to your own attitude?

Extend Interpretations

- 6. Comparing Texts Who do you think would be more likely to share the shepherd's attitude toward love-the speaker of Wyatt's "My Lute, Awake!" or the speaker of Elizabeth I's "On Monsieur's Departure"? Explain your opinion.
- 7. Connect to Life Think about the different ways love is depicted in current music. Do these depictions usually reflect a romantic or realistic view of love?

Literary Analysis

PASTORAL A pastoral is a poem presenting shepherds in rural settings, usually in an idealized manner. The style of pastorals may seem unnatural, since the supposedly simple, rustic characters tend to use very formal, courtly language; however. Renaissance poets were drawn to this form not as a means of accurately portraying rustic life but as a means of conveying their own emotions and ideas in an artistic way. Marlowe's "The Passionate Shepherd to His Love" is a perfect example of a pastoral.

Paired Activity With a partner, decide on the **mood** that the pastoral evokes in you. What are the details that the poet provides to create a pastoral feeling or atmosphere? How do these details help to create the mood? Use a chart like the one below to organize your ideas. Compare your findings with those of your classmates.

	Details	Mood
"The Passionate Shepherd to His Love"		
"The Nymph's Reply to the Shepherd"		

Choices CHALLENGES

Writing Options

A Modern Parody Write a parody, or humorous imitation, of "The Passionate Shepherd to His Love." In place of the shepherd, substitute a person with a different job (for example, an accountant, a truck driver, a plumber, or a chef) and select an appropriate setting. Place the parody in your **Working Portfolio**.

Activities & Explorations

1. Telephone Dialogue With a partner, act out a modern phone

conversation in which the shepherd tries to persuade the nymph to accept his offer. ~ SPEAKING AND LISTENING

2. Drawing Shepherds and Nymphs Create a single drawing or

painting that depicts the contrasting scenes described in the two poems. ~ ART



Christopher Marlowe

Other Works The Tragedy of Dido, Queen of Carthage Edward II Hero and Leander

Talent and Intrigue Christopher Marlowe is best remembered for writing plays in which his use of what Ben Jonson dubbed his "mighty line," or blank verse, transformed the British theater. The son of a shoemaker, Marlowe attended Cambridge University on a scholarship but was almost denied his master's degree because he was suspected of conspiring against the queen. A letter from the queen's Privy Council excused the young man, hinting that he was active in Elizabeth's secret service.

Brief but Influential Life Marlowe wrote his first successful play, *Tamburlaine the Great*, at the age of 23. He lived only six more years but wrote five plays during that time, including *The Jew of Malta* and *Dr. Faustus*, works that would profoundly influence the development of Elizabethan drama. Like his friend Sir Walter Raleigh, Marlowe was a freethinker who was suspected of treasonous and antichurch sentiment. In 1593, at the age of 29, Marlowe was murdered in a tavern, allegedly during an argument over the bill.

Sir Walter Raleigh

Other Works "Epitaph of Sir Philip Sidney" The History of the World



An Active Life Sir Walter Raleigh was a man of action and intellect. He attended Oxford University, studied law, and was widely read in chemistry, mathematics, and medicine. He also wrote history and poetry. By helping to quell an Irish rebellion in 1580, he won the affection of Queen Elizabeth. As the queen's favorite, he was granted land, made a vice-admiral, knighted, and appointed governor of Jersey, an island in the English Channel.

Exploration and Imprisonment Raleigh fell out of favor with the queen in 1592 but continued to pursue ambitious projects. Among his activities were the establishment of the short-lived Roanoke colony in North America and the leading of an expedition to South America in search of gold. In 1603, during the reign of James I, he was charged with treason and imprisoned for 13 years. Afterward, Raleigh led another expedition to South America but fell into disfavor once again when his soldiers burned a local settlement. On his return to London, he was imprisoned and executed.

LEARNING the Language of Piterature

Sonnet Form

Origins of the Sonnet

A **sonnet** is a 14-line lyric poem with a complicated rhyme scheme and a defined structure. Because of the technical skill required to write a sonnet, the form has challenged English poets ever since it was introduced into England almost 500 years ago.

The sonnet originated in Italy in the 13th century (the word *sonnet*

comes from the Italian for "little song"). The great Italian poet Petrarch (1304–1374) perfected the Italian sonnet, which is often called the **Petrarchan** sonnet in his honor. Petrarch felt that the sonnet, with its brevity and musical rhymes, was a perfect medium for the expression of emotion, especially love. Although the Italian sonneteers did not restrict themselves to love as a subject, Petrarch wrote over 300 sonnets detailing his devotion to a beautiful but unobtainable lady, whom he called Laura.

The English Sonnet Develops

The story of the English sonnet begins, not surprisingly, with another lovelorn poet, Sir Thomas Wyatt (1503–1542). A diplomat in the court of King Henry VIII, Wyatt was rumored to be in love with the ill-fated queen Anne Boleyn. In the 1530s, Wyatt translated some of Petrarch's love sonnets and wrote a few of his own in a slight modification of the Italian form. By this time, the Renaissance had at last reached England, accompanied by an awakening of interest in Italian literature. Henry VIII, although brutal to his wives, encouraged the poetry of courtly love and so welcomed the sonnet as a poetic form. Another English poet who deserves credit for popularizing the sonnet in England is Henry Howard, earl of Surrey



(1517–1547). Building on Wyatt's modifications, Surrey changed the rhyme scheme of the sonnet to adapt it to the rhyme-poor English language. Surrey's innovations distinguished the English sonnet from the Italian sonnet. The English form ultimately became known as the **Shakespearean sonnet** because William Shakespeare used it with

such distinction.

By 1609, when Shakespeare's sonnets were published, the conventions of love sonnets had been firmly established, most notably by Sir Philip Sidney's Astrophel and Stella (1591) and Edmund Spenser's Amoretti (1595). Surrey's rhyme scheme allowed Shakespeare more freedom in his versification, and he used this freedom to expand sonnet conventions. In some of his sonnets, for example, the object of the speaker's affection is not a divinely beautiful woman but one with alltoo-human defects. Instead of limiting himself to the subject of love, he introduced deep philosophical issues and perplexing ironies. Because of his mastery of the sonnet's form and broadening of its content, Shakespeare remains the undisputed master of the English sonnet.

What Makes a Poem a Sonnet?	
Length	14 lines
Subject(s)	a lyrical nature—a focus on personal feelings and thoughts
Meter	iambic pentameter lines (lines containing five metrical units, each consisting of an unstressed syllable followed by a stressed syllable)
Structure and rhyme scheme	a particular structure and rhyme scheme, Petrarchan or Shakespearean (that of the sonnet or another variation)

Sonnet Structure

THE PETRARCHAN FORM What distinguishes the Italian sonnet is its two-part structure: an octave (the first eight lines), usually rhyming abbaabba, followed by a sestet (the last six lines) with the rhyme scheme *cdcdcd* or *cdecde*. Typically, the octave establishes the speaker's situation, and the sestet resolves, draws conclusions about, or expresses a reaction to that situation. The Petrarchan sonnet has been called "organic" in its unity—like an acorn in its cup, the octave and sestet fit together perfectly. Unity is also produced by the rhyme scheme, which involves only four or five different rhyming sounds. The resulting need for many rhyming words makes the Petrarchan sonnet difficult to write in English. Still, plenty of English poets have written them, including John Milton, William Wordsworth, and John Keats to name just a few.

THE SHAKESPEAREAN FORM The English sonnet is divided into three **quatrains** (groups of four lines) and a rhyming **couplet** (two lines).

Generally, the first quatrain introduces a situation, which is explored in the next two quatrains.

Often, a turn, or shift in thought, occurs at the third quatrain or at the couplet.

The couplet resolves the situation. The rhyme scheme follows the pattern: *abab cdcd efef gg*. 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 ruined choirs, where late the sweet birds sang. In me thou see'st 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 see'st the glowing of such fire, That on the ashes of his youth doth lie, As the deathbed whereon it must expire, Consumed with that which it was nourished by. This thou perceiv'st, which makes thy love more strong, To love that well which thou must leave ere long.

-Shakespeare, Sonnet 73

Notice that each quatrain elaborates on a particular image: autumn in the first quatrain, twilight in the second, and the embers of a fire in the third. The final couplet is a concise statement that pulls the sonnet together by shedding new light on the situation developed in the three quatrains. Think of the closing couplet in a Shakespearean sonnet as a "punch line" that gives meaning to the whole.

Strategies for Reading: Sonnet Form

- 1. Read the sonnet several times.
- 2. Use letters to label like-sounding words at the end of lines.
- 3. Identify the major units of thought or feeling.
- Describe the situation introduced in the first part of the sonnet.
- Paraphrase the speaker's final resolution of, conclusions about, or reaction to the situation.
- **6.** Study the imagery and figurative language for clues to the emotions expressed.
- Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your Strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

REPARING to Read

Sonnet 30 / Sonnet 75

Poetry by EDMUND SPENSER

Connect to Your Life

Romantic Responses Romantic love can generate a variety of intense feelings and conflicting emotions. Recall a character in a book or a movie—or perhaps someone you know—who has seemed to respond to romantic love in an unusually intense way. With a group of classmates, briefly discuss the emotions and reactions of that individual, explaining why you think the individual reacted as he or she did.

Comparing Literature of the World

Sonnets of Spenser, Shakespeare, and Petrarch

This lesson and the two that follow present an opportunity for you to compare the work of three sonnet masters: Spenser, Shakespeare, and Petrarch. Specific points of comparison contained in these lessons will help you understand the similarities and differences among sonnet forms and themes.

Build Background

Tokens of Love During the 16th century, the **sonnet** became one of the most popular poetic forms in England. Originally developed in Italy in the 13th century, the sonnet was used to convey deep and intense amorous feelings, often expressing an idealized love typical of the courtly love of the Middle Ages. In many Renaissance sonnets, the speaker—typically a man—tells of his intense love and of the anxiety and distress he feels as his beloved remains aloof and unreachable.

"Sonnet 30" and "Sonnet 75" by Edmund Spenser are part of a collection of sonnets, or **sonnet sequence**, that he named *Amoretti*, which can be translated roughly as "intimate little tokens of love." Published in 1595, the sonnets in *Amoretti* are arranged in a narrative progression that simulates the ritual and emotions of a courtship. Many of them were written during Spenser's courtship of his second wife, Elizabeth Boyle, and the details and emotions they present are thought to be in part autobiographical.

Focus Your Reading

LITERARY ANALYSIS SPENSERIAN SONNET The **Spenserian sonnet** is a variation of the English sonnet, which was introduced on page 295. Both consist of three 4-line units, called **quatrains**, followed by a **couplet** (two rhymed lines), but the Spenserian sonnet has an interlocking **rhyme scheme** linking the quatrains (*abab bcbc cdcd ee*) by the use of rhyming lines.

As you read each of Spenser's sonnets, think about the relationship between the quatrains and couplet and watch for the interlocking rhymes.

ACTIVE READING SUMMARIZING MAJOR IDEAS IN POETRY

You can understand the sonnets' **major ideas** by breaking each poem down into its three quatrains and couplet and **summarizing** the meaning expressed in each of the parts.

READER'S NOTEBOOK For each poem, create a chart like the one shown. Jot down the major idea expressed in each part of the sonnet.

"Sonnet 30"	
Part of Poem	Major Idea
1st quatrain	
2nd quatrain	
3rd quatrain	
couplet	

SONNET Edmund Spenser

My love is like to ice, and I to fire; How comes it then that this her cold so great Is not dissolved through my so hot desire, But harder grows the more I her entreat?

Or how comes it that my exceeding heat 5 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: 10 And ice which is congealed with senseless cold, Should kindle fire by wonderful device. Such is the pow'r of love in gentle mind, That it can alter all the course of kind.

4 entreat: plead with.

8 augmented manifold: greatly increased.

11 congealed: solidified.

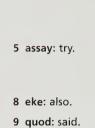
14 kind: nature.

Thinking Through the Literature

- 1. What are your reactions to the speaker's feelings about love?
- 2. Why do you think Spenser chose to use the images of fire and ice?
 - (the characteristics usually associated with fire and ice THINK |
 - ABOUT 1 the characteristics of fire and ice in this sonnet
- 3. Is this poem a believable description of a love relationship? Explain your opinion.

S O N N E **Edmund Spenser**

One day I wrote her name upon the strand, 1 strand: beach. But came the waves and washed it away: Again I wrote it with a second hand, But came the tide, and made my pains his prey. 5 "Vain man," said she, "that dost in vain assay, 5 assay: try. A mortal thing so to immortalize. For I myself shall like to this decay, And eke my name be wipéd out likewise." 8 eke: also. "Not so," quod I, "let baser things devise To die in dust, but you shall live by fame: 10 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."

Thinking & LITERATURE

Connect to the Literature

 What Do You Think? What images remain in your mind after your reading of "Sonnet 75"?

Comprehension Check

- How does the woman in the poem react when the speaker writes her name in the sand?
- Why does the speaker believe that their love will endure?

Think Critically

- **2**. Why do you think the **speaker** in "Sonnet 75" wants to immortalize his love? Explain your thinking.
- **3.** Reread lines 13 and 14. Do you agree with the speaker that love can overcome death?



- the woman's statement that she and her name will be "wiped out"
- the speaker's assertion in line 11
- your own observations about love
- 4. ACTIVE READING SUMMARIZING MAJOR IDEAS IN POETRY With a partner, compare the charts you created in your READER'S NOTEBOOK and then discuss what you think are the major ideas in each of Spenser's poems. Collaborate on creating a title for each poem, choosing words or phrases that summarize the major ideas and reflect the thoughts and intense feelings of each speaker.

Extend Interpretations

- Comparing Texts Compare Spenser's "Sonnet 30" with Elizabeth I's "On Monsieur's Departure," paying particular attention to similarities and differences in the poets' uses of opposites in their descriptions of love relationships.
- 6. Different Perspectives Suppose that the object of the speaker's love in either "Sonnet 30" or "Sonnet 75" wrote a reply. What do you think would be her view of the speaker and his ideas about love?
- 7. Connect to Life Think back to the character or person you recalled in Connect to Your Life on page 297. Which of the two sonnets most closely expresses how this character or person responded to romantic love?

Literary Analysis

SPENSERIAN SONNET The **Spenserian sonnet**, like the English sonnet, consists of 14 lines of **iambic pentameter** divided into three **quatrains** followed by a **couplet**. However, while the typical **rhyme scheme** of an English sonnet is *abab cdcd efef gg*, a Spenserian sonnet uses the interlocking rhyme scheme *abab bcbc cdcd ee*. This rhyme scheme reinforces the relationship of ideas between the quatrains.

Paired Activity Notice the progression of the speaker's thoughts about the intensity of love in each of Spenser's sonnets. Note, too, the progression of the relationship between the man and woman from one poem to the next. With a partner, write notes for a Spenserian sonnet that might bridge the gap between "Sonnet 30" and "Sonnet 75." Jot down images you could use to express intense feelings of love. Use your notes to write the sonnet, applying the interlocking rhyme scheme as effectively as possible.

REVIEW ALLITERATION

Alliteration is the repetition of consonant sounds at the beginnings of words. Read "Sonnet 75" aloud, paying particular attention to the use of alliteration. What effect do you think these repetitions of sounds create?

Choices CHALLENGES

Writing Options

Natural Comparison In "Sonnet 30," Spenser compares his feelings to fire. Write a paragraph in which you make your own comparison between love and some aspect of nature. Explain the reasons for your comparison.

Writing Handbook

See page 1367: Compare and Contrast.

Activities & Explorations

Opinion Poll Conduct an opinion poll in which you ask ten or more participants to complete the sentence "Love is like . . ." Record their responses on tape or in your notebook. Share any unusual responses with the class. ~ SPEAKING AND LISTENING

Inquiry & Research

Renaissance Courtship and Marriage Find out about more typical courtship and marriage customs of the English Renaissance by answering these questions: What was the average age of the courters? Was love an essential component of the relationship? How long did a typical engagement last?



Edmund Spenser

Other Works "Sonnet 26" "Sonnet 67" "Sonnet 71" "Sonnet 72"

Early Ambitions Born to a relatively poor London family, Edmund Spenser was able to work his way through Cambridge University as a "poor scholar." He read extensively, becoming acquainted with Latin, Greek, French, and Italian literature. His earliest publication was of translations of several French poems, written when he was 16 years old. While at Cambridge, Spenser established literary friendships and showed that he had ambitious plans for a poetic career.

Influences and Experimentation After receiving his master of arts degree in 1576, Spenser served as secretary to several influential men, including the earl of Leicester. His employment in Leicester's household was important, for it was there that he met and developed a friendship with Sir Philip Sidney and other court writers who were promoting the new English poetry of the Elizabethan Age. In his own poetry, Spenser often experimented with verse

forms and used archaic language for its rustic and musical effect. He was respected and imitated by his contemporaries, as he has been by many later poets.

Literary Achievements One year after publishing his first major work, *The Shepheardes Calender*, which he dedicated to Sidney, Spenser moved to Ireland, where he held various minor government jobs and continued his writing. It was there that he wrote one of the greatest poetic romances in English literature, *The Faerie Queene*. Spenser spent most of his remaining life in Ireland, but after his home near Dublin was destroyed during a civil war, he returned to England, where he died a few years later almost impoverished despite his many years of service to nobility. In honor of his great literary achievements, Spenser was buried near Geoffrey Chaucer—one of his favorite poets—in what is now called the Poets' Corner of Westminster Abbey.

Author Activity

Mystery Queen To learn more about *The Faerie Queene,* find a copy of the work and read a few passages. Investigate its background and structure. To whom did Spenser dedicate the romance? How long is the poem? What, in brief, is it about?

PREPARING to Read

Sonnet 29 / Sonnet 116 / Sonnet 130

Poetry by WILLIAM SHAKESPEARE

Connect to Your Life

True Love Think about two people you know who have a strong love relationship that has lasted for many years. Consider the qualities of each of the persons involved in the relationship. Do you think those qualities help explain the strength of the relationship? Share your thoughts with classmates.

Build Background

Shakespeare's Sonnets William Shakespeare, best known for his plays, also wrote nondramatic poetry, including a series of 154 sonnets. In the 1590s many English poets wrote sonnet sequences, groups of sonnets related through an overall narrative structure, usually addressed to an idealized but unattainable woman. Typical themes included the woman's great beauty, her coldness and disdain, the suffering of the poet-lover, and the immortality of poetry. Shakespeare almost certainly wrote his sonnets-which were not published until 1609-during the 1590s too, but they differ in some ways from the sonnets written by other poets. First, they are addressed to at least three different people: a young man, whom the poet urges to marry and have children; a "dark lady," who is unlike the ideal beautiful woman of the time; and a rival poet. Second, the themes of Shakespeare's sonnets are more complex and less predictable than those of other poets' sonnets. Shakespeare writes, for example, of time, change, and death as well as of love and beauty. Third, Shakespeare developed the structure of the sonnet form to its highest artistic level; today, the English sonnet is often referred to as the Shakespearean sonnet.

Comparing Literature of the World

Sonnets of Spenser, Shakespeare, and Petrarch

This lesson, as well as the one before on Spenser and the one following on Petrarch, presents an opportunity for you to compare the work of three sonnet masters: Spenser, Shakespeare, and Petrarch. Specific points of comparison contained in these lessons will help you understand the similarities and differences among sonnet forms and themes.

Focus Your Reading

LITERARY ANALYSIS SHAKESPEAREAN SONNET

Like Spenser, Shakespeare uses the structure of three **quatrains** and a **couplet** in his sonnets. However, he uses the **rhyme scheme** *abab cdcd efef gg* instead of the interlocking Spenserian pattern (*abab bcbc cdcd ee*). As you read these three **Shakespearean sonnets**, discuss with your classmates how the rhyme scheme contributes to the meaning and appeal of each poem.

ACTIVE READING ANALYZING SENSORY LANGUAGE

In his sonnets, Shakespeare often chose words that would appeal to the reader's senses. As you read the poems, you will notice language used by the poet that appeals to the five senses: sight, hearing, touch, smell, and taste.

READER'S NOTEBOOK Make a chart like the one shown. As you read each poem, record words or phrases that appeal to one or more of the senses. Note whether any of the senses are not used. Also note that some poems may have more **sensory language** than others.

	Sonnet 29	Sonnet 116	Sonnet 130
Sight			
Hearing			
Touch			
Smell			
Taste			

SONNET 29

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,

10

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.

2 state: condition.

LLIAM

3 bootless: futile; useless.

N.C

6 featur'd like him: with his features—that is, handsome.

7 scope: intelligence.

11 lark: the English skylark, noted for its beautiful singing while soaring in flight.

Thinking Through the Literature

- 1. Comprehension Check What changes the speaker's mood in "Sonnet 29"?
- Can you identify in any way with the speaker of this poem? Share your thoughts with classmates.
- **3.** What do you think are the speaker's strongest feelings in this sonnet? Cite lines from the poem to support your answer.

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.

O no, it is an ever-fixéd 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: obstacles. The traditional marriage service reads in part, "If any of you know cause or just impediment why these persons should not be joined together . . ."
5 mark: seamark—a landmark that can be seen from the sea and used as a guide in navigation.

7 bark: sailing ship.

8 whose ... height be taken: a reference to the star, whose value is measureless even though its altitude is measured by navigators.
10 within ... compass: within the range of his curving sickle.

12 bears it out: endures; **doom:** Doomsday; Judgment Day.

Anne of Gonzaga, Nathaniel Hatch. Victoria & Albert Museum, London/Art Resource, New York.

Thinking Through the Literature

- 1. What is your response to the description of love in this poem?
- 2. What kind of person might the speaker be?
 - THINK **f** the likely age of such a person
 - ABOUT $igl\{\cdot,\cdot\}$ the experiences that such a person might have had
- 3. Do you think the speaker's concept of love is realistic? Why or why not?

SONNET I30

WILLIAM SHAKESPEARE



Catherine Howard, John Hoskins. Victoria & Albert Museum, London/Art Resource, New York.

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: tan.

5 damask'd: with mingled colors.

8 reeks: is exhaled (used here without the word's present reference to offensive odors).

11 go: walk.

14 as . . . compare: as any woman misrepresented by exaggerated comparisons.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Were you surprised by the **description** in "Sonnet 130"? Share your reactions with your classmates.

Comprehension Check

- · Is the speaker's mistress dark or fair?
- · Do the flaws pointed out by the speaker affect his love for the woman described?

Think Critically

2. In "Sonnet 130," what do you think is the speaker's attitude toward the woman he loves?



- his descriptions of her physical characteristics
- THINK ABOUT
 his description of her voice

 his conclusion in the couplet
- 3. What do you think might have been Shakespeare's purpose in writing this sonnet?
- 4. Does this poem present a realistic or idealized portrait of the beloved?
- 5. ACTIVE READING ANALYZING SENSORY LANGUAGE Review the chart you prepared for your **READER'S NOTEBOOK**. Which sonnet contains the most sensory language? How does this language suit the subject? Cite examples in your answer.

Extend Interpretations

- 6. Critic's Corner One critic, Hallett Smith, has called Shakespeare's sonnets "explorations of the human spirit." Discuss ways in which this interpretation applies to the three sonnets you have read. Use details from the poems to support your conclusions.
- 7. Connect to Life Renaissance sonnets often focus on the great beauty of the beloved. How important is physical beauty or attractiveness in today's society?
- 8. **Points of Comparison** The speaker of "Sonnet 130," like the speaker of Spenser's "Sonnet 75," uses the word rare to describe his beloved. Compare the thoughts and emotions of the two speakers. Whom would you more likely enjoy meeting? Why?

Literary Analysis

SHAKESPEAREAN SONNET The

Shakespearean sonnet, also called the English or Elizabethan sonnet, consists of 14 lines of **iambic** pentameter divided into three quatrains, or four-line units, and a final couplet. The typical rhyme **scheme** is *abab cdcd efef qq*. The couplet provides a final commentary on the subject developed in the three quatrains. There is also usually a turn, or shift in thought, in the poem, occurring most often at the couplet or at the beginning of the third quatrain.

Paired Activity With a partner, decide where the turn occurs in each of the three Shakespeare sonnets. In which poem does the turn occur between the second and third quatrains? Does the turn occur at the couplet in any of the poems? What is the effect of each turn?

FIGURATIVE LANGUAGE

Figurative language is language that conveys meaning beyond the literal meanings of the words. Similes and metaphors are types of figurative language. A simile uses the word *like* or *as* to make a comparison between things. A metaphor makes a comparison without using those words.

Simile: Her hair was bright as gold.

Metaphor: Hope is a light in the dark.

Activity Choose one simile or one metaphor from each of the three sonnets. Explain the comparison and its effect.

Choices CHALLENGES

Writing Options

1. Love Poem Write a Shakespearean sonnet describing someone you love or greatly admire. Use at least one simile or metaphor. Place the sonnet in your Working Portfolio.

2. Character Sketch As the speaker of "Sonnet 116," write a character sketch of the ideal partner in a strong love relationship. Make sure to identify various qualities the person would need to possess.

3. Letter to the Speaker Imagine that you are the woman described in "Sonnet 130." In a letter to the speaker, give your opinion of his description.

4. Opinion Essay Which of the three sonnets do you think expresses the strongest commitment to a love relationship? Write a two- or three-paragraph essay explaining your opinion.

Writing Handbook See pages 1369–1370: Analysis.

Activities & Explorations

1. Television Talk Show With a partner, stage a television talk show in which the host interviews William Shakespeare about the meaning of love.

~ SPEAKING AND LISTENING

2. Love's Scrapbook Prepare a scrapbook of items—such as photos, drawings, poems, and sayings—that express your conception of a strong love ' relationship. ~ ART 3. A Reading of Sonnets With a small group of classmates, investigate some of Shakespeare's other sonnets. Have each group member prepare a reading of his or her favorite sonnet. Discuss the feelings and ideas expressed in each poem, and compare it with one or more of the three sonnets you have read in this lesson. - SPEAKING AND LISTENING

4. List of Resources Reread each of the three sonnets, and choose your favorite. Think of films, novels, short stories, works of art, and musical compositions that in some way represent the mood of the poem or the ideas and images in it. List these resources, and share the list with the class. ~ VIEWING AND REPRESENTING

Inquiry & Research

1. Portraits of Women Find books of English Renaissance painting showing portraits of women of the time. Look at several of the portraits and think about whether they seem idealized or realistic. How does the portrayal of women in painting of the period compare with the portrayal of women in Renaissance poetry?

2. What Is Love? For most people, love is one of the most important aspects of life. Investigate some of the definitions and analyses of love in the writings of contemporary psychologists. Share what you find with the class, and discuss any relationships you can see between Shakespeare's views of love and the psychologists' views.



More Online: Research Starter www.mcdougallittell.com

Art Connection

Illustrating Poetry Look again at the two small portraits of women on pages 304–305. Why do you think they were chosen to illustrate "Sonnet 116" and "Sonnet 130"? Look for other paintings that you think could be used to illustrate the two poems.

A biography of William Shakespeare appears on pages 314–317. Austria Hungary

Croatia

Bosnia

Sonnet 169 / Sonnet 292

Poetry by FRANCESCO PETRARCH (frän-chās' kō pē'trärk')

Comparing Literature of the World

The Sonnet Across Cultures

Sonnets of Spenser, Shakespeare, and Petrarch Long before Spenser and Shakespeare's time, the Italian poet Petrarch played an influential role in the development of the structure as well as the content of the **sonnet**. A brilliant man of the 14th-century Italian Renaissance, Petrarch perfected the sonnet style that 200 years later was used and adapted by Spenser, Shakespeare, and other English poets. Because of this, you will find in Petrarch's writing the same love **themes** that were explored by his followers: unrequited love, desperate love, eternal love, and tragic love.

Points of Comparison As you read these sonnets by Petrarch, compare the poet's treatment of love with that seen in Spenser's and Shakespeare's sonnets.

Build Background

The Sonnet Takes Shape Although sonnets had been written in Italy for nearly 100 years before Petrarch wrote his, it was he who established the **sonnet** as a major poetic form. In addition to his impact on the Elizabethans, Petrarch had a considerable influence on such poets as Michelangelo, Ronsard, and Lope de Vega.

Petrarch's sonnets, the output of a lifetime of work, show his longing for a woman named Laura, with whom he reportedly fell passionately in love on Good Friday, April 6, 1327, after seeing her in church. Even though Laura did not return his love, she was the inspiration for over 300 of Petrarch's poems. Like many of Petrarch's contemporaries, Laura died in the plague that devastated much of Europe in the mid-14th century. "Sonnet 292" was written after her death.

Focus Your Reading

LITERARY ANALYSIS ITALIAN SONNET The **Italian sonnet** used by Petrarch is different in form from the English sonnet. The 14 lines of the Italian sonnet are divided into these two parts:

- an octave (the first eight lines)
- a sestet (the last six lines)

Generally, the octave tells a story, introduces a situation, or raises a question. In the sestet, the speaker comments on the story, situation, or question.

As you read these sonnets, notice the relationship between their structure and content.

ACTIVE READING SUMMARIZING MAJOR IDEAS IN POEMS

The ideas expressed in a poem can be hard to understand because the language of poetry may be difficult to decipher. The following steps are strategies you can use to determine the major ideas in Petrarch's sonnets:

- · Reread the poem two or three times.
- Look for the major idea in each stanza.
- Identify the story or situation introduced in the octave.
- Determine the comment made by the speaker in the sestet.

READER'S NOTEBOOK Summarize the major idea of each stanza in the two sonnets.

FRANCESCO PETRARCH

ONNET 169

Rapt in the one fond thought that makes me stray from other men and walk this world alone, sometimes I have escaped myself and flown to seek the very one that I should flee;

 so fair and fell I see her passing by that the soul trembles to take flight again, so many arméd sighs are in her train, this lovely foe to Love himself and me!

And yet, upon that high and clouded browI seem to see a ray of pity shine,shedding some light across the grieving heart:

so I call back my soul, and when I vow at last to tell her of my hidden pain, I have so much to say I dare not start.

Translated by Anthony Mortimer

Thinking Through the Literature

- 1. What are your thoughts about the feelings the speaker expresses in this poem?
- 2. How would you describe the relationship between the speaker and his beloved?



- the **conflict** the speaker expresses in lines 3–4
- his description of how his soul "trembles to take flight again" (line 6)



10

- his use of contradictory phrases in describing the beloved, such as "fair and fell" (line 5) and "lovely foe" (line 8)
 - the needs he suggests in lines 12-14

1 rapt: deeply absorbed.

5 fell: cruel.

7 train: a group of people following in attendance.



FRANCESCO PETRARCH



Portrait of a Man and Woman at a Casement (about 1440–1445), Fra Filippo Lippi. Tempera on wood, $25\%'' \times 16\%''$, The Metropolitan Museum of Art, New York, gift of Henry G. Marquand, 1889, Marquand Collection (89.15.19).

The eyes I spoke of once in words that burn, the arms and hands and feet and lovely face that took me from myself for such a space of time and marked me out from other men;

onnet 292

5 the waving hair of unmixed gold that shone, the smile that flashed with the angelic rays that used to make this earth a paradise, are now a little dust, all feeling gone;

and yet I live, grief and disdain to me,
left where the light I cherished never shows,
in fragile bark on the tempestuous sea.

Here let my loving song come to a close, the vein of my accustomed art is dry, and this, my lyre, turned at last to tears.

Translated by Anthony Mortimer

11 bark: sailing ship; tempestuous: stormy.

14 lyre (līr): a stringed musical instrument of the harp family, used in ancient Greece.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? What type of music would convey the overall mood of "Sonnet 292"?

Comprehension Check

- What has happened to the woman in the poem?
- Who or what is meant by "fragile
 - bark" and "tempestuous sea"?

Think Critically

2. How would you describe the speaker's feelings over the loss of love?



- his description of his beloved's physical attributes
- his attitude toward his own life (lines 9-11)
- what he means by "the vein of my accustomed art is dry" (line 13)
- 3. ACTIVE READING SUMMARIZING MAJOR IDEAS IN POEMS Review the summaries for each stanza that you created in your READER'S NOTEBOOK. How would you describe what happens in each poem? Compare your ideas with those of a partner.

Extend Interpretations

- 4. Critic's Corner Edgar Quinet, a 19th-century French critic, said that "Petrarch's originality consists in having realized, for the first time, that every moment of our existence contains in itself the substance of a poem." Read Petrarch's sonnets again. Do you agree that everyday incidents can in themselves be poetic? Explain your opinion.
- 5. Connect to Life Think again about the two situations presented in these poems. Do you think it is more difficult to cope with a love that is hopeless or with the death of someone you love? Explain your answer.
- 6. **Points of Comparison** Compare the attitude toward the beloved in Petrarch's "Sonnet 292" with that in Shakespeare's "Sonnet 130." How does each speaker view his beloved?
- 7. **Points of Comparison** Compare the treatment of love in Petrarch's "Sonnet 169" with that in Spenser's "Sonnet 30." How are the two poems similar? How do they differ?

Literary Analysis

ITALIAN SONNET The 14 lines of the Italian sonnet are divided into two parts: an octave (the first eight lines) and a sestet (the last six lines). The usual rhyme scheme for the octave is *abbaabba*. The rhyme scheme for the sestet may be *cdecde, cdccdc,* or a similar variation. The octave generally presents a problem or raises a question, and the sestet resolves or comments on the question.

Cooperative Learning Activity

Reread the sonnets by Spenser and those by Shakespeare in this part of Unit Two. Then compare the form of these Italian sonnets with those of Spenser's and Shakespeare's sonnets. Which form do you think gives the writer more liberties? Which seems to you to fit more situations or themes? Jot down your ideas in a chart like the one shown below. Then compare your conclusions with those of your classmates.

Sonnets:		
Spenser's	Shakespeare's	Petrarch's
		·····

Choices CHALLENGES

Writing Options

1. Soap-Opera Outline Write an outline for a series of soapopera episodes based on Petrarch's Main Idea

two sonnets. Describe the speaker and the woman Main Idea A B

he loves. Add details to explain the speaker's "hidden pain" and grief. Place the outline in your Working Portfolio.

2. Points of Comparison

Compare the attitude toward love conveyed in the sonnets you have read by Spenser, Shakespeare, and Petrarch. Which approach do you identify with the most? Write a letter to the poet explaining why you appreciate his attitude.

Activities & Explorations

Dance Interpretation Choreograph a dance interpretation of one of Petrarch's sonnets. Create different movements to express the speaker's thoughts and emotions. Perform your dance for the class. ~ **PERFORMING**

Inquiry & Research

Italian Renaissance Research the Italian Renaissance to find out what impact the art and writing of the period had on Europe. What artists and writers led the Renaissance? What themes and ideas were typical of the period?



Francesco Petrarch

Early Years Although born in Italy, Petrarch moved with his family to France, where his father had accepted a job. It was in France that Petrarch, on his father's insistence, began his study of law, later returning to Italy to continue his education. After his father's death in 1326, however, Petrarch abandoned law, a subject for which he had little inclination, to study Greek and Latin literature and to write poetry.

Renaissance Man In the spirit of the Renaissance, Petrarch had varied interests, ranging from the scholarly and literary to a love of and fascination with nature. In 1336, together with his brother, he climbed Mt. Ventoux in the Alps; the climb was quite unusual in an age that showed little interest in nature. He also had a deep interest in religious studies, which led him to join the clergy. The church positions he held provided him not only with a modest means of income but also with much free time to devote to literature. He studied, wrote, and traveled extensively and was highly regarded as a literary and cultural leader of his time.

Wreathed in Laurels In 1340, Petrarch received invitations from both Paris and Rome to become poet laureate. He chose Rome, and in 1341 received the honor of being its first poet laureate since ancient times. Most of the 366 poems in the *Canzoniere* ("Book of Songs"), Petrarch's poetic masterpiece, are written about his love for Laura, who also appears in his *Trionfi* ("Triumphs"). Petrarch never lost his love of writing. He spent the last years of his life composing and revising his literary works, and he died in his study, at work at his desk.

Author Activity

Lady Muse Get together with a small group of classmates and find out what you can about Laura. Divide the following questions among the group members: When did Laura die? Why was the date significant? What else can you find out about her? Present your findings to the class.

PART 2 A Passion for Power

uring Shakespeare's lifetime there were frequent struggles for political control in and around the court of Elizabeth I and her successor, James I. Many of Shakespeare's history plays as well as his tragedies deal with political conflict and the never-ending struggle to achieve a balance between power, justice, and legitimate authority in society. Shakespeare's play *Macbeth* is one of the definitive studies of the effect of power and ambition on the mind and soul. Who should be king and how political power should be first gained and then secured are among the issues addressed in this play.

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Author Study WILLIAM SHAKESPEARE

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"He was not of an age, but for all time!"

-Ben Jonson

Mislian 55 alg

HIS LIFE HIS TIMES

Master Playwright and Poet

With his brilliant poetic language and keen insight into human nature, William Shakespeare is generally regarded as the world's greatest writer in the English language. His plays are more widely translated than any other works except the Bible. Yet his life remains something of a mystery, with many details lost in the swirl of time.



1564-1616

"I COULD A TALE UNFOLD" Shakespeare was born in Stratford-upon-Avon, a busy market town on the Avon River, northwest of London. Though the precise date of his birth is not known, church records indicate that he was baptized on April 26, 1564. Unlike most other writers of his era, he did not come from a noble family with close ties to the English court. The Shakespeares were what today we would call middle class, although his father, a glove maker, once served as the equivalent of mayor of Stratford.

Though no record of Shakespeare's schooling survives, it is assumed that he attended the local grammar school in Stratford. Again unlike most other writers of his day, Shakespeare did not

1564 Is born in Stratfordupon-Avon



1572 Family suffers a decline in fortune, loses most land holdings

1575

1558 Elizabeth I becomes queen; England returns to the Protestant faith.

1560



1565

1572 Elizabeth I Protestants massacred in Paris on St. Bartholomew's Day.

1570

go on to a university; instead, at the age of 18, he married Anne Hathaway, with whom he would have three children. After their birth, the documentary record of Shakespeare's life is once again



This Elizabethan drawing is believed to be of Anne Hathaway.

blank for several years. When he can next be placed, he was in London, working as an actor and beginning to be noticed as a playwright.

THIS REALM, THIS ENGLAND" The London to which Shakespeare came was at the center of a nation just emerging as a major European power. In 1588, the English defeated the powerful Spanish Armada, a fleet of ships carrying a Spanish invasion force to England. In the wake of this victory, London flourished as a commercial center.

The arts, with the support of Queen Elizabeth I, flourished as well. The queen spent much of her time in London, where celebrated literary figures of the day—the poets Edward Spenser and Sir Philip Sidney, among them—visited the royal court. She also enjoyed pageants and plays, as well as the more sophisticated entertainment of classical literature. Attracted by England's vitality, commercial and artistic people from other countries soon began flocking to London, a bustling city of nearly 200,000 people. London's first public theaters sprang up across the Thames River in suburban Southwark. Both the mighty and the humble became avid theatergoers.

LITERARY Contributions

Poetic Drama Shakespeare is best known for his **verse drama**, plays in which most of the dialogue is in the form of poetry. In all, he wrote 37 plays, including the following:

All's Well That Ends Well Antony and Cleopatra As You Like It The Comedy of Errors Hamlet Henry IV, Parts I and II Henrv V Julius Caesar Kina Lear Love's Labour's Lost Macbeth **Measure for Measure** The Merchant of Venice The Merry Wives of Windsor A Midsummer Night's Dream Othello **Richard II Richard III** Romeo and Juliet The Taming of the Shrew The Tempest **Twelfth Night** The Two Gentlemen of Verona The Winter's Tale

Narrative Poetry In addition to his famous sonnets, Shakespeare wrote two highly regarded narrative poems, *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), when the London theaters had to shut down because of an outbreak of plague.



Author Study: WILLIAM SHAKESPEARE

"ALL THE WORLD'S A STAGE" The first extant mention of William Shakespeare's presence on London's literary scene is in a 1592 pamphlet mocking his dramatic efforts. Already famous enough to be criticized (the rival dramatist Robert Greene referred to Shakespeare bitterly as an "upstart crow"), he became a member of the Lord Chamberlain's Men, a company of actors whose patron was an influential member of Elizabeth's court. Shakespeare's plays helped to make the company successful—so successful that the queen herself attended its productions. Although the precise dating of Shakespeare's plays is uncertain, his early masterpieces include Richard III, The Comedy of Errors, The Taming of the Shrew, and Romeo and Juliet. By 1598, one scholar was praising Shakespeare as England's finest playwright: "As Plautus and Seneca are accounted the best for Comedy and Tragedy among the Latins," wrote Francis Meres, "so Shakespeare among the English is the most excellent in both kinds for the stage."

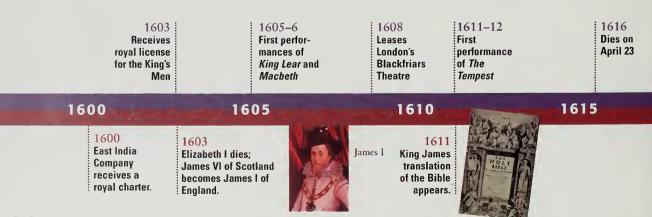
Shakespeare's fame was accompanied by a financial success that allowed him to become a partner in London's new Globe Theatre and to purchase a fine home, called New Place, in Stratford. He also paid to obtain a coat of arms for his father, perhaps in an effort to improve his family's social position. When Elizabeth's Scottish cousin James succeeded her in 1603, the Lord Chamberlain's Men became the King's Men, and the company's domination of the London stage continued. In 1608, Shakespeare and the other leading members of the King's Men even leased a second London theater, the Blackfriars, which was better equipped for winter performances.

"OUR REVELS NOW ARE ENDED" After 1608, Shakespeare curtailed his theatrical activities and spent more time back in Stratford. He wrote no plays after 1613; his last complete dramas are believed to be *The Winter's Tale*, *The Tempest*, and *Henry VIII*. He died in 1616 and was buried in his parish church in Stratford. His famous epitaph, which he may have written himself, reads:

> Good friend, for Jesus' sake forbear To dig the dust enclosed here. Blest be the man that spares these stones, And curst be he that moves my bones.



More Online: Author Link www.mcdougallittell.com



To Be or Not to Be *Shakespeare*

Because documentary evidence of his life is scanty and his origins and education were relatively humble, some people have for centuries speculated that Shakespeare did not write the works attributed to him. Such theories persist even though they have no basis in solid fact and many scholars dispute them. Here are some of the nearly 60 people who have been offered by various sources as the real Shakespeare.

(1561–1626) "The Baconian controversy" is the name given to the once-popular belief in some circles that this English philosopher and essayist is the actual author of Shakespeare's plays.

We Comment and a second and a second second

Francis Bacon

Christopher Marlowe (1564–1593) Because some passages from Shakespeare's early work closely resemble Marlowe's work, a theory

arose that Marlowe lived abroad to escape his enemies. He may have sent his plays to an actor he knew, Shakespeare.

1623 Death of Anne Shakespeare; First Folio publication of Shakespeare's plays

becomes king.

Shakespeare's plays 1620 1625 1630 1620 1625 1628 Pilgrims James I dies; his son Charles The duke of Buckingham, a

establish the ymouth Colony Aassachusetts.

favorite of James I,

is assassinated.

(1508/09-1572)

William Stanley Earl of Derby

> A most unlikely candidate, he is not known to have written a single line of blank verse.

and a set we the works and

CAN TRANSFORMER

Edward de Vere Earl of Oxford

De Vere became a candidate simply because he fit someone's profile of qualities that any "Shakespeare" should possess.

With the and the second

(1533-1603) Some have speculated that Queen Elizabeth I was the actual author, arguing that only someone of royal background could develop the depth of knowledge required to produce works of such eloquence.

1635

The English Renaissance Theater

FROM THE COURTYARD TO THE GLOBE The Renaissance brought to England a heightened interest in drama—at first in the universities, then in the royal court, and finally among the public at large. Although small private stage productions might be held indoors, in schools, royal palaces, and noblemen's homes, public performances demanded more space and access.

Most of the earliest public performances were held in the courtyards of inns, with the spectators watching from the surrounding balconies. The permanent public theater was designed to resemble one of these courtyards. Built by James Burbage, it opened in 1576 in the London suburb of Shoreditch and was called simply the Theatre. Later two other theaters, the Rose and the Swan, opened in the Bankside area of Southwark, just south of central London. This location proved popular, and in 1599, the original Theatre was torn down and rebuilt in the Bankside area as the Globe. By 1600, London had more playhouses than any other European capital.

Because the Globe—which Shakespeare referred to as "this Wooden O" in *Henry V* was home to the Lord Chamberlain's Men, the acting company with which Shakespeare was affiliated, it is the best known of the Elizabethan public theaters.

Elizabethan Staging

Since Elizabethan public theaters had no artificial lighting or heating, performances in them had to be given in daylight and in warm weather. Private theaters, with artificial light and heat, soon began to open, attracting a higher class of patrons. The first of these was the Blackfriars, built in 1596. Twelve years later Shakespeare's company, by then known as the King's Men, leased the Blackfriars in order to extend their performing season into the winter months.

Though scenery was minimal, Elizabethan audiences still demanded a good show. A trap door in the stage led to a space below, from which ghosts or spirits could emerge.

17×100×19+1×1××19+1×100×19+1×1×10(1)

Above the back of the stage and its small balcony was a painted ceiling called the heavens. It contained trapdoors for the appearance of angels and spirits from the enclosed tower.

The enclosed tower behind the stage could be used for sound effects, such as thunder, drums, and cannon fire.

Props, such as swords and flags, and elaborate costumes added to the display.

Ex obfernationabus Londinen Achannia De Witt

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LOBE. SOUTHWARF

THIS WOODEN O" The Globe Theatre was a three-story wooden structure that could hold as many as 3,000 people. Plays were performed in the open air on a platform stage that jutted out into a roofless courtyard in the theater's center, where the poorer patrons, or "groundlings," stood to watch the performance. Except for the part directly behind the stage, the theater building consisted of covered galleries where wealthier patrons sat, protected from the elements.

ELIZABETHAN ACTORS It wasn't easy being an actor in Shakespeare's time. Besides having to memorize their lines, actors had to be able to sing and dance, wrestle and fence, clown and weep. They also had to be able to convey subtle messages with simple gestures or minor changes in voice. Because the stage had no front curtain, the actors always walked on and off the stage in full view of the audience. Plays had to be written so that any character who died on stage could be unobtrusively hauled off.

Actors worked in close proximity to the audience, who either stood around the stage, eating and drinking, or watched from the galleries. If audience members disapproved of certain characters or lines, they would let the actors know by jeering or throwing food. The large crowds also attracted pickpockets and other ruffians. The rowdiness of the audiences caused many towns to label actors as vagrants, lumping them together with rogues, vagabonds, and other undesirables.

Because of the scandalous nature of the Elizabethan theater, women were not allowed to perform. All the actors were male, with

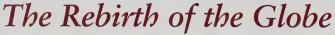


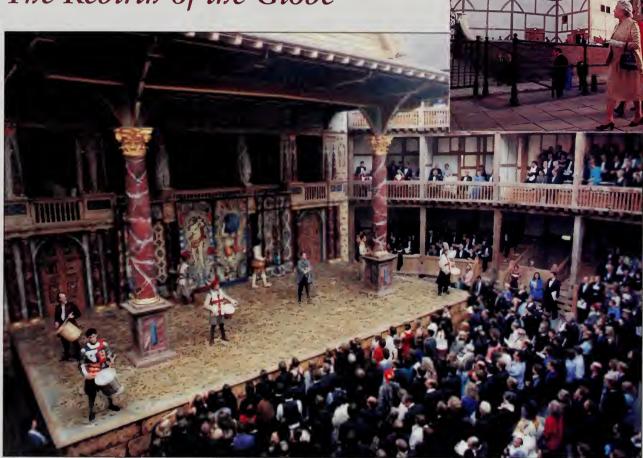
A 17th century drawing of the Globe Theater in its London neighborhood

young boys usually playing the female roles, from aging matrons to young lovers. Shakespeare himself was an actor as well as a playwright, although it was in the latter capacity that he won fame. The leading tragic actor in Shakespeare's company was Richard Burbage, the son of the man who had built London's first theater.

THE FATE OF THE GLOBE In 1613, the Globe's roof caught fire during a performance of *Henry VIII*, and the theater was destroyed. It was quickly rebuilt at the same location, however this time with a tiled gallery roof. Only 30 years later, Oliver Cromwell and the Puritans suppressed what they considered a frivolous form of entertainment by closing the theater's doors. The Globe was torn down in 1644 and replaced with tenement housing. A lively period in London's history had come to a close.

Author Study: WILLIAM SHAKESPEARE





One of the first performances in the newly restored Globe Theater; inset: Queen Elizabeth II views the exterior of the new Globe Theater, 1997.

A fter more than 300 years, a new Globe Theatre now stands only 200 yards from the original site. A pet project of the American actor Sam Wanamaker and a product of much historical and archaeological research, it opened in June 1997 with a performance of *Henry V*. The new Globe features three levels of wooden benches surrounding an open yard and a platform stage. It seats 1,500 theatergoers—substantially fewer than the 3,000 that the original theater

held—because today's audiences prefer not to be crowded as close together as Elizabethan audiences were.

As in its Elizabethan namesake, no formal sets, microphones, or spotlights are used in productions at today's Globe. And another Elizabethan tradition continues: contemporary audiences often mimic their 16th-century predecessors by voicing their reactions, sometimes quite loudly and energetically, to events on the stage.

Shakespearean Tragedy

Renaissance Drama

LEARNING OF

During the Middle Ages, English drama focused mainly on religious themes, teaching moral lessons or retelling Bible stories to a populace that by and large could not read. With the Renaissance, however, came a rebirth of interest in the dramas of ancient Greece and Rome. First at England's universities and then among graduates of those universities, plays imitating classical models became increasingly popular. These plays fell into two main categories: comedies and tragedies.

In Renaissance England, comedy was broadly defined as

a dramatic work with a happy ending; many comedies contained humor, but humor was not required. A tragedy, in contrast, was a work in which the main character, or tragic hero, came to an unhappy end. In addition to comedies and tragedies, Shakespeare wrote several plays classified as histories—these present stories about England's earlier monarchs. Of all Shakespeare's plays, however, his tragedies are the ones most often cited as his greatest.

The Greek Origins of Tragedy

In the Western tradition, both comedies and tragedies arose in ancient Greece, where they were performed as part of elaborate outdoor festivals. According to the definition of the famous ancient Greek philosopher Aristotle, tragedy arouses pity and fear in the audience—pity for the hero and fear for all human beings, who are subject to character flaws and an unknown destiny. Seeing a tragedy unfold produces a catharsis, or cleansing,



Laurence Fishburne as Othello in the 1995 film directed by Oliver Parker

of these emotions, for by the end the audience is watching in awe as the hero faces defeat with great courage and dignity.

In ancient Greek tragedies, the heroes' tragic flaw was often hubris—an excessive pride that led a tragic hero to challenge the gods. Angered by such hubris, the gods unleashed their retribution, or nemesis, on the hero. Ancient Greek tragedies also made use of a chorus, a group of performers who stood outside the action and commented on the events and characters in a play, often hinting at the doom to come and stressing the fatalistic aspect of the hero's downfall. By Shakespeare's day, the

chorus consisted of only one person—a kind of narrator—or was dispensed with entirely.

Characteristics of Tragedy

Shakespearean tragedy differs somewhat from classic Greek tragedy in that Shakespeare's works are not unrelentingly serious. For example, he often eased the intensity of the action by using the device of **comic relief**—the following of a serious scene with a lighter, mildly humorous one. Nevertheless, the following general characteristics are shared by Shakespearean tragedy and classic Greek tragedy:

- The main character, called the **tragic hero**, comes to an unhappy or miserable end.
- The tragic hero is generally a person of importance in society, such as a king or a queen.
- The tragic hero exhibits extraordinary abilities but also a **tragic flaw**, a fatal error in judgment or weakness of character, that leads directly to his or her downfall.

- Outside forces may also contribute to the hero's downfall. If so, the person or force with whom the hero battles is called the antagonist.
- A series of causally related events lead inevitably to the catastrophe, or tragic resolution. This final stage of the plot usually involves the death of the hero, but other characters may also be affected.
- The tragic hero usually recognizes his or her tragic flaw by the end and so gains the audience's sympathy.
- The tragic hero meets his or her doom with courage and dignity, reaffirming the grandeur of the human spirit.



Shakespeare on the Big Screen

Romeo and Juliet, Shakespeare's first great tragedy, is a tale of teenaged lovers from two feuding families in medieval Verona, Italy. A 1997 film version featured Leonardo Di Caprio and Clare Danes.

Julius Caesar focuses on Roman emperor Brutus, a close friend of Julius Caesar's who reluctantly joins the plot to assassinate him. Marlon Brando played Mark Anthony in the 1953 version.



Leonardo DiCaprio and Clare Danes as Romeo and Juliet, 1997

Hamlet tells the story of a prince of

Denmark whose procrastination leads to disaster. Kenneth Branagh directed and starred in the 1996 epic film that uses all of Shakespeare's original script.

Othello focuses on a North African soldier whose great flaw "is the green-eyed monster," jealousy. In 1995, Laurence Fishburne appeared in the title role.

King Lear tells of an aged monarch who fails to distinguish honesty from flattery. *A Thousand Acres,* an update of the King Lear story, became a film in 1997.

Macbeth, which appears in this book (see page 323), is a powerful drama of ambition and murder. Several images appearing throughout the selection are from Orson Welles's 1948 version and Roman Polanski's 1971 version.

YOUR TURN Why do you think that so many of Shakespeare's plays have been adapted to film?

Strategies for Reading: Shakespearean Tragedy

- Trace the plot's main events, especially the causes and effects that lead to the catastrophe. Watch for the first event that sets the series in motion. At what point is there no turning back?
- **2.** Sort out the antagonists in the play. Who is against whom, and what are the conflicts?
- **3.** Identify the tragic hero. Make sure that you can justify your choice with reasons.
- **4.** Determine the hero's admirable character traits as well as his or her tragic flaw.
- **5.** Analyze how the tragic hero faces destiny. Does he or she show courage and dignity in defeat?
- 6. Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your Strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

PREPARING to Read



The Tragedy of Macbeth

Verse drama by WILLIAM SHAKESPEARE

Connect to Your Life

Ambitious Goals Lazy people are often blamed for having too little ambition. At the same time, many overachievers are criticized for excessive singlemindedness or for doing the wrong things to achieve their goals. Think about your own ambitions and the people you would describe as ambitious. When is ambition good? When is it undesirable or even evil? Share your ideas in a class discussion.

Build Background

A Scottish Clan Ambition is a driving force in *Macbeth*. The title character is based to some extent on a historical Macbeth, a king of 11th-century Scotland who seized the monarchy after killing his predecessor, Duncan I. The play was written to please King James I, who had been the King of Scotland (as James VI) before the death of his cousin Elizabeth in 1603 brought him to the English throne. King James became the patron, or chief sponsor, of Shakespeare's acting company, thereafter known as the King's Men. *The Tragedy of Macbeth* was probably first performed in the summer of 1606, with James I and the visiting king of Denmark in attendance.

Shakespeare's desire to please King James may account for the prominence of witchcraft in *Macbeth.* The new king was quite interested in the subject, having himself written a book on witchcraft, called *Demonology*, which was published in 1597. Belief in witchcraft was widespread in Shakespeare's day, particularly among less educated people. Members of the nobility, whether or not they truly believed in witches, at times used accusations of witchcraft as a way to get rid of political enemies.



Focus Your Reading: Literary Analysis

LITERARY ANALYSIS SOLILOOUY/ASIDE Authors of plays rely on certain conventions to give the audience more information about the characters. Two such conventions are the soliloquy and the aside.

- A **soliloquy** is a speech that a character makes while alone on stage, to reveal his or her thoughts to the audience.
- An aside is a remark that a character makes in an undertone to the audience or another character but that others on stage are not supposed to hear. A stage direction clarifies that a remark is an aside; unless otherwise specified, the aside is to the audience. Here is an example:
 - Macbeth. [Aside] Glamis, and Thane of Cawdor!
 - The greatest is behind.—[*To* Ross *and* Angus] Thanks for your pains.
 - [Aside to Banquo] Do you not hope your children shall be kings . . . ?

LITERARY ANALYSIS BLANK VERSE Like most plays written before the 20th century, *Macbeth* is a verse drama, a play in which the dialogue consists almost entirely of poetry with a fixed pattern of rhythm, or meter. Many English verse dramas are written in blank verse, or unrhymed iambic pentameter, a meter in which the normal line contains five stressed syllables, each preceded by an unstressed syllable:

Số fóul and fáir ă dáy I báve nöt séen.

Blank verse has been a popular medium for drama because it easily accommodates the rhythms of spoken English.

LITERARY ANALYSIS DRAMATIC IRONY Irony is based on a contrast between appearance or expectation and reality. In **dramatic irony**, what appears true to one or more characters in a play is seen to be false to the audience. The audience has a more complete picture of the action, because it knows more details. In Act One of *Macbeth*, dramatic irony can be found in Duncan's words to Lady Macbeth upon his arrival at the Macbeths' castle.

Conduct me to mine bost. We love bim highly And shall continue our graces toward bim.

Duncan is sure of Macbeth's loyalty and says that he will continue to honor Macbeth with marks of his favor. However, the audience knows that Macbeth is planning to murder Duncan to increase his own power. The audience recognizes the irony of Duncan's trusting remarks.

LITERARY ANALYSIS FORESHADOWING

Foreshadowing is a writer's use of hints or clues to suggest what events will occur later in a work. The witches' prophesies are the most explicit hints of what is going to happen in the play. As you read *Macbeth*, list examples of foreshadowing and the events you think they hint at.

Act, Scene, Lines	What the Lines Hint At
Act Two, Scene 1, lines 62–64	Macbeth will murder Duncan.

LITERARY ANALYSIS THEME A theme is a central idea conveyed by a work of literature. Not to be confused with the work's subject (what it is about in a literal sense), a theme is a general perception about life or human nature. Longer works like *Macbeth* usually contain several themes. As you read the play, take notes about what it has to say about the following topics:

- ambition
- impulses and desires
- marriage
- fate and our efforts to control it
- appearance versus reality
- loyalty
- the supernatural
- reason and mental stability

Focus Your Reading: Active Reading Skills

Using Your MREADER'S NOTEBOOK

As you read *Macbeth*, record any of your questions or comments about Shakespeare's use of dramatic conventions or language. For specific suggestions, refer to the Active Reading strategies that follow.

ACTIVE READING READING DRAMA The printed text of Shakespeare's *Macbeth*, like that of any drama, consists mainly of **dialogue** spoken by the characters (with labels that show who is speaking) and **stage directions** that specify settings (times and places) and tell how characters behave and speak. The play is divided into **acts**, which are themselves divided into **scenes**. The beginning of a new scene usually involves a change in setting.

Strategies for Reading Macbeth

- Read the opening list of characters—the dramatis personae—to familiarize yourself with the characters.
- Study the plot summary and stage directions at the beginning of each scene. Try to develop a mental picture of the setting of the scene's action.
- **3**. Pay attention to the labels that show who is speaking and to stage directions that indicate to whom the characters are speaking. Try to envision what each character might look and sound like if you were seeing the play performed on a stage.
- To get a better sense of what the dialogue might sound like, try reading some of it aloud.

ACTIVE READING SHAKESPEARE'S LANGUAGE

Though Shakespeare wrote in modern English, the language of his time was quite different from today's English. Here are some major differences:

• **Grammatical forms:** In Shakespeare's day, people still commonly used the pronouns *thou*, *thee*, *thy*, *thine*, and *thyself* in place of forms of *you*. Verb forms that are now outdated were also in use—*art* for *are* and *cometh* for *comes*, for example.

- Grammatical structures: Helping verbs were used far less than they are today. For example, instead of saying "Don't you know he has?" Lady Macbeth says "Know you not he has?"
- Unusual word order: Shakespeare often puts verbs before subjects, objects before verbs, and other sentence parts in positions that now seem unusual. For instance, Lady Macbeth says "O, never shall the sun that morrow see!" instead of "O, the sun shall never see that morrow!"
- Unfamiliar vocabulary: Shakespeare's vocabulary included many words no longer in use (like seeling meaning "blinding") or with meanings different from their meanings today (like choppy meaning "chapped"). Shakespeare also coined new words, some of which (like assassination) have become a permanent part of the language. The Guide for Reading notes accompanying the play will clarify the meanings of many of the unfamiliar words.

Strategies for Reading Shakespeare's Language

As you read *Macbeth*, you may find it helpful to go through the scenes several times to improve your understanding of the language.

- 1. Skim each scene quickly to get a general sense of what is going on.
- **2**. Study the Guide for Reading notes for help with the unfamiliar vocabulary and phrasing.
- **3**. Go through the scene again, paraphrasing the lines in your head to clarify their meaning.
- 4. Read through the scene—or at least the important speeches—one more time, focusing on the figurative language and sensory images (imagery that appeals to the five senses) and the clues they contain about the characters and themes.
- Focus on the wording of the dialogue, especially asides or soliloquies, to make inferences about the characters' feelings, attitudes, thoughts, and motives.

Orson Welles as Macketh (film, directed by Orson Welles, 1948) 

William Shakespeare



Duncan, king of Scotland

His sons Malcolm Donalbain

Noblemen of Scotland Macbeth Banquo Macduff Lennox Ross Menteith (mĕn-tēth') Angus Caithness (kāth'nĭs)

Fleance (fla'ens), son to Banquo

Siward (syco'erd), earl of Northumberland, general of the English forces

Young Siward, his son

Seyton (sā'tən), an officer attending on Macbeth Son, to Macduff An English Doctor A Scottish Doctor A Porter An Old Man Three Murderers Lady Macbeth Lady Macbeth Lady Macduff A Gentlewoman attending on Lady Macbeth Hecate (hök'ĭt), goddess of witchcraft Three Witches Apparitions

Lords, Officers, Soldiers, Messengers, and Attendants

THE TIME: THE ELEVENTH CENTURY THE PLACE: SCOTLAND AND ENGLAND



An open place in Scotland.

The play opens in a wild and lonely place in medieval Scotland. Three witches enter and speak of what they know will happen this day: The civil war will end, and they will meet Macbeth, one of the generals. Their meeting ends when their demon companions, in the form of a toad and a cat, call them away.

[Thunder and lightning. Enter three Witches.] 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. [Exeunt.]

3 hurlyburly: turmoil; uproar.

8–9 Graymalkin . . . Paddock: two demon helpers in the form of a cat and a toad; anon: at once.

10 Fair . . . fair: The witches delight in the confusion of good and bad, beauty and ugliness.

[Stage Direction] *Exeunt Latin:* They leave (the stage).

Opening scene, Macbeth (film, directed by Roman Polanski, 1971)

5

10



King Duncan's camp near the battlefield.

Duncan, the king of Scotland, waits in his camp for news of the battle. He learns that one of his generals, Macbeth, has been victorious in several battles. Not only has Macbeth defeated the rebellious Macdonwald, but he has also conquered the armies of the king of Norway and the Scottish traitor, the thane of Cawdor. Duncan orders the thane of Cawdor's execution and announces that Macbeth will receive the traitor's title.

[Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, with Attendants, meeting a bleeding Captain.]

Duncan. 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.

5

10

Captain.Doubtful it stood,As two spent swimmers that do cling togetherAnd choke their art. The merciless Macdonwald(Worthy to be a rebel, for to thatThe multiplying villainies of nature

Do swarm upon him) from the Western Isles Of kerns and gallowglasses is supplied; And Fortune, on his damned 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 ne'er shook hands nor bade farewell to him Till he unseamed him from the nave to the chops And fixed his head upon our battlements.

Duncan. O valiant cousin! worthy gentleman!

25 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,

30 Compelled these skipping kerns to trust their heels

[Stage Direction] alarum within: the sound of a trumpet offstage, a signal that soldiers should arm themselves.

5 'gainst my captivity: to save me from capture.6 broil: battle.

7-9 Doubtful ... art: The two armies are compared to two exhausted swimmers who cling to each other and thus cannot swim.

9–13 The officer hates Macdonwald, whose evils (multiplying villainies) swarm like insects around him. His army consists of soldiers (kerns and gallowglasses) from the Hebrides (Western Isles).

19 valor's minion: the favorite of valor, meaning the bravest of all.

22 unseamed him ... chops: split him open from the navel to the jaw. What does this act suggest about Macbeth?

25–28 As whence . . . discomfort swells: As the rising sun is sometimes followed by storms, a new assault on Macbeth began.

But the Norweyan lord, surveying vantage, With furbished arms and new supplies of men, Began a fresh assault.

Duncan. 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,

Or memorize another Golgotha, I cannot tell— But I am faint; my gashes cry for help.

Duncan. So well thy words become thee as thy wounds They smack of honor both. Go get him surgeons.

[Exit Captain, attended.]

[Enter Ross and Angus.]

45 Who comes here?

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!

Duncan. Whence cam'st thou, worthy thane?

Ross.

50

60

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,

55 Confronted him with self-comparisons, Point against point, rebellious arm 'gainst arm, Curbing his lavish spirit; and to conclude, The victory fell on us.

Duncan.

Great happiness!

Ross.That nowSweno, the Norways' king, craves composition;Nor would we deign him burial of his menTill he disbursed, at Saint Colme's Inch,Ten thousand dollars to our general use.

Duncan. No more that Thane of Cawdor shall deceive

war). Macbeth, in heavy armor (proof), challenged the enemy, and achieved victory.

husband of Bellona, the goddess of

48-58 Ross has arrived from Fife,

people. There the king of Norway,

along with the thane of Cawdor,

met Macbeth (described as the

where Norway's troops had

invaded and frightened the

59 craves composition: wants a treaty.

60 deign: allow.

61 disbursed, at Saint Colme's Inch: paid at Saint Colme's Inch, an island in the North Sea.

31–33 the Norweyan . . . assault: The king of Norway took an opportunity to attack.

36 sooth: the truth.

37 double cracks: a double load of ammunition.

39–40 Except . . . memorize another Golgotha: The officer's admiration leads to exaggeration. He claims he cannot decide whether (except) Macbeth and Banquo wanted to bathe in blood or make the battlefield as famous as Golgotha, the site of Christ's crucifixion.

45 Thane: a Scottish noble, similar in rank to an English earl.



Our bosom interest. Go pronounce his present death And with his former title greet Macbeth.

Ross. I'll see it done.

Duncan. What he hath lost noble Macbeth hath won. [*Exeunt*.]

SCENE 3

A bleak place near the battlefield.

While leaving the battlefield, Macbeth and Banquo meet the witches, who are gleefully discussing the trouble they have caused. The witches hail Macbeth by a title he already holds, thane of Glamis. Then they prophesy that he will become both thane of Cawdor and king. When Banquo asks about his future, they speak in riddles, saying that he will be the father of kings but not a king himself.

After the witches vanish, Ross and Angus arrive to announce that Macbeth has been named thane of Cawdor. The first part of the witches' prophecy has come true, and Macbeth is stunned. He immediately begins to consider the possibility of murdering King Duncan to fulfill the rest of the witches' prophecy to him. Shaken, he turns his thoughts away from this "horrid image."

[*Thunder. Enter the three* Witches.]

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. "Give me," quoth I.

"Aroint thee, witch!" the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the "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 knowI' the shipman's card.

2 Killing swine: Witches were often accused of killing people's pigs.

63–64 deceive our bosom interest: betray our friendship; present

death: immediate execution.

65 What reward has the king

decided to give to Macbeth?

5 mounched: munched.

6 "Aroint thee, witch!" ... ronyon cries: "Go away, witch!" the fatbottomed (rump-fed), ugly creature (ronyon) cries.

7-8 The woman's husband, the master of a merchant ship (the "Tiger"), has sailed to Aleppo, a famous trading center in the Middle East. The witch will pursue him. Witches, who could change shape at will, were thought to sail on strainers (sieve).

65

5

10

View and Compare

- <u>MM</u>/-

In what ways do each of these images convey the eerie nature of the witches' scene?



Act 1, Scene 3: Macbeth and Banquo meet one of the witches, *The Throne* of Blood (film, directed by Akira Kurosawa, Japan, 1957)

Act 1, Scene 3: Banquo and the Witches (film, 1961)

20 25	 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-tost. 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.
	[Drum within.]
30	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,
35	Thrice to thine, and thrice to mine,
	And thrice again, to make up nine.
	Peace! The charm's wound up.
	[Enter Macbeth and Banquo.]
	Macbeth. So foul and fair a day I have not seen.
	Banquo. How far is't called to Forres? What are these,
40	So withered, and so wild in their attire,
	That look not like the inhabitants o' the 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
45	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!
50	Third Witch. All hail, Macbeth, that shalt be King hereafter!
	Banquo. Good sir, why do you start and seem to fear
	Things that do sound so fair? I' the name of truth,
	Are ye fantastical, or that indeed Which outwardly ye show? My noble partner
	which outwardly ye show. Wy hobe partner

55 You greet with present grace and great prediction

14–23 The witch is going to torture the woman's husband. She controls where the winds blow, covering all points of a compass (shipman's card). She will make him sleepless, keeping his eyelids (penthouse lid) from closing. Thus, he will lead an accursed (forbid) life for weeks (sev'nights), wasting away with fatigue.

33 posters: quick riders.

36 Nine was considered a magical number by superstitious people.

42-46 aught: anything; choppy: chapped; your beards: Beards on women identified them as witches. Banquo vividly describes the witches. What does he notice about them?

48–50 What is surprising about the three titles the witches use to greet Macbeth?

53 Are ye fantastical: Are you (the witches) imaginary?



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.

60

First Witch. Hail!

Second Witch. Hail!

Third Witch. Hail!

⁶⁵ 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.

[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

85 That takes the reason prisoner?

Macbeth. Your children shall be kings.

Banquo.

80

You shall be King.

Macbeth. And Thane of Cawdor too. Went it not so?

Banquo. To the selfsame tune and words. Who's here?

[Enter Ross and Angus.]

Ross. The King hath happily received, Macbeth,

The news of thy success; and when he readsThy personal venture in the rebels' fight,His wonders and his praises do contend

54–57 My noble partner rapt withal: The witches' prophecies of noble possessions (having)—the lands and wealth of Cawdor—and kingship (royal hope) have left Macbeth dazed (rapt withal). Look for evidence that shows what Macbeth thinks of the prophecies.

65–68 The witches speak in riddles. Though Banquo will be less fortunate (happy) than Macbeth, he will be father to (get) future kings. What do the witches predict for Banquo? What do you think their predictions mean?

75–76 whence: where. Macbeth wants to know where the witches received their knowledge (strange intelligence).

80 whither: where.

81 corporal: physical; real.

84 insane root: A number of plants were believed to cause insanity when eaten.

92–93 His wonders . . . Silenced with that: King Duncan hesitates between awe (wonders) and gratitude (praise) and is, as a result, speechless.

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			6	

Which should be thine or his. Silenced with that,	
In viewing o'er the rest o' the selfsame day,	
He finds thee in the stout Norweyan ranks,	
Nothing afeard of what thyself didst make,	9
Strange images of death. As thick as hail	d
Came post with post, and every one did bear	m
Thy praises in his kingdom's great defense	d d
And poured them down before him.	u
Angus. We are sent	
To give thee from our royal master thanks;	
Only to herald thee into his sight,	
Not pay thee.	10
Ross. And for an earnest of a greater honor,	
-	1
For it is thine.	
Banquo. 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,	
Which he deserves to lose. Whether he was combined	1
With those of Norway, or did line the rebel	0
With hidden help and vantage, or that with both	0
He labored in his country's wrack, I know not;	a
But treasons capital, confessed and proved,	N tł
Have overthrown him.	tł
Macbeth. [Aside] Glamis, and Thane of Cawdor!	tr
	р
your pains.	ai (v
[Aside to Banquo] Do you not hope your children shall	1
be kings,	m
When those that gave the Thane of Cawdor to me	h
Promised no less to them?	1
Banquo. [Aside to Macbeth] That, trusted home,	1
Might yet enkindle you unto the crown,	y
Besides the Thane of Cawdor. But 'tis strange!	1
And oftentimes, to win us to our harm,	e
	to
Win us with honest trifles, to betray's	b
In deepest consequence.— Cousins, a word, I pray you.	(i
	 In viewing o'er the rest o' the selfsame day, He finds thee in the stout Norweyan ranks, Nothing afeard of what thyself didst make, Strange images of death. As thick as hail 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. 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 hiden 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.—[To 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, Besides the Thane of Cawdor. But 'tis strange! And oftentimes, to win us to our harm, The instruments of darkness tell us truths,

96–97 nothing afeard . . . of death: Although Macbeth left many dead (strange images of death), he obviously did not fear death himself.

104 earnest: partial payment.

106 addition: title.

111–116 Whether he was . . . overthrown him: The former thane of Cawdor may have been secretly allied (combined) with the king of Norway, or he may have supported the traitor Macdonwald (did line the rebel). But he is guilty of treasons that deserve the death penalty (treasons capital), having aimed at the country's ruin (wrack).

116 aside: a stage direction that means Macbeth is speaking to himself, beyond hearing.

120 home: fully; completely.

121 enkindle you unto: inflame your ambitions.

123–126 to win us . . . consequence: Banquo warns that evil powers often offer little truths to tempt people. The witches may be lying about what matters most (in deepest consequence).



	Macbeth. [Aside] Two truths are told,	
	As happy prologues to the swelling act	
	Of the imperial theme.—I thank you, gentlemen.—	
130	[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	
135	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,	
140	Shakes so my single state of man that function	
	Is smothered in surmise and nothing is	
	But what is not.	
	Banquo. Look how our partner's rapt.	
	Macbeth. [Aside] If chance will have me King, why	
	chance may crown me,	
	Without my stir.	144 m
	Banquo. New honors come upon him,	
145	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.	146-14
	Banquo. Worthy Macbeth, we stay upon your leisure.	day: Th matter
	Macbeth. Give me your favor. My dull brain was wrought	148 st
150	With things forgotten. Kind gentlemen, your pains	140 51
	Are registered where every day I turn	
	The leaf to read them. Let us toward the King.	150-15
	[Aside to Banquo] Think upon what hath chanced, and, at	I will a
	more time,	efforts keepin
	The interim having weighed it, let us speak	regula
155	Our free hearts each to other.	153–1
	Banquo. [Aside to Macbeth] Very gladly.	Macbe prophe
	Macbeth. [Aside to Banquo] Till then, enough.—Come, friends.	Banqu
	[Exeunt.]	about

144 my stir: my doing anything.

146–147 Come what . . . roughest day: The future will arrive no matter what.

148 stay: wait.

150–152 your pains . . . read them: I will always remember your efforts. The metaphor refers to keeping a diary and reading it regularly.

153–155 at more time . . . other: Macbeth wants to discuss the prophecies later, after he and Banquo have had time to think about them.



A room in the king's palace at Forres.

King Duncan receives news of the execution of the former thane of Cawdor. As the king is admitting his bad judgment concerning the traitor, Macbeth enters with Banquo, Ross, and Angus. Duncan expresses his gratitude to them and then, in a most unusual action, officially names his own son Malcolm as heir to the throne. To honor Macbeth, Duncan decides to visit Macbeth's castle at Inverness. Macbeth, his thoughts full of dark ambition, leaves to prepare for the king's visit.

[Flourish. Enter Duncan, Lennox, Malcolm, Donalbain, and Attendants.]

Duncan. Is execution done on Cawdor? Are not Those in commission yet returned?

Malcolm.My liege,They are not yet come back. But I have spokeWith one that saw him die; who did reportThat very frankly he confessed his treasons,Implored your Highness' pardon, and set forthA deep repentance. Nothing in his lifeBecame him like the leaving it. He diedAs one that had been studied in his deathTo throw away the dearest thing he owed

10 To throw away the deares As 'twere a careless trifle.

5

Duncan. There's no art To find the mind's construction in the face. He was a gentleman on whom I built An absolute trust.

[Enter Macbeth, Banquo, Ross, and Angus.]

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
- 20 Might have been mine! Only I have left to say, More is thy due than more than all can pay.
 - Macbeth. The service and the loyalty I owe, In doing it pays itself., Your Highness' part Is to receive our duties; and our duties

2 those in commission: those who have the responsibility for Cawdor's execution.

6 set forth: showed.

8-11 He died as ... trifle: He died as if he had rehearsed (studied) the moment. Though losing his life (the dearest thing he owed), he behaved with calm dignity.

14–21 O worthiest ... pay: The king feels that he cannot repay (recompense) Macbeth enough. Macbeth's qualities and accomplishments are of greater value than any thanks or payment Duncan can give.



Are to your throne and state children and servants, Which do but what they should by doing everything Safe toward your love and honor.

Duncan. 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 infold thee And hold thee to my heart.

Banquo. There if I grow, The harvest is your own.

Duncan. My plenteous joys, Wanton in fullness, seek to hide themselves In drops of sorrow. Sons, kinsmen, thanes,

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.

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.

45 I'll be myself the harbinger, and make joyful The hearing of my wife with your approach; So, humbly take my leave.

Duncan.

25

30

My worthy Cawdor!

Macbeth. [*Aside*] The Prince of Cumberland! That is a step On which I must fall down, or else o'erleap,

50 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. [*Exit*.]

Duncan. 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.

[Flourish. Exeunt.]

28–29 I have ... growing: The king plans to give more honors to Macbeth. What might Macbeth be thinking now?

33–35 My plenteous . . . **sorrow**: The king is crying tears of joy.

39 Prince of Cumberland: the title given to the heir to the Scottish throne. Now that Malcolm is heir, how might Macbeth react?

42 Inverness: site of Macbeth's castle, where the king has just invited himself, giving another honor to Macbeth.

45 harbinger: a representative sent before a royal party to make proper arrangements for its arrival.

52–53 The eye... to see: Macbeth hopes for the king's murder, although he does not want to see it.



Macbeth's castle at Inverness.

Lady Macbeth reads a letter from her husband that tells her of the witches' prophecies, one of which has already come true. She is determined that Macbeth will be king. However, she fears that he lacks the courage to kill Duncan. After a messenger tells her the king is coming, she calls on the powers of evil to help her do what must be done. When Macbeth arrives, she tells him that the king must die that night but reminds him that he must appear to be a good and loyal host.

[Enter Lady Macbeth alone, with a letter.]

5

10

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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' the milk of human kindness To catch the nearest way. Thou wouldst be great; Art not without ambition, but without
- 20 The illness should attend it. What thou wouldst highly, That wouldst thou holily; wouldst not play false, And yet wouldst wrongly win. Thou'ldst 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.
- 30 To have thee crowned with [*Enter* Messenger.]

16-21 Yet do... holily: Lady Macbeth fears her husband is too good (too full o' the milk of human kindness) to seize the throne by murder (the nearest way). Lacking the necessary wickedness (illness), he wants to gain power virtuously (holily).



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.

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.

35

40

Give him tending;

He brings great news.

[*Exit* Messenger.]

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 the access and passage to remorse, That no compunctious visitings of nature

- That no compunctious visitings of nature
 Shake my fell purpose nor keep peace between
 The effect and it! Come to my woman's breasts
 And take my milk for gall, you murd'ring ministers,
 Wherever in your sightless substances
- 50 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!"

[Enter Macbeth.]

Great Glamis! worthy Cawdor! 55 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?

60 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, **35 had the speed of him:** rode faster than he.

38 raven: The harsh cry of the raven, a bird symbolizing evil and misfortune, was supposed to indicate an approaching death.

40-54 Lady Macbeth calls on the spirits of evil to rid her of feminine weakness (unsex me) and to block out quilt. She wants no normal pangs of conscience (compunctious visitings of nature) to get in the way of her murderous plan. She asks that her mother's milk be turned to bile (gall) by the unseen evil forces (murd'ring ministers, sightless substances) that exist in nature. Furthermore, she asks that the night wrap (pall) itself in darkness as black as hell so that no one may see or stop the crime. Do you think Lady Macbeth could actually kill Duncan?



Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the 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,
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macbeth. We will speak further.

Lady Macbeth.

65

70

Only look up clear.

To alter favor ever is to fear. Leave all the rest to me.

[Exeunt.]

SCENE 6

In front of Macbeth's castle.

King Duncan and his party arrive, and Lady Macbeth welcomes them. Duncan is generous in his praise of his hosts and eagerly awaits the arrival of Macbeth.

[Hautboys and torches. Enter Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.]

Duncan. 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.

10

15

5

[Enter Lady Macbeth.]

Duncan. 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 serviceIn every point twice done, and then done double

63-66 To beguile . . . under't: To fool (beguile) everyone, act as expected at such a time, that is, as a good host. Who is more like a serpent, Lady Macbeth or her husband?

68 my dispatch: my management.

70 give solely sovereign sway: bring absolute royal power.

72 To alter . . . fear: To change your expression (favor) is a sign of fear.

[Stage Direction] hautboys: oboes.

1 seat: location.

3–10 This guest . . . delicate: The martin (martlet) usually built its nest on a church (temple), where every projection (jutty), sculptured decoration (frieze), support (buttress), and convenient corner (coign of vantage) offered a good nesting site. Banquo sees the presence of the martin's hanging (pendent) nest, a breeding (procreant) place, as a sign of healthy air.



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.

20

Duncan. Where's the Thane of Cawdor? We coursed him at the heels and had a purpose To be his purveyor; but he rides well, 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.

25

30

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.

Duncan. Give me your hand; Conduct me to mine host. We love him highly And shall continue our graces towards him. By your leave, hostess. **16** single business: weak service. Lady Macbeth claims that nothing she or her husband can do will match Duncan's generosity.

20 we rest your hermits: we can only repay you with prayers. The wealthy used to hire hermits to pray for the dead.

21 coursed him at the heels: followed him closely.

22 purveyor: one who makes advance arrangements for a royal visit.

23 holp: helped.

25–28 Legally, Duncan owned everything in his kingdom. Lady Macbeth politely says that they hold his property in trust (compt), ready to return it (make their audit) whenever he wants. Why do you think Lady Macbeth is being especially gracious to Duncan?

[Exeunt.]

Act 1, Scene 6: Duncan at Macbeth's castle (film, 1971)



SCENE 7

A room in Macbeth's castle.

Macbeth has left Duncan in the middle of dinner. Alone, he begins to have second thoughts about his murderous plan. Lady Macbeth enters and discovers that he has changed his mind. She scornfully accuses him of cowardice and tells him that a true man would never back out of a commitment. She reassures him of success and explains her plan. She will make sure that the king's attendants drink too much. When they are fast asleep, Macbeth will stab the king with the servants' weapons.

[Hautboys. Torches. Enter a Sewer, and divers Servants with dishes and service over the stage. Then enter Macbeth.]

Macbeth. If it were done when 'tis done, then 'twere well It were done quickly. If the 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'ld 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 the inventor. This even-handed justice Commends the ingredience 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,
- 15 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
- 20 The deep damnation of his taking-off; And pity, like a naked new-born babe, Striding the blast, or heaven's cherubin, horsed Upon the sightless couriers of the air, Shall blow the horrid deed in every eve.
- 25 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 the other—

[*Enter* Lady Macbeth.]

5

How now? What news?

[Stage Direction] Sewer: the steward, the servant in charge of arranging the banquet and tasting the King's food; divers: various.

1–10 Again, Macbeth argues with himself about murdering the king. If it could be done without causing problems later, then it would be good to do it soon. If Duncan's murder would have no negative consequences and be successfully completed with his death (surcease), then Macbeth would risk eternal damnation. He knows, however, that terrible deeds (bloody instructions) often backfire.

12–28 Macbeth reminds himself that he is Duncan's relative, subject, and host and that the king has never abused his royal powers (faculties). In fact, Duncan is such a good person that there is no possible reason for his murder except Macbeth's own driving ambition.



Act 1, Scene 7: Orson Welles as Macbeth and Jeanette Nolan as Lady Macbeth (film, 1948)

Lady Macbeth. He has almost supped. Why have you left the chamber?

Macbeth. Hath he asked for me? 30

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.

35

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 40 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' the adage? 45

Macbeth. Prithee peace! I dare do all that may become a man.

32-35 I have ... so soon: The praises that Macbeth has received are, like new clothes, to be worn, not quickly thrown away. What has Macbeth decided?

35-38 Was the hope drunk . . . freely: Lady Macbeth sarcastically suggests that Macbeth's ambition must have been drunk, because it now seems to have a hangover (to look so green and pale).

39-45 Such I... adage: Lady Macbeth criticizes Macbeth's weakened resolve to secure the crown (ornament of life) and calls him a coward. She compares him to a cat in a proverb (adage) who wouldn't catch fish because it feared wet feet.

Who dares do more is none.

What beast was't then Lady Macbeth. 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 50 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. 55

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.

Macbeth. If we should fail?

Lady Macbeth.

60

75

80

- 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, 65 Shall be a fume, and the receipt of reason A limbeck only. When in swinish sleep Their drenched natures lie as in a death, What cannot you and I perform upon
- The unguarded Duncan? what not put upon 70 His spongy officers, who shall bear the guilt Of our great quell?

Bring forth men-children only, Macbeth. 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?

I am settled and bend up Macbeth. 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.

[Exeunt.]

54 I have given suck: I have nursed a baby.

60 but . . . place: When each string of a guitar or lute is tightened to the peg (sticking place), the instrument is ready to be played.

65–67 that memory . . . a limbeck only: Memory was thought to be at the base of the brain, to quard against harmful vapors rising from the body. Lady Macbeth will get the guards so drunk that their reason will become like a still (limbeck), producing confused thoughts.

72 quell: murder.

72-74 Bring forth . . . males: Your bold spirit (undaunted mettle) is better suited to raising males than females. Do you think Macbeth's words express admiration?

79-82 Lam settled . . . know: Now that Macbeth has made up his mind, every part of his body (each corporal agent) is tightened like a bow. He and Lady Macbeth will return to the banquet and deceive everyone (mock the time), hiding their evil intent with gracious faces.

Think LITERATURE

Connect to the Literature

1. What Do You Think? At this point, what are your impressions of Macbeth and his wife?

Comprehension Check

- · What predictions do the three witches make about Macbeth's future?
- What do Macbeth and his wife plan to do to make the last prediction come true?
- What predictions do the witches make about Banquo?

Think Critically

THINK

ABOUT

- 2. What values do you think motivate Macbeth?
- 3. At this point in the play, who would you say is the more forceful character, Macbeth or Lady Macbeth? Why?
 - their ambitions and fears

 - their attitudes toward Duncan
 their attitudes toward murder
 their attitudes toward each other
- 4. Do you think Macbeth would have formed his murderous plan if the witches hadn't made their predictions to him? Explain who you think controls Macbeth's fate.
- 5. What might the witches' predictions about Banquo mean?
- 6. ACTIVE READING SHAKESPEARE'S LANGUAGE IN Act One, Scene 7, what does Macbeth mean in the final sentence of his soliloguy, lines 25-28? You may want to refer to your **READER'S NOTEBOOK** for notes you took on the Strategies for Reading Shakespeare's Language.

Extend Interpretations

- 7. What If? Imagine that you are a friend and adviser of Macbeth and his wife. What advice would you give them? What would you tell them about the three witches' predictions?
- 8. Critic's Corner According to the critic L. C. Knights, "Macbeth defines a particular kind of evil-the evil that results from a lust for power." On the basis of what you have read so far, do you agree? Is excessive ambition the only source of Macbeth's "evil"? Support your opinion with details from Act One.

Literary Analysis

SOLILOQUY/ASIDE A soliloguy

is a speech that reveals a character's private thoughts to the audience. An aside is a character's remark that others on the stage are not supposed to hear. Although unrealistic, the soliloguy and the aside allow playwrights to reveal characters' thoughts and motives that would otherwise remain hidden.

Paired Activity Working with a partner, identify revealing soliloquies and asides in Act One of Macbeth. and explain the thoughts and motives that they reveal. You might fill in a chart like the one below.

Act, Scene,	Soliloquy	What It
Lines	or Aside?	Reveals
Act One, Scene 3, ines I16–117	Aside	

REVIEW CHARACTERIZATION

Consider Duncan's speeches and actions, as well as the remarks that Macbeth and others make about him. What sort of person does Duncan seem to be? How good a king is he?

View and Compare

What aspects of Macbeth's character do these images convey?



John Gielgud, Piccadilly Theatre, London (1942) Laurence Olivier, Memorial Theatre, Stratford-upon-Avon, England (1955)



Toshiro Mifune as Macbeth, *The Throne of Blood* (film, 1957)

Raul Julia, New York Shakespeare Festival



JOLIVE I

The court of Macbeth's castle.

It is past midnight, and Banquo and his son Fleance cannot sleep. When Macbeth appears, Banquo tells of his uneasy dreams about the witches. Macbeth promises that they will discuss the prophecies later, and Banquo goes to bed. Once alone, Macbeth imagines a dagger leading him toward the king's chamber. When he hears a bell, the signal from Lady Macbeth, he knows it is time to go to Duncan's room.

[Enter Banquo, and Fleance with a torch before him.]

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.

5

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 cursed thoughts that nature Gives way to in repose!

[Enter Macbeth, and a Servant with a torch.]

Give me my sword.

10 Who's there?

Macbeth. A friend.

Banquo. What, sir, not yet at rest? The King's abed. He hath been in unusual pleasure and Sent forth great largess to your offices.

15 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.

20 I dreamt last night of the three Weird Sisters. To you they have showed some truth.

Macbeth.

I think not of them.

4-5 There's husbandry ... all out: The heavens show economy (husbandry) by keeping the lights (candles) out—it is a starless night.

6 heavy summons: desire for sleep.

14 largess to your offices: gifts to the servants' quarters.

16 shut up: went to bed.

17–19 Being ... wrought: Because we were unprepared, we could not entertain the king as we would have liked. Do you believe in Macbeth's sincerity here?

22 can entreat an hour: both have the time.



We would spend it in some words upon that business, If you would grant the time.

Banquo.

At your kind'st leisure.

So I lose none

25 Macbeth. If you shall cleave to my consent, when 'tis, It shall make honor for you.

Banquo.

In seeking to augment it but still keep My bosom franchised and allegiance clear, I shall be counseled.

Macbeth.

Good repose the while!

30 Banquo. Thanks, sir. The like to you!

[Exeunt Banquo and Fleance.]

Macbeth. Go bid thy mistress, when my drink is ready, She strike upon the bell. Get thee to bed.

[Exit Servant.]

35

40

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, sensibleTo feeling as to sight? or art thou butA dagger of the mind, a false creation,Proceeding from the heat-oppressed 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. 25–29 If you . . . be counseled: Macbeth asks Banquo for his support (cleave to my consent), promising honors in return. Banquo is willing to increase (augment) his honor provided he can keep a clear conscience and remain loyal to the king (keep my bosom . . . clear). How do you think Macbeth feels about Banquo's virtuous stand?

33–43 Is this a dagger ... to use: Macbeth sees a dagger hanging in midair before him and questions whether it is real (palpable) or the illusion of a disturbed (heatoppressed) mind. The floating, imaginary dagger, which leads (marshal'st) him to Duncan's room, prompts him to draw his own dagger. Is Macbeth losing his mind?



Act 2, Scene 2: Duncan's murder, Jon Finch as Macbeth (film, 1971)



Mine eyes are made the fools o' the other senses, Or else worth all the rest. I see thee still: 45 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 50 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 55 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; 60 Words to the heat of deeds too cold breath gives.

[A bell rings.]

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.

[Exit.]

SCENE 2

Macbeth's castle.

As Lady Macbeth waits for her husband, she explains how she drugged Duncan's servants. Suddenly a dazed and terrified Macbeth enters, carrying the bloody daggers that he used to murder Duncan. He imagines a voice that warns, "Macbeth shall sleep no more" and is too afraid to return to the scene of the crime. Lady Macbeth takes the bloody daggers back so that the servants will be blamed. Startled by a knocking at the gate, she hurries back and tells Macbeth to wash off the blood and change into his nightclothes.

[Enter Lady Macbeth.]

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.

5 The doors are open, and the surfeited grooms Do mock their charge with snores. I have drugged their possets, **44–45** Mine eyes . . . the rest: Either his eyes are mistaken (fools) or his other senses are.

46 on thy blade ... blood: drops of blood on the blade and handle.

60–61 Whiles I... gives: Talk (threat) delays action (deeds).

63 knell: funeral bell.

3 fatal bellman: town crier.

5 surfeited grooms: drunken servants.

6 possets: drinks.

View and Compare

MM2

In the scene portraying Duncan's murder, how do you interpret the dynamics between Macbeth and Lady Macbeth in each photo?



Act 2, Scene 2: After Duncan's murder, Derek Jacobi as Macbeth and Cheryl Campbell as Lady Macbeth, Royal Shakespeare Company (1993)

> Act 2, Scene 2: After Duncan's murder, Toshiro Mifune as Macbeth and Isuzu Yamada as Lady Macbeth, *The Throne of Blood* (film, 1957)



That death and nature do contend about them Whether they live or die.

Macbeth. [*Within*] Who's there? What, ho?

Lady Macbeth. Alack, I am afraid they have awaked,

And 'tis not done! The 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.

[Enter Macbeth.]

10

My husband!

Macbeth. I have done the deed. Didst thou not hear a noise?

Now.

15 Lady Macbeth. I heard the owl scream and the crickets cry. Did not you speak?

Macbeth. When?

Lady Macbeth.

Macbeth.

As I descended?

Lady Macbeth. Ay.

Macbeth. Hark!

Who lies i' the second chamber?

Lady Macbeth.

Donalbain.

20 Macbeth. 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

25 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!"

³⁰ Lady Macbeth. Consider it not so deeply.

Macbeth. But wherefore could not I pronounce "Amen"? I had most need of blessing, and "Amen" Stuck in my throat.

Lady Macbeth.These deeds must not be thoughtAfter these ways. So, it will make us mad.

35 Macbeth. Methought I heard a voice cry "Sleep no more! Macbeth does murder sleep"—the innocent sleep, 27-28 as they ... fear: He imagines that the sleepers could see him listening to their exclamations of fear, with his hands bloody like those of an executioner.

28–33 Why is Macbeth so troubled by the fact that he cannot say "Amen"?

9–10 Why does the sound of Macbeth's voice make his wife so afraid?

11 confounds: destroys. If Duncan survives, they will be killed (as his attempted murderers)

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.

Lady Macbeth.

40

45

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. 50

> I'll go no more. Macbeth. 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, 55 I'll gild the faces of the grooms withal, For it must seem their guilt. [Exit. Knocking within.]

Macbeth.

60

Whence is that knocking? How is't with me when every noise appals 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. [Enter Lady Macbeth.]

Lady Macbeth. My hands are of your color, but I shame

- To wear a heart so white. [Knock.] I hear a knocking 65 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 70
 - 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! [Exeunt.]

36-40 the innocent sleep . . . life's feast: Sleep eases worries (knits up the raveled sleave of care), relieves the aches of physical work (sore labor's bath), soothes the anxious (hurt minds), and nourishes like food. Why is Macbeth so concerned about sleep?

47 this filthy witness: the evidence, that is, the blood,

56-57 I'll gild . . . guilt: She'll cover (gild) the servants with blood, blaming them for the murder. How is her attitude toward blood different from her husband's?

61-63 This my hand . . . one red: The blood on my hand will redden (incarnadine) the seas.

68–69 Your constancy . . . unattended: Your courage has left vou.

70-71 lest ... watchers: in case we are called for and found awake (watchers), which would look suspicious.

73 To know . . . myself: To come to terms with what I have done, I must forget about my conscience.



Within Macbeth's castle, near the gate.

The drunken porter staggers across the courtyard to answer the knocking. After Lennox and Macduff are let in, Macbeth arrives to lead them to the king's quarters. Macduff enters Duncan's room and discovers his murder. Lennox and Macbeth then go to the scene, and Macbeth, pretending to be enraged, kills the two servants. Amid all the commotion, Lady Macbeth faints. Duncan's sons, Malcolm and Donalbain, fearing for their lives, quietly leave, hoping to escape the country.

[Enter a Porter. Knocking within.]

5

10

Porter. Here's a knocking indeed! If a man were porter of hell gate, he should have old turning the key. [*Knock*.] Knock, knock, knock! Who's there, i' the name of Belzebub? Here's a farmer that hanged himself on the expectation of plenty. Come in time! Have napkins enow about you; here you'll sweat for't. [*Knock*.] Knock, knock! Who's there, in the 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! Who's there? Faith, here's an English

2 old turning the key: plenty of key turning. Hell's porter would be busy because so many people are ending up in hell these days.

4 Belzebub: a devil.





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 devilporter it no further. I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire. [Knock.] Anon, anon! [Opens the gate.] I pray
 you remember the porter.
 - [Enter Macduff and Lennox.]
 - 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.
- 25 **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,
- 35 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.

Macduff. Is thy master stirring?

[*Enter* Macbeth.]

40

Our knocking has awaked him; here he comes.

Lennox. Good morrow, noble sir.

Macbeth. Good morrow, both.

Not yet.

Macduff. Is the King stirring, worthy Thane?

Macbeth.

45 **Macduff**. He did command me to call timely on him; I have almost slipped the hour.

Macbeth. , I'll bring you to him.

Macduff. I know this is a joyful trouble to you; But yet 'tis one. 4–13 The porter pretends he is welcoming a farmer who killed himself after his schemes to get rich (expectation of plenty) failed, a double talker (equivocator) who perjured himself yet couldn't talk his way into heaven, and a tailor who cheated his customers by skimping on material (stealing out of a French hose).

23 second cock: early morning, announced by the crow of a rooster.

28–35 The porter jokes that alcohol stimulates lust (**lechery**) but makes the lover a failure.

36–40 More jokes about alcohol, this time described as a wrestler finally thrown off (cast) by the porter, who thus paid him back (requited him) for disappointment in love. *Cast* also means "to vomit" and "to urinate," two other ways of dealing with alcohol.

45 timely: early.46 slipped the hour: missed the time.

Macduff. Confusion now hath made his masterpiece	2!
Most sacrilegious murder hath broke ope	
The Lord's anointed temple and stole thence	

Macduff. O horror, horror, horror! Tongue nor heart

Macbeth. The labor we delight in physics pain.

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,

New hatched to the woeful time. The obscure bird Clamored the livelong night. Some say the earth

And prophesying, with accents terrible, Of dire combustion and confused events

Lennox. My young remembrance cannot parallel

For 'tis my limited service. [Exit.]

Lennox. Goes the King hence today?

Was feverous and did shake.

Cannot conceive nor name thee!

I'll make so bold to call.

This is the door.

Macduff.

Macbeth.

Macbeth.

A fellow to it.

Macbeth and Lennox.

[Enter Macduff.]

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55

60

65

75

The life o' the building!

Macbeth. What is't you say? the life?

Lennox. Mean you his majesty?

70 Macduff. Approach the chamber, and destroy your sight With a new Gorgon. Do not bid me speak. See, and then speak yourselves.

[*Exeunt* Macbeth *and* Lennox.]

Awake, awake! 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! [Bell rings.] [Enter Lady Macbeth.] **53–60** Lennox discusses the strange events of the night, from fierce winds to the continuous shrieking (strange screams of death) of an owl (obscure bird). The owl's scream, a sign of death, bodes more (new hatched) uproar (combustion) and confusion.

51 limited service: appointed duty.

49 physics: cures.

65–68 Macduff mourns Duncan's death as the destruction (confusion) of order and as sacrilegious, violating all that is holy. In Shakespeare's time the king was believed to be God's sacred representative on earth.

71 new Gorgon: Macduff compares the shocking sight of the corpse to a Gorgon, a monster of Greek mythology with snakes for hair. Anyone who saw a Gorgon turned to stone.

75 counterfeit: imitation.

77 great doom's image: a picture like the Last Judgment, the end of the world.

78 sprites: spirits. The spirits of the dead were supposed to rise on Judgment Day.



He does; he did appoint so.

'Twas a rough night.

What's the matter?

. . .

0	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
5	Would murder as it fell.
	[Enter Banquo.]
	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.
	[Enter Macbeth, Lennox, and Ross.]
0	Macbeth. Had I but died an hour before this chance,
	I had lived a blessed 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
5	Is left this vault to brag of.
	[Enter Malcolm and Donalbain.]
	Donalbain. What is amiss?
	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?
00	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.
1.5	They stared and were distracted. No man's life Was to be trusted with them.
)5	
	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.
0	The expedition of my violent love

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81 trumpet calls to parley: She compares the clanging bell to a trumpet used to call two sides of a battle to negotiation.

91–95 for from . . . brag of: From now on, nothing matters (there's nothing serious) in human life (mortality); even fame and grace have been made meaningless. The good wine of life has been removed (drawn), leaving only the dregs (lees). Is Macbeth being completely insincere, or does he regret his crime?

101 badged: marked.



115	For ruin's wasteful entra Steeped in the colors of	h his golden blood, oked like a breach in nature ance; there, the murderers, their trade, their daggers with gore. Who could refrain e and in that heart
	Lady Macbeth.	Help me hence, ho!
	Macduff. Look to the lady.	
120		ain] Why do we hold our tongues, is argument for ours?
	Donalbain. [Aside to Malco Where our fate, hid in a May rush and seize us? Our tears are not yet br	Let's away,
125	Malcolm. [<i>Aside to</i> Donal Upon the foot of motion	bain] Nor our strong sorrow n.
	Banquo.	Look to the lady.
	[Lady Macbeth is carried of	out.]
130	And when we have our That suffer in exposure, And question this most To know it further. Fear In the great hand of Go Against the undivulged Of treasonous malice.	, let us meet bloody piece of work, rs and scruples shake us. d I stand, and thence
	Macduff. An	nd so do I.
	All.	So all.
	Macbeth. Let's briefly put of And meet i' the hall tog	
	All.	Well contented.
	[Exeunt all but Malcolm a	nd Donalbain.]
135	Malcolm. What will you do To show an unfelt sorro Which the false man do	
140	Donalbain. To Ireland I. Ou Shall keep us both the s There's daggers in men's The nearer bloody.	-

110–111 The . . . reason: He claims his emotions overpowered his reason, which would have made him pause to think before he killed Duncan's servants.

113 breach: a military term to describe a break in defenses, such as a hole in a castle wall.

118 Lady Macbeth faints. Is she only pretending?

119–120 Why do ... ours: Malcolm wonders why he and Donalbain are silent, since they have the most right to discuss the topic (argument) of their father's death.

126–129 Banquo suggests that they all meet to discuss the murder after they have dressed (our naked frailties hid), since people are shivering in their nightclothes (suffer in exposure).

129–132 Though shaken by fears and doubts (scruples), he will fight against the secret plans (undivulged pretense) of the traitor. Do you think Banquo suspects Macbeth?

135–137 Malcolm does not want to join (consort with) the others because one of them may have plotted the murder.



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.

[Exeunt.]

145

SCENE 4

Outside Macbeth's castle.

Ah, good father,

[Enter Ross with an Old Man.]

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.

5

15

20

Thou seest the heavens, as troubled with man's act, Threaten his bloody stage. By the clock 'tis day, And yet dark night strangles the traveling lamp. Is't night's predominance, or the day's shame, That darkness does the face of earth entomb

When living light should kiss it? 10

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.

Old Man. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes That looked upon't.

[Enter Macduff.]

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?

145-146 There's . . . left: There's good reason (warrant) to steal away from a situation that promises no mercy.

1-4 Nothing the old man has seen in seventy years (threescore and ten) has been as strange and terrible (sore) as this night. It has made other times seem trivial (hath trifled) by comparison.

6-10 By the clock . . . kiss it: Though davtime, an unnatural darkness blots out the sun (strangles the traveling lamp).

12-13 a falcon . . . and killed: The owl would never be expected to attack a high-flying (tow'ring) falcon, much less defeat one.

15 minions: best or favorites.

17 contending 'gainst obedience: The well-trained horses rebelliously fought against all constraints.



Macduff. Those that Macbeth hath slain.

Alas, the day! Ross. What good could they pretend? They were suborned. Macduff. Malcolm and Donalbain, the King's two sons, 2.5 Are stol'n away and fled, which puts upon them Suspicion of the deed. 'Gainst nature still! Ross. Thriftless ambition, that will raven up Thine own live's means! Then 'tis most like The sovereignty will fall upon Macbeth. 30 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. 35 Will you to Scone? Ross. Macduff. No, cousin, I'll to Fife. Well, I will thither. Ross. 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 40

That would make good of bad, and friends of foes!

24 What . . . pretend: Ross wonders what the servants could have hoped to achieve (pretend) by killing: suborned: hired or bribed.

27-29 He is horrified by the thought that the sons could act contrary to nature ('gainst nature still) because of wasteful (thriftless) ambition and greedily destroy (raven up) their father, the source of their own life (thine own live's means).

31-32 to Scone . . . invested: Macbeth went to the traditional site (Scone) where Scotland's kings were crowned.

40-41 The old man gives his blessing (benison) to Macduff and all those who would restore good and bring peace to the troubled land.

[Exeunt omnes.]

HOLINSHED'S Chronicles



Preparing to Read Build Background

One of Shakespeare's avorite sources for his plays was the *Chronicles* (1577), a collection of histories and descriptions of the British sles written by Raphael Holinshed and others. The ollowing passage reveals Macbeth's involvement in Duncan's murder.



- 1. laund: glade.
- 2. elder: ancient.
- 3. quarrel: cause.
- 4. pretend: claim.
- 5. lay sore upon him: pressed him hard.

t fortuned, as Macbeth and Banquo journeyed toward Forres, where the King then lay, they went sporting by the way together without other company save only themselves, passing through the woods and fields, when suddenly, in the midst of a laund,¹ there met them three women in strange and wild apparel, resembling creatures of elder² world; whom when they attentively beheld, wondering much at the sight, the first of them spoke and said, "All hail, Macbeth, Thane of Glamis!" (for he had lately entered into that dignity and office by the death of his father Sinel). The second of them said, "Hail, Macbeth, Thane of Cawdor!" But the third said, "All hail, Macbeth, that hereafter shalt be King of Scotland!"

Then Banquo. "What manner of women," saith he, "are you, that seem so little favorable unto me, whereas to my fellow here, besides high offices, ye assign also the kingdom, appointing forth nothing for me at all?" "Yes," saith the first of them, "we promise greater benefits unto thee than unto him, for he shall reign indeed, but with an unlucky end; neither shall he leave any issue behind him to succeed in his place, where contrarily thou indeed shalt not reign at all, but of thee those shall be born which shall govern the Scottish kingdom by long order of continual descent." Herewith the foresaid women vanished immediately out of their sight. . . . Shortly after, the Thane of Cawdor being condemned at Forres of treason against the King committed, his lands, livings, and offices were given of the King's liberality to Macbeth. . . .

Shortly after it chanced that King Duncan, having two sons by his wife (which was the daughter of Siward Earl of Northumberland), he made the elder of them (called Malcolm) Prince of Cumberland, as it were thereby to appoint him his successor in the kingdom immediately after his decease. Macbeth, sore troubled herewith, for that he saw by this means his hope sore hindered . . . he began to take counsel how he might usurp the kingdom by force, having a just quarrel³ so to do (as he took the matter), for that Duncan did what in him lay to defraud him of all manner of title and claim which he might, in time to come, pretend⁴ unto the crown.

The words of the three Weird Sisters also (of whom before ye have heard) greatly encouraged him hereunto; but specially his wife lay sore upon him⁵ to attempt the thing, as she that was very ambitious, burning in unquenchable desire to bear the name of a queen. At length, therefore, communicating his purposed intent with his trusty friends, amongst whom Banquo was the chiefest, upon confidence of their promised aid he slew the King at Inverness or (as some say) at Bothgowanan, in the sixth year of his reign.

Thinking & LITERATURE

Connect to the Literature

 What Do You Think? What mental picture from this act lingers most in your mind? Jot down words and phrases to describe it.

Comprehension Check

- Whom do Macbeth and his wife plan to take the blame for Duncan's murder?
- What prompts people to think that Malcolm and Donalbain may be guilty of killing their father?
- In the absence of Malcolm and Donalbain, who will become king?

Think Critically

 How does the nocturnal setting of Act Two, Scene 1, contribute to the scene's overall mood, or atmosphere?



- the time of night at which the events take place
- Banquo's observations about the night
- Macbeth's remarks about the night
- **3.** Why do you think Macbeth imagines that he sees a dagger at the end of Act Two, Scene 1?
- ACTIVE READING READING DRAMA Review any questions about or reactions to stage directions in your
 READER'S NOTEBOOK. What effect do you think each of the following sound effects might have on the audience?
 - the bell at the end of Scene 1
 - the owl referred to in Scene 2
 - the knocking that ends Scene 2 and continues in Scene 3
 - the "alarum bell" in Scene 3
- **5.** Consider the porter's humorous comments on the types of people who wind up at the gates of hell. How is Macbeth like or unlike the sinners that the porter describes?
- 6. How does Lady Macbeth compare with her husband at this point in the play? Cite evidence to support your opinion.
- 7. Do you think the Macbeths are finished with their killing? If so, why? If not, whom do you think they might kill next?

Extend Interpretations

8. What If? Do you think Macbeth would have killed Duncan if his wife had not urged him to do so? Cite evidence from the first two acts to support your opinion.

Literary Analysis

BLANK VERSE One of the most popular verse forms in English, **blank verse** consists of unrhymed iambic pentameter, in which the normal line contains five stressed syllables, each preceded by an unstressed syllable:

Will all grĕat Néptŭne's óceăn wásh this blóod

Paired Activity Working with a partner, copy a representative passage from *Macbeth*, marking the unstressed (~) and stressed (′) syllables. Then discuss the following questions:

- Shakespeare sometimes introduces rhyming pairs of lines for emphasis or as signals to the actors, indicating entrances or changes of scene. What are some examples in Act Two?
- Shakespeare sometimes has characters speak in prose. Why do you think he uses prose for the porter's opening remarks in Act Two, Scene 3?

REVIEW FIGURATIVE LANGUAGE

Find examples of figurative language that help convey Macbeth's fears and doubts before the murder of Duncan, his horror of the act itself, and the guilt he feels afterward.



Macbeth's palace at Forres.

Banguo voices his suspicions of Macbeth but still hopes that the prophecy about his own children will prove true. Macbeth, as king, enters to request Banquo's presence at a state banquet. Banquo explains that he will be away during the day with his son Fleance but that they will return in time for the banquet. Alone, Macbeth expresses his fear of Banquo, because of the witches' promise that Banguo's sons will be kings. He persuades two murderers to kill Banquo and his son before the banquet.

[Enter Banquo.]

5

Banguo. 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! 10 [Sennet sounded. Enter Macbeth, as King; Lady Macbeth, as Queen; Lennox, Ross, Lords, and Attendants.] Macbeth. Here's our chief guest. If he had been forgotten, Lady Macbeth. It had been as a gap in our great feast, And all-thing unbecoming. Macbeth. Tonight we hold a solemn supper, sir, And I'll request your presence. 15 Let your Highness Banquo. Command upon me, to the which my duties Are with a most indissoluble tie For ever knit. Ride you this afternoon? Macheth. Banquo. Ay, my good lord. Macbeth. We should have else desired your good advice 20 (Which still hath been both grave and prosperous)

3-4 it was said . . . posterity: it was predicted that the kingship would not remain in your family.

6-10 If ... in hope: Banquo is impressed by the truth (verities) of the prophecies. He hopes the witches' prediction for him will come true too (be my oracles as well).

[Stage Direction] sennet sounded: A trumpet is sounded.

14-15 A king usually uses the royal pronoun we. Notice how Macbeth switches to I, keeping a personal tone with Banquo.

15-18 Banquo says he is dutybound to serve the king. Do you think his tone is cold or warm here?

21 grave and prosperous: thoughtful and profitable.



In this day's council; but we'll take tomorrow. Is't far you ride?

Banquo. As far, my lord, as will fill up the time

30

45

'Twixt this and supper. Go not my horse the better, I must become a borrower of the night For a dark hour or twain.

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 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? Banguo. 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.

[*Exit* Banquo.]

Let every man be master of his time
 Till seven at night. To make society
 The sweeter welcome, we will keep ourself
 Till supper time alone. While then, God be with you!

[Exeunt all but Macbeth and a Servant.]

Sirrah, a word with you. Attend those men Our pleasure?

Servant. They are, my lord, without the palace gate.

Macbeth. Bring them before us.

[Exit Servant.]

Macbeth. 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, prophet-like, **25–27 Go not . . . twain:** If his horse goes no faster than usual, he'll be back an hour or two (**twain**) after dark.

29 bloody cousins: murderous relatives (Malcolm and Donalbain); bestowed: settled.

32 strange invention: lies; stories they have invented. What kinds of stories might they be telling?

33-34 when . . . jointly: when matters of state will require the attention of us both.

40 be master of his time: do what he wants.

43 while: until.

44–45 sirrah: a term of address to an inferior; **Attend . . . pleasure:** Are they waiting for me?

47–48 To be thus . . . safely thus: To be king is worthless unless my position as king is safe.

51 dauntless temper: fearless temperament.

55–56 my genius . . . Caesar: Banquo's mere presence forces back (rebukes) Macbeth's ruling spirit (genius). In ancient Rome, Octavius Caesar, who became emperor, had the same effect on his rival, Mark Antony.

29	R	8	8	8
P	V	V		1

60 65	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	
70	To make them kings, the seed of Banquo kings! Rather than so, come, Fate, into the list, And champion me to the utterance! Who's there?	60–69 They gave me a childless (fruitless, barren) crown and scepter, which will be taken away by someone outside my family
	[<i>Enter</i> Servant <i>and two</i> Murderers.] Now go to the door and stay there till we call. [<i>Exit Servant.</i>] Was it not yesterday we spoke together? Murderers. It was, so please your Highness.	by someone outside my family (unlineal). It appears that I have committed murder, poisoned (filed) my mind, and destroyed my soul (eternal jewel) all for the benefit of Banquo's heirs. 70–71 Rather utterance:
75 80	Macbeth.Well then, nowHave you considered of my speeches? KnowThat it was he, in the times past, which held youSo under fortune, which you thought had beenOur innocent self. This I made good to youIn our last conference, passed in probation with youHow you were borne in hand, how crossed; the instrumWho wrought with them; and all things else that mightTo half a soul and to a notion crazed	Rather than allowing Banquo's heirs to become kings, he calls upon Fate itself to enter the combat arena (list) so that he can fight it to the death (utterance). Why does he feel that he needs to fight Fate?
85	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	75–83 Macbeth supposedly proved (passed in probation) Banquo's role, his deception (how you were borne in hand), his methods, and his allies. Even a half-wit (half a soul) or a crazed person would agree that Banquo caused their trouble.
90 95	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	87–90 He asks whether they are so influenced by the gospel's message of forgiveness (so gospeled) that they will pray for Banquo and his children despite his harshness, which will leave their own families beggars.



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' the worst rank of manhood, say't;
And I will put that business in your bosoms
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.

100

105

91–100 The true worth of a dog can be measured only by examining the record (valued file) of its special qualities (particular addition).

103–107 Macbeth will give them a secret job (business in your bosoms) that will earn them his loyalty (grapples you to the heart) and love. Banquo's death will make this sick king healthy.





	Second Murderer.I am one, my liege,Whom the vile blows and buffets of the world have so incensed that I am reckless what
110	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.
	Murderers. True, my lord.
115	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,
120	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
125	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 hou at most I will advise you where to plant yourselves,
	Acquaint you with the perfect spy o' the time,
130	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,
135	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.
	Murderers. We are resolved, my lord.
	Macbeth. I'll call upon you straight. Abide within.
	[Exeunt Murderers.]

111 tugged with: knocked about by.

115–117 Banquo is near enough to draw blood, and like a menacing swordsman, his mere presence threatens (thrusts against) Macbeth's existence.

119 bid my will avouch it: justify it as my will.

127 Your spirits shine through you: Your courage is evident.

131-132 and something ... clearness: The murder must be done away from the palace so that I remain blameless (I require a clearness).

135 absence: death. Why is the death of Fleance so important?

137 Resolve yourselves apart: Decide in private.

139 straight: soon.



140 It is concluded. Banquo, thy soul's flight, If it find heaven, must find it out tonight.

[Exit.]

SCENE 2

Macbeth's palace at Forres.

Lady Macbeth and her husband discuss the troubled thoughts and bad dreams they have had since Duncan's murder. However, they agree to hide their dark emotions at the night's banquet. Lady Macbeth tries to comfort the tormented Macbeth, but her words do no good. Instead, Macbeth hints at some terrible event that will occur that night.

[Enter Lady Macbeth and a Servant]

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.

For a few words.

Servant. Madam, I will.

[Exit.]

Lady Macbeth.

Naught's had, all's spent,

S Where our desire is got without content.'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.

[Enter Macbeth.]

How now, my lord? Why do you keep alone, Of sorriest fancies your companions making,

Using those thoughts which should indeed have diedWith them they think on? Things without all remedyShould be without regard. What's done is done.

Macbeth. We have scotched 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,
- 20 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,

4-7 Nothing (naught) has been gained; everything has been wasted (spent). It would be better to be dead like Duncan than to live in uncertain joy.

8–12 Does Lady Macbeth follow her own advice about forgetting Duncan's murder?

16–22 He would rather have the world fall apart (the frame of things disjoint) than be afflicted with such fears and nightmares. Death is preferable to life on the torture rack of mental anguish (restless ecstasy).

View and Compare

MM/ _____

Compare the facial expressions of these two Lady Macbeths. Which better fits your idea of her attitude as she tries to persuade Macbeth to forget about Duncan?



Act 3, Scene 2: Jon Finch as Macheth and Francesca Annis as Lady Macheth (film, 1971)

Act 3, Scene 2: Laurence Olivier as Macbeth and Vivian Leigh as Lady Macbeth, Memorial Theatre, Stratford-upon-Avon, England (1955)



Malice domestic, foreign levy, nothing, 2.5 Can touch him further.

Come on. Lady Macbeth. 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; 30 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, 35

Disguising what they are.

You must leave this. Lady Macbeth

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 40 His cloistered flight, ere to black Hecate's summons 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, 45 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 50 Makes wing to the rooky wood. Good things of day begin to droop and drowse, Whiles night's black agents to their preys do rouse. Thou marvell'st at my words; but hold thee still:
- Things bad begun make strong themselves by ill. 5.5 So prithee go with me.

[Exeunt.]

27 sleek: smooth.

31 present him eminence: pay special attention to him.

33 lave . . . streams: wash (lave) our honor in streams of flatterythat is, falsify our feelings.

34 vizards: masks.

38 in them . . . not eterne: Nature did not give them immortality.

40-44 jocund: cheerful; merry; Ere the bat . . . note: Before nightfall, when the bats and beetles fly, something dreadful will happen.

45 chuck: chick (a term of affection).

46 seeling: blinding.

49 great bond: Banguo's life.

51 rooky: gloomy; also, filled with crows (rooks).

55 Things brought about through evil need additional evil to make them strong.



A park near the palace.

The two murderers, joined by a third, ambush Banquo and Fleance, killing Banquo. Fleance manages to escape in the darkness.

	[Enter three Murde	rers.j		
	First Murderer. But v	who did bid thee join with us?		
	Third Murderer.	N	lacbeth.	
		e needs not our mistrust, since h what we have to do, just.	ne delivers	2–4 He needs just: Macbeth
5	First Murderer. The west yet glin Now spurs the la To gain the timel	Then stand with us. nmers with some streaks of day ited traveler apace y inn, and near approaches		should not be distrustful, since he gave us the orders (offices) and we plan to follow his directions exactly. 6 lated: tardy; late.
	The subject of ou Third Murderer.	Hark! I hear horses.		
10	Second Murderer.	ive us a light there, ho! Then 'tis he note of expectation	he! The rest	9 Give us a light: Banquo, nearing the palace, calls for servants to bring a light.
	Already are i' the	e court.		9-11 Then 'tis court: It must be
	First Murderer.	His horses go about.		Banquo, since all the other expected guests are already in the
		ost a mile; but he does usually, om hence to the palace gate lk.		palace.
	[Enter Banquo, and	[Fleance with a torch.]		
	Second Murderer.	A light, a light!		
	Third Murderer.	'Tis he.		
15	First Murderer. Stand	l to't.		15 Stand to't: Be prepared.
	Banquo. It will be ra	ain tonight.		
	First Murderer.	Let it come down!		
	[They set upon Ban	quo.]		
	Banquo. O, treacher Thou mayst reve	y! Fly, good Fleance, fly, fly, fly nge. O slave!	!	18 Thou mayst revenge: You
	[Dies. Fleance escap	0		might live to avenge my death.
	- ·	o did strike out the light?		40 Minute and the second legit that
	First Murderer.	0	not the way?	19 Was't not the way: Isn't that what we were supposed to do?
20	Third Murderer. The	e's but one down; the son is fle	•	Apparently, one of the murderers
	Second Murderer.		We have lost	struck out the light, thus allowing Fleance to escape.



Best half of our affair.

5

10

15

First Murderer. Well, let's away, and say how much is done. [*Exeunt*.]

SCENE 4

The hall in the palace.

As the banquet begins, one of the murderers reports on Banquo's death and Fleance's escape. Macbeth is disturbed by the news and even more shaken when he returns to the banquet table and sees the bloody ghost of Banquo. Only Macbeth sees the ghost, and his terrified reaction startles the guests. Lady Macbeth explains her husband's strange behavior as an illness from childhood that will soon pass. Once the ghost disappears, Macbeth calls for a toast to Banquo, whose ghost immediately reappears. Because Macbeth begins to rant and rave, Lady Macbeth dismisses the guests, fearful that her husband will reveal too much. Macbeth, alone with his wife, tells of his suspicions of Macduff, absent from the banquet. He also says he will visit the witches again and hints at bloody deeds yet to happen.

[Banquet prepared. Enter Macbeth, Lady Macbeth, Ross, Lennox, Lords, and Attendants.]

Macbeth. You know your own degrees, sit down. At first And last the hearty welcome. Thanks to your Majesty. Lords. 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. Lady Macbeth. Pronounce it for me, sir, to all our friends, For my heart speaks they are welcome. [Enter First Murderer to the door.] Macbeth. See, they encounter thee with their hearts' thanks. Both sides are even: here I'll sit i' the midst. Be large in mirth; anon we'll drink a measure The table round. [Moves toward Murderer at door.] There's blood upon thy face. 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' the cutthroats! Yet he's good That did the like for Fleance. If thou didst it, **1 your own degrees**: where your rank entitles you to sit.

5 keeps her state: sits on her throne rather than at the banquet table.

11 measure: toast. Macbeth keeps talking to his wife and guests as he casually edges toward the door to speak privately with the murderer.

16 dispatched: killed.



20	Thou art the nonpa	reil.	20
	Murderer. Fleance is scaped.	Most royal sir,	
	perfect;	comes my fit again. I had else been e, founded as the rock,	22
25	As broad and gener But now I am cabin		24
		lord. Safe in a ditch he bides, ed gashes on his head, nature.	
	Macbeth.	Thanks for that!	
30	Hath nature that in	pent lies; the worm that's fled time will venom breed, esent. Get thee gone. Tomorrow	30 Fle 32 yo
	[<i>Exit</i> Murderer.]	0	Cc pr
35	Lady Macbeth. You do not give the	My royal lord, cheer. The feast is sold uched, while 'tis a-making,	33
55		come. To feed were best at home.	

From thence, the sauce to meat is ceremony; Meeting were bare without it.

[Enter the Ghost of Banquo, and sits in Macbeth's place.]

nonpareil: best.

fit: fever of fear.

casing: surrounding.

worm: little serpent, that is, eance.

no teeth for the present: too ung to cause harm right now. ontrast this comment with his ivately expressed fears.

hear ourselves: talk together.

Act 3, Scene 4: Orson Welles as Macbeth faces Banquo's ghost (film, 1948)





	Macbeth. Sweet remembrancer! Now good digestion wait on appetite,
0	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!
	Ross. His absence, sir,
5	Lays blame upon his promise. Please't your Highness To grace us with your royal company?
	Macbeth. The table's full.
	Lennox. Here is a place reserved, sir.
	Macbeth. Where?
	Lennox. Here, my good lord. What is't that moves your Highness?
0	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.
55	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.—Are you a man?
60	Macbeth. Ay, and a bold one, that dare look on that Which might appal 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
65	(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.
70	Macbeth. Prithee see there! behold! look! lo! How say you? Why, what care I? If thou canst nod, speak too.

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33–38 Macbeth must not forget his duties as host. A feast will be no different from a meal that one pays for unless the host gives his guests courteous attention (ceremony), the best part of any meal.

38 sweet remembrancer: a term of affection for his wife, who has reminded him of his duty.

41–44 The best people of Scotland would all be under Macbeth's roof if Banquo were present too. He hopes Banquo's absence is due to rudeness rather than to some accident (mischance).

47 Macbeth finally notices that Banquo's ghost is present and sitting in the king's chair. As you read about this encounter, consider how Macbeth's reaction affects his guests.

52 gory: bloody.

54–59 Sit...not: Lady Macbeth tries to calm the guests by claiming her husband often has such fits. She says the attack will pass quickly (upon a thought) and that looking at him will only make him worse (extend his passion). Why does Lady Macbeth make up a story to tell the guests?

61–69 She dismisses his hallucination as utter nonsense (proper stuff). His outbursts (flaws and starts) are the product of imaginary fears (impostors to true fear) and are unmanly, the kind of behavior described in a woman's story. Do you think her appeal to his manhood will work this time?

If charnel houses and our graves must send



	Those that we bury back, our monuments Shall be the maws of kites.	
	[<i>Exit</i> Ghost.]	
	Lady Macbeth. What, quite unmanned in folly?	72-
75	Macbeth. If I stand here, I saw him.	hou
,,,	Lady Macbeth. Fie, for shame!	we to t
80	Macbeth. Blood hath been shed ere now, i' the olden time Ere humane statute purged the gentle weal; Ay, and since too, murders have been performed Too terrible for the ear. The time 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	to t stor to ju Mui anci thou hav (ger
	Than such a murder is.	
85	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 nothingTo those that know me. Come, love and health to all!Then I'll sit down. Give me some wine, fill full.	86
	[Enter Ghost.]	
90	I drink to the general joy o' the 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.	92–
	Lords. Our duties, and the pledge.	toa
95	Macbeth. 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.	94– sees Ban witl
100	Macbeth. What man dare, I dare. Approach thou like the rugged Russian bear, The armed rhinoceros, or the 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.	no (

74 If burial vaults (charnel ises) give back the dead, then may as well throw our bodies he birds (kites), whose machs (maws) will become our nbs (monuments).

79 Macbeth desperately tries ustify his murder of Banquo. rder has been common from ient times to the present, ugh laws (humane statute) e tried to rid civilized society ntle weal) of violence.

muse: wonder.

93 To all . . . to all: Macbeth sts everyone, including Banquo.

97 avaunt: go away. Macbeth s Banquo again. He tells quo that he is only a ghost, h unreal bones, cold blood, and consciousness (speculation).



	If trembling I inhabit then, protest me The baby of a girl. Hence, horrible shadow!	
	Unreal mock'ry, hence!	100–108 Macbeth would be
	[Exit Ghost.]	willing to face Banquo in any other form, even his living self. If
	Why, so! Being gone,	trembling girl: If I still tremble,
	I am a man again. Pray you sit still.	call me a girl's doll.
110	Lady Macbeth. You have displaced the mirth, broke the good meeting	
	With most admired disorder.	111 admired: astonishing.
	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,	111–117 Macbeth is bewildered by
115	When now I think you can behold such sights And keep the natural ruby of your cheeks	his wife's calm. Her reaction makes
	When mine is blanched with fear.	him seem a stranger to himself
	Ross. What sights, my lord?	(strange even to the disposition that I owe): she seems to be the
	Lady Macbeth. I pray you speak not. He grows worse and worse;	one with all the courage, since he
	Question enrages him. At once, good night.	is white (blanched) with fear.
120	Stand not upon the order of your going,	120 Stand going: Don't worry about the proper formalities of
	But go at once.	leaving.
	Lennox. Good night, and better health	123–127 Macbeth fears that
	Attend his Majesty!	Banquo's murder (it) will be
	Lady Macbeth. A kind good night to all!	revenged by his own murder. Stones, trees, or talking birds
	[Exeunt Lords and Attendants.]	(maggot-pies and choughs and
	Macbeth. It will have blood, they say: blood will have blood.	r ooks) may reveal the hidden knowledge (a ugur es) of his guilt.
	Stones have been known to move and trees to speak;	129–130 How say'st bidding:
125	Augures and understood relations have	What do you think of Macduff's
	By maggot-pies and choughs and rooks brought forth	refusal to come? Why do you think Macbeth is suddenly so concerned
	The secret'st man of blood. What is the night?	about Macduff?
	Lady Macbeth. Almost at odds with morning, which is which.	132–133 There's feed: Macbeth
	Macbeth. How say'st thou that Macduff denies his person	has paid (feed) household servants
130	At our great bidding?	to spy on every noble, including Macduff.
	Lady Macbeth. Did you send to him, sir?	134 betimes: early.
	Macbeth. I hear it by the way; but I will send.	135 bent: determined.
	There's not a one of them but in his house	136–141 For mine scanned:
	I keep a servant feed. I will tomorrow (And betimes I will) to the Weird Sisters.	Macbeth will do anything to
135	More shall they speak; for now I am bent to know	protect himself. He has stepped so far into a river of blood that it
100	By the worst means the worst. For mine own good	would make no sense to turn back.
	All causes shall give way. I am in blood	He will act upon his unnatural
	Stepped in so far that, should I wade no more,	(strange) thoughts without having examined (scanned) them.



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.

[Exeunt.]

140

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A heath.

The goddess of witchcraft, Hecate, scolds the three witches for dealing independently with Macbeth. She outlines their next meeting with him, planning to cause his downfall by making him overconfident. (Experts believe this scene was not written by Shakespeare but rather was added later.)

[Thunder. Enter the three Witches, meeting Hecate.]

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
- And at the pit of Acheron Meet me i' the morning. Thither he Will come to know his destiny. Your vessels and your spells provide, Your charms and everything beside.
- I am for the 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.
- ²⁵ I'll catch it ere it come to ground;

142 season: preservative.

143–145 His vision of the ghost (strange and self-abuse) is only the result of a beginner's fear (initiate fear), to be cured with practice (hard use).

2 beldams: hags.

7 close contriver: secret inventor.

13 loves . . . you: cares only about his own goals, not about you.

15 Acheron: a river in hell, according to Greek mythology. Hecate plans to hold their meeting in a hellish place.

20–21 This . . . end: Tonight I'm working for a disastrous (dismal) and fatal end for Macbeth.



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 within. "Come away, come away," etc.]

Hark! I am called. My little spirit, see,

Sits in a foggy cloud and stays for me.

[Exit.]

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First Witch. Come, let's make haste. She'll soon be back again. [Exeunt.]

SCENE 6

The palace at Forres.

Lennox and another Scottish lord review the events surrounding the murders of Duncan and Banguo, indirectly suggesting that Macbeth is both a murderer and a tyrant. It is reported that Macduff has gone to England, where Duncan's son Malcolm is staying with King Edward and raising an army to regain the Scottish throne. Macbeth, angered by Macduff's refusal to see him, is also preparing for war.

[Enter Lennox and another Lord.]

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? Damned fact! 10 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! For 'twould have angered any heart alive 15 To hear the men deny't. So that I say He has borne all things well; and I do think

23-29 Hecate will obtain a magical drop from the moon, treat it with secret art, and so create spirits (artificial sprites) that will lead Macbeth to his destruction (confusion).

34-35 Like the other witches, Hecate has a demon helper (my little spirit). At the end of her speech, she is raised by pulley to the "Heavens" of the stage.

1-3 My former . . . borne: Lennox and the other lord have shared suspicions of Macbeth.

6-7 whom . . . Fleance fled: Lennox is being ironic when he says that fleeing the scene of the crime must make Fleance guilty of his father's death.

8-10 who . . . father: He says that everyone agrees on the horror of Duncan's murder by his sons. But Lennox has been consistently ironic, claiming to believe in what is obviously false. His words indirectly blame Macbeth.

12 pious: holy.

15-16 For 'twould . . . deny't: Again, he is being ironic. If the servants had lived, Macbeth might have been discovered.



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?

- The son of Duncan. Lord. From whom this tyrant holds the due of birth, 25 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 30 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, 35 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.

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Sent he to Macduff?

And that well might

Lord. He did; and with an absolute "Sir, not I!" 40 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. 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!

I'll send my prayers with him. Lord. [Exeunt.]

21 from broad words: because of his frank talk.

24 bestows himself: is staying.

25 from . . . birth: Macbeth keeps Malcolm from his birthright. As the eldest son of Duncan, Malcolm should be king.

27 Edward: Edward the Confessor. king of England from 1042 to 1066, a man known for his virtue and religion.

28-29 that . . . respect: Though Malcolm suffers from bad fortune (the loss of the throne), he is respectfully treated by Edward.

29-37 Thither . . . for now: Macduff wants the king to persuade the people of Northumberland and their earl, Siward, to join Malcolm's cause.

40-43 The messenger, fearing Macbeth's anger, was unhappy (cloudy) with Macduff's refusal to cooperate. Because Macduff burdens (clogs) him with bad news, he will not hurry back.

MACBETH: ACT THREE

379

from HOLINSHED'S CHRONICLES



Preparing to Read Build Background

As this passage from the *Chronicles* begins, Macbeth has been courting the favor of the people. As you read, follow the reasoning that leads Macbeth to murder.

his was but a counterfeit zeal of equity¹ showed by him, partly against his natural inclination, to purchase thereby the favor of the people. Shortly after, he began to show what he was, instead of equity practicing cruelty. For the prick of consciene (as it chanceth ever in tyrants and such as attain to any estate by unrighteous means) caused him ever to fear lest he should be served of the same cup as he had ministered to his predecessor. The words also of the three Weird Sisters would not out of his mind, which as they promised him the kingdom, so likewise did they promise it at the same time unto the posterity of Banquo. He willed therefore the same Banquo, with his son named Fleance, to come to a supper that he had prepared for them; which was indeed, as he had devised, present death at the hands of certain murderers whom he hired to execute that deed, appointing them to meet with the same Banquo and his son without the palace, as they returned to their lodgings, and there to slay them, so that he would not have his house slandered but that in time to come he might clear himself if anything were laid to his charge upon any suspicion that might arise.

It chanced by the benefit of the dark night that, though the father were slain, yet the son, by the help of almighty God reserving him to better fortune, escaped that danger; and afterward, having some inkling (by the admonition of some friends which he had in the court) how his life was sought no less than his father's, who was slain not by chance-medley² (as by the handling of the matter Macbeth would have had it to appear) but even upon a prepensed³ device, whereupon to avoid further peril he fled into Wales.

Thinking Through the Literature

- 1. Based on this and the preceding selection from Holinshed's *Chronicles*, what can you conclude about politics and power in Macbeth's Scotland?
- 2. What does the inclusion of the three witches suggest about the historical accuracy of Holinshed's *Chronicles*?
- **3. Comparing Texts** Compare the information from Holinshed's *Chronicles* with the **plot** and **characters** so far in *Macbeth*. What events and characters are similar? What differences do you detect? Why do you think Shakespeare portrays King James's ancestor Banquo in a more flattering light than he appears in the *Chronicles*?
- 1. equity: fairness.
- 2. chance-medley: accidental homicide.
- 3. prepensed: premeditated.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? How has your impression of Macbeth and Lady Macbeth changed?

Comprehension Check

- What suspicions does Banquo voice?
- Why does Macbeth fear Banquo?
- What happens to Fleance when Banquo is killed?
- Where does Banquo's ghost appear?

Think Critically

- 2. ACTIVE READING SHAKESPEARE'S LANGUAGE Summarize what Macbeth and Lady Macbeth say to each other in Act Three, Scene 2. What notes did you take in your ■ READER'S NOTEBOOK about what these characters discuss? How would you restate Lady Macbeth's soliloquy (lines 4–7) in contemporary language?
- **3.** How has the relationship between Macbeth and his wife changed since the death of Duncan?
 - Macbeth's view of Duncan's murder
 - Lady Macbeth's view of Duncan's murder



- Macbeth's refusal to tell his wife about his plan to murder Banquo
- Macbeth's "fit" at the banquet and his wife's reaction to it
- 4. Why aren't Macbeth and Lady Macbeth happy being king and queen? Cite evidence to support your opinion.
- **5.** Why is the escape of Fleance significant in the light of the witches' earlier predictions?

Extend Interpretations

- 6. Critic's Corner In Act Three, Scene 1, Macbeth meets with two murderers, but three murderers take part in the actual murder in Scene 3. Critics have speculated about the identity of the third murderer, with some thinking that it may be Macbeth himself. How do you explain this situation?
- 7. **Comparing Texts** What do Macbeth and his wife have in common with the villainous characters in "The Pardoner's Tale" from Chaucer's *Canterbury Tales* (page 141)?
- 8. Connect to Life Think about present-day explanations of the behavior of criminals. In what ways might Macbeth's state of mind and behavior in Act Three be similar to those of criminals today? Cite evidence to explain your response.

Literary Analysis

DRAMATIC IRONY Writers introduce **irony** into their works when they convey a contrast or discrepancy between appearance and reality—between the way things seem and the way they really are. In **dramatic irony**, what appears true to one or more characters in a play is seen to be false by the audience.

Cooperative Learning Activity With a small group of classmates, focus on one of the first three acts of *Macbeth* and analyze at least two remarks or incidents that create dramatic irony. Explain why the remarks or incidents are ironic, detailing the contrast between what characters think and what the audience knows. Then consider how the irony affects your enjoyment of the play. Before presenting your group's ideas to the class, organize your thoughts in a chart.

What Characters Think	What Audience Knows



SCENE 1

A cave. In the middle, a boiling cauldron.

The three witches prepare a potion in a boiling kettle. When Macbeth arrives, demanding to know his future, the witches raise three apparitions. The first, an armed head, tells him to beware of Macduff. Next, a bloody child assures Macbeth that he will never be harmed by anyone born of woman. The third apparition tells him that he will never be defeated until the trees of Birnam Wood move toward his castle at Dunsinane. Macbeth, now confident of his future, asks about Banquo's son. His confidence fades when the witches show him a line of kings who all resemble Banquo, suggesting that Banquo's sons will indeed be kings. Macbeth curses the witches as they disappear.

Lennox enters the cave and tells Macbeth that Macduff has gone to the English court. Hearing this, Macbeth swears to kill Macduff's family.

[*Thunder. Enter the three* Witches.] 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 cauldron go;

In the poisoned entrails throw. Toad, that under cold stone Days and nights has thirty-one Swelt'red venom sleeping got, 1-3 Magical signals and the call of the third witch's attending demon (Harpier) tell the witches to begin.

The Three Witches (1783), Henry Fuseli. Oil on canvas, Royal Shakespeare Theatre Collection, London.



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Boil thou first i' the charmed pot.

- ¹⁰ All. Double, double, toil and trouble; Fire burn, and cauldron bubble.
 - **Second Witch.** Fillet of a fenny snake, In the cauldron 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.
- 20 All. Double, double, toil and trouble; Fire burn, and cauldron 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' the 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 the ingredience of our cauldron.
- All. Double, double, toil and trouble; Fire burn, and cauldron bubble.
 - **Second Witch**. Cool it with a baboon's blood, Then the charm is firm and good.

Enter Hecate and the other three Witches.]

Hecate. O, well done! I commend your pains,And every one shall share i' the gains.

- And now about the cauldron sing Like elves and fairies in a ring, Enchanting all that you put in.
- Music and a song, "Black spirit," etc.]

Second Witch. By the pricking of my thumbs,

Something wicked this way comes. Open locks, Whoever knocks!

Enter Macbeth.]

45

4–34 The witches are stirring up a magical stew to bring trouble to humanity. Their recipe includes intestines (entrails, chaudron), a slice (fillet) of snake, eye of salamander (newt), snake tongue (adder's fork), a lizard (blindworm), a baby owl's (howlet's) wing, a shark's stomach and gullet (maw and gulf), the finger of a baby strangled by a prostitute (drab), and other gruesome ingredients. They stir their brew until it is thick and slimy (slab).

[Stage Direction] Enter Hecate ...: Most experts believe that the entrance of Hecate and three more witches was not written by Shakespeare. The characters were probably added later to expand the role of the witches, who were favorites of the audience.



	Macbeth. How nov What is't you d	w, you secret, black, and midnight hags? o?	
	All.	A deed without a name.	
50	(Howe'er you c Though you un Against the chu	e you by that which you profess ome to know it), answer me. tie the winds and let them fight rches; though the yesty waves swallow navigation up;	
60	Though castles Though palaces Their heads to t Of nature's gerr	corn be lodged and trees blown down; topple on their warders' heads; and pyramids do slope their foundations; though the treasure nens tumble all together, ction sicken—answer me	
00	To what I ask y		50-61
	First Witch.	Speak.	(conjur e of their
	Second Witch.	Demand.	you pro winds to
	Third Witch.	We'll answer.	foaming
	Or from our ma	th' hadst rather hear it from our mouths asters.	(confou flatten building
	Macbeth.	Call 'em! Let me see 'em.	order to
65	Her nine farrow	n sow's blood, that hath eaten v; grease that's sweaten erer's gibbet throw	(germer an answ Macbetl witches meeting
	All. C Thyself and offi	Come, high or low; ice deftly show!	63 mas witches
	[Thunder. First Ap	oparition, an Armed Head.]	65–66 f
	Macbeth. Tell me,	thou unknown power—	grease . gallows
	First Witch.	He knows thy thought.	hung.
70	-	, but say thou naught.	[Stage [appariti
		acbeth! Macbeth! Macbeth! Beware Macduff; .ne of Fife. Dismiss me. Enough.	Macbetl think is
	[He descends.]		head?
		thou art, for thy good caution thanks! ed my fear aright. But one word more—	74 harp
75	First Witch . He will More potent the	l not be commanded. Here's another, an the first.	appariti Macbetl
	[Thunder. Second	Apparition, a Bloody Child.]	[Stage D
	Second Apparition.	Macbeth! Macbeth!	might th
	THE LAST TT IN 1	731 1 1 1	

Macbeth. Had I three ears, I'ld hear thee.

50-61 Macbeth calls upon (conjure) the witches in the name of their dark magic (that which you profess). Though they unleash winds to topple churches and make foaming (yesty) waves to destroy (confound) ships, though they flatten wheat (corn) fields, destroy buildings, and reduce nature's order to chaos by mixing all seeds (germens) together, he demands an answer to his question. How has Macbeth's attitude toward the witches changed from his earlier meetings?

63 masters: the demons whom the witches serve.

65–66 farrow: newborn pigs; grease ... gibbet: grease from a gallows where a murderer was hung.

[Stage Direction] Each of the three apparitions holds a clue to Macbeth's future. What do you think is suggested by the armed head?

74 harped: guessed. The apparition has confirmed Macbeth's fears of Macduff.

[Stage Direction] Whom or what might the bloody child represent?



Act 4, Scene 1: Macbeth meets the second apparition (film 1971)

The pow'r of man, for none of woman born Shall harm Macbeth. [Descends.] 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. [Thunder. Third Apparition, a Child Crowned, with a tree in his hand.] What is this That rises like the issue of a king And wears upon his baby-brow the round And top of sovereignty? All. Listen, but speak not to't. Third Apparition. Be lion-mettled, proud, and take no care

Second Apparition. Be bloody, bold, and resolute; laugh to scorn

Who chafes, who frets, or where conspirers are. Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill Shall come against him.

[Descends.]

79–81 How do you think this prophecy will affect Macbeth?

83-84 Despite the prophecy's apparent promise of safety, Macbeth decides to seek double insurance. The murder of Macduff will give Macbeth a guarantee (bond) of his fate and put his fears to rest.

[Stage Direction] Whom or what might the child crowned represent?

87 issue: child.

88–89 the round and top: the crown.

|--|

80

85

90

That will never be.

90–94 The third apparition tells Macbeth to take courage. He cannot be defeated unless Birnam Wood travels the 12-mile distance to Dunsinane Hill, where his castle is located.



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 cauldron? and what noise is this?

[Hautboys.]

95 impress: force into service.

96 bodements: prophecies.

97–100 Rebellious ... custom: Macbeth boasts that he will never again be troubled by ghosts (rebellious dead) and that he will live out his expected life span (lease of nature). He believes he will die (pay his breath) by natural causes (mortal custom).

106 Why . . . this: The cauldron is sinking from sight to make room for the next apparition.

First Witch. Show!

Second Witch. Show!

Third Witch. Show!

110 All. Show his eyes, and grieve his heart! Come like shadows, so depart!

[A show of eight Kings, the eighth with a glass in his hand, and Banquo last.]

Macbeth. Thou art too like the spirit of Banquo. Down! Thy crown does sear mine eyeballs. 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 the 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. Horrible sight! Now I see 'tis true; For the blood-boltered Banquo smiles upon me And points at them for his. [Apparitions *descend*.] What? Is this so?
- 125 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
- 130 While you perform your antic round, That this great king may kindly say Our duties did his welcome pay.

[Stage Direction] **A show** . . . : Macbeth next sees a procession (show) of eight kings, the last carrying a mirror (glass). According to legend, Fleance escaped to England, where he founded the Stuart family. James I of England, the king when this play was first performed, was the eighth Stuart king, the first to rule over both England and Scotland.

112–124 Macbeth is outraged that all eight kings in the procession look like Banquo. The mirror held by the last one shows a future with many more Banquo look-alikes as kings. The twofold balls and treble scepters pictured in the mirror foretell the union of Scotland and England in 1603, the year that James became king of both realms. Banquo, his hair matted (boltered) with blood, claims all the kings as his descendants. What do you think is going through Macbeth's mind?



	[Music. The W	Vitches dance, and vanish.]	
	Macbeth. Where are they? Gone? Let this pernicious hour Stand aye accursed in the calendar! Come in, without there!		
135	· · · · · ·		
	[Enter Lennox		
	Lennox.	What's your Grace's will?	
	Macbeth. Saw you the Weird Sisters?		
	Lennox.	No, my lord.	
	Macbeth. Cam	e they not by you?	
	Lennox.	No indeed, my lord.	
140	And damne	ted be the air whereon they ride, d all those that trust them! I did hear ng 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	y good lord.	
Macbeth. [<i>Aside</i>] Time, thou anticipat'st my The flighty purpose never is o'ertook Unless the deed go with it. From this mo The very firstlings of my heart shall be		leed go with it. From this moment	
150	The firstling To crown n The castle o Seize upon His wife, hi	gs of my hand. And even now, by thoughts with acts, be it thought and done of Macduff I will surprise, Fife, give to the edge o' the sword s babes, and all unfortunate souls	
155	This deed I But no mor	him in his line. No boasting like a fool! ll do before this purpose cool. e sights!—Where are these gentlemen? g me where they are.	

133–135 pernicious: deadly, destructive; **aye:** always. After the witches vanish, Macbeth hears noises outside the cave and calls out.

144-156 Frustrated in his desire to kill Macduff, Macbeth blames his own hesitation, which gave his enemy time to flee. He concludes that one's plans (flighty purpose) are never achieved (o'ertook) unless carried out at once. From now on, Macbeth promises, he will act immediately on his impulses (firstlings of my heart) and complete (crown) his thoughts with acts. He will surprise Macduff's castle at Fife and kill his wife and children. Why does Macbeth decide to kill Macduff's family?

MACBETH: ACT FOUR **387**



Macduff's castle at Fife.

Ross visits Lady Macduff to assure her of her husband's wisdom and courage. Lady Macduff cannot be comforted, believing that he left out of fear. After Ross leaves she tells her son, who is still loyal to his father, that Macduff was a traitor and is now dead. A messenger warns them to flee but is too late. Murderers sent by Macbeth burst in, killing both wife and son.

[Enter Lady Macduff, her Son, and Ross.]

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.

5

10

- 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,15I pray you school yourself. But for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumor20From 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

25 To what they were before.—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.

3-4 When our ... traitors: Macduff's wife is worried that others will think her husband a traitor because his fears made him flee the country (our fears do make us traitors), though he was guilty of no wrongdoing.

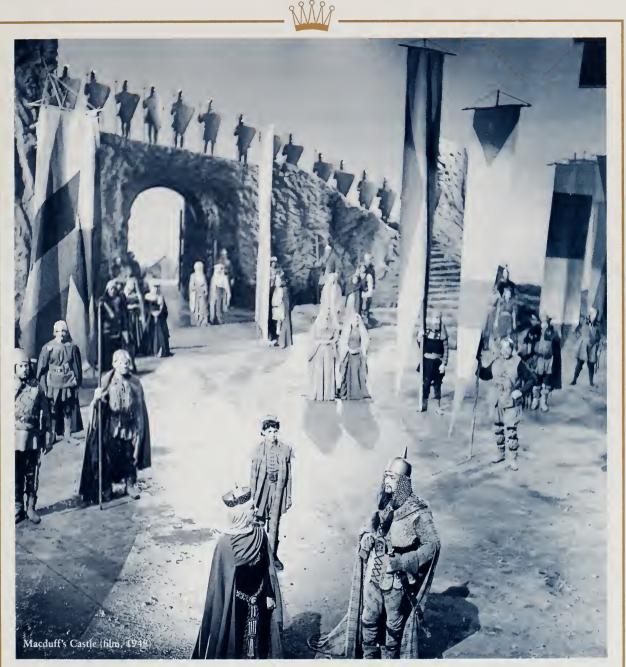
9 wants the natural touch: lacks the instinct to protect his family.

12-14 All ... reason: Lady Macduff believes her husband is motivated entirely by fear, not by love of his family. His hasty flight is contrary to reason.

14-15 coz: cousin (a term used for any close relation); school: control; for: as for.

17 fits o' the season: disorders of the present time.

18–22 But... upon you: Ross laments the cruelty of the times that made Macduff flee. In such times, people are treated like traitors for no reason. Their fears make them believe (hold) rumors, though they do not know what to fear and drift aimlessly like ships tossed by a tempest.



I take my leave at once.

30

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,

- [*Exit.*] 28–30
- 28–30 Moved by pity for Macduff's family, Ross is near tears (my disgrace). He will leave before he embarrasses himself.

30–31 Why does Lady Macduff tell her son that his father is dead, though the boy heard her discussion with Ross?



35 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?

40 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?

45 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

50 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.

55 **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?

60 **Son**. If he were dead, you'ld 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!

[Enter a Messenger.]

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.

Lady Macduff. Whither should I fly? I have done no harm. But I remember now 32–35 The spirited son refuses to be defeated by their bleak situation. He will live as birds do, taking whatever comes his way. His mother responds in kind, calling attention to devices used to catch birds: nets, sticky birdlime (lime), snares (pitfall), and traps (gin).

40-43 Lady Macduff and her son affectionately joke about her ability to find a new husband. She expresses admiration for his intelligence (with wit enough).

44–54 Continuing his banter, the son asks if his father is a traitor. Lady Macduff, understandably hurt and confused by her husband's unexplained departure, answers yes.

55–63 Her son points out that traitors outnumber honest men in this troubled time. The mother's terms of affection, *monkey* and *prattler* (childish talker), suggest that his playfulness has won her over.

64–72 The messenger, who knows Lady Macduff is an honorable person (in your state of honor I am perfect), delivers a polite but desperate warning, urging her to flee immediately. While he apologizes for scaring her, he warns that she faces a deadly (fell) cruelty, one dangerously close (too nigh).

[Exit.]



5	Is often laudable, to de Accounted dangerous Do I put up that wom	folly. Why then, alas,		
	[Enter Murderers.]			
	Murderer. Where is your l	husband?		
0	Lady Macduff. I hope, in m Where such as thou m			80 unsanctified:
	Murderer.	He's a traitor.		
	Son. Thou liest, thou shag	g-eared villain!		82 shag-eared:
	Murderer.	What, you egg!		how quickly the word <i>traitor</i> . How
	[Stabbing him.]			feels about his fa
	Young fry of treachery	!		83 young fry: sn
	Son.	He has killed me, mother.		
	Run away, I pray you!		[Dies.]	
	[Exit Lady Macduff, cryi	ng "Murder!" followed by Mu	rderers.]	

SCENE 3

England. Before King Edward's palace.

Macduff urges Malcolm to join him in an invasion of Scotland, where the people suffer under Macbeth's harsh rule. Since Malcolm is uncertain of Macduff's motives, he tests him to see what kind of king Macduff would support. Once convinced of Macduff's honesty, Malcolm tells him that he has ten thousand soldiers ready to launch an attack. Ross arrives to tell them that some revolts against Macbeth have already begun. Reluctantly, Ross tells Macduff about the murder of his family. Wild with grief, Macduff vows to confront Macbeth and avenge the murders.

[Enter Malcolm and Macduff.]

75

80

5

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 downfall'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.

I: unholy.

long-haired. Note e son reacts to the ow do you think he father?

mall fish.



.0	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 discern 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.
20	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.
2 <i>5</i> 30	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, 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!
35	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.
40	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,
45	When I shall tread upon the tyrant's head
	Or wear it on my sword, yet my poor country

21

1–8 In response to Malcolm's depression about Scotland, Macduff advises that they grab a deadly (mortal) sword and defend their homeland (birthdom). The anguished cries of Macbeth's victims strike heaven and make the skies echo with cries of sorrow (syllable of dolor).

8–15 Malcolm will strike back only if the time is right (as I shall find the time to friend). Macduff may be honorable (honest), but he may be deceiving Malcolm to gain a reward from Macbeth (something you may discern of him through me).

18–24 Malcolm further explains the reasons for his suspicions. Even a good person may fall (recoil) into wickedness because of a king's command (imperial charge). If Macduff is innocent, he will not be harmed by these suspicions, which cannot change (transpose) his nature (that which you are). Virtue cannot be damaged even by those who fall into evil, like Lucifer (the brightest angel), and disguise themselves as virtuous (wear the brows of grace).

25–31 Malcolm cannot understand how Macduff could leave his family, a source of inspiration (motives) and love, in an unprotected state (rawness). He asks him not to be insulted by his suspicions (jealousies); Malcolm is guarding his own safety.

34 affeered: confirmed.

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
- 60 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
- 65 That did oppose my will. Better Macbeth Than such an one to reign.

Macduff.

80

Boundless intemperance ny. It hath been

In nature is a tyranny. It hath been The 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
- 75 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. **46–49 yet my . . . succeed:** To test Macduff's honor and loyalty, Malcolm begins a lengthy description of his own fictitious vices. He suggests that Scotland may suffer more under his rule than under Macbeth's.

50-55 Malcolm says that his own vices are so plentiful and deeply planted (grafted) that Macbeth will seem innocent by comparison.

58 luxurious: lustful.

59 sudden: violent; **smacking:** tasting.

61 voluptuousness: lust.

63 cistern: large storage tank.

63-65 His lust is so great that it would overpower (o'erbear) all restraining obstacles (continent impediments).

66–76 Macduff describes uncontrolled desire (boundless intemperance) as a tyrant of human nature that has caused the early (untimely) downfall of many kings. When Malcolm is king, however, his lustful appetite (vulture in you) can be satisfied by the many women willing to give (dedicate) themselves to a king. Do you think Macduff's prediction is accurate?

76–78 Malcolm adds insatiable greed (stanchless avarice) to the list of evils in his disposition (affection).



	Macduff.	This avarice
85	_	grows with more pernicious root
		-seeming lust; and it hath been
		our slain kings. Yet do not fear.
		foisons to fill up your will
	•	own. All these are portable,
90	With other gr	-
		ave none. The king-becoming graces,
	· · · ·	ity, temp'rance, stableness,
	• • •	verance, mercy, lowliness,
	· •	ience, courage, fortitude,
95		sh of them, but abound
		n of each several crime,
	_	y ways. Nay, had I pow'r, I should
		t milk of concord into hell,
	1	niversal peace, confound
100	All unity on e	
	Macduff.	O Scotland, Scotland!
		a one be fit to govern, speak.
	I am as I have	e spoken.
	Macduff.	Fit to govern?
		e. O nation miserable,
		led tyrant bloody-scept'red,
105		ou see thy wholesome days again,
		truest issue of thy throne
		terdiction stands accursed
		spheme his breed? Thy royal father
		ainted king; the queen that bore thee
110	-	her knees than on her feet,
	•	y she lived. Fare thee well!
		ou repeat'st upon thyself
		d me from Scotland. O my breast,
	Thy hope end	
	Malcolm.	Macduff, this noble passion,
115	-	rity, hath from my soul
		ack scruples, reconciled my thoughts
		ruth and honor. Devilish Macbeth
	• •	nese trains hath sought to win me
	~	er; and modest wisdom plucks me
120		edulous haste; but God above
	Deal between	thee and me! for even now

84–90 Macduff recognizes that greed is a deeper-rooted problem than lust, which passes as quickly as the summer (summer-seeming). But the king's property alone (of your mere own) offers plenty (foisons) to satisfy his desire. Malcolm's vices can be tolerated (are portable). Do you think Macduff's position is sensible?

91–95 Malcolm claims that he lacks all the virtues appropriate to a king (king-becoming graces). His list of missing virtues includes truthfulness (verity), consistency (stableness), generosity (bounty), humility (lowliness), and religious devotion.

102–114 Macduff can see no prospect of relief for Scotland's suffering under a tyrant who has no right to the throne (untitled). The rightful heir (truest issue), Malcolm, bans himself from the throne (by his own interdiction) because of his evil. Malcolm's vices slander his parents (blaspheme his breed)—his saintly father and his mother who renounced the world (died every day) for the sake of her religion. Since Macduff will not help an evil man to become king, he will not be able to return to Scotland.

I put myself to thy direction and

Unspeak mine own detraction, here abjure

Malcolm explains that his caution (modest wisdom) resulted from his fear of Macbeth's tricks. He takes back his accusations against himself (unspeak mine own detraction) and renounces (abjure) the evils he previously claimed.

convinced Malcolm of his honesty.

114-125 Macduff has finally

133-137 Malcolm already has an army, 10,000 troops belonging to old Siward, the earl of Northumberland. Now that Macduff is an ally, he hopes the battle's result will match the justice of their cause (warranted guarrel). Why is Macduff left speechless by Malcolm's revelation?

141-159 Edward the Confessor, king of England, could reportedly heal the disease of scrofula (the evil) by his saintly touch. The doctor describes people who cannot be helped by medicine's best efforts (the great assay of art) waiting for the touch of the king's hand. Edward has cured many victims of this disease. Each time, he hangs a gold coin around their necks and offers prayers, a healing ritual that he will teach to his royal descendants (succeeding royalty).

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. 135 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. [Enter a Doctor.] 140 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. 145 Malcolm. I thank you, doctor. [Exit Doctor.] Macduff. What's the disease he means? 'Tis called the evil: Malcolm. A most miraculous work in this good king, Which often since my here-remain in England I have seen him do. How he solicits heaven Himself best knows; but strangely-visited people, 150

For strangers to my nature. I am yet

The devil to his fellow, and delight

Unknown to woman, never was forsworn,

Scarcely have coveted what was mine own,

At no time broke my faith, would not betray

- All swol'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 155
 - 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.

[Enter Ross.]

The taints and blames I laid upon myself

No less in truth than life. My first false speaking 130 Was this upon myself. What I am truly,

125

Malcolm. Well, more anon. Comes the King forth, I pray you?



Macduff.	See who comes here.
Malcolm. My coun	tryman; but yet I know him not.
Macduff. My ever	gentle cousin, welcome hither.
	im now. Good God betimes remove makes us strangers!
Ross.	Sir, amen.
Macduff. Stands So	cotland where it did?
Be called our m But who knows Where sighs an Are made, not A modern ecsta Is there scarce a	Alas, poor country, o know itself! It cannot nother, but our grave; where nothing, s nothing, is once seen to smile; d groans, and shrieks that rent the air, marked; where violent sorrow seems asy. The dead man's knell asked for who; and good men's lives he flowers in their caps, ev sicken.
Macduff.	O, relation
Too nice, and y	
Malcolm.	What's the newest grief?
Ross. That of an h Each minute te	our's age doth hiss the speaker; ems a new one.
Macduff.	How does my wife?
Ross. Why, well.	
Macduff. A	nd all my children?
Ross.	Well too.
Macduff. The tyra	nt has not battered at their peace?
Ross. No, they we	re well at peace when I did leave 'em.
Macduff. Be not a	niggard of your speech. How goes't?
Ross. When I came Which I have h Of many worth Which was to r For that I saw Now is the tim Would create se	e hither to transport the tidings leavily borne, there ran a rumor by fellows that were out; my belief witnessed the rather the tyrant's power afoot. e of help. Your eye in Scotland oldiers, make our women fight
To doff their di	
Malcolm. We are coming	Be't their comfort thither. Gracious England hath

162–163 Good God ... strangers: May God remove Macbeth, who is the cause (**means**) of our being strangers.

164–173 Ross describes Scotland's terrible condition. In a land where screams have become so common that they go unnoticed (are made, not marked), violent sorrow becomes a commonplace emotion (modern ecstasy). So many have died that people no longer ask for their names, and good men die before their time.

173–174 relation too nice: news that is too accurate.

175–176 If the news is more than an hour old, listeners hiss at the speaker for being outdated; every minute gives birth to a new grief.

179 well at peace: Ross knows about the murder of Macduff's wife and son, but the news is too terrible to report.

181–188 Notice how Ross avoids the subject of Macduff's family. He mentions the rumors of nobles who are rebelling (out) against Macbeth. Ross believes the rumors because he saw Macbeth's troops on the march (tyrant's power afoot). The presence (eye) of Malcolm and Macduff in Scotland would help raise soldiers and remove (doff) Macbeth's evil (dire distresses).

2 9	8 8	2	0
\mathcal{N}	$\backslash I$	Λ	Χ
1	N.	V-D	4

190	Lent us good Siwar An older and a bett That Christendom g			
195		Would I could answer the like! But I have words rled out in the desert air, ald not latch them.		
	Macduff.	What concern they?		
	The general cause?	-		
	Due to some single Ross.	No mind that's honest		
		e woe, though the main part		
	Macduff.	If it be mine,		
200	Keep it not from m	e, 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 sur	rprised; your wife and babes		
205	· · ·	d. To relate the manner y of these murdered deer, you.		
	Malcolm.	Merciful heaven!		
210	Give sorrow words.	oull your hat upon your brows. . The grief that does not speak aught heart and bids it break.		
210	Macduff. My children			
	Ross. That could be found	Wife, children, servants, all		
	Macduff. My wife killed too?	And I must be from thence?		
	Ross.	have said.		
21.5	Malcolm. Let's make us med'o To cure this deadly	Be comforted. cines of our great revenge		
215	•			
		Macduff. He has no children. All my pretty ones? Did you say all? O hell-kite! All?		
		chickens and their dam		

- 194 would: should.
- 195 latch: catch.
- 196 fee-grief: private sorrow.

197–198 No mind . . . woe: Every honorable (honest) person shares in this sorrow.

205–207 To relate . . . of you: Ross won't add to Macduff's sorrow by telling him how his family was killed. He compares Macduff's dear ones to the piled bodies of killed deer (quarry).

209–210 The grief... break: Silence will only push an overburdened heart to the breaking point.

212 Macduff laments his absence from the castle.

216–219 He has no children: possibly a reference to Macbeth, who has no children to be killed for revenge. Macduff compares Macbeth to a bird of prey (hellkite) who kills defenseless chickens and their mother.



Malcolm. Dispute it like a man. 220 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, 225 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 230 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! 235 Malcolm. This tune 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.

[Exeunt.]

225 naught: nothing.

228 whetstone: grindstone used for sharpening.

230–235 O, I could play . . . him too: Macduff won't act like a woman by crying or like a braggart by boasting. He wants no delay (intermission) to keep him from face-to-face combat with Macbeth. Macduff ironically swears that if Macbeth escapes, he deserves heaven's mercy.

236–240 Our troops are ready to attack, needing only the king's permission (our lack is nothing but our leave). Like a ripe fruit, Macbeth is ready to fall, and heavenly powers are preparing to assist us. The long night of Macbeth's evil will be broken.

LITERATURE

Connect to the Literature

1. What Do You Think? Do you have any sympathy for Macbeth at this point in the play? Why or why not?

Think

- k? Comprehension Check
 - What three messages does Macbeth receive from the three apparitions?
 - What happens to Lady Macduff and her children?
 - After learning of his family's fate, what does Macduff vow to do?

Think Critically

- 2. ACTIVE READING READING DRAMA Envision Act Four, Scene 1, as it might be performed on a stage. Also, review any notes about this scene that you may have recorded in your READER'S NOTEBOOK. What sights and sounds (and perhaps smells) would you expect the audience to experience?
- **3.** How would you describe the attitude toward the supernatural expressed in this play?
- 4. Why do you think Macbeth is so interested in learning about the future?
- 5. Consider Macduff's reaction to the news of his family's murder. Do you find his behavior realistic? Why or why not?
- 6. What do you think will happen when Malcolm and Macduff confront Macbeth?



- the predictions of the three apparitions
- the motives of all three men
- Macduff's pledge to fight Macbeth
- 7. Do you think Malcolm would make a good king? Why or why not?

Extend Interpretations

- 8. Comparing Texts Recall the views of vengeance, heroism, and kingship expressed in *Beowulf* (page 30). Which characters in *Macbeth* would you say are most like Beowulf? Which would you say are more like the monsters? Cite details from the two works as support.
- **9. Connect to Life** Consider the methods present-day politicians use to gauge public response to their actions and to shape their policies. On which of these methods might Macbeth rely if he were a leader today?

Literary Analysis

FORESHADOWING One way that writers heighten their audiences' interest is by foreshadowing upcoming events. **Foreshadowing** is a writer's use of hints or clues to suggest what events will occur later in a work.

Activity Create a third column in the chart you've been using to keep track of foreshadowing. In the new column, indicate whether each instance of foreshadowing you have listed has actually hinted at what you thought it did, at least as far as you know at this point in the play.

Act, Scene, Lines	What the Lines Hint At	Accurate?
Act Two, Scene 1, lines 62–64	Macbeth will murder Duncan.	yes
and the statement of th	nit namen met inne	

View and Compare

What characteristics—costuming, posture, facial expressions—link these images of Lady Macbeth? What qualities set them apart?

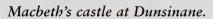
Judith Anderson as Lady Macheth

> Francesca Annis as Lady Macheth (film, 1971)

Isuzu Yamada as Lady Macheth, The Throne of Blood (film, 1957)

Ellen Terry as Lady Macheth (1889), John Singer Sargent, National Portrait Gallery, London





A sleepwalking Lady Macbeth is observed by a concerned attendant, or gentlewoman, and a doctor. Lady Macbeth appears to be washing imagined blood from her hands. Her actions and confused speech greatly concern the doctor, and he warns the attendant to keep an eye on Lady Macbeth, fearing that she will harm herself.

[Enter a Doctor of Physic and a Waiting Gentlewoman.]

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.

15 Doctor. You may to me, and 'tis most meet you should. Gentlewoman. Neither to you nor any one, having no witness to confirm my speech.

[Enter Lady Macbeth, with a taper.]

5

Lo you, here she comes! This is her very guise, and, upon my life, fast asleep! Observe her; stand close.

20 Doctor. How came she by that light?

Gentlewoman. Why, it stood by her. She has light by her continually. 'Tis her command.

Doctor. You see her eyes are open.

Gentlewoman. Ay, but their sense is shut.

25 Doctor. What is it she does now? Look how she rubs her hands.Gentlewoman. It is an accustomed action with her, to

4 went into the field: went to battle.

9-10 A great . . . of watching: To behave as though awake (watching) while sleeping is a sign of a greatly troubled nature.

15 meet: appropriate.

16-17 The attendant won't repeat what Lady Macbeth has said, because there are no other witnesses to confirm her report. What is she worried about?

18–19 guise: usual manner; stand close: hide yourself.

20 that light: her candle.

21–22 Why might Lady Macbeth want a light by her at all times?

View and Compare

MM.

Which of these portrayals of Lady Macbeth's madness do you find more intriguing?

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Diana Rigg as Lady Macbeth, National Theatre, London

Isuzu Yamada as Lady Macbeth in The Throne of Blood (film, 1957)



seem thus washing her hands. I have known her continue in this a quarter of an hour.

Lady Macbeth. Yet here's a spot.

30 **Doctor.** Hark, she speaks! I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth. 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

40 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.

Doctor. Go to, go to! You have known what you should not.

50 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.

- 55 **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.
- 60 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, give me your hand! What's done cannot be undone. To bed, to bed, to bed! [*Exit*.]
- 65 Doctor. Will she go now to bed? Gentlewoman. Directly.

32–35 Lady Macbeth refers to hell's darkness, and then she relives how she persuaded her husband to murder Duncan; she had believed that their power would keep them from being held accountable (accompt).

39–42 Lady Macbeth shows guilt about Macduff's wife. Then she addresses her husband, as if he were having another ghostly fit (starting).

50 sorely charged: heavily burdened.

51-52 The gentlewoman says that she would not want Lady Macbeth's heavy heart in exchange for being queen.

55 practice: skill.

60 on's: of his.

61 What has the doctor learned so far from Lady Macbeth's ramblings?

⁴⁵ **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. 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.
- 75
- I think, but dare not speak.

Gentlewoman.

Good night, good doctor.

[Exeunt.]

SCENE 2

The country near Dunsinane.

The Scottish rebels, led by Menteith, Caithness, Angus, and Lennox, have come to Birnam Wood to join Malcolm and his English army. They know that Dunsinane has been fortified by a furious and brave Macbeth. They also know that his men neither love nor respect him.

[Drum and Colors. Enter Menteith, Caithness, Angus, Lennox, Soldiers.]

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.

5

Menteith.

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

10 And many unrough youths that even now Protest their first of manhood.

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 causeWithin the belt of rule.

Angus. Now does he feel His secret murders sticking on his hands. **67** Foul whisp'rings are abroad: Rumors of evil deeds are circulating.

70 She needs a priest more than a doctor.

72 annoyance: injury. The doctor may be worried about the possibility of Lady Macbeth's committing suicide.

74 mated: astonished.

3-5 for their dear ... man: The cause of Malcolm and Macduff is so deeply felt that a dead (mortified) man would respond to their call to arms (alarm).

10–11 many ... manhood: many soldiers who are too young to grow beards (unrough)—that is, who have hardly reached manhood.

15–16 Like a man so swollen with disease (distempered) that he cannot buckle his belt, Macbeth cannot control his evil actions.



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.

Lennox.

20

2.5

30

5

10

To dew the sovereign flower and drown the weeds. Make we our march towards Birnam.

Or so much as it needs

[Exeunt, marching.]

SCENE 3

Dunsinane. A room in the castle.

Macbeth awaits battle, confident of victory because of what he learned from the witches. After hearing that a huge army is ready to march upon his castle, he expresses bitter regrets about his life. While Macbeth prepares for battle, the doctor reports that he cannot cure Lady Macbeth, whose illness is mental, not physical.

[Enter Macbeth, Doctor, and Attendants.]

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.

The devil damn thee black, thou cream-faced loon! Where got'st thou that goose look?

Servant. There is ten thousand-

Macbeth.

Geese, villain?

18 Every minute, the revolts against Macbeth shame him for his treachery (faith-breach).

22-25 Macbeth's troubled nerves (pestered senses)—the product of his guilty conscience—have made him jumpy.

25-29 Caithness and the others will give their loyalty to the only help (med'cine) for the sick country (weal). They are willing to sacrifice their last drop of blood to cleanse (purge) Scotland.

29–31 Lennox compares Malcolm to a flower that needs the blood of patriots to water (**dew**) it and drown out weeds like Macbeth.

1 Macbeth wants no more news of thanes who have gone to Malcolm's side.

2–10 Macbeth will not be infected (taint) with fear, because the witches (spirits), who know all human events (mortal consequences), have convinced him that he is invincible. He mocks the selfindulgent English (English epicures), then swears that he will never lack confidence.

11–12 loon: stupid rascal; goose look: look of fear.



Act 5, Scene 3: Orson Welles as Macbeth with Edgar Barrier as the Servant (film, 1948)

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.

[Exit Servant.]

20

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 fallen into the sere, 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.
 Seyton!

[Enter Seyton.]

30 Seyton. What's your gracious pleasure?Macbeth. What news more?

14–17 Macbeth suggests that the servant cut his face so that blood will hide his cowardice. He repeatedly insults the servant, calling him a coward (lily-livered) and a clown (patch) and making fun of his white complexion (linen cheeks, whey-face).

20-28 This push... dare not: The upcoming battle will either make Macbeth secure (cheer me ever) or dethrone (disseat) him. He bitterly compares his life to a withered (sere) leaf. He cannot look forward to old age with friends and honor, but only to curses and empty flattery (mouth-honor, breath) from those too timid (the poor heart) to tell the truth.

	NM
Seyton. All is co	onfirmed, my lord, which was reported.
Macbeth. I'll figl Give me my a	nt, till from my bones my flesh be hacked. Irmor.
Seyton.	'Tis not needed yet.
Macbeth. I'll put	t it on.
Send out mo	horses, skirr the country round;
Hang those th	nat talk of fear. Give me mine armor.
How does yo	ur patient, doctor?
Doctor.	Not so sick, my lord,

Doctor. As she is troubled with thick-coming fancies That keep her from her rest.

- Cure her of that! Macbeth. Canst thou not minister to a mind diseased. 40 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? 45

35

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 50 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, 55 Would scour these English hence? Hear'st thou of them?

Bring it after me!

Doctor. Ay, my good lord. Your royal preparation Makes us hear something.

Macbeth.

60

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.

[Exeunt.]

35 mo: more; skirr: scour.

39-45 Macbeth asks the doctor to remove the sorrow from Lady Macbeth's memory, to erase (raze out) the troubles imprinted on her mind, and to relieve her overburdened heart (stuffed bosom) of its guilt (perilous stuff). Do you think Macbeth shares his wife's feelings of guilt?

47-54 Macbeth has lost his faith in the ability of medicine (physic) to help his wife. Then as he struggles into his armor, he says that if the doctor could diagnose Scotland's disease (cast ... land) and cure it, Macbeth would never stop praising him.

54 Pull't off: referring to a piece of armor.

56 scour: purge; them: the English.

58-60 Macbeth leaves for battle, telling Seyton to bring the armor. He declares his fearlessness before death and destruction (bane).



The country near Birnam Wood.

The rebels and English forces have met in Birnam Wood. Malcolm orders each soldier to cut tree branches to camouflage himself. In this way Birnam Wood will march upon Dunsinane.

[Drum and Colors. Enter Malcolm, Siward, Macduff, Siward's Son, Menteith, Caithness, Angus, Lennox, Ross, and Soldiers, marching.]

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.

5

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

10 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 constrained things, Whose hearts are absent too.

Macduff.

15

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,

20 But certain issue strokes must arbitrate; Towards which advance the war.

[Exeunt, marching.]

4–7 Malcolm orders his men to cut down tree branches to camouflage themselves. This will conceal (shadow) the size of their army and confuse Macbeth's scouts. Consider the prophecy about Birnam Wood. What do you now think the prophecy means?

10 setting down: siege.

10-14 Malcolm says that men of all ranks (both more and less) have abandoned Macbeth. Only weak men who have been forced into service remain with him.

14–16 Macduff warns against overconfidence and advises that they attend to the business of fighting.

16–21 Siward says that the approaching battle will decide whether their claims will match what they actually possess (owe). Right now, their hopes and expectations are the product of guesswork (thoughts speculative); only fighting (strokes) can settle (arbitrate) the issue.



Dunsinane. Within the castle.

Convinced of his powers, Macbeth mocks the enemy; his slaughters have left him fearless. News of Lady Macbeth's death stirs little emotion, only a comment on the emptiness of life. However, when a messenger reports that Birnam Wood seems to be moving toward the castle, Macbeth grows agitated. Fearing that the prophecies have deceived him, he decides to leave the castle to fight and die on the battlefield.

[Enter Macbeth, Seyton, and Soldiers, with Drum and Colors.]

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,

4 ague: fever.

[A cry within of women.]

And beat them backward home.

5

10

15

20

What is that noise? Seyton. It is the cry of women, my good lord. [*Exit*.]

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.

[Enter Seyton.]

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,

25 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. 5–7 Macbeth complains that the attackers have been reinforced (forced) by deserters (those that should be ours), which has forced him to wait at Dunsinane instead of seeking victory on the battlefield.

9–15 There was a time when a scream in the night would have frozen Macbeth in fear and a terrifying tale (dismal treatise) would have made the hair on his skin (fell of hair) stand on end. But since he has fed on horror (direness), it cannot stir (start) him anymore.

17–23 Macbeth wishes that his wife had died later (hereafter), when he would have had time to mourn her. He is moved to express despair about his own meaningless life: the future promises monotonous repetition (tomorrow, and tomorrow, and tomorrow), and the past merely illustrates death's power. He wishes his life could be snuffed out like a candle.

24–28 Macbeth compares life to an actor who only briefly plays a part. Life is senseless, like a tale told by a raving idiot. Do you feel sorry for Macbeth here?



	[Enter a Messenger.]	
	Thou com'st to use thy tongue. Thy story quickly!	
30	Messenger. Gracious my lord, I should report that which I say I saw, But know not how to do't.	
	Macbeth. Well, say, sir!	
35	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,	
40	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 the equivocation of the fiend, That lies like truth. "Fear not, till Birnam Wood	38–52 The me dampened Ma determination
45	Do come to Dunsinane!" and now a wood Comes toward Dunsinane. Arm, arm, and out! If this which he avouches does appear,	Macbeth begin witches have t the e quivoc ati fear that the r
50	There is nor flying hence nor tarrying here. I 'gin to be aweary of the sun, And wish the estate o' the world were now undone. Ring the alarum bell! Blow wind, come wrack, At least we'll die with harness on our back!	truth (avouch to confront th staying in his o he nevertheles death and ruin armor (harnes
	[Frount]	

[Exeunt.]

SCENE 6

Dunsinane. Before the castle.

Malcolm and the combined forces reach the castle, throw away their camouflage, and prepare for battle.

[Drum and Colors. Enter Malcolm, Siward, Macduff, and their Army, with boughs.]

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

5 Shall take upon's what else remains to do,

38–52 The messenger's news has dampened Macbeth's determination (resolution); Macbeth begins to fear that the witches have tricked him (to doubt the equivocation of the fiend). His fear that the messenger tells the truth (avouches) makes him decide to confront the enemy instead of staying in his castle. Weary of life, he nevertheless decides to face death and ruin (wrack) with his armor (harness) on.



Act 5, Scene 6: The attack on Dunsinane Castle (film, 1961)

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.

1-6 Malcolm commands the troops to put down their branches (leavy screens) and gives the battle instructions.

7 power: forces.

10 harbingers: announcers.

[Exeunt. Alarums continued.]

SCENE 7

Another part of the battlefield.

Macbeth kills young Siward, which restores his belief that he cannot be killed by any man born of a woman. Meanwhile, Macduff searches for the hated king. Young Siward's father reports that Macbeth's soldiers have surrendered and that many have even joined their attackers

[Enter Macbeth.]

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.

1-4 Macbeth compares himself to a bear tied to a post (a reference to the sport of bearbaiting, in which a bear was tied to a stake and attacked by dogs).

10



[Enter Young Siward.] Young Siward. What is thy name? 5 Macbeth. Thou'lt be afraid to hear it. Young Siward. No; though thou call'st thyself a hotter name Than any is in hell. My name's Macbeth. 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, abhorred tyrant! With my sword 10 I'll prove the lie thou speak'st. [Fight, and Young Siward slain.] Thou wast born of woman. Macbeth. But swords I smile at, weapons laugh to scorn, Brandished by man that's of a woman born. [Exit.] [Alarums. Enter Macduff.] Macduff. That way the noise is. Tyrant, show thy face! If thou beest slain and with no stroke of mine, 15 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. 20 By this great clatter one of greatest note Seems bruited. Let me find him, Fortune! And more I beg not. [Exit. Alarums.] [Enter Malcolm and Siward.] Siward. This way, my lord. The castle's gently rendered: The tyrant's people on both sides do fight; 25 The noble thanes do bravely in the war; The day almost itself professes yours, And little is to do. Malcolm. We have met with foes That strike beside us. Siward. Enter, sir, the castle. [Exeunt. Alarum.]

11–13 Do you think Macbeth is justified in his confidence?

14–20 Macduff enters alone. He wants to avenge the murders of his wife and children and hopes to find Macbeth before someone else has the chance to kill him. Macduff does not want to fight the miserable hired soldiers (kerns), who are armed only with spears (staves). If he can't fight Macbeth, Macduff will leave his sword unused (undeeded).

20-23 After hearing sounds suggesting that a person of great distinction (note) is nearby, Macduff exits in pursuit of Macbeth.

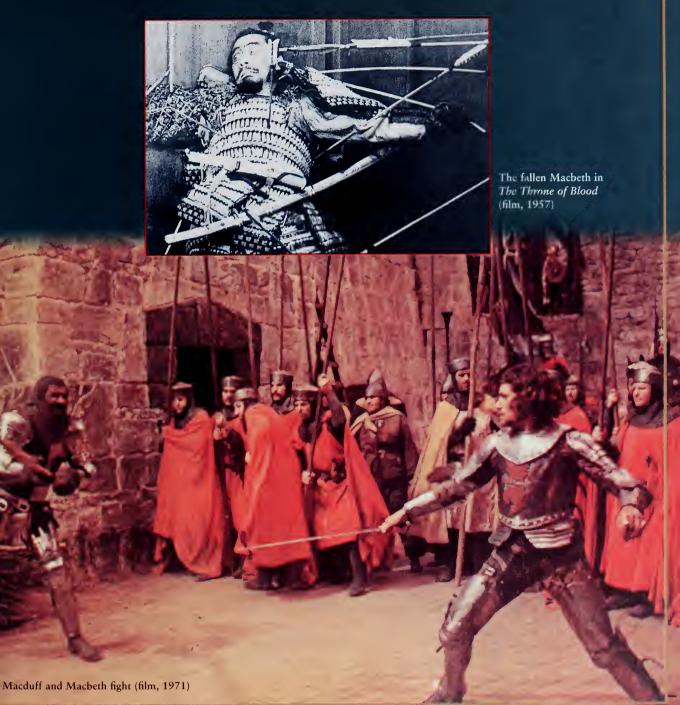
24 gently rendered: surrendered without a fight.

27 You have almost won the day.

28-29 During the battle many of Macbeth's men deserted to Malcolm's army.

View and Compare

Which portrayal of Macbeth's death better captures the mood of the scene as you interpret it?





Another part of the battlefield.

Macduff finally hunts down Macbeth, who is reluctant to fight because he has already killed too many Macduffs. The still-proud Macbeth tells his enemy that no man born of a woman can defeat him, only to learn that Macduff was ripped from his mother's womb, thus not born naturally. Rather than face humiliation, Macbeth decides to fight to the death. After their fight takes them elsewhere, the Scottish lords, now in charge of Macbeth's castle, discuss young Siward's noble death. Macduff returns carrying Macbeth's bloody head, proclaiming final victory and declaring Malcolm king of Scotland. The new king thanks his supporters and promises rewards, while asking for God's help to restore order and harmony.

[Enter Macbeth.]

Macbeth. Why should I play the Roman fool and die On mine own sword? Whiles I see lives, the gashes Do better upon them.

[*Enter* Macduff.]

Macduff.

Turn, hellhound, turn!

Macbeth. Of all men else I have avoided thee.

But get thee back! My soul is too much chargedWith blood of thine already.

Macduff. I have no words; My voice is in my sword, thou bloodier villain Than terms can give thee out!

[Fight. Alarum.]

10

15

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 charmed life, which must not yield
To one of woman born.

Macduff.Despair thy charm!And let the angel whom thou still hast servedTell thee, Macduff was from his mother's wombUntimely ripped.

- Macbeth. Accursed be that tongue that tells me so, For it hath cowed my better part of man! And be these juggling fiends no more believed,
- 20 That palter with us in a double sense,

1-3 Macbeth vows to continue fighting, refusing to commit suicide in the style of a defeated Roman general.

4–6 Macbeth does not want to fight Macduff, having already killed so many members of Macduff's family. Do you think Macbeth regrets his past actions?

8–13 Macbeth says that Macduff is wasting his effort. Trying to wound Macbeth is as useless as trying to wound the invulnerable (intrenchant) air. Macduff should attack other, more easily injured foes, described in terms of helmets (crests).

15-16 Macduff ... untimely ripped: Macduff was a premature baby delivered by cesarean section, an operation that removes the child directly from the mother's womb.

18 cowed my better part of man: made my spirit, or soul, fearful.



That keep the word of promise to our ear And break it to our hope! I'll not fight with thee!

Macduff. Then yield thee, coward,

And live to be the show and gaze o' the time! We'll have thee, as our rarer monsters are,

Painted upon a pole, and underwrit "Here may you see the tyrant."

Macbeth.

25

30

40

45

50

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!"

[Exeunt fighting. Alarums.]

[Retreat and flourish. Enter, with Drum and Colors, Malcolm, Siward, Ross, Thanes, and Soldiers.]

35 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. 19-22 The cheating witches (juggling fiends) have tricked him (palter with us) with words that have double meanings.

23–27 Macduff scornfully tells Macbeth to surrender so that he can become a public spectacle (the show and gaze o' the time). Macbeth's picture will be hung on a pole (painted upon a pole) as if he were part of a circus sideshow.

27-34 Macbeth cannot face the shame of surrender and public ridicule. He prefers to fight to the death (try the last) against Macduff, even though he knows all hope is gone. What is your opinion of Macbeth's attitude?

[Stage Direction] Retreat . . . : The first trumpet call (retreat) signals the battle's end. The next one (flourish) announces Malcolm's entrance.

36–37 Though some must die (**go** off) in battle, Siward can see that their side does not have many casualties.

44–46 Ross tells old Siward that if he mourns his son according to the boy's value, his sorrow will never end.

46 hurts before: wounds in the front of his body, which indicate he died facing his enemy.

50 knell is knolled: Young Siward's death bell has already rung, meaning there is no need to mourn him further. What do you think of old Siward's refusal to grieve for his son?



[Enter Macduff, with Macbeth's head.]

Macduff. Hail, King! for so thou art. Behold where stands

55 The usurper's cursed 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!

Hail, King of Scotland!

All.

[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—

- 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,
- 75 Whom we invite to see us crowned at Scone. [Flourish. Execut omnes.]

[Stage Direction] Macduff is probably carrying Macbeth's head on a pole.

55–56 The time ... pearl: Macduff declares that the age (time) is now freed from tyranny. He sees Malcolm surrounded by Scotland's noblest men (thy kingdom's pearl).

60-75 Malcolm promises that he will quickly reward his nobles according to the devotion (several loves) they have shown. He gives the thanes new titles (henceforth be Earls) and declares his intention, as a sign of the new age (planted newly with the time), to welcome back the exiles who fled Macbeth's tyranny and his cruel agents (ministers). Now that Scotland is free of the butcher Macbeth and his gueen, who is reported to have killed herself, Malcolm asks for God's help to restore order and harmony. He concludes by inviting all present to his coronation.

THE MACBETH MURDER MYSTERY

Preparing to Read

Build Background

Ohio-born author James Thurber (1894–1961) had a long association with the literary magazine *The New Yorker*, to which he contributed not only stories and other humorous pieces but also comical drawings. Thurber, in his writings, often portrayed an average person attempting to function as normally as possible in a perplexing, modern-day world.

Focus Your Reading

ESSAY HUMOR "The Macbeth Murder Mystery" ridicules certain ideas or customs. As you read, think about what Thurber is making fun of and to what purpose.



by James Thurber

t was a stupid mistake to make," said the American woman I had met at my hotel in the English lake country, "but it was on the counter with the other Penguin books-the little sixpenny ones, you know, with the paper covers-and I supposed of course it was a detective story. All the others were detective stories. I'd read all the others, so I bought this one without really looking at it carefully. You can imagine how mad I was when I found it was Shakespeare." I murmured something sympathetically. "I don't see why the Penguin-books people had to get out Shakespeare's plays in the same size and everything as the detective stories," went on my companion. "I think they have different-colored jackets," I said. "Well, I didn't notice that," she said. "Anyway, I got real comfy in bed that night and all ready to read a good mystery story and here I had 'The Tragedy of Macbeth'-a book for highschool students. Like 'Ivanhoe.'" "Or 'Lorna Doone,'" I said. "Exactly," said the American lady. "And I was just crazy for a good Agatha Christie, or something. Hercule Poirot is my favorite detective." "Is he the rabbity one?" I asked. "Oh, no," said my crime-fiction expert. "He's the Belgian one. You're thinking of Mr. Pinkerton, the one that helps Inspector Bull. He's good, too."

Over her second cup of tea my companion began to tell the plot of a detective story that had fooled her completely—it seems it was the old family doctor all the time. But I cut in on her. "Tell me," I said. "Did you read 'Macbeth'?" "I *had* to read it," she said. "There wasn't a scrap of anything else to read in the whole room." "Did you like it?" I asked. "No, I did not," she said, decisively. "In the first place, I don't think for a moment that Macbeth did it." I looked at her blankly. "Did what?" I asked. "I don't think for a moment that he killed the King," she said. "I don't think the Macbeth woman was mixed up in it, either. You suspect them the most, of course, but those are the ones that are never guilty—or shouldn't be, anyway." "I'm afraid," I began, "that I—" "But don't you see?" said the American lady. "It would spoil everything if you could figure out right away who did it. Shakespeare was too smart for that. I've read that people never *have* figured out 'Hamlet,' so it isn't likely Shakespeare would have made 'Macbeth' as simple as it seems." I thought this over while I filled my pipe. "Who do you suspect?" I asked, suddenly. "Macduff," she said, promptly. "Good God!" I whispered, softly.

"Oh, Macduff did it, all right," said the murder specialist. "Hercule Poirot would have got him easily." "How did you figure it out?" I demanded. "Well," she said, "I didn't right away. At first I suspected Banquo. And then, of course, he was the second person killed. That was good right in there, that part. The person you suspect of the first murder should always be the second victim." "Is that so?" I murmured. "Oh, yes," said my informant. "They have to keep surprising you. Well, after the second murder I didn't know who the killer was for a while." "How about Malcolm and Donalbain, the King's sons?" I asked. "As I remember it, they fled right after the first murder. That looks suspicious." "Too suspicious," said the American lady. "Much too suspicious. When they flee, they're never guilty. You can count on that." "I believe," I said, "I'll have a brandy," and I summoned the waiter. My companion leaned toward me, her eyes bright, her teacup quivering. "Do you know who discovered Duncan's body?" she demanded. I said I was sorry, but I had forgotten. "Macduff discovers it," she said, slipping into the historical present. "Then he comes running downstairs and shouts, 'Confusion has broke open the Lord's anointed temple' and 'Sacrilegious murder has made his masterpiece' and on and on like that." The good lady tapped me on the knee. "All that stuff was rehearsed," she said. "You wouldn't say a lot of stuff like that, offhand, would youif you had found a body?" She fixed me with a glittering eye. "I-" I began. "You're right!" she

said. "You wouldn't! Unless you had practiced it in advance. 'My God, there's a body in here!' is what an innocent man would say." She sat back with a confident glare.

I thought for a while. "But what do you make of the Third Murderer?" I asked. "You know, the Third Murderer has puzzled 'Macbeth' scholars for three hundred years." "That's because they never thought of Macduff," said the American lady. "It was Macduff, I'm certain. You couldn't have one of the victims murdered by two ordinary thugs-the murderer always has to be somebody important." "But what about the banquet scene?" I asked, after a moment. "How do you account for Macbeth's guilty actions there, when Banquo's ghost came in and sat in his chair?" The lady leaned forward and tapped me on the knee again. "There wasn't any ghost," she said. "A big, strong man like that doesn't go around seeing ghosts-especially in a brightly lighted banquet hall with dozens of people around. Macbeth was shielding somebody!" "Who was he shielding?" I asked. "Mrs. Macbeth, of course," she said. "He thought she did it and he was going to take the rap himself. The husband always does that when the wife is suspected." "But what," I demanded, "about the sleepwalking scene, then?" "The same thing, only the other way around," said my companion. "That time she was shielding him. She wasn't asleep at all. Do you remember where it says, 'Enter Lady Macbeth with a taper'?" "Yes," I said. "Well, people who walk in their sleep never carry lights!" said my fellow-traveler. "They have a second sight. Did you ever hear of a sleepwalker carrying a light?" "No," I said, "I never did." "Well, then, she wasn't asleep. She was acting guilty to shield Macbeth." "I think," I said, "I'll have another brandy," and I called the waiter. When he brought it, I drank it rapidly and rose to go. "I believe," I said, "that you have got hold of something. Would you lend me that 'Macbeth'? I'd like to look it over tonight. I don't feel, somehow, as if I'd ever really read it." "I'll get it for you," she said. "But you'll find that I am right."



read the play over carefully that night, and the next morning, after breakfast, I sought Lout the American woman. She was on the putting green, and I came up behind her silently and took her arm. She gave an exclamation. "Could I see you alone?" I asked, in a low voice. She nodded cautiously and followed me to a secluded spot. "You've found out something?" she breathed. "I've found out," I said, triumphantly, "the name of the murderer!" "You mean it wasn't Macduff?" she said. "Macduff is as innocent of those murders," I said, "as Macbeth and the Macbeth woman." I opened the copy of the play, which I had with me, and turned to Act II, Scene 2. "Here," I said, "you will see where Lady Macbeth says, 'I laid their daggers ready. He could not miss 'em. Had he not resembled my father as he slept, I had done it.' Do you see?" "No," said the American woman, bluntly, "I don't." "But it's simple!" I exclaimed. "I wonder I didn't see it years ago. The reason Duncan resembled Lady Macbeth's father as he slept is that *it actually* was her father!" "Good God!" breathed my companion, softly. "Lady Macbeth's father killed the King," I said, "and, hearing someone coming, thrust the body under the bed and crawled into the bed himself." "But," said the lady, "you can't have a murderer who only appears in the story once. You can't have that."

'I've found out," I said, triumphantly, "the name of the murderer!"

"I know that," I said, and I turned to Act II, Scene 4. "It says here, 'Enter Ross with an old Man.' Now, that old man is never identified and it is my contention

he was old Mr. Macbeth, whose ambition it was to make his daughter Queen. There you have vour motive." "But even then," cried the American lady, "he's still a minor character!" "Not," I said, gleefully, "when you realize that he was also one of the weird sisters in disguise!" "You mean one of the three witches?" "Precisely," I said. "Listen to this speech of the old man's. 'On Tuesday last, a falcon towering in her pride of place, was by a mousing owl hawk'd at and kill'd.' Who does that sound like?" "It sounds like the way the three witches talk," said my companion, reluctantly. "Precisely!" I said again. "Well," said the American woman, "maybe you're right, but—" "I'm sure I am," I said. "And do you know what I'm going to do now?" "No," she said. "What?" "Buy a copy of 'Hamlet,'" I said, "and solve that!" My companion's eyes brightened. "Then," she said, "you don't think Hamlet did it?" "I am," I said, "absolutely positive he didn't." "But who," she demanded, "do you suspect?" I looked at her cryptically. "Everybody," I said, and disappeared into a small grove of trees as silently as I had come.

Thinking Through the Literature

- What do you think of the American woman's solution to the centuries-old mystery of the third murderer and her explanation of the sleepwalking scene? Would you say that she has a thorough understanding of *Macbeth*? Explain.
- 2. What is Thurber poking fun at in his **satire**, and why?
- **3. Comparing Texts** Recall murder mysteries you have read or seen on TV and in movies. What characteristics of murder mysteries does the woman's attitude toward *Macbeth* reveal?

LITERATURE

Connect to the Literature

1. What Do You Think? Were you surprised by the outcome of events for the Macbeths? Why or why not?

Comprehension Check

- What happens to Lady Macbeth in Act Five?
- How do the apparitions' three predictions in Act Four come true?
- Who becomes king of Scotland after Macbeth is killed?

Think Critically

THINK

ABOUT

Thinki

- 2. How does Lady Macbeth change during the play?
 - her early ambition
 - her remarks in the sleepwalking scene (Act Five, Scene 1)
 - the remarks of the doctor and the gentlewoman as they observe her in the scene
- 3. ACTIVE READING READING DRAMA Some playwrights use numerous stage directions, but Shakespeare does not. Imagine Lady Macbeth's sleepwalking scene as it might appear on a stage. In what type and color of garment might Lady Macbeth be dressed? How might she speak and move? You may want to refer to any notes you have taken about Lady Macbeth in your READER'S NOTEBOOK.
- 4. In the play's opening scene, the witches say "Fair is foul, and foul is fair." How is this **paradox**, or apparent contradiction, manifested in Act Five?
- **5.** Do you think Macbeth's downfall is more a result of fate or of his own ambition? Support your response.
- Even though Macbeth is a villain, how is he also a tragic hero? Review the characteristics of tragedy listed on page 321, and use examples of Macbeth's character traits as support.
- 7. Do you think Lady Macbeth can be considered a **tragic hero?** Why or why not?

Extend Interpretations

- 8. Critic's Corner In a famous assessment of Shakespeare's plays, the poet and critic Samuel Taylor Coleridge wrote, "The interest in the **plot** is always . . . on account of the **characters**, not vice versa." Do you agree that *Macbeth's* characters are more interesting than its plot? Explain.
- **9. Connect to Life** What aspects of *Macbeth* make it relevant to readers and audiences today? Support your answer.

Literary Analysis

THEME A work of literature usually conveys a central idea about life or human nature, called a **theme.** Longer works like *Macbeth* usually contain several themes.

Cooperative Learning Activity

Review your notes about the possible themes you discovered as you read *Macbeth*. Then, with a small group of classmates, discuss what ideas the play conveys about the following topics:

- ambition
- appearance versus reality
- · fate and our efforts to control it
- impulses and desires
- loyalty
- marriage
- · reason and mental stability
- the supernatural

Then write a sentence stating each theme, and cite specific evidence from the play to support it.

REVIEW CONFLICT Identify an external conflict in any act of the play. Then find an example of an internal conflict. How does the outcome of each conflict help convey one or more of the play's themes?





THE AUTHOR'S STYLE

Shakespeare's Poetic Language

Style refers to the particular way in which a work is written. It reflects a writer's unique way of communicating ideas. Shakespeare was a poet as well as a playwright. He is as famous for his powerful poetic language as for his universal themes and keen insight into human behavior.

Key Aspects of Shakespeare's Style

- · precise and sometimes lofty diction, or word choice
- coinage of new words (often by using one part of speech as another) and use of words with double meanings
- · inversions of word order for poetic effect
- restatements of ideas for emphasis
- vivid imagery and pairs of images that appeal to more than one of the senses
- imaginative figurative language, including personifications, metaphors, similes, and hyperboles

Analysis of Style

At the right are four excerpts from *Macbeth*. Study the list above, and read each excerpt carefully. Then do the following:

- Identify an example of each aspect of Shakespeare's style in the excerpts. Notice, for example, the personification in the first line of the second excerpt (sleep's having the ability to knit).
- Look through the play to find three or four additional examples of Shakespeare's stylistic devices.
- Try drawing or describing the images in the examples you identified.

Applications

1. Speaking and Listening Share your examples of Shakespeare's stylistic devices by reading them aloud to a small group of classmates. Then discuss how the examples illustrate different aspects of Shakespeare's style.

2. Changing Style Choose a famous soliloquy or another famous passage from *Macbeth*, then rewrite it in informal, contemporary language that expresses the same ideas. Share your rewritten version with classmates.

3. Imitating Style Working with a partner, write an additional scene for *Macbeth*—one that takes place just after the actual end of the play. Try to imitate Shakespeare's style. If humor is your strength, try parodying Shakespeare's style in your new scene.

from Act One, Scene 5

... 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!"...

from Act Two, Scene 2

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.

from Act Two, Scene 2

You do unbend your noble strength to think So brainsickly of things....



from Act Five, Scene 5

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.

Choices EHALLENGES

Writing Options

1. News Coverage Write three or four news articles covering different events in *Macbeth*, such as Duncan's murder, Macbeth's odd behavior after Banquo's death, and Lady Macbeth's mental breakdown.

Writing Handbook

See page 1368: Cause and Effect.

2. Modern Version Write a synopsis of a modernized version of the play. Focus on keeping the play's major themes while modernizing its plot, setting, and characters. For example, in what present-day arenas might Macbeth compete for higher status?

3. Obituary Write an obituary for one of the victims in *Macbeth*. You might write in the persona of one of the surviving characters.

Activities & Explorations

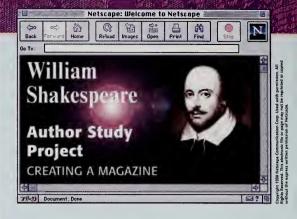
1. Actors' Workshop With a small group of classmates, perform a scene from *Macbeth*. As in Shakespeare's day, keep the scenery simple, but feel free to use props and costumes. Afterwards, discuss how each actor's interpretation of a character helped to shape the performance. ~ **PERFORMING**

2. Video View the movie segment of Act One, Scenes 1 and 3, of *Macbeth* and the videotaped play segment from Act One. Then get together with your classmates to compare the presentations. Which depiction of the witches was more interesting? Create a comparison diagram to record your classmates' opinions. ~ VIEWING AND REPRESENTING

Literature in Performance

Inquiry & Research

History Research Scottish history to learn about the real figures on whom such characters as Macbeth, Duncan, and Banquo were based. Share your findings in a written report. Put the report in your Working Portfolio.



Shakespeare's London Life

Work with a group of classmates to research the London of Shakespeare's day, then present your findings in a special-edition magazine called *London Life*. Your magazine should include illustrations, maps, and articles that provide information about different aspects of London life—for example, religion and politics; theater and literature; science, health, and hygiene; upper-class life; and the London poor. Organize the work equitably, with some group members concentrating on illustrations, others on research, others on writing and editing, and so on.

Primary Sources Investigate editions of letters, diaries, pamphlets, and other writings by people of the time.

Secondary Sources Consult general histories, social histories, and biographies of Shakespeare. Especially useful are books that combine biography and social history, such as Marchette Chute's *Shakespeare of London*. Also consult books on specific subjects, such as the history of the English theater.

World Wide Web Sites Reliable Web sites can provide a wealth of detail, including addresses to which you can write for more information. Consider searching for keywords such as *Shakespeare, Elizabethan society, theater museums,* and *London tourist information*. Also look at the Web sites of English and drama departments at major universities.



More Online: Research Starter www.mcdougallittell.com

Writing Workshop

Research Report

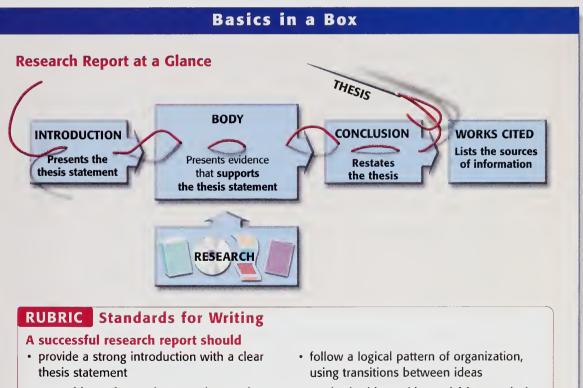
Exploring a topic in depth . . .

From Reading to Writing As you read *Macbeth,* several questions probably came to mind. Was Macbeth a real person? Was treason a serious threat to the monarch in Shakespeare's day? Did Banquo's descendants ever rule Scotland? Out of these questions you might develop a topic for a **research report.** A research report is an academic paper in which you present information you have gathered and synthesized in exploring a subject. The skills you acquire in writing a research report can help you outside of school, too, whether deciding which brand of a particular product to buy or investigating a college or career.

For Your Portfolio

WRITING PROMPT Write a research report on a literary topic or another topic that intrigues you.

- Purpose: To share information and draw a conclusion about your topic
- Audience: Your classmates, teacher, or someone who shares your interest in the topic



- use evidence from primary and secondary sources to develop and support ideas
- credit sources of information

- synthesize ideas with a satisfying conclusion
- provide a correctly formatted Works Cited list at the end of the paper

Analyzing a Student Model

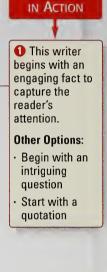
Tom Mendozza Ms. Forrest English IV May 15 Mendozza 1

The Gunpowder Plot of 1605 and Macbeth

On the night of November 4, 1605, an Englishman named Guy Fawkes was found with 36 barrels of gunpowder in a cellar beneath the palace of Westminster (Nicholls 8–9). His intention was to blow up King James I, along with the queen, their eldest son Henry, and the House of Lords during the opening session of Parliament the very next day. Before Fawkes could carry out this plan, he was captured and interrogated by the English government. Under torture, Fawkes revealed that he was part of a conspiracy of English Catholics to murder the king and restore Catholicism to England. This conspiracy came to be known as The Gunpowder Plot (Fraser, <u>Faith and Treason</u> 189).

The attempted assassination of King James and the subsequent trials and executions of the conspirators were widely publicized in Shakespeare's day (Wills 15–19). It is in this highly charged atmosphere of political intrigue that Shakespeare's play <u>Macbeth</u> opened in 1606. Shakespeare was well aware of these political goings-on. In <u>Macbeth</u>, he makes reference to the events of the Gunpowder Plot to add drama to his play.

In order to understand these references in Macbeth, it is first necessary to be aware of the details surrounding the Gunpowder Plot. According to official sources at the time, King James himself helped avert the tragedy. On October 26, several days before the attempted assassination was to take place, Lord Monteagle, a member of the House of Lords, received an anonymous letter warning him not to attend the upcoming session of Parliament. The letter stated that "though there be no appearance of any stir, yet I say they shall receive a terrible blow this Parliament; and yet they shall not see who hurts them" (Faith 150). Monteagle took the letter to Robert Cecil, the chief minister to King James. Cecil did not immediately show the letter to the king, who was away on a hunting expedition at the time. On November 1, the day after King James returned from hunting, Cecil gave Monteagle's letter to the king. James suspected that the warning referred to an explosion because his own father was killed in a plot involving gunpowder (Faith 161; Fraser, King James 19).



RUBRIC

Presents the thesis statement
 Uses a transitional sentence between paragraphs to connect ideas

This writer uses a direct quotation to support an idea.

Other Options:

- Paraphrase a quotation
- Summarize the information

G Credits the sources of information

Mendozza 2

On the night of November 4, the king's officials searched the building of Parliament and noticed an unusually large pile of firewood in a storehouse beneath the House of Lords. They reported their findings to the king, who ordered a second, more thorough search. This time the king's officials uncovered the gunpowder and apprehended Guy Fawkes, who was found lurking on the premises. At first, Fawkes gave his name as John Johnson, but after days of interrogation by the English government, he revealed his true identity and eventually named his fellow conspirators (Nicholls 8–9; Parkinson 75–76). One connection to the Gunpowder Plot and <u>Macbeth</u> involves the use of

This writer presents information chronologically.
 Another Option:
 Arrange ideas

Arrange ideas
 by order of
 importance

Mendozza 13

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Encyclopaedia Britannica. 16 May 1998	correctly
<a>http://www.eb.com:180>.	Double spaces entire list
Nicholls, Mark. <u>Investigating Gunpowder Plot</u> . Manchester, England:	Follows a
Manchester UP, 1991.	preferred style
Parkinson, C. Northcote. Gunpowder, Treason and Plot.	
New York: St. Martin's, 1976.	
Wills, Garry. <u>Witches and Jesuits: Shakespeare's Macbeth</u> . New	
York: Oxford UP, 1995.	Need help with Works Cited?

See pp. 1376–1378 in the Writing Handbook.

IDEABank

1. Your Working Portfolio

Build on the Inquiry & Research activity you completed earlier in this unit:

History, p. 422

2. Reading Literature What authors or

literary works made a strong impression on you? Are you drawn to certain writers or the subjects they address? Choose one as a starting point for your research.

3. Surfing the Net

Browse the Internet for topics that interest you. Explore frequently visited sites or do a subject search using various search engines. Choose one topic and explore it further.

Writing Your Research Report

Writing, like life itself, is a voyage of discovery. **Henry Miller**

1 Prewriting and Exploring

To explore topics, you might begin by looking through the magazine section of the library. Skim several periodicals and jot down interesting subjects. Think of movies you've seen or books you've read. Generate a list of interesting and researchable questions. As you read and write about a topic, you will understand it better. See the Idea Bank in the margin for further suggestions on finding a topic.

The steps below will help you choose and narrow your topic and define your goal.

new

airports

aircraft

noise

aviation

(accidents)

Planning Your Research Report

- air traffic ▶ 1. Choose a topic. What topic appeals to you controllers most? What would you like to learn about it? You might make a cluster map with a general topic area in the center. Connect related ideas with lines and circles radiating outward.
- 2. Narrow your topic. Is your topic too broad to cover in the research report you plan to write? How can you divide it into smaller subtopics? You may need to do some preliminary research as you narrow your topic.
- 3. Set your goal. What do you want your writing to accomplish? Do you want simply to learn more about your subject, to prove a point, or to elicit a strong response from your audience?
- 4. Identify your purpose. Will your main purpose be to inform, to examine cause and effect, to compare and contrast, to analyze, or a combination of these?
- 5. Write a statement of controlling purpose. What will you focus on in your paper? Your controlling purpose will guide your research and give you direction as you work. Your controlling purpose should be flexible, so you can revise it as you continue your research.

2 Researching

Research is the process of gathering information on a topic from reliable sources. The best place to begin your search for reliable information is the library. Consider making a list of questions about your topic that will help to guide your research. The information you find will either be in primary or secondary sources. Primary sources furnish eyewitness accounts of events. Primary sources include letters, journals, diaries, and historical documents. Secondary sources present information that is derived or compiled from other sources. Encyclopedias, many books, newspapers, and magazine articles are examples of secondary sources.

ResearchTIP

Use primary sources when they are available and easy to read. Use secondary sources to explain difficult or hard-toread material from primary sources.

Evaluate Your Sources

Some sources of information are better than others. Use these guidelines to evaluate your sources.

- To what extent is the author's viewpoint biased—that is, influenced by his or her political position, gender, or ethnic background? Be sure to read material from a variety of viewpoints.
- Is the source up-to-date? Certain fields such as science, technology, and medicine change rapidly. Use recent information when researching these fields.
- Is the source reliable? Supermarket tabloid newspapers, for example, are not reliable sources of information.
- Who is the intended audience? Is the source written for young people, for the general public, or for experts in a particular field?

Make Source Cards

When you have found information that is relevant to your topic, you will need to make source cards. Use index cards, like those at the right, to record publishing information for each source you decide to use. Follow the format for each type of source card. Number each source card and refer to it when you take notes. You will use these source cards to credit sources in your report and to write your Works Cited page.

Take Notes

Quotation. Copy the original text word for word,

including all punctuation. Use quotations marks to

indicate the beginning and

end of the quotation. Use this form to emphasize a

point or when the author's

words are well phrased.

Keeping your controlling purpose in mind, take notes on pertinent information. Use a separate index card for each piece of information and write the number of the source on each note card. You need not document general knowledge—that is, information that is widely known and that your readers would not question. The example below shows ways of noting information.

> Paraphrase. Restate the material in your own words. Paraphrasing is a good choice when your notes need to be detailed.

Source Number,

Note Card

Cation Priests and Equivocation

Cochecic priests were forced to make a difficult decision if give nment agents questioned them about their priesthood. It was against the teachings of the Catholic Church to lie, yet priests could be put to death if they told the truth and admitted they were priests. Therefore, they chose to equivocate "The underlying principle of equivocation was that the speaker's words were capable of being taken in two ways, only one of which was true." 242

Paraphra'se and quotation

Internet Tip

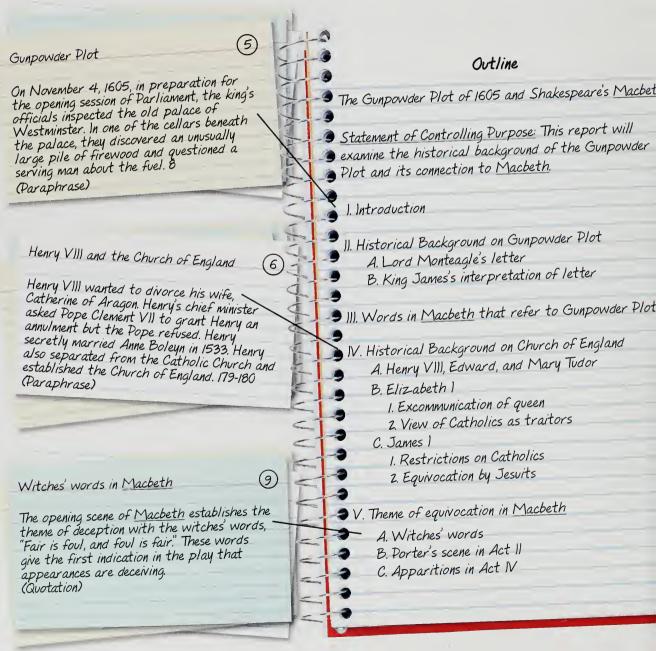
Not all sites on the Internet are reliable. Evaluate information found on the Internet as you would print material. Generally, information from a government agency (.gov) or an educational institution (.edu) will be reputable. Material posted to someone's personal web page may or may not be reliable.

Encyclopedia	()
Greaves, Richard L.	"Gunpowder Plot."
The World Book End	<u>cyclopedia</u> 1996 ed.
Book	
Fraser, Antonia New York: D	Earth and Treason: The Story of the Sunpowder Plot. oubled ay, 1996.
Periodical	3
Greenblatt, Stephen.	Ioil and Irouble.
New Republic 14 1	Nov. 1994:32-37.
Internet Boot, Jeremy. Gunj Trea 16 Ma http://www.innotts.co.	(4) <u>powder Plot: High</u> <u>son in 1605.</u> y 1998. .kl~asperges/fawkes/

More Online: Research Starter www.mcdougallittell.com

Organize Your Material

Once you have gathered the information from your sources, you can begin to organize your notes. One way to do this is to make a topic outline. Begin by grouping your note cards into stacks of related material. Determine the main idea of each stack. Next, think about the best way to arrange your stacks of note cards. Chronological order works well for historical or biographical information, although you may wish to try other organizational patterns, such as comparison-and-contrast order or cause-and-effect order. Write your outline based on the order of the main ideas and subpoints in your stacks of notes.



3 Drafting

Your report, like many other essays, will begin with an introduction that states your thesis and will end with a conclusion that restates this thesis and summarizes your main points. The largest part of your report, the body, should explain and support your topic.

Develop a Thesis Statement

When you finish your research, you should have a good idea of what you want your report to accomplish. Rework your statement of controlling purpose into a **thesis statement** that expresses the main idea of your report.

Write Your Draft

In the drafting stage, concentrate on getting your ideas on paper using your own voice. Follow your outline and refer to your note cards as you write.

Support your thesis. Use the information from your sources creatively, analyzing, synthesizing, making inferences, and interpreting evidence to reach a conclusion. Use facts, quotations, statistics, and examples from your research to support your thesis. While writing, you may discover that you need to do further research on your topic.

Document your sources. After each quotation, paraphrase, or summary in your paper, write in parentheses the author's name (or the source title, if no name is given) and the page number. Use your note cards and source cards to identify the sources of information used in your report. Failure to credit your sources constitutes **plagiarism**—the unlawful use of another's words or ideas as your own. The Works Cited page at the end of your report will provide complete publishing information for each source used in your report.

Evaluate Your Draft

Think about these questions as you review your draft.

- How could I make my thesis statement clearer?
- What additional support for my thesis can I provide in the body of the report?
- What material can I delete?
- How can I organize my material more effectively?
- What material could I paraphrase rather than quote directly?
- What facts and documentation do I need to check?
- How can I better accomplish my purpose?

Ask Your Peer Reader

- What did you like most about my paper?
- What was the most memorable thing you learned about my topic?
- Which parts, if any, seemed confusing or unclear?
- What would you like to know more about?

Drafting Tip

Remember that your outline is only a tool. Feel free to reorganize your material at any time or collect new information as needed.

Need help documenting sources?

See the Writing Handbook, p. 1376.

Need revising help?

Review the **Rubric**, p. 423 Consider **peer reader** comments

Check **Revision** Guidelines, p. 1355

4 Revising

TARGET SKILL PARAGRAPH BUILDING Writing has unity when all the sentences in a paragraph support its central idea. As you revise your research report, delete any unrelated ideas.

At the time of Elizabeth I's death in 1603, many penalties were

imposed against English Catholics. Catholics were prohibited from

celebrating Mass anywhere in England. Those who violated this

restriction were fined and jailed, and some priests were executed.

Phillip II, the Catholic king of Spain, wanted to restore Catholicism

THE LAS

to England.

5 Editing

TARGET SKILL SHIFTING VERB TENSE Keep in mind that writers generally avoid shifting verb tense in a paper. However, not all shifts in verb tense are incorrect. A shift in tense may be needed to show when an action occurred in relation to another action.

had written

Father Garnet, wrote a Treatise of Equivocation before the English

government tried and executed him for conspiracy in the

Gunpowder Plot. In this treatise, Garnet claims that a person may,

under certain circumstances, avoid telling the complete truth.

Publishing IDEAS

 Share your paper with the class as an oral presentation.



More Online: Publishing Options www.mcdougallittell.com

6 Making a Works Cited List

When you have finished revising and editing your report, make a **Works Cited list** and attach it to the end of your paper. See pages 1376–1378 in the **Writing Handbook** for the correct format.

Reflecting

FOR YOUR PORTFOLIO What did you learn about yourself as you worked through the process of writing a research report? Is there anything more you would like to know about your topic? Draw relevant questions for further study from your findings. Attach them to your research report and save them in your **Working Portfolio**.

Assessment Practice Revising & Editing

Read this opening from the first draft of a research report. The underlined sections may include the following kinds of errors:

- unrelated ideas in a paragraph
- incorrect verb tenses

capitalization errors

• comma errors

For each underlined phrase or sentence, choose the revision that most improves the writing.

You shouldn't judge a book by its cover, but you shouldn't ignore the cover either. The dust jacket copy is important, too. One of the most famous book covers in American fiction appeared on the first edition of F. Scott Fitzgerald's the Great Gatsby. Fitzgerald was so pleased with the art that he writes the image into his (3) book. The mysterious artwork was created by Spanish-born artist Francis Cugat. It shows a woman's sad face floating, above bright and gaudy city lights. A single green tear drops from one eye. This poignant design is often reprinted.

- 1. A. The dust-jacket copy is important, too.
 - **B.** It is important to judge the dust jacket copy, too.
 - C. Delete sentence
 - **D.** Correct as is
- 2. A. First Edition of F. Scott Fitzgerald's *The Great Gatsby*.
 - **B.** first edition of F. Scott Fitzgerald's *The Great Gatsby*.
 - C. first edition of F. Scott Fitzgerald's *the Great Gatsby*.
 - **D.** Correct as is
- **3. A.** Fitzgerald is so pleased with the art that he wrote the image into his book.
 - **B.** Fitzgerald was so pleased with the art that he had written the image into his book.
 - C. Fitzgerald was so pleased with the art that he wrote the image into his book.
 - **D.** Correct as is

- 4. A. Spanish-Born artist Francis Cugat.
 - **B.** Spanish-Born Artist Francis Cugat.
 - C. spanish-born artist Francis Cugat.
 - **D.** Correct as is
- 5. A. floating above bright and gaudy city lights.
 - **B.** floating above bright, and gaudy city lights.
 - **C.** floating, above bright, and gaudy, city lights.
 - **D.** Correct as is
- **6. A.** As a result, this poignant design is often reprinted.
 - **B.** Because this poignant design beautifully reflects the book's content, it is often reprinted on modern editions.
 - **C.** Cugat often reprints this poignant design.
 - **D.** Correct as is

Need extra help?

See the Grammar Handbook Verb tenses, p. 1396 Capitalization, p. 1415 Commas, p. 1413 **Building Vocabulary** Ana

Core Meanings

English speakers regularly borrow words from other languages to add to their own. Greek and Latin in particular have been fertile sources of roots for building English words. (A root is a core part of a word, to which other word parts, such as prefixes and suffixes, can be added to

Boundless intemperance In nature is a tyranny. . . . —William Shakespeare, *Macbetb*, Act 4, Scene 3

create new words.) Consider, for instance, the word *intemperance* in the sentence above from *Macbeth*. The Latin root *temper* means "to moderate," the prefix *in-* means "not" or "without," and the suffix *-ance* indicates a condition or action. By putting the meanings of the parts together you can infer that *intemperance* probably means something like "action that is without moderation."

Strategies for Building Vocabulary

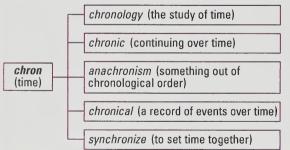
If you know some common Greek and Latin roots and their meanings, you can figure out the meaning of unknown words—even without a dictionary.

Use the Meanings of Roots to Build Word Families

You can expand your knowledge of roots by noting the etymologies of words that you look up in the dictionary. Read the etymology of *horrific* below. What insight into the meaning of the English word does it provide?

[Latin *horrificus : horrēre*, to tremble + *-ficus*, -fic (causing).]

Once you understand the meaning of the root, you can use it to help you understand other unfamiliar words that also contain that root. The illustration below shows one Greek root, *chron*, and its word family.



Study the charts that follow to learn the meanings of some other Greek and Latin roots that have given rise to English word families.

Greek Root	Meaning	Word Family
arche	primitive, ancient	archaic, archetype, archaize, archaeologist
bibl	book	bibliography, Bible
cosm	world	cosmic, cosmopolitan,
gnos	know	Gnostic, agnostic, diagnosis
mania	madness	maniac, kleptomania
path	feeling	pathetic, sympathy

Latin Root	Meaning	Word Family
belli	war	bellicose, antebellum, belligerent
cede, ceed	go	proceed, exceed, recede
cide	kill	homicide, insecticide
cla(i)m	shout	proclaim, clamor, exclaim
imag	likeness	image, imagine, imagery
ment	mind	mental, demented, mentality
mor(t)	death	moribund, mortal, mortified
optim	best	optimum, optimist, optimize
sanit	health	sanitary, insanity, sanitarium
viv, vit	alive, life	vital, survive, vivid, vivacious

EXERCISE Use a dictionary to identify the meaning and root of each of these words from *Macbeth*. Use the information you find to create charts like the ones above for the words' Greek and Latin roots.

- 1. resolute
- **3.** conspirers **5.** rhinoceros
- 2. prediction 4. metaphysical
- 432 UNIT TWO PART 2: A PASSION FOR POWER

Sentence Crafting Using Adverbs and Adverb Phrases

Grammar from Literature

Look at the lines below from *Macbeth*. Notice the information that the highlighted adverbs add to each sentence.

time

SINGLE-WORD ADVERBS

She has light by her continually.

manner manner Was not that nobly done? Ay, and wisely too!

ADVERB PREPOSITIONAL PHRASES

Is this a dagger which I see before me?

purpose He's worth more sorrow, and that I'll spend for him.

degree I would applaud thee to the very echo.

Writers use adverbs to tell how, when, or where. These uses are also sometimes referred to as manner, time, location, purpose, and degree.

Adverbs modify verbs, adjectives, and other adverbs. You will notice from the examples above that adverbs can take the form of single words or of phrases.

Using Adverbs in Your Writing You can make your writing more precise by using adverbs to establish details about the how, when, or where of scenes, events, or people's actions. You can also add precision and accuracy by using adverbs to qualify or limit your ideas. Such qualification can improve accuracy.

WRITING EXERCISE Rewrite the following sentences, following the instructions given in parentheses.

- The three witches appear to Macbeth. (Add one or more single-word adverbs that tell how, when, or where the witches appeared.)
- Lady Macbeth urges her husband to commit crimes. (Add a prepositional phrase that tells how, when, or where.)
- **3.** Macduff vows to kill Macbeth. (Add a prepositional phrase that indicates purpose.)

The following examples show the two different ways you can use adverbs.

ADD DETAIL

Ross says the king has received news of Macbeth's success.

Ross says the king has happily received news of Macbeth's success.

ADD DETAIL Macduff rejoices that his kingdom is free.

In the final scene, Macduff rejoices that his kingdom is finally free from tyranny.

QUALIFY OR LIMIT The conflict in Shakespeare's plays centers on how characters resolve moral issues.

The conflict in Shakespeare's plays often centers on how characters resolve moral issues.

Usage Tip Placement of adverbs can affect meaning. If you misplace an adverb, your sentence may not say what you want it to say.

INCORRECT Before 1603 Shakespeare only wrote four tragedies.

CORRECT Before 1603 Shakespeare wrote only four tragedies.

The first example says that Shakespeare did nothing but write tragedies. Placing *only* next to *four* correctly indicates that he wrote a limited number of tragedies.

- 4. Shakespeare is called the "bard of Avon" and the "swan of Avon." (Add a single-word adverb or an adverb prepositional phrase to qualify this statement and make it more accurate.)
- **5.** Shakespeare is considered the greatest dramatist of all time. (Add an adverb or an adverb prepositional phrase to qualify this statement and make it more accurate.)

PART 3 Facing Life's Limitations

any people of the Renaissance sought answers to questions about life's limitations. Some found comfort in the lessons of the Bible. Others read works in which writers reflected on love, death, and the role of men and women. You may find that the questions posed are still relevant today.

The King James Bible	from Ecclesiastes, Chapter 3 Psalm 23 Parable of the Prodigal Son Spiritual lessons about life	435 435 435
Sir Francis Bacon	from Essays Of Studies Of Marriage and Single Life Strong opinions about studies and marriage	442 442 442
John Donne	A Valediction: Forbidding Mourning Holy Sonnet 10 from Meditation 17 Love, death, and the unity of humankind	451 451 451
Ben Jonson	On My First Son Still to Be Neat <i>Reflections on grief and beauty</i>	458 458
Robert Herrick Andrew Marvell	To the Virgins, to Make Much of Time To His Coy Mistress To Lucasta, Going to the Wars	463 463
Richard Lovelace	Pursuing love and heeding honor	463
KICNARO LOVEIACE		
Kichard Lovelace Omar Khayyám	Pursuing love and heeding honor COMPARING LITERATURE: The Lyrics of the Cavalier and Omar Khayyám	
	Pursuing love and heeding honor COMPARING LITERATURE: The Lyrics of the Cavalier and Omar Khayyám The Theme of Carpe Diem Across Cultures: Persia from the Rubáiyát	r Poets
Omar Khayyám	Pursuing love and heeding honor COMPARING LITERATURE: The Lyrics of the Cavalier and Omar Khayyám The Theme of Carpe Diem Across Cultures: Persia from the Rubáiyát Beauty, love, and fleeting time How Soon Hath Time When I Consider How My Light Is Spent from Paradise Lost	r Poets 471 476 476

PREPARING to Read

King James Bible from Ecclesiastes, Chapter 3 Psalm 23 Parable of the Prodigal Son

Connect to Your Life

Time Line Think about events that have occurred in your life. Which of these events stand out in your mind as being particularly important? Create a time line, charting significant events and phases. If appropriate, include times when you made major changes in your attitude and times when you learned valuable lessons about life.



Build Background

The King James Version of the Bible When James I, the successor of Elizabeth I, became king of England in 1603, Puritan leaders petitioned him to support a new translation of the Bible. Although he bore no great love for the Puritans, he agreed that English worshipers needed a translation better than the ones in popular use. In 1604, the king appointed 54 distinguished scholars and clergymen to create a new translation—one that would be more accurate than previous English versions and more beautiful in its use of language. The result—the King James Bible—was the main Protestant Bible in English for over 300 years. Even today, although many other translations are available, it remains the most important and influential of all versions.

The following passages from the King James Bible illustrate different types of scriptural writing, each designed to impart spiritual lessons about life. The selection from Ecclesiastes is an example of what is called wisdom literature–literature intended to help human beings find the meaning of life. The second selection is a psalm, or song of praise. The last is a parable, a brief story that is meant to teach a moral or religious lesson.

Focus Your Reading

LITERARY ANALYSIS REPETITION

Repetition is a technique in which a word or group of words is repeated throughout a selection. As you read the following excerpts from the Bible, notice examples of repetition and the effect they have.

ACTIVE READING MAKING INFERENCES In

order to be able to understand and interpret passages from the Bible, it is important to be able to make inferences from the text about the spiritual lesson being taught. Inferences are ideas and meanings not directly stated in the material. **Making inferences** often means reading between the lines to understand the main idea.

READER'S NOTEBOOK As you read each excerpt from the Bible, try to infer the spiritual lesson or main idea, and then briefly summarize it.

from the James King James Bible

from Ecclesiastes, Chapter 3

- ¹ To every thing there is a season, and a time to every purpose under the heaven:
- 2 A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;
- ³ A time to kill, and a time to heal; a time to break down, and a time to build up;
- 4 A time to weep, and a time to laugh; a time to mourn, and a time to dance;
- 5 A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;
- 6 A time to get,¹ and a time to lose; a time to keep, and a time to cast away;
- 7 A time to rend,² and a time to sew; a time to keep silence, and a time to speak;
- 8 A time to love, and a time to hate; a time of war, and a time of peace.



2. rend: tear or rip.

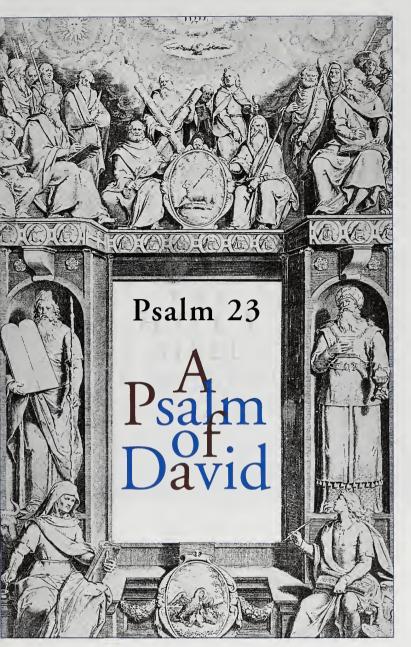
Month of July from *Très riches heures du duc de Berry* (about 1415), Limbourg brothers. Musée Condé, Chantilly, France. Giraudon/Art Resource, New York.

- 1. What is your overall reaction to this excerpt from Ecclesiastes?
- 2. Do you agree with the message conveyed in this excerpt?



- the meaning of the statement "To every thing there is a season" (line 1)
- l the contrasting examples given throughout the excerpt
- 3. Which lines do you think have special relevance to contemporary life?

^{1.} get: gain; win.



Title page of the first edition of the King James Bible, London, 1611. The Granger Collection, New York.

- 1 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.
- 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.²
- 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: be in need.
- 2. Thou preparest . . . runneth over: In this verse, the Lord is presented as a generous host who offers his guest food, oil for grooming, and an overflowing cup of wine. In ancient times, olive oil was used as a cleansing agent and was quite expensive.

- 1. What images are you left with after reading this psalm?
- **2**. In your opinion, how might this psalm affect someone trying to cope with life's difficulties or limitations?
- **3.** Psalm 23[,] is part of a group of psalms often called "songs of trust." Why do you think it is included in this group?



Return of the Prodigal Son (1667–1668), Rembrandt van Rijn. The Hermitage Museum, St. Petersburg, Russia. Bridgeman Art Library, London/Superstock.

from Lake, Chapter 15

Parable of the Prodigal Son

- 11 And he said, A certain man had two sons:
- 12 And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.
- 13 And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.
- 14 And when he had spent all, there arose a mighty famine in that land; and he began to be in want.

- 15 And he went and joined himself to a citizen of that country; and he¹ sent him into his fields to feed swine.
- 16 And he would fain² have filled his belly with the husks that the swine did eat: and no man gave unto him.
- 17 And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger!
- ¹⁸ I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee,
- 19 And am no more worthy to be called thy son: make me as one of thy hired servants.
- 20 And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him.
- 21 And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.
- ²² But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet:
- 23 And bring hither the fatted calf, and kill it; and let us eat, and be merry:
- For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry.
- 25 Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing.
- 26 And he called one of the servants, and asked what these things meant.
- 27 And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound.
- And he was angry, and would not go in: therefore came his father out, and intreated³ him.
- 29 And he answering said to his father, Lo, these many years do I serve thee, neither transgressed⁴ I at any time thy commandment: and yet thou never gavest me a kid,⁵ that I might make merry with my friends:
- ³⁰ But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.
- And he said unto him, Son, thou art ever with me, and all that I have is thine.
- ³² It was meet⁶ that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.

- 2. fain: gladly.
- 3. intreated: entreated; urged.
- 4. transgressed: violated; broke.
- 5. kid: young goat.
- 6. meet: fitting; proper.

^{1.} he: the citizen.

Thinking & LITERATURE

Connect to the Literature

- What Do You Think? How did you respond to the three characters in the parable of the prodigal son?
- Comprehension Check
 - How does the father feel about the prodigal son's return?
 - How does the elder son feel about the return of the prodigal son?

Think Critically

2. If you were in the father's place, would you react to the younger son's return as he does?

AROOI

- the father's reaction to the words spoken by the younger son upon his return
 - the father's explanation to his older son
- your own feelings about forgiveness
- 3. In your opinion, what is the message or lesson of this **parable?**
- 4. ACTIVE READING MAKING INFERENCES Look back at your READER'S NOTEBOOK for your summary of the spiritual lesson of the parable. What details from the text support your summary? Compare your ideas with those of your classmates.

Extend Interpretations

- 5. Comparing Texts Look again at the excerpt from *The Book of Margery Kempe* (page 252). Which of the three selections from the Bible do you think would offer the greatest comfort to Kempe?
- 6. Different Perspectives How might readers of different agesfor example, a teenager and an elderly person-differ in their reactions to the selection from Ecclesiastes, to Psalm 23, or to the parable?
- 7. Connect to Life Think about the different spiritual lessons presented in the passages from Ecclesiastes, Psalm 23, and the parable of the prodigal son. Do you think it is difficult to put these lessons into practice today? Discuss your ideas.

Literary Analysis

REPETITION Used in both poetry and prose, **repetition** is a technique in which a word or group of words is repeated throughout a selection. Repetition of words and phrases often helps to reinforce meaning and to create an appealing rhythm.

Activity Find examples of repetition in the excerpt from Ecclesiastes and in the parable of the prodigal son. Record them in a chart like the one shown. In which selection do you think repetition plays a more important role? Discuss your conclusions with your classmates.

	Examples of Repetition
Ecclesiastes	
Parable of the Prodigal Son	

PARABLE A **parable** is a brief story that is intended to teach a lesson or illustrate a moral truth. Although the characters, action, and dialogue are simple and direct, they point to fundamental ideas about how humans should live. Think again about the parable of the prodigal son. Do you think a parable is an effective way to present moral teachings?

Choices CHALLENGES

Writing Options

1. Parable Sequel Decide what might happen next in the parable of the prodigal son. Write a sequel to the story.

2. Modern Parable Think of a simple lesson about life that you

would like to teach others. Then write a modern parable, in either a serious or a Return of the Prodigal Son?

1. Calendar Design Design a 12month calendar that contains your favorite lines from the selections. Choose one line for each month. Then find appropriate art to accompany the texts, or use a computer to make your own illustrations.

~ ART

Activities &

Explorations

2. Dramatic Soliloguy Imagine that you are the older son in the parable of the prodigal son. Rehearse and perform a dramatic soliloguy—a speech revealing

your innermost thoughts—about events in your life. ~ **PERFORMING**

3. Biblical Collage Create a collage of images that reflects your understanding of the excerpt from Ecclesiastes. You may use fine art, photographs, illustrations, or a combination of the three. ~ ART

Inquiry & Research

1. Language Chart Note that the King James Bible contains verb forms ending in *-eth* and *-est*. Look up these endings in a dictionary. How far back do they go in the history of the language? Which ending is used for the second person, and which for the third person? In most dictionaries, terms such as colloquial, slang, poetic, and archaic are used to describe certain words. Which term is applied to these endings?

2. Music and the Bible Find and share with classmates the Byrds' 1966 recording of the song "Turn, Turn, Turn." Compare the lyrics of the song with the passage from Ecclesiastes that you have read. Then discuss the significance of the song's title.

Art Connection



Looking at Rembrandt One critic has stated that Rembrandt's Return of the Prodigal Son (page 438) represents the artist's idea of Christian forgiveness and mercy. Look closely at the painting. In

addition to the subject matter, what qualities of the painting do you think express the idea of mercy or forgiveness?

humorous style, to convey the lesson. Place the parable in your Working Portfolio.

3. Newspaper Editorial Pretend that you work for your local newspaper. Write an editorial relating the message of one of these selections to contemporary life. Tell how a local or world situation might be improved if people took the message to heart.

Writing Handbook

See pages 1369-1370: Analysis.

4. Spiritual Essay The philosopher George Santayana once said that "there is no cure for birth and death save to enjoy the interval." How does his reflection on life compare with the spiritual lessons taught in these three selections? Draft an essay to answer this question, using specific lines or sentences from the three selections to support your opinion.



PREPARING to Read

from Essays

By SIR FRANCIS BACON

Connect to Your Life

Burning Issues Most people have strong opinions about certain topics or issues. Think about an issue that concerns you-perhaps something that affects you personally, such as a school policy or a community problem, or a more universal issue, such as crime, the protection of the environment, or individual rights. Then get together with a group of classmates and explain your stand on the issue, citing reasons that support your position.

Build Background

Opinions on Life Sir Francis Bacon is often called the father of the English essay. In 1597, he published ten essays, the first examples of that literary form to gain popularity in England. Bacon actually borrowed the title and concept for his Essays from the French author Michel de Montaigne, who had published a similar work, titled Essais, in 1580. In contrast with Montaigne's writing-which is light and personal, revealing glimpses of the author's own life and personality-Bacon's essays are more philosophical, offering opinions on the nature of human behavior and motivation and generalizing about what humans do and ought to do. In writing his essays, Bacon had a single purpose in mind-to give instruction and advice to young men who were ambitious to succeed. His first collection included "Of Studies," one of the essays presented on the following pages. His final collection was published in 1625, a year before his death, and included 58 essays on subjects ranging from love, friendship, and beauty to superstition, death, and revenge.

Focus Your Reading

LITERARY ANALYSIS ESSAY An **essay** is a brief work of nonfiction that offers an opinion on a subject. The purpose of an essay may be to express ideas and feelings, to inform, to entertain, or to persuade. The main point of an essay is often presented in the opening sentences, as in the first sentence of "Of Studies."

Studies serve for delight, for ornament, and for ability.

As you read the two essays, pay particular attention to the examples, facts, and reasons Bacon uses to support his main points.

ACTIVE READING EVALUATING OPINION When you are reading nonfiction, it is important to **evaluate opinions** as you encounter them.

READER'S NOTEBOOK Make two charts like the one shown, one for each of Bacon's essays. As you read each essay, look for statements of opinion. Write each statement in your chart and use a check to indicate whether you agree or disagree with it.

Opinion	Agree	Disagree
To spend too much time in studies is sloth.		

Of Studies

Sir Francis Bacon

wise men use them

Crafty men contemn studies

Abeunt studia in mores

itural abilities are like natural plants



Detail of *Still Life with Old Books* (17th century), unknown French artist. Courtesy of the Musée de Brou, Bourg-en-Bresse, France.

Reading maketh a full

man

Some books are to be tasted

simple men admire them

Studies

serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse;¹ 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;² to make judgment wholly by their rules is the humor³ of a scholar. They perfect

3. humor: whim; temperament.

^{1.} discourse: conversation.

^{2.} affectation: something done just for show or to give a false impression.

nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn⁴ 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 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; else7 distilled8 books are like common distilled waters,9 flashy10 things. Reading maketh a full man, conference¹¹ 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;¹² 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, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend. Abeunt studia in mores.¹³ Nay, there is no stond¹⁴ 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,¹⁵ 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,¹⁶ for they are *cumini sectores*.¹⁷ If he be not apt to beat over¹⁸ matters and to call up one thing to prove and illustrate another, let him study the lawyer's cases. So every defect of the mind may have a special receipt.¹⁹ �

- 4. contemn: view with contempt, hate.
- 5. confute: prove wrong.
- 6. curiously: carefully or thoroughly.
- 7. else: in other respects.
- 8. distilled: having only the important elements extracted or taken out.
- 9. common distilled waters: herbal home remedies.
- 10. flashy: tasteless; dull.
- 11. conference: conversation.
- 12. present wit: active intelligence.
- Abeunt studia in mores (ä'bĕ-ŏont stoo'dē-ä ĭn mô'rāz) Latin: Studies show themselves in manners.
- 14. stond: stoppage.
- 15. the stone and reins: kidney stones and other kidney disorders.
- 16. schoolmen: medieval scholastic philosophers.
- cumini sectores (koo'mĭ-nē sčk-to'rāz) Latin: cutters of herbs—that is, people who make extremely fine distinctions; hairsplitters.
- 18. beat over: reason through.
- 19. receipt: remedy; prescription.

- Comprehension Check According to Bacon, why should men avoid being too influenced by their studies?
- 2. What was your first reaction to Bacon's views on studies?
- Do you think that different kinds of studies can have different effects on you? Give reasons for your opinion.
- 4. Have Bacon's opinions changed your attitude toward studies or toward the reading of books? Explain your answer.

Of Marriage and Single Life

Sir Francis Bacon

Vetulam suam praetulit immortalitati single men . . . are more cruel and hard-hearted

ingle life is liberty

often seen that BAD husbands have very good wives

It is

Unmarried men are b e s t friends . . . but not always best subjects

wife and children are a kind of discipline of humanity

... those that have children should have greatest care of future times He that

hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men, which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest care of future times, unto which they know they must transmit their dearest pledges. Some there are who, though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences.¹ Nay, there are some other that account wife and children but as bills of charges. Nay more, there

are some foolish rich covetous men that take a pride in having no children, because they may be thought so much the richer. For

A single life doth well with churchmen

perhaps they have heard some talk, "Such an one is a great rich man," and another except to it, "Yea, but he hath a great charge of children"; as if it were an abatement² to his riches. But the most ordinary cause of a single life is liberty. especially in certain self-pleasing and humorous³ minds, which are so sensible of every restraint, as they will go near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants, but not always best subjects, for they are light to run away, and almost all fugitives are of that condition. A single life doth well with churchmen, for charity will hardly water the ground where it must first fill a pool. It is indifferent for judges and magistrates, for if they be facile⁴ and corrupt, you shall have a servant five times worse than a wife. For soldiers, I find the generals commonly in their hortatives⁵ put men in mind of their wives and children; and I think the despising of marriage amongst the Turks maketh the vulgar⁶ soldier more base. Certainly wife and children are a kind of

discipline of humanity; and single men, though they be many times more charitable, because their means are less exhaust,⁷ yet, on the other side, they are more cruel and hard-hearted (good to make severe inquisitors), because their

Wives are young men's mistresses, . . . and old men's nurses

tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands, as was said of Ulysses, Vetulam suam praetulit immortalitati.⁸ Chaste women are often proud and froward,⁹ as presuming upon the merit of their chastity. It is one of the best bonds, both of chastity and obedience, in the wife if she think her husband wise, which she will never do if she find him jealous. Wives are young men's mistresses, companions for middle age, and old men's nurses, so as a man may have a quarrel¹⁰ to marry when he will. But yet he was reputed one of the wise men that made answer to the question when a man should marry: "A young man not yet, an elder man not at all." It is often seen that bad husbands have very good wives; whether it be that it raiseth the price of their husbands' kindness when it comes, or that the wives take a pride in their patience. But this never fails, if the bad husbands were of their own choosing, against their friends' consent; for then they will be sure to make good their own folly.

- 2. abatement (p-bāt'mont): a reduction.
- 3. humorous: whimsical.
- 4. facile (făs'əl): easily influenced or persuaded.
- hortatives (hôr'tə-tĭvz): speeches to encourage troops before battle.
- 6. vulgar: common; ordinary.
- 7. exhaust: depleted; drained.
- 8. Vetulam suam praetulit immortalitati (vě'tŏŏ-läm sōō'äm prī'tŏŏ-lĭt ĭm-môr-tä'lĭ-tä'tē) Latin: He preferred his aged wife to immortality.
- 9. froward (fro'word): stubborn.
- 10. quarrel: reason; excuse.

^{1.} impertinences (ĭm-pûr'tn-ən-səz): irrelevant concerns; things not worthy of attention.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Did any of the statements in "Of Marriage and Single Life" surprise you? Explain why.

Comprehension Check

- According to Bacon, which professions are best suited to unmarried men?
- Describe the importance of marriage to men at different times in their lives.

Think Critically

THINK

ABOUT

- 2. Which do you think Bacon respects more, the married life or the single life? Support your answer with details from the essay.
- **3.** How would you describe Bacon's views of men and of women?
 - the assumptions he makes about men and about women
 - the different roles he assigns to men and women
 - his opinion of the relationship between men and women
- 4. Think about the aspects of marriage that Bacon describes in his essay. In your opinion, why has he failed to mention love?
- 5. ACTIVE READING EVALUATING OPINION Study the opinion charts you completed in your READER'S NOTEBOOK as you read the two essays. Beside each statement you disagreed with, write down your own opinion on the subject. Discuss your opinions with a partner.

Extend Interpretations

- 6. What If? Suppose that Bacon had addressed his essays to young women. What specific advice do you think he would offer?
- 7. Different Perspectives What advice do you think a female contemporary of Bacon's would give to young men on marriage?
- 8. Connect to Life Today there is a great deal of discussion about what makes a good marriage. Do you think any of Bacon's views are relevant to contemporary ideas about marriage? Provide supporting details for your conclusions.

Literary Analysis

ESSAY In an **essay**, a writer offers an opinion on a subject. Bacon's essays are persuasive, designed to convince the reader to accept his ideas. Some of Bacon's statements are well supported with examples, facts, and reasons. For example, in "Of Marriage and Single Life," Bacon claims that single men produce the best works because they can devote all their energies to a particular task. A married man's wife and children, he suggests, are "impediments to great enterprises." On the other hand, some of Bacon's statements are unsubstantiated. His declaration that chaste women are often proud and stubborn, for instance, is unsupported by any reasons or examples.

Cooperative Learning Activity

Remember that one of Bacon's main purposes in writing his essays was to give advice to young men of the time who wanted to succeed in life. As a class, divide into two groups. With your group, make a list of guidelines from each essay that could be included in a book of "rules for success." Share your list with the class.



Choices CHALLENGES

Writing Options

1. Letter to Bacon Select one of Bacon's statements with which you disagree. In a letter to the author, give reasons why you do not share his opinion.

2. Persuasive Essay Draft a persuasive essay about the issue you named for the Connect to Your Life on page 442. State your opinion regarding the issue, and give reasons for it. Place the persuasive essay in your Working Portfolio.

3. Marriage Questionnaire Create a list of questions for an opinion poll on marriage. Include questions that reflect Bacon's ideas.

Activities & Explorations

1. Image Collection Put together a collection of images—either paintings or photographs—that could be used to illustrate some of the ideas and impressions in "Of Studies" or in "Of Marriage and Single Life." Show your collection to the class and ask them what passage they think each image is related to. Discuss the reasons for your choices. ~ VIEWING AND REPRESENTING

2. Opinion Poll With a partner, conduct the opinion poll described in the third activity under "Writing Options." Question both students and adults, and videotape their responses if possible. Show your video to the class. ~ SPEAKING AND LISTENING

Inquiry & Research

Brain Calisthenics In Bacon's opinion, a variety of studies is needed to stimulate the different functions of the brain. Investigate current research on the brain and its functions. Report on two or three of the functions, listing activities that can strengthen each of them.



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Sir Francis Bacon 1561–1626

Other Works "Of Truth" "Of Great Place"

Rise and Fall Like Marlowe and Raleigh, Francis Bacon was a Renaissance man. His interests extended from law and public service to philosophy and science. Although he entered Cambridge University at the age of 12, he stayed there just two years. He began his legal studies only when faced with financial difficulties, but he became an ambitious public servant and rose steadily in royal service, acting as legal counsel both to Elizabeth I and to James I. Bacon was eventually knighted and in 1618 was appointed to the highest judicial position in England. Three years later, his career ended in scandal when he was charged with—and admitted—accepting bribes. **Deadly Experimentation** Banished from public service, Bacon directed his full attention to other interests. He was a prolific writer and produced, in addition to his famous essays, many philosophical and scientific treatises. Unfortunately, his avid interest in scientific discovery led ultimately to his death. Curious about the preservative effects of refrigeration, Bacon killed a hen and carefully stuffed it with snow. Chilled by the experiment, he developed bronchitis, from which he died on April 9, 1626.

Author Activity

Is Bacon the Bard? Some people have claimed that Francis Bacon is actually the author of plays attributed to William Shakespeare. Research these claims and draw your own conclusions. Share your results with the class.

Metaphysical Poetry

Leaving the Elizabethans Behind

LEARNIN

If you found the intricacies of the sonnet form and the musical language of Elizabethan love poetry artificial, you aren't alone. During the 17th century, a number of poets rejected the highly ornamented style of late-Elizabethan lyric poetry. They wrote what became known as **metaphysical poetry**.

Metaphysical poetry was written in the manner of everyday speech—the everyday

speech, that is, of someone deeply introspective and slightly irreverent. (*Metaphysical* in this usage refers to abstract or theoretical reasoning.) Such a personality is evident throughout the works of John Donne, who is considered the movement's central figure. His down-to-earth yet philosophical approach also characterizes the works of the other metaphysical poets, including Andrew Marvell, George Herbert, Richard Crashaw, and Henry Vaughan.

Riddles from Donne

YOUR TURN Try to figure out these comparisons from Donne (answers appear below):

That swimming college, and free hospitall Of all mankind; that cage and vivary Of fowls, and beasts . . .

In which as in a gallery this mouse Walk'd, and surveyed the rooms of this vast house, And to the brain, the souls bedchamber, went, And gnaw'd the life cords there.

Answers: Noah's ark; Mouse enters elephant through trunk.



ature

Portrait of John Donne as a young man (artist unknown)

Experiments with Language

When you first read metaphysical poetry, the ideas expressed in it may seem confusing. The metaphysical poets experimented with language in imaginative ways. One device they used was the **metaphysical conceit**, an extended metaphor that makes a surprising connection between two quite dissimilar things. An example is Donne's description in "A Valediction: Forbidding Mourning" of how two lovers' souls are connected, despite their physical distance:

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 th' other do.

-John Donne, "A Valediction: Forbidding Mourning"

The speaker likens the lovers' souls to the legs of a compass used for drawing circles. One lover is the "fixed foot" that remains home, while the other is the foot that journeys away—but always in a circle. The conceit suggests that, though the lovers are not together, their souls are so joined that they will always be in sympathy with each other. The metaphysical poets' use of such fanciful and extended conceits led the writer and critic Samuel Johnson to complain about their "violent yoking together of heterogeneous ideas."

Another characteristic of metaphysical poetry is **paradox**—a statement that seems contradictory but nevertheless suggests a truth. In his poem "A Fever," Donne ties together the contradictory concepts of love and hate in a startling way: Oh do not die, for I shall hate All women so when thou art gone, That thee I shall not celebrate When I remember, thou wast one.

—John Donne, "A Fever"

The speaker's feelings reveal a paradox: he loves a woman so much that he will not praise her if she dies.

YOUR TURN With a partner, come up with a paradox or a conceit of your own using objects from everyday life.

Another characteristic of Donne's poetry is his disruption of poetic meter (the regular pattern of stressed and unstressed syllables). Violating the poetic meter occurs frequently in poetry, but in the eyes of many critics, Donne used this poetic technique too often. Poet Ben Jonson once declared that "Donne, for not keeping of accent, deserved hanging." However, Jonson had to admit that he greatly admired Donne as a poet.

The Critics Respond

As Jonson's comment reveals, metaphysical poetry did have its detractors. In fact, the label "metaphysical poetry" was originally meant as a criticism. In the late 1700s, Samuel Johnson named the group metaphysical poets because he thought that they used their poetry merely to show off their knowledge. Earlier, the writer John Dryden had made a similar criticism of Donne's poetry. Donne, Dryden wrote, "affects the metaphysics . . . [even] in his amorous verses, where nature only should reign."

The metaphysical poets experienced a revival in the early 20th century, thanks in part to poet and critic T. S. Eliot. In a famous essay, Eliot praised the metaphysical poets' ability to unify experience—in particular, to "feel their thought as immediately as the odor of a rose."

Elements of Metaphysical Poetry

Although every metaphysical poet had a unique style, their poetry shares several traits:

- simple, conversational diction
- complex sentence patterns
- · themes that are often philosophical
- metaphysical conceits, or extended metaphors comparing very dissimilar things
- paradoxes, or statements that seem to contradict themselves
- disruptions of poetic meter
- · witty and imaginative plays on words

Strategies for Reading: Metaphysical Poetry

- Use the notes that accompany the poems to help you better understand the metaphysical poets' use of language.
- **2.** Study each metaphysical conceit and identify the things being compared.
- **3.** Look for paradoxes and try to determine what deeper meanings they convey.
- 4. Identify the subject and verb of any problematic

clause, and then try to determine the functions of surrounding words or phrases.

- 5. Paraphrase any dense passages.
- Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your Strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

PREPARING to Read

A Valediction: Forbidding Mourning Holy Sonnet 10 from Meditation 17

Poetry and Nonfiction by JOHN DONNE

Connect to Your Life

The Meaning of Life Many writers struggle with life's difficult questions and try to come to terms with their own doubts and fears by writing about them. Think about how you strive to find answers to your most challenging questions about life. How do you express your thoughts and concerns? Share your reflections with others.

Build Background

Poet and Preacher As a young man, John Donne wrote passionate love poems and sought the admiration of numerous women. Later in life, Donne made a notable change. He married, fathered 12 children, entered the ministry, and authored over 160 sermons. "Jack" Donne, the spirited young Renaissance man, became Dr. John Donne, a highly respected preacher and the dean of St. Paul's Cathedral in London.

Donne was an intellectual who contemplated life's most perplexing questions, particularly those involving death—a common literary theme of the time. During the Renaissance, medical knowledge was limited, and effective medicines were rare. It was not unusual for people to die well before the age of 50. Donne's own wife died at the age of 33, shortly after giving birth to their 12th child. Two of his children were stillborn, and others died at the ages of 3, 7, and 19.

"A Valediction: Forbidding Mourning" was written prior to the poet's departure for France in 1611. The poem was intended to console his wife, who was distressed over her husband's impending long absence. "Holy Sonnet 10" reflects Donne's concerns about spiritual matters, particularly death and salvation. Donne wrote "Meditation 17" in 1623 while recovering from a serious illness. He was inspired in part by hearing the ringing of church bells to announce a person's death.

Focus Your Reading

LITERARY ANALYSIS EXTENDED METAPHOR

An **extended metaphor**, or **conceit**, compares two unlike things at length and in a number of ways. In "Meditation 17," for example, Donne uses an extended metaphor to compare humanity to a book in which each person makes up a chapter. As you read these selections, be aware of other examples of extended metaphors employed by the writer.

ACTIVE INTERPRETING LANGUAGE READING STRUCTURES

In his writing, Donne frequently uses **paradox** (a statement that seems to contradict itself but reveals some element of truth), unusual **imagery**, and surprising **comparisons**. By identifying these elements, you can gain insight into the main ideas in a work and the relationship between those ideas.

READER'S NOTEBOOK As you read these selections by Donne, identify and list unusual images, paradoxes, and comparisons in each work.

FORBIDDINGƏNINAUON

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 th' earth brings harms and fears, Men reckon what it did and meant; But trepidation of the spheres, Though greater far, is innocent. **5** melt: part; dissolve our togetherness.

7 profanation (prŏf'ə-nā'shən): an act of contempt for what is sacred or respected.

8 laity (lā'ĭ-tē): persons without understanding of the "religion" of love.

9 moving of th' earth: an earthquake.
11 trepidation of the spheres: apparently irregular movements of heavenly bodies.

12 innocent: harmless.

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

15

20

30

35

But we by a love so much refined That our selves know not what it is, Inter-assuréd 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 25 As stiff twin compasses are two: Thy soul, the fixed foot, makes no show To move, but doth, if th' 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 th' other foot, obliquely run; Thy firmness makes my circle just,

And makes me end where I begun.

13 sublunary (sŭb'loo-něr'e) lovers' love: the love of earthly lovers, which, like all things beneath the moon, is subject to change and death. 14 soul: essence; sense: sensuality.

16 elemented: composed.

19 inter-assuréd of the mind: confident of each other's love.

22 endure not yet: do not, nevertheless, suffer,

26 twin compasses: the two legs of a compass used for drawing circles.

32 as that comes home: when the moving foot returns to the center as the compass is closed.

34 obliquely (ō-blēk'lē): not in a straight line. 35 firmness: constancy; just: perfect.

- 1. Comprehension Check To what does the poem compare the speaker and his love?
- 2. What image in this poem made the greatest impression on you? Why did it impress you?
- 3. How do you think the speaker would define true love?

THINK About	

- his description of "sublunary lovers' love" (lines 13-16)
 the comparison in lines 25-36
 the title of the poem

- 4. In your opinion, is the message of this poem still relevant? Explain your answer.



Detail of Nativity of Christ. Stained glass, Abbey Ste. Foy, Conques, France. Giraudon/Art Resource, New York.

Holy Sonnet 10

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.

John Donne

5-6 From rest ... flow: Since we derive pleasure from rest and sleep, which are only likenesses of death, we should derive much more from death itself.
8 soul's delivery: the freeing of the soul from the body.

11 poppy: opium, a narcotic drug made from the juice of the poppy plant.

12 swell'st: swell with pride.

- 1. What are your thoughts about the **speaker's** attitude toward death? Share your response with your classmates.
- 2. Why do you think the speaker addresses death as a person?
- How do you interpret the speaker's statement, "Death, thou shalt die"? Explain your response.

from

Meditation 17

John Donne

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 body which is my head too, and ingrafted into that body whereof I am a member.² 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 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 near the door by this sickness. . . . 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.³ If a clod be washed away by the sea, Europe is the less, as well as if a promontory⁴ 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. *

- 1. is catholic: embraces all humankind.
- 2. body which is my head . . . member: Donne likens the church to the head, which controls every part of the body, and to the body itself, because it is made up of interconnected parts (the individuals who compose it).
- 3. main: mainland.
- promontory (prŏm'ən-tôr'ē): a ridge of land jutting out into a body of water.

Nunc lento

sonitu dicunt, Now this bell tolling morieris. softly

for another,

says to me,

Thou must

die.

Thinking & LITERATURE

Connect to the Literature

- What Do You Think? Which part of the excerpt from Donne's "Meditation 17" did you find most thought-provoking? Discuss your choice with your classmates.
- Comprehension Check
- What does the ringing church bell announce?
- Does the writer suggest we should be moved or unmoved by the fate of others?

Think Critically

- 2. ACTIVE READING INTERPRETING LANGUAGE STRUCTURES What do you think Donne is saying in the last three sentences of "Meditation 17"? You may want to review your list of unusual **images**, **paradoxes**, and **comparisons** from your **READER'S NOTEBOOK**.
- 3. Donne says that when a person dies, the person's "chapter is not torn out of the book, but translated into a better language." What do you think he means by this statement?
- 4. In your opinion, how might the thoughts recorded in this meditation help someone to cope with life's limitations?



• Donne's statements about how people are connected

his views of God and the church

Extend Interpretations

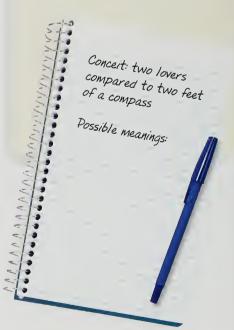
- 5. Critic's Corner The scholar C. S. Lewis commented that much of Donne's writing deals with rather grim **themes.** On the basis of your understanding of these three selections, do you agree or disagree with Lewis? Give evidence to support your answer.
- 6. Comparing Texts Compare Donne's depiction of love in "A Valediction: Forbidding Mourning" with Shakespeare's depiction of love in "Sonnet 116" on page 302. Do the two speakers appear to agree or to disagree? Explain your opinion.
- 7. Connect to Life In their writings, Donne and many of his contemporaries tried to unravel the mysteries of death. Do you think the level of interest in death is as great in today's society? Why or why not?

Literary Analysis

EXTENDED METAPHOR Donne's writing contains several types of figurative language, including extended metaphors, or **conceits.** Like any metaphor, an **extended metaphor** is a comparison between two essentially unlike things that does not contain the word *like* or *as*. A metaphor becomes extended when the two things are compared at length and in a number of ways—perhaps throughout a stanza, a paragraph, or even an entire work.

Cooperative Learning Activity

The comparison of two lovers to the two feet of a draftsman's compass in "A Valediction: Forbidding Mourning" is one of the most famous **conceits** in metaphysical poetry. With classmates, draw up a list of interpretations of what the metaphor might mean.



Choices CHALLENGES

Writing Options

1. Extended Metaphor Create your own extended metaphor, or conceit, to depict either love or death. You may choose to write your metaphor in the form of a paragraph or a short poem.

2. Poem of Farewell Using the title "A Valediction," write a poem of your own in which you describe your thoughts about going away and leaving someone you love behind. Place your poem in your Working Portfolio.

Activities & Explorations

1. Mood Painting/Collage Using appropriate colors, shapes, and images, create an abstract or representational painting or collage that reflects the mood conveyed by one of the Donne selections. ~ ART

2. Dramatic Reading With a partner, prepare a reading of "A Valediction: Forbidding Mourning." Take turns reading, with one person taking the odd-numbered and the other the even-numbered stanzas. ~ SPEAKING AND LISTENING

Inquiry & Research

A Modern Novel An important American writer of this century has used a phrase from this meditation of Donne's as the title of one of his novels. Discover the writer, the title of the novel, the year of its publication, and the subject of the book. Then, by reading a summary of the novel, try to figure out the relevance of the title to the subject of the book.



More Online: Research Starter www.mcdougallittell.com



John Donne

Other Works "The Canonization" "The Flea" "Holy Sonnet 7"

Early Years John Donne was born into a Roman Catholic family at a time when the Protestant majority had no tolerance for religious ideas different from their own. Although he attended Oxford University for several years, he was not eligible for a degree because of his religious beliefs. In 1593, his only brother died while imprisoned for sheltering a Jesuit priest.

Public Career At the age of 25, Donne became the personal secretary of Sir Thomas Egerton, a distinguished official of the royal court. A few years later, he married Egerton's niece, Ann More, secretly and without seeking permission. When the marriage was discovered, Donne lost his job. He was left nearly penniless and battled poverty for many years thereafter. Eventually, King James I recruited the struggling poet to the cause of Protestantism, and

Donne became an Anglican priest in 1615. Within six years, he was named dean of St. Paul's Cathedral, a position he held until his death. Donne was hailed as a dynamic preacher who incorporated wit and poetic language into his sermons.

A Master of Paradox Donne, whose writing is filled with paradoxes, was something of a paradox himself—a poet turned preacher, a sensualist and a scholar, a doubter and a believer. He was both dramatic and introspective, worldly and spiritual. Steeped in medieval learning, he was at the same time open to the fresh currents of 17th-century science and discovery. It is said that Donne "married passion to reason," and his example has influenced writers from his own time to the 20th century.

Author Activity

A Burial Shroud Near the end of his life, Donne had his portrait painted while dressed in his burial shroud. There is also a statue of him in this shroud. Investigate one of these portrayals of Donne and find out how and why he had it made.



PREPARING to Read

On My First Son / Still to Be Neat

Poetry by BEN JONSON

Connect to Your Life

Invalid Assumptions Most of us make various assumptions as we go through life. For example, we might assume that certain events will happen as we have planned or that people will behave as we expect. Do you tend to make assumptions about yourself and others? Can you remember a time when something did not happen the way you assumed it would? With your classmates, discuss assumptions you have made about yourself or others. Which assumptions were valid? Which ones were not?

Build Background

Literary Lion Ben Jonson was a literary giant who knew most of London's important writers, including Francis Bacon, John Donne, and William Shakespeare. Like Shakespeare, Jonson has been remembered chiefly as a great playwright in fact, his influence on English drama may have been equal to that of his more celebrated contemporary. However, Jonson also wrote some of the finest poetry in the English language.

The selections on the following pages show two of Jonson's varied poetic styles. Each poem deals with a speaker's assumptions about life and people. "On My First Son" is the poet's response to the death of his son, Benjamin. Like John Donne and others in his society, Jonson was forced on more than one occasion to experience the anguish of an untimely death. Both of his children died at verv young ages, his son at the age of seven, a victim of the plague, and his daughter, Mary, in infancy. The second poem, "Still to Be Neat," is a song from one of Jonson's major plays, the comedy Epicene; or, The Silent Woman. In it, the speaker shares his assumptions about a "neat" woman.

Focus Your Reading

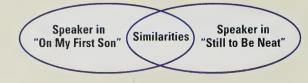
LITERARY ANALYSIS EPITAPH An epitaph is an inscription placed on a tomb or monument to honor the memory of the person buried there. The term *epitaph* has also been used more loosely to describe a verse, such as "On My First Son," which commemorates someone who has died. Notice the serious tone and somber mood of this line from the poem, as Jonson memorializes his dead son.

Farewell, thou child of my right hand, and joy; My sin was too much hope of thee, loved boy....

As you read the poem, determine which other lines are especially deserving of the label *epitaph*.

ACTIVE READING COMPARING SPEAKERS IN POETRY The speaker in a poem is often thought to be the writer, but in many cases this assumption is not valid. Though a writer may speak with his or her own voice in a poem, the speaker is often a voice or character made up by the writer. Two poems by the same writer may therefore have very different speakers.

READER'S NOTEBOOK As you read these poems by Ben Jonson, note the differences in the two speakers. You might use a Venn diagram to list the speakers' similarities and differences.



ON MY FIRST SON

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.

- S 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 Hebrew name *Benjamin* means "son of the right hand."

4 just: required.

5 lose all father: lose the feeling of being a father.

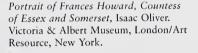


Detail of *The Graham Children* (1742), William Hogarth. Oil on canvas. The Granger Collection, New York.

- 1. What is your attitude toward the speaker after reading the poem?
- 2. In your opinion, what are some of the emotions and issues the speaker is grappling with as a result of his son's death?



- the "sin" he describes in line 2
- the comparison he makes in lines 3-4
- his resolve in lines 11-12
- **3.** The English poet Alfred, Lord Tennyson, once wrote, "'Tis better to have loved and lost / Than never to have loved at all." How do you think Jonson would have responded to Tennyson's statement?



STILL TO BE NEAT

ANANA

BEN JONSON

Still to be neat, still to be dressed, As you were going to a feast; Still to be powdered, still perfumed; Lady, it is to be presumed,

5 Though art's hid causes are not found, All is not sweet, all is not sound.

Give me a look, give me a face
That makes simplicity a grace;
Robes loosely flowing, hair as free;
Such sweet neglect more taketh me
Than all th'adulteries of art.
They strike mine eyes, but not my heart.

1 still: always.

11 adulteries: impurities; debasements.

Thinki **ITERATURE**

Connect to the Literature

- 1. What Do You Think? Do you agree with the ideas expressed by the speaker of "Still to Be Neat"?
- **Comprehension Check**
 - Why does the speaker object to the lady's "neat" appearance?
 - What look does the speaker in the poem claim to prefer?

Think Critically

ABOUT

- 2. What do you think the speaker assumes about the "powdered" and "perfumed" woman?
 - his reference to "art's hid causes" (line 5) THINK
 - what he means by "All is not sweet, all is not sound" (line 6)
 - · his use of the word "adulteries" to describe the ways in which a woman tries to improve her appearance (line 11)
- 3. On the basis of your reading of the poem, what is your opinion of the speaker of "Still to Be Neat"?
- 4. ACTIVE READING COMPARING SPEAKERS IN POETRY Look again at the Venn diagram you completed in your **READER'S NOTEBOOK.** How are the speakers similar? How do they differ? Discuss your ideas with a partner.

Extend Interpretations

- 5. Comparing Texts Reread lines 5-8 of "On My First Son." Then compare Jonson's attitude toward death with that of John Donne in "Holy Sonnet 10" on page 454.
- 6. What If? How do you think the woman addressed in "Still to Be Neat" might respond to the poem's speaker? Consider why she uses powder and perfume and what effect she hopes to achieve.
- 7. Connect to Life Do you think "Still to Be Neat" could have been written about a contemporary woman? Explain your opinion, keeping in mind the values of today's society.

Literary Analysis

EPITAPH In literature, an epitaph is used to describe any verse commemorating someone who has died. Although a few humorous epitaphs have been composed, most are serious in tone. "On My First Son" is considered an epitaph. In Jonson's poem, phrases such as "O could I lose all father now!" and "Rest in soft peace" reflect the poet's deep grief over the death of his son. Such lines effectively convey the poet's sadness to the reader

Paired Activity With a partner, reread the poem and decide which lines would be the best epitaph to inscribe on a gravestone for Jonson's son, or adapt the poem's language and tone and write your own epitaph for the boy.

REVIEW REPETITION Find examples of repetition in "Still to Be Neat." Discuss why Jonson might have chosen to repeat certain words. How does the repetition affect your reading of the poem? You might want to use a chart like the one below to organize your thoughts.

Repeated Words	Reasons for Repetition	Effects on Reader
		\sim

Choices CHALLENGES

Writing Options

1. Message of Condolence Write a sympathy note to Ben Jonson, offering him advice or comfort on the occasion of the death of his son. You may refer to his poem "On My First Son" in your note and try to help him with some of the issues he raises.

2. Poetic Parody Think of a quality or trait that you particularly dislike in a person. Using that trait as your subject, write a parody, or imitation, of the first stanza of "Still to Be Neat."

Activities & Explorations

1. Monument Design Create a sketch of a tombstone or monument that Jonson might have erected in memory of his son. ~ ART

2. Pictorial Essay Put together a pictorial essay depicting the contrast between natural beauty

and the "adulteries of art." ~ VIEWING AND REPRESENTING

Inquiry & Research

Fashion Sense In "Still to Be Neat," Jonson refers to a woman's efforts to dress for a "feast." Find out what cosmetics and clothes women of the Elizabethan Age wore to a formal gathering. To what extent, if any, did hygiene influence what was worn? Share your findings with the class.



Ben Jonson 1572–1637

Other Works "Song, to Celia" "To the Memory of My Beloved, the Author Master William Shakespeare" "Epitaph on Elizabeth, L. H."

Eclectic Careers In spite of a quarrelsome nature, Ben Jonson was a leader in the literary world and was greatly admired by a group of young poets—including Robert Herrick and Sir John Suckling—who proudly called themselves the "sons of Ben." Although well-educated as a child, Jonson never attended a university. He worked a short time as a bricklayer and then joined the British army. While aiding the Dutch in their war against Spain, Jonson killed the enemy's best soldier in single combat. Returning to England, he pursued a career in the theater, faring poorly as an actor but gaining extensive popularity as a playwright.

Close Calls A man of great bulk, with what he described as a "mountain belly" and a "rocky face," Jonson lived life with gusto. Unfortunately, his volcanic temperament led to occasional scrapes with the law. Once, he barely escaped hanging after killing a fellow actor in a duel. Because a

knowledge of Latin was largely confined to clergymen in Renaissance England, Jonson eluded death by reading a "neck verse"—a passage from the Latin Bible—so that he could be tried by a church court rather than a more harsh criminal court. He was, however, branded on the thumb as a convicted felon. He was also twice imprisoned when he offended authorities with his plays.

Literary Works Satire, which was just emerging as a popular dramatic form, was well suited to Jonson's combative nature and scathing wit. He gained fame for his satiric comedies, two of which, Volpone and The Alchemist, are still staged in theaters today. Many of his plays were performed at the Globe Theater, and Shakespeare himself acted in Jonson's first comedy. Every Man in His *Humor.* In 1616, Jonson published a volume of his plays and poems under the title Works. At that time, only more intellectual subjects, such as history and theology, were considered important enough to be presented as "works." The volume therefore became quite controversial, as Jonson undoubtedly had hoped. In his later years, Jonson wrote elaborate entertainments for the royal court and was rewarded with a sizable pension. His tombstone in Westminster Abbey bears the epitaph "O rare Ben Jonson."

PREPARING to Read

To the Virgins, to Make Much of Time

Poetry by ROBERT HERRICK

To His Coy Mistress

Poetry by ANDREW MARVELL

To Lucasta, Going to the Wars

Poetry by RICHARD LOVELACE

Comparing Literature of the World

The Lyrics of the Cavalier Poets and Omar Khayyám

This lesson and the one that follows present an opportunity for you to compare the lyrics of the Cavalier poets with the poems of Omar Khayyám. Specific points of comparison in the Khayyám lesson will help you note similarities and differences in the writers' treatments of the *carpe diem* theme.

Connect to Your Life

"Gather Ye Rosebuds While Ye May" The Latin expression *carpe diem* (kär'pĕ dē'ĕm)— "seize the day"—comes from a poem in which the Roman poet Horace advocates enjoying life fully because death is inevitable. This philosophy of life has been embraced by various individuals over the centuries and is still popular with some people today. With a group of classmates, discuss your opinion of this approach to life.

Build Background

The Cavalier Poets The Stuart king Charles I—successor to James I—believed that he had a divine right to rule, independent of Parliament. Tension grew between Charles and members of the legislative body, and in 1629 the king suspended Parliament. Thirteen years later, in 1642, England erupted in a civil war between those who supported the monarchy, who were called Cavaliers, and those who supported Parliament, known as Roundheads. The Cavaliers included a group of poets whose musical, lighthearted verse was popular among members of the royal court. The Cavalier poets focused on themes of love, war, honor, and courtly behavior and frequently advocated the philosophy of *carpe diem*, or living for the moment.

Prominent among the Cavalier poets were Robert Herrick and Richard Lovelace. Another 17th-century poet, Andrew Marvell, although not a Cavalier in political sympathies, is often grouped with the Cavaliers because of his poetic style. His combination of the intellectual depth and wit of the metaphysical poets with the lighthearted and melodious style of the Cavaliers makes him difficult to categorize.

Focus Your Reading

LITERARY ANALYSIS HYPERBOLE Figurative language that greatly exaggerates facts or ideas for humorous effect or for emphasis is called **hyperbole** (hī-pûr´ bə-lē). For example, in "To His Coy Mistress," the speaker talks about loving someone for 30,000 years. Look for other instances of hyperbole in Marvell's poem.

ACTIVE READING COMPARING SPEAKERS IN POETRY

Each of the speakers in these three poems has a slightly different attitude toward love and life. As you read, compare the speakers' feelings as reflected in their words. Remember these points:

- the speaker is the voice in a poem that talks to the reader
- the speaker can be a distant observer or an intimate participant
- the speaker and the poet are not necessarily the same

READER'S NOTEBOOK As you read these poems, jot down a few words or phrases for each that seem to capture the speaker's attitude toward love and life.

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may, Old time is still a-flying; And this same flower that smiles today Tomorrow will be dying.

 The glorious lamp of heaven, the sun, The higher he's a-getting,
 The sooner will his race be run, And nearer he's to setting.

That age is best which is the first, When youth and blood are warmer; But being spent, the worse, and worst Times still succeed the former.

Then be not coy, but use your time, And, while ye may, go marry; For, having lost but once your prime, You may forever tarry.

15

Robert Herrick

GUIDE FOR READING

9–12 How does the speaker appear to feel about old age? Do you agree with his opinion?

13 coy: hesitant; modest.

15-16 How do these lines reflect the philosophy of *carpe diem*?16 tarry: wait.

- 1. What was your overall reaction to this poem? Record your response in your notebook.
- How would you describe the speaker's thoughts about time? Be sure to use examples from the poem to help explain your opinion.
- **3**. Do you agree or disagree with the speaker's idea that "that age is best which is the first" (line 9)? Why or why not?



The Proposal (1872), Adolphe-William Bouguereau. Oil on canvas, $64\%' \times 44''$, The Metropolitan Museum of Art, New York, gift of Mrs. Elliot L. Kamen in memory of her father, Bernard R. Armour, 1960 (60.122).

MISTRESS

Andrew Marvell

TO

HIS COY

> 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

GUIDE FOR READING

5 Ganges (găn'jēz'): a great river of northern India.
7 Humber: a river of northern England, flowing through Marvell's hometown; complain: sing melancholy love songs.
5–7 Why do you think the speaker chooses to place his lover at the Ganges and himself at the Humber? What is his argument and his objective?
8 flood: the biblical Flood.

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.

10

20

But at my back I always hear Time's wingéd 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:
- 45 Thus, though we cannot make our sun Stand still, yet we will make him run.

10 till . . . Jews: In Marvell's day, Christians believed that all Jews would convert to Christianity just before the Last Judgment and the end of the world.

11 vegetable love: a love that grows like a plant (an oak tree, for example)—slowly but with the power to become very large.

19 state: dignity.

20 How would you describe the speaker's tone up to this point?

32 Has the speaker's tone changed?

35 transpires: breathes.

37-40 Consider the title of this part of Unit Two, "Facing Life's Limitations." How is the speaker trying to deal with life's limitations?
40 slow-chapped: slow-jawed.

44 thorough: through.

- 1. How do you picture the speaker in the poem?
- 2. Do you think the speaker's argument about time is convincing? Explain your opinion, using support from the poem.
- 3. In your opinion, is the speaker sincere in his description of the way he would go about loving his mistress if he had more time?

To Lucasta,

GOING TO THE WARS

ell me not, Sweet, I am unkind That from the nunnery Of thy chaste breast and quiet mind, To war and arms I fly.

5 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.

RICHARD Lovelace

GUIDE FOR READING

4 Think about the speaker's use of the word *arms*. Why is it especially appropriate for the speaker to talk about flying to arms?

7 What is the "stronger faith" the speaker mentions in this line?



Sir Philip Sidney (about 1576), unknown artist. The Granger Collection, New York.

ough & LITERATURE Thinkin

Connect to the Literature

- 1. What Do You Think? Jot down words or phrases that convey your impression of the speaker of "To Lucasta, Going to the Wars." Share them with a partner.
- **Comprehension Check**
- How does Lucasta feel about the speaker going off to war?
- · What does the speaker love most?

Think Critically

2. Which do you think the speaker prefers, love or war?



- THINK ABOUT { his description of Lucasta what he means by "stronger faith" in line 7 his thoughts about honor
- 3. Why do you think the speaker uses words like mistress, embrace, inconstancy, and adore in referring to his duty?
- 4. If you were the speaker's beloved, how might you react to lines 11-12?
- 5. ACTIVE READING COMPARING SPEAKERS IN POETRY Review the words and phrases reflecting the speakers' attitudes that you jotted down in your **READER'S NOTEBOOK**. Then think about the ways in which women are described in "To the Virgins, to Make Much of Time," "To His Coy Mistress," and "To Lucasta, Going to the Wars." Do you think the speakers share the same attitude toward women? Explain your opinion.

Extend Interpretations

- 6. Comparing Texts In your opinion, what would each of the speakers of these poems think of the kind of love described in Donne's "A Valediction: Forbidding Mourning"?
- 7. Different Perspectives What if the speaker in "To His Coy Mistress" were the speaker in "To Lucasta, Going to the Wars"? What differences do you think there would be in theme and tone?
- 8. Connect to Life Think about the philosophy of carpe diem as it is expressed in these poems. Are there popular songs today that express the same idea as "seize the day" or "Gather ye rosebuds while ye may"?

Literary Analysis

HYPERBOLE "Saying goodbye felt like the end of the world" is an example of **hyperbole**, figurative language that greatly exaggerates facts or ideas for humorous effect or for emphasis.

Cooperative Learning Activity

What examples of hyperbole can you find in "To His Coy Mistress"? How do they help the speaker develop his argument? In a small group, list all the examples of hyperbole you can find in the poem. Then compare your list with those of other groups.

REVIEW THEME Recall that a theme is a central idea or message in a work of literature. Sometimes the theme is directly stated; at other times, it is implied. What would you say is the theme in each of the three poems?

REVIEW METAPHOR Recall that a **metaphor** is a figure of speech that makes a comparison between two things that are basically unlike but have something in common. In Andrew Marvell's poem "To His Coy Mistress," the phrase "time's wingéd chariot" is a metaphor in which the swift passage of time is compared. to a speeding chariot. Look for other striking metaphors in the poems.

Choices CHALLENGES

Writing Options

1. Comparison of Poems Draft a short comparison-contrast essay in which you compare the poems "To His Coy Mistress" and "To the Virgins, to Make Much of Time," concentrating on their speakers, themes, and styles.

Writing Handbook See page 1367: Compare and Contrast 2. Exaggerated Speech Write a

speech in which you use your own examples of hyperbole to convince your listeners to "seize the day." Place your speech in your Working Portfolio. 🦰

3. Letter in Time of War Write a letter from Lucasta to her lover after he's left for the war. Be sure to mention how you feel about his choice to leave you and go fight in a war.

Activities & Explorations

1. Carpe Diem Banner Arrange images and words to create a classroom banner on the carpe diem theme. ~ VIEWING AND REPRESENTING

2. Booklet of Quotations Prepare a booklet of quotations about the fleeting nature of time. Be sure to include Marvell's reference to "time's wingéd chariot." ~ LITERATURE

3. Cartoons and Poetry Draw single-panel cartoons depicting

some of the ideas and objects that are personified in the poems-for example, "old time . . . still aflying." ~ ART

Inquiry & Research

The Reign of Charles | Find out more about life during the reign of Charles I-include court life. the lifestyle of the Cavalier poets, and the events that led up to the civil war.



More Online: Research Starter www.mcdougallittell.com

Art Connection

Matching the Mood Look again at Adolphe-William Bouguereau's painting The Proposal on page 465. In your



opinion, does this painting capture the mood of Marvell's poem "To His Coy Mistress"? Give reasons for vour answer.



Robert Herrick 1591-1674

Other Works "Corinna's Going A-Maying" "Delight in Disorder" "The Argument of His Book"

Youth and Man-About-Town As a young man, Robert Herrick tried his hand at goldsmithing, the family trade, before going off to Cambridge University. There he received two degrees and, a few years later, was ordained a priest. An ardent admirer of Ben Jonson, Herrick was one of the "sons of Ben" and an active member of London society. He loved the city and was disappointed when assigned to a rural church in Devonshire.

Because of his loyalty to the king, he was deprived of this post for 15 years under the Parliamentary government but was reassigned to Devonshire when the monarchy was restored.

Poet and Priest While in London in 1648, Herrick published his only book, Hesperides, which contained over 1,400 poems on both worldly and religious themes. Unfortunately, because of the civil war, society was not very interested in Herrick's light, playful verse, and his work was not much appreciated until the 19th century. After returning to the country, Herrick settled down to his life as a country priest, spending his days in enjoyment of nature and the quiet life and writing no more poetry. Herrick's poetry is greatly appreciated today, and he has been called "the greatest songwriter ever born of English race."

Choices CHALLENGES



Andrew Marvell

Other Works "The Mower's Song" "The Garden" "On a Drop of Dew"

Student and Tutor During his lifetime, Andrew Marvell was known for his political activities rather than his poetry. After receiving a degree from Cambridge University, he traveled abroad for several years before returning to England in 1650 to tutor the daughter of the Parliamentary general Lord Fairfax. It was while living at the Fairfax estate that he wrote most of his nonsatirical poetry. Three years later, Marvell became tutor to Oliver Cromwell's ward, William Dutton.

A Political Poet Marvell wrote a number of poems about Cromwell, including "An Horatian Ode upon Cromwell's Return from Ireland," perhaps the greatest political poem in English. In 1657 he became an assistant to John Milton, the Latin secretary for the Parliamentary government, and in 1659 was himself elected to membership in Parliament, an office he held until his death. After the Restoration, he seems to have been influential in securing Milton's deliverance from prison and from possible execution. During this time he also wrote many political satires attacking the king's policies. Marvell's poetry was not published until after his death, and his true talent as a poet was not fully recognized until the 20th century.

Richard Lovelace 1618–1657

Other Works "To Amarantha, That She Would Dishevel Her Hair" "To Lucasta, Going Beyond the Seas" "To Althea, from Prison"



The Perfect Cavalier A courtier, soldier, poet, lover, connoisseur of the arts, and reputedly one of the most handsome men in England—Richard Lovelace had all of the qualities of the perfect Cavalier. He was born into a wealthy military family and was educated at Oxford. On a visit to the university, the king and queen admired him so much that they granted him a master's degree on the spot. Naturally, he fought for the monarchy during the civil war.

Prisoner and Poet Lovelace was imprisoned twice, once for petitioning Parliament in the king's favor and again for his involvement in an uprising against the legislative body. It was while he was imprisoned that he wrote his best and most famous poems, "To Althea, from Prison" and "To Lucasta, Going to the Wars." In 1646, he was badly wounded while fighting the Spanish in France. Lovelace depleted most of his fortune trying to help the king and spent the last years of his life dependent on the charity of friends. During his lifetime, Lovelace's poems were popular and even set to music, but after his death they were forgotten for over 100 years.

PREPARING to Read

Turkmenistan

stan

Gulf of Oman

from the Rubáiyát (roo' bē-yät')

Poetry by OMAR KHAYYÁM (ō' mär kī-yäm') Translated by EDWARD FITZGERALD

Comparing Literature of the World

The Theme of Carpe Diem Across Cultures

Poems by Herrick, Marvell, Lovelace, and Omar Khayyám The theme of *carpe diem*—"seize the day"—is dominant in the *Rubáiyát*, just as it is in the poems of the English Cavalier poets and Andrew Marvell. Many of the poems by Herrick, Marvell, Lovelace, and Omar Khayyám feature speakers who warn about the fleeting nature of time and urge their audiences to live in the present. These poets also use metaphors to convey their themes.

Points of Comparison As you read the poems from the *Rubáiyát,* compare their **themes** and **metaphors** with those you encountered in the poems by Herrick, Marvell, and Lovelace.

Build Background

Persian Poetry The *Rubáiyát* is probably the work of Persian literature best known in the West. It has been translated into almost every major language of the world. The word *rubáiyát* is the plural form of *ruba'i*, the name of a Persian poetic form. A ruba'i is a quatrain, or four-line poem, in which the first, second, and fourth lines rhyme.

In its entirety, the *Rubáiyát* contains more than 400 of these quatrains. Each quatrain conveys a single thought about a subject such as beauty, love, death, or the fleeting nature of time. Although at one time all 400 poems were attributed to the 12th-century Persian poet Omar Khayyám, scholars now believe that he perhaps wrote no more than 250.

In 1859, the British writer Edward FitzGerald translated 75 of the poems into English. FitzGerald tried to remain true to Omar's expression of his philosophy of life by respecting the poems' form and individual themes, but he did modify the images to fit the tastes of his Victorian audience. Because the original quatrains were disconnected, FitzGerald rearranged them into a more unified and continuous sequence.

Focus Your Reading

LITERARY ANALYSIS THEME AND METAPHOR As you know, the **theme** of a literary work is a message or insight about life or human nature that the writer wishes to communicate to the reader. You will also recall that a **metaphor** is a comparison that does not contain the word *like* or *as.* This comparison may be stated directly, as in "Life is a broken-winged bird," or it may be implied, as in "the Bird of Time." Metaphors can be an effective means of conveying theme in a literary work. As you read these poems from the *Rubáiyát*, look for metaphors that are used to express theme.

ACTIVE READING DRAWING CONCLUSIONS ABOUT TONE Frequently, a writer relies on **imagery**—words and phrases that appeal to the senses—to convey his or her **tone**, or attitude, toward a subject. The writer's tone, in turn, usually reflects his or her philosophy of life.

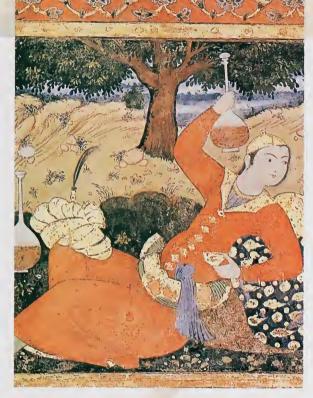
READER'S NOTEBOOK As you read these poems, look for imagery that

helps establish the tone. Keep track of the images you find by using a chart like the one shown.

Poem	Imagery
1	Field of Night, Shaft of Light
7	
12	

FROM THE

Rubáiyát



Omar Khayyám

Joy of Wine fresco. Chehel Sotün Palace, Isfahan, Iran. Photo by Roloff Beny, courtesy of the National Archives of Canada (PA-1986-009).

1

Wake! For the Sun, who scatter'd into flight The Stars before him from the Field of Night, Drives Night along with them from Heav'n, and strikes

The Sultán's Turret with a Shaft of Light.

7

5 Come, fill the Cup, and in the fire of Spring Your Winter-garment of Repentance fling: The Bird of Time has but a little way To flutter—and the Bird is on the Wing. 4 Sultán's Turret: a tower in the palace of a Moslem ruler.

12

 A Book of Verses underneath the Bough,
 A Jug of Wine, a Loaf of Bread—and Thou Beside me singing in the Wilderness— Oh, Wilderness were Paradise enow!

63

Oh, threats of Hell and Hopes of Paradise! One thing at least is certain—*This* Life flies; One thing is certain and the rest is Lies; The Flower that once has blown for ever dies.

64

Strange, is it not? that of the myriads who Before us pass'd the door of Darkness through, Not one returns to tell us of the Road, Which to discover we must travel too.

68

20

35

We are no other than a moving row Of Magic Shadow-shapes that come and go Round with the Sun-illumined Lantern held In Midnight by the Master of the Show;

69

But helpless Pieces of the Game He plays
 Upon this Checker-board of Nights and Days;
 Hither and thither moves, and checks, and slays,
 And one by one back in the Closet lays.

96

Yet Ah, that Spring should vanish with the Rose! That Youth's sweet-scented manuscript should close! The Nightingale that in the branches sang, Ah, whence, and whither flown again, who knows!

99

Ah, Love! could you and I with Him conspire To grasp this sorry Scheme of Things entire, Would not we shatter it to bits—and then Re-mold it nearer to the Heart's Desire! 12 enow: enough.

17 myriads (mĭr'ē-ədz): countless numbers (of people).

27 hither and thither: here and there.

Thinking & LITERATURE

Connect to the Literature

- 1. What Do You Think? Freewrite about the thoughts you had after reading these poems.
- Comprehension Check
- According to the speaker, what one thing in life is certain?
- What would make life like a paradise for the speaker?

Think Critically

- 2. How would you describe the philosophy of life expressed by the **speaker**?
 - what he compares time to in poem 7



- the actions he advocates in poems 1, 7, and 12
- his view of death in poems 63 and 64
- what he compares human beings to in poems
 68 and 69
- **3**. How do you think the speaker views the relationship between human beings and God?
- 4. ACTIVE READING DRAWING CONCLUSIONS ABOUT TONE Look back at the **imagery** chart you kept in your READER'S NOTEBOOK as you read. What conclusions can you draw about the **tone** in each poem?
- 5. Which **theme** expressed in the poems seems to come closest to your own philosophy of life? Explain your response.

Extend Interpretations

- 6. Critic's Corner One critic, Gordon S. Haight, stated that the *Rubáiyát* "will always attract some readers by its dark philosophy." What do you think Haight meant by "dark philosophy"? Explain your interpretation.
- 7. Connect to Life The speaker suggests that happiness can be achieved very simply, with "a Book of verses . . . a Jug of Wine, a Loaf of Bread—and Thou." Do you think most people can be satisfied with such simple pleasures? Give reasons for your opinion.
- 8. **Points of Comparison** Which of these poems from the *Rubáiyát* seem most closely related to the ideas expressed in Robert Herrick's "To the Virgins, to Make Much of Time" (page 464)? What theme do they share with Herrick's poem?

Literary Analysis

THEME AND METAPHOR

poetry, **metaphors** often help convey **themes.** For example, in poem 7, time is compared to a bird that has already completed part of a short journey. This comparison reflects the theme that time is limited and passes guickly.

Paired Activity With a partner, identify at least five other metaphors in these poems. Determine what theme or themes the metaphors help convey.

Poem Number	Metaphor	Theme
1		
7		
12		
63		
64		
68		
69		
96		
99		

Choices CHALLENGES

I think the speaker

is addressing ...

Writing Options

1. Paragraph of Explanation In a paragraph, identify the person whom you think

the speaker is addressing in these poems. Give reasons for your opinion.

2. Letter to Omar

Select one poem with which you strongly agree or disagree. Write a letter to Omar

Khayyám, explaining your thoughts about his ideas. Place the letter in your Working Portfolio.

3. Points of Comparison

Compare the metaphors used in the *Rubáiyát* with those in

Marvell's "To His Coy Mistress." Then write your own metaphor to express your philosophy of life.

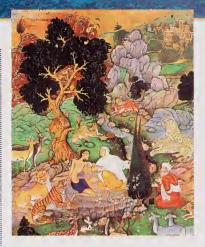
Writing Handbook See page 1367: Compare and Contrast.

Activities & Explorations

1. Philosophy Report Read other poems from the *Rubáiyát* and choose two to share with classmates. In a brief oral report, tell how you think each poem

reflects the speaker's philosophy of life. ~ SPEAKING AND LISTENING

2. Poetic Mural Create a mural depicting images or ideas presented in some or all of the poems. ~ ART



Inquiry & Research

Omar's Culture Investigate the culture of 12th-century Persia the culture in which Omar Khayyám wrote his poems. Find information on religion, education, or government, and report your findings to the class.



Omar Khayyám

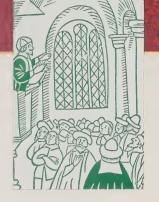
Omar the Tentmaker Omar Khayyám lived in Persia, the region now occupied by the nation of Iran. During his lifetime, he was more famous for his work as a scientist than for his poetry. The name Khayyám means "tentmaker"; thus, the author of the *Rubáiyát* is sometimes called Omar the Tentmaker. It is possible that Omar briefly engaged in this line of work before going on to more scholarly pursuits; however, it is more likely that his father was the tentmaker.

Man of Science Omar was an exceptionally brilliant man who mastered the subjects of

mathematics, astronomy, philosophy, history, medicine, and law. He was the author of important works on astronomy, geometry, and algebra as well as poetry. Because of his scientific genius, Omar was asked to make the astronomical calculations that were needed to reform the calendar in use at the time. He was later asked to help in the design and building of an observatory in the city of Isfahan. Despite his many scientific contributions, however, Omar's worldwide reputation is based mainly on his poetry.

Author Activity

Counting the Days Find out about the calendar that Omar helped reform. What was the old calendar based on? What changes were made to the new one? How does the reformed calendar compare with the calendar used today in the Western world?



PREPARING to Read

How Soon Hath Time When I Consider How My Light Is Spent Poetry by JOHN MILTON

Connect to Your Life

A Dream Deferred Think about someone you know or have read about—such as a musician or an athlete—who has suffered disappointment in trying to reach a desired goal or realize a dream. Discuss your impressions of how that person reacted to disappointment and how he or she carried on afterward.

Build Background

Life's Disappointments Studious and devout even as a child, John Milton devoted his life to writing about religious issues and dreamed of producing great poetry that would explore humanity's relationship with God. Though he ultimately realized this ambition, his life was marked by a series of disappointments, not the least of which was the political downfall of the Puritans, the faction he supported in the civil warfare that racked mid-17th-century England. The two famous sonnets you will read explore two other disappointments in the writer's life. In the first, composed to mark the occasion of his 23rd birthday, Milton examines the meagerness of his creative output. In the second, he reveals his feelings about his loss of sight at the age of 43.

Focus Your Reading

LITERARY ANALYSIS ALLUSION An **allusion** is a brief reference to a historical or fictional person, place, event, or thing with which the reader is assumed to be familiar. A devout Puritan who often wrote on religious topics, Milton frequently alluded to material in the Bible. As you read these sonnets, look for examples of biblical allusions.

ACTIVE READING CLARIFYING SENTENCE MEANING Like many other poets, Milton sometimes used unusual word order to make his ideas fit particular patterns of **rhythm** or **rhyme** and to make his lines more memorable. For example, instead of writing "that I am arrived so near to manhood," he wrote:

That I to manbood am arrived so near

READER'S NOTEBOOK As you read these sonnets, be alert to the order of words in Milton's sentences. When the word order in a sentence seems odd, try **paraphrasing** the sentence in a way that sounds more natural and makes sense to you. Record your paraphrases in your notebook.



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ΗΔΤ

JOHN MILTON

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10

How soon hath Time, the subtle thief of youth, Stoln on his wing my three and twentieth year! My hasting days fly on with full career, But my late spring no bud or blossom show'th. 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 endu'th. 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.

8 more timely-happy spirits: people who have accomplished more at an early age; endu'th: endows.

10 still: always; even: adequate. 11 lot: fate.

14 ever: eternally.

Thinking Through the Literature

1. Does this poem seem optimistic or pessimistic to you? Explain your impression.

- C ((,))) ()

2. Do you think the 23-year-old speaker would characterize himself as a youth or as a man? Consider the evidence.



- · his statement that "no bud or blossom show'th"
- his reference to his appearance in line 5
 the "inward ripeness" he mentions in line 7
- 3. What conclusions does the speaker reach by the poem's end?



Illustration (about 1856), Birket Foster.

CONSIDERHOW MY IGHIS SPENT

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 5 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 10 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: a reference to the biblical parable of the talents (Matthew 25:14–30), in which a servant who has hidden his one talent (a sum of money) in the earth is reprimanded for not putting it to good use.
8 fondly: foolishly.

12 thousands: here, thousands of angels.

Intough & LITERATURE Thinkir

Connect to the Literature

1. What Do You Think? What are your thoughts about the last line of "When I Consider How My Light Is Spent"? Share your reaction with classmates.

Comprehension Check

- What is the speaker's problem?
- · What does the speaker ask about God?

Think Critically

2. What seems to trouble the speaker most about his loss of sight?



- the image conveyed by "this dark world" in line 2
- the reference to his "talent" in lines 3–4
 the question he "fondly" asks in line 8
- 3. ACTIVE READING CLARIFYING SENTENCE MEANING Look again at the sentences you paraphrased in your READER'S NOTEBOOK. How would you paraphrase Patience's statements in lines 9-14 in everyday English? What would you say is the main point of Patience's speech?
- 4. Do you think the speaker will be able to follow the advice of Patience? Why or why not?

Extend Interpretations

- 5. Comparing Texts Compare and contrast the speakers' attitudes in "How Soon Hath Time" and "When I Consider How My Light Is Spent." Pay particular attention to their feelings about their talent and their relationship with God.
- 6. What If? If Milton had been deaf rather than blind, how might his writing have been different?
- 7. Connect to Life In what specific situations do you think the advice in either sonnet might be useful to people today? Explain your opinion.

Literary Analysis

ALLUSION Writers often use allusions to make their works more meaningful to readers. An allusion is a brief reference to a historical or fictional person, place, event, or thing with which the reader is assumed to be familiar. In "When I Consider How My Light is Spent," Milton alludes to a biblical parable in which a master praises two servants who have made good use of the talents entrusted to them and criticizes a servant who has buried his one talent instead of using it. The first two servants are given rewards, but the third has his talent taken away.

Activity

- · Explain the two meanings of the word talent in the poem. What, specifically, might the speaker's "one talent" be?
- Explain how the allusion to the biblical parable of the talents adds to the meaning of the poem.

REVIEW SONNET These two poems follow the Italian sonnet form: an **octave** (eight lines) followed by a **sestet** (six lines). The rhyme scheme in the octave is abbaabba; in the sestet, it is cdedce or *cdecde*. For each of the two sonnets, explain the relationship between the content of the octave and the content of the sestet.

PREPARING to Read

from Paradise Lost

Epic poetry by JOHN MILTON

Connect to Your Life

Masterpiece Imagine that you are a writer, a filmmaker, or a creative artist of some other kind and that you are planning to create your finest work ever. What subject might you choose to explore in your masterpiece? On what great works of the past might you draw? What themes might you hope to express? Jot down ideas for your masterpiece. You might organize them in a cluster diagram like this one.



Focus Your Reading

LITERARY ANALYSIS DICTION Diction is another term for word choice. In *Paradise Lost*, Milton employs the lofty, elevated diction that his exalted **subject** and **themes** demand. Notice how, in the following passage, powerful nouns and verbs are juxtaposed with eloquent adjectives to convey the majestic nature of the event described:

... Him the Almighty Power Hurled beadlong flaming from th' ethereal sky

With bideous ruin and combustion down To bottomless perdition, there to dwell In adamantine chains and penal fire

As you read the selection, look for other examples of elevated diction.

ACTIVE READING CLARIFYING MEANING

Milton's long, sweeping sentences and elevated diction take some time to appreciate. Here are some obstacles you may encounter, along with suggestions on how to **clarify meaning:**

• Archaic verb and pronoun forms (like dost for does and thou for you): Think of a

familiar word that resembles the unfamiliar form and see if it makes sense in the context; if it does not, consult a dictionary.

- Obsolete or unfamiliar vocabulary: See if you can determine meanings from context or from information in the Guide for Reading notes; consult a dictionary when necessary.
- Allusions (mainly to people, places, and events in the Bible and in ancient mythology): Use the Guide for Reading notes to help you understand the allusions and their significance.
- Long, sweeping sentences: Mentally break each sentence down into parts you can understand; focus on key words, such as the subject and the verb, to get the gist of the sentence's meaning before taking account of qualifiers and interrupters.
- Unusual word order: Mentally reorder the words in the sentences so that they sound more natural and make sense to you.

READER'S NOTEBOOK As you encounter difficult passages in this selection, use the strategies suggested above to improve your understanding of them. Write down definitions and explanations to help you remember the meanings of complex lines.

Build Background

Epic Proportions In 1658, when he had been blind for almost a decade, John Milton undertook the composition of his masterpiece, a poem in which he would achieve "things unattempted yet in prose or

rhyme." The poem he hoped to create was one that he had had in mind since he was 19, a great Christian epic that would "justify the ways of God to men." It was his hope "that by labor and intent study (which I take to be my portion in this life), joined with the strong propensity of

grand, in the tradition of the ancient epics– Homer's *Iliad* and *Odyssey* and Virgil's *Aeneid*—that were his models.

Rebellion and Its Aftermath Divided into 12 books, *Paradise Lost* is vast in its scope.



Milton tells of a heavenly rebellion led by the angel who would come to be known as Satan, who resents God's appointment of his Son to the position of greatest honor and power in Heaven, After

The Blind Milton Dictating to his Daughters (1878), Mihaly von Munkacsy. Oil on canvas, The Granger Collection, New York

nature, I might perhaps leave something so written to aftertimes, as they should not willingly let it die." In a sense, his whole life was a preparation for this task.

Using the biblical account in Genesis as his basic source, he mentally constructed long, flowing sentences in rhythmic blank verse, which he then dictated, 20 or 30 lines at a time, to paid assistants, friends, and relatives, including his three daughters. For seven painstaking years he worked on his ambitious project. The result, *Paradise Lost*, is widely considered to be the finest epic poem in the English language. In it Milton probes the relationships between free will and destiny and between freedom and responsibility. His treatment of these themes is appropriately the rebel angels are defeated and cast into Hell, Satan vows to corrupt God's latest creation, humanity. This he accomplishes by tempting the first woman, Eve, to disobey God by eating the fruit of the Tree of Knowledge in the Garden of Eden. When Eve and her mate, Adam, realize that they have disobeyed God, they are overcome with grief and despair. Yet they experience God's mercy as well as his wrath and by the end of the epic have some hope for the future: though they have been banished from the Garden of Eden, their exile has been softened by the promise of a Messiah. Milton's Paradise Regained, an epic sequel to Paradise Lost, presents the fulfillment of that promise.



Engraving by Gustave Doré.

John Milton

Paradise Lost

In this excerpt—the opening of Book I—Milton begins his epic like the ancient epics that were his models, with an invocation of, or call upon, a Muse, in which the speaker asks for inspiration and sets forth the subject and themes of the poem. (In Greek mythology, the Muses were goddesses of learning and the creative arts.) There follows a summary of how Satan, once among the most powerful of God's angels, was cast out of Heaven for leading a rebellion against God's rule. Awakening in Hell alongside Beëlzebub (bē-ĕl'zə-bŭb'), another fallen angel, Satan considers what he has lost and reaffirms his defiance of God.

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 th' Aonian mount, while it pursues Things unattempted yet in prose or rhyme. And chiefly thou, O Spirit, that dost prefer Before all temples th' upright heart and pure, Instruct me, for thou know'st; thou from the first
- 20 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;

GUIDE FOR READING

4 one greater Man: Jesus Christ.

6 Heavenly Muse: the divine source of Milton's poetic inspiration—here identified with the Spirit of God that the Bible says spoke to Moses (the "shepherd" of line 8).

7 Oreb . . . Sinai: Mounts Horeb and Sinai, on which Moses heard the voice of God.

8 the chosen seed: the Jews.

10–11 Sion Hill ... Siloa's brook: places in Jerusalem, the holy city of the Jews.

12 fast by the oracle of God: near the Jews' temple in Jerusalem.

15 Aonian (ā-ō'nē-en) mount: Mount Helicon in Greece, which in ancient times was considered sacred to the Muses.

20–22 with mighty wings ... pregnant: In the Bible, the Spirit of God is described as hovering over the primeval "deep" during the creation of the universe. 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?
 Th' 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
 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

- ⁴⁵ Hurled headlong flaming from th' ethereal sky
 With hideous ruin and combustion down
 To bottomless perdition, there to dwell
 In adamantine chains and penal fire,
 Who durst defy th' 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 obdùrate 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,
- 65 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

24 argument: subject.

25 Providence: God's plan for the universe.

26 justify: show the justice of. Milton states his purpose in this line. What assumptions does he make about his own abilities?

29 our grand parents: Adam and Eve.

31 transgress: overstep the limits set by.

32 for: on account of; **besides:** otherwise.

34 th' infernal serpent: Satan, who in the Bible is referred to as "that old serpent" (Revelation 20:2). Later in the poem, it will be in the form of a serpent that Satan will tempt Eve to eat the fruit of the Tree of Knowledge.

36 what time: when.

43 impious (ĭm'pē-əs): showing disrespect for God; sacrilegious.

34–44 These lines introduce the figure of Satan. What is your first impression of him? How does he view God?

45 th' ethereal (ĭ-thîr'ē-əl) sky: Heaven.

47 perdition: damnation.

48 adamantine (ăd'ə-măn'tēn'): indestructible; unbreakable.

44–49 What has happened to Satan?

53–54 his doom . . . wrath: fate had more punishment in store for him.

53–56 What is Satan's reaction to his punishment?

58 obdurate (ŏb'dŏŏ-rĭt): stubborn; unyielding.

62-63 Milton conveys the desolation of hell through a horrifying paradox: flames that give no light, only "darkness visible."

With ever-burning sulphur 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 th' 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,
 One next himself in power, and next in crime,
- Long after known in Palestine, and named
 Beëlzebub. To whom th' arch-enemy,
 And thence in Heaven called Satan, with bold words
 Breaking the horrid silence thus began:

"If thou beëst 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,
- 95 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

73–74 as far... utmost pole: a reference to a passage in Virgil's *Aeneid*, which states that Tartarus (hell) is twice as far below the surface of the earth as the heavens are above it.

75 What must Heaven be like if it is the opposite of Hell?

78 weltering: writhing; thrashing about.

80 Palestine (păl'ĭ-stīn'): here, the land of the Phoenicians, who worshiped the god Baal.

81 Beëlzebub: a powerful demon, called "the prince of the devils" in the Bible (Matthew 12:24) and identified with the Phoenician god Baal.

81-82 th' arch-enemy . . . Satan: The name Satan comes from a Hebrew word meaning "adversary," or "enemy."

84 Who is speaking here, and to whom is he speaking?

94–99 What does Satan refuse to change?

107 study: pursuit.

110 To whom does "his" refer here?

112 with suppliant (sŭp'lē-ənt) knee: kneeling in a begging posture.

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
 To wage by force or guile eternal war,
 Irreconcilable to our grand Foe,
 Who now triùmphs, and in th' excess of joy
 Sole reigning holds the tyranny of Heaven."
- So spake th' 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 th' embattled seraphim to war Under thy conduct, and in dreadful deeds Fearless, endangered Heaven's perpetual King,

130

- And put to proof his high supremacy, Whether upheld by strength, or chance, or fate! Too well I see and rue the dire event
- 135 That with sad overthrow and foul defeatHath lost us Heaven, and all this mighty hostIn horrible destruction laid thus low,As far as gods and heavenly essencesCan 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 th' arch-fiend 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,

114 doubted: feared for.

115 ignominy (ĭg'nə-mĭn'ē): disgrace.

117 this empyreal (ĕm-pîr'ē-əl) substance: the heavenly material of which the angels' bodies are made.

125 apostate (a-pos'tāt'): renegade.

126 vaunting: boasting.

127 compeer (kəm-pîr'): companion of equal rank.

128 Who begins speaking here?

129 seraphim (sĕr'ə-fĭm): an order of angels.

144 of force: necessarily.

148 suffice (sə-fīs'): satisfy fully.

149 thralls: slaves.

143–155 Beëlzebub suggests that God has left the fallen angels their strength so that their suffering will be increased or so that he can use them for his own purposes. Then Beëlzebub asks what use in that case ("what can it then avail") the fallen angels' strength and eternal life will be to them.

157 cherub: angel.

- 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,
- 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 sulphurous 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 th' 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,
- 190 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 Earth-born, 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 th' ocean-stream.
 Him, haply, slumbering on the Norway foam,
 The pilot of some small night-foundered skiff,

205 Deeming some island, oft, as seamen tell,

167 fail not: am not mistaken.

172 laid: calmed.

175 impetuous (ĭm-pĕch'õõ-əs): violently forceful.

171–177 What change is Satan describing in these lines?

178 slip th' occasion: miss the chance.

179 satiate (sā'shē-ĭt): satisfied.

186 powers: troops.

190 reinforcement: increase of strength.

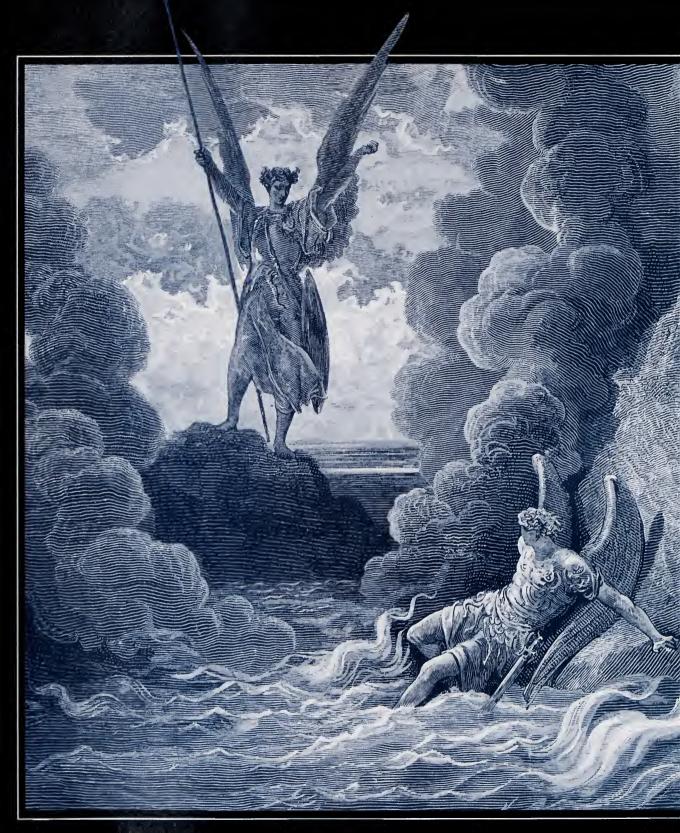
180–191 What does Satan propose?

196 rood: a unit of measure, between six and eight yards.

197–200 as whom ... Tarsus held: In Greek mythology, both the huge Titans—of whom Briareos was one—and the earth-born giant Typhon battled unsuccessfully against Jove (Zeus), just as Satan rebelled against God. Zeus defeated Typhon in Asia Minor, near the town of Tarsus.

201 Leviathan (lə-vī'ə-thən): a huge sea beast mentioned in the Bible here identified with the whale by Milton.

204 night-foundered: overtaken by the darkness of night.



Engraving by Gustave Doré.

With fixed anchor in his scaly rind Moors by his side under the lee, while night Invests the sea, and wished morn delays: So stretched out huge in length the arch-fiend lay.

- 210 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
- 215 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 i' th' midst a horrid vale.
- 225 Then with expanded wings he steers his flight Aloft, incumbent on the dusky air, 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,
- 230 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 fuelèd 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,
- 250 Where joy forever dwells! Hail, horrors! hail, Infernal world! and thou, profoundest Hell,

208 invests: covers.

196–209 An **epic simile** is a comparison that extends over a number of lines. What two comparisons does Milton make in these lines?

214 reiterated (rē-ĭťa-rā'tĭd): repeated.

220 treble: three times as much.

210–220 What do these lines suggest about how much control Satan has over his own destiny?

226 incumbent on: resting upon.

230–231 the force . . . transports a hill: It was formerly thought that earthquakes were caused by underground winds.

232 Pelorus (pə-lōr'əs): a cape on the coast of Sicily.

233 Etna: a volcano near Pelorus.

235 sublimed: vaporized.

236-237 involved with: wrapped in.

239 the Stygian (stĭj'ē-ən) flood: the river Styx—in Greek mythology, one of the rivers of the underworld.

241 sufferance: permission. How do Satan and Beëlzebub view their own power in relation to God's power?

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

- 255 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 heWhom thunder hath made greater? Here at leastWe shall be free; th' 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.
 But wherefore let we then our faithful friends,
- 265 Th' associates and copartners of our loss, Lie thus astonished on th' oblivious pool, And call them not to share with us their part In this unhappy mansion, or once more With rallied arms to try what may be yet
- 270 Regained in Heaven, or what more lost in Hell?"

254–255 Why do you think Satan makes this statement?

257 all but less than: second only to.

264 wherefore: why.

266 astonished: stunned; th' oblivious pool: the river Lethe—in Greek mythology, a river of the underworld that causes forgetfulness.

268 mansion: dwelling place.



LITERATURE Thinkin

Connect to the Literature

1. What Do You Think? What is your overall impression of Satan?

Comprehension Check

- · Where do the fallen angels find themselves after their rebellion?
- Whom does Satan talk to?

Think Critically

- 2. ACTIVE READING CLARIFYING MEANING Whom is the speaker addressing in lines 1-26? In order to answer this question, review the suggestions for clarifying meaning in the Active Reading feature on page 480. Take special note of the technique for breaking down long, sweeping sentences.
- 3. Do the **details** in the opening invocation give you the impression that the poet is humble, ambitious, or both? Cite details to explain your evaluation.
- 4. What human characteristics does Satan display?



- THINK ABOUT { his past actions his attitude toward God his views of Heaven and Hell
- 5. In the light of their past, why would Satan and Beëlzebub find Hell especially painful and horrible?
- 6. Do you think Satan actually believes the statement he makes in line 263? Why or why not?

Extend Interpretations

- 7. Critic's Corner In an essay on Milton, the Victorian historian and literary critic Thomas Babington Macaulay observed, "Poetry which relates to the beings of another world ought to be at once mysterious and picturesque. That of Milton is so." Do you agree? Cite details from the selection to support your evaluation.
- 8. Comparing Texts Compare and contrast Satan with an epic hero (such as Beowulf) and with a tragic hero (such as Shakespeare's Macbeth). With which character would you say he has more in common? Why?
- 9. Connect to Life Satan is greedy for total power in his world. What historical figures have had a similar kind of greed? What are the effects of such greed?

Literary Analysis

DICTION In Paradise Lost, Milton employed the powerful, elevated diction, or word choice, that his lofty subject and themes demanded. Consider, for example, lines 230-235 of the selection:

... as when the force Of subterranean wind transports a bill Torn from Pelorus or the shattered side Of thundering Etna, whose combustible And fueled entrails thence conceiving fire, Sublimed with mineral fury ...

Milton could have used words less imposing and elevated than those underlined in the lines above. Instead, he chose words that eloquently convey the majesty of his subject and themes.

Paired Activity Choose a passage from Paradise Lost, such as the summary of Satan's fall in lines 34-49 or Satan's speech in lines 242-270. In a chart, list words that exemplify Milton's diction in that passage. Then write a synonym of each word you listed. Discuss how Milton's word choice contributes to his powerful, lofty style.

	Milton's Words	Synonyms
Nouns	clime (l. 242)	climate
Verbs	dispose (l. 246)	
Modifiers	celestial (l. 245)	

REVIEW BLANK VERSE Milton's long, sweeping sentences are cast in the form of blank verse—unrhymed iambic pentameter. Do you find this verse form appropriate for his lofty subject and themes? Explain.

Choices CHALLENGES

Writing Options

1. Psychological Profile Write a psychological profile of Satan as he is presented in the excerpt from *Paradise Lost* or of the speaker of either of the two sonnets. Briefly describe your subject's personality traits and attitudes.

2. Descriptive Paragraph Write a paragraph in which you describe Hell as it is presented in the excerpt from *Paradise Lost*.

Activities & Explorations

1. *Paradise Lost* Illustrated Paint or draw a picture of Satan as he is depicted in the excerpt from *Paradise Lost.* ~ ART

2. Musical Accompaniment Set either of Milton's two sonnets to music—either your original composition or a recording that you find suitable. Perform your musical version of the sonnet in class, or record it on audiotape. ~ MUSIC

Inquiry & Research

Researching Angels Research an aspect of the Judeo-Christian concept of angels touched on in *Paradise Lost.* For example, you might find out more about the different orders of angels (seraphim, cherubim, and so on) or about the idea of the fall of rebellious angels led by Satan. Present your findings in an oral report.



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John Milton

Other Works Comus "Lycidas" "L'Allegro" "Il Penseroso" Areopagitica

Youthful Dreams A devout youth of scholarly bent, Milton seemed destined for the clergy but instead, while still a teenager, decided to become a writer. He dreamed of producing important poetry dealing with religious themes. To that end, he studied Latin, Greek, Hebrew, and most of the modern European languages. His knowledge of Italian allowed him to read *The Divine Comedy*, the great 14th-century Christian poem by Dante Alighieri.

A Contentious Puritan Milton attended Cambridge University, where he was critical of the curriculum and at one point was briefly suspended for arguing with his tutor. He had adversaries in the political arena as well. When civil war erupted in 1642, he devoted his energies to writing political pamphlets for the Puritan faction, or Roundheads, who supported Parliament over the king. For a time the Roundheads triumphed under Oliver Cromwell, and Milton accepted the post of Cromwell's Latin secretary; but after Cromwell's death and the restoration of the monarchy, Milton was arrested for his earlier political activities. He avoided execution or lengthy imprisonment, however—in part through the intercession of his former protégé, the poet Andrew Marvell.

Crowning Achievements By this time, Milton's progressive blindness had become total, but he still managed to complete his masterpiece, *Paradise Lost.* A 10-book version of the poem was published in 1667, and a revised version, in which the poem was divided into 12 books, appeared in 1674, the year of Milton's death. Milton also composed a sequel, *Paradise Regained*, and a drama, *Samson Agonistes*, which was patterned on the tragedies of ancient Greece.

Author Activity

Courtly Entertainment Milton's *Comus* is a masque, a form of drama popular in the Renaissance. Find out why *Comus* was written, what it is about, and where it was first performed.



PREPARING to Read

Female Orations

Debate by MARGARET CAVENDISH, DUCHESS OF NEWCASTLE

Connect to Your Life

Privileged Gender? Have you ever felt that members of the opposite sex have special privileges or advantages not available to members of your sex? Have you ever engaged in a dialogue or debate about this subject with members of your own or the opposite sex? Draw up a list of some of the advantages that you think each sex possesses. Then share your list with the class.

Build Background

A Feminist Pioneer Margaret Cavendish lived at a time when female writers were few and tended to concentrate on such subjects as family, religion, romance, and the responsibilities of keeping a household. Modesty was highly valued as a feminine virtue, so most women writers of the time never published their work. Cavendish was keenly aware of the limitations placed on women in her society, yet she published her unorthodox writings despite them. She became the subject of considerable criticism and scorn for publishing her thoughts on subjects that were considered off-limits to female interpretation. In "Female Orations" she records an imaginary debate between women with differing points of view on the role of women in society.

WORDS TO KNOW Vocabulary Preview

demeanor eloquently enticing

subsistence unconscionable

Focus Your Reading

LITERARY ANALYSIS ARGUMENTATION Speech or writing intended to convince an audience that a proposal should be adopted or rejected is called **argumentation.** An argument may be developed in an essay, in a speech, or in a debate like that in "Female Orations." As you read this work, look for the arguments Cavendish presents for and against women's rights.

ACTIVE READING ANALYZING THE STRUCTURE OF ARGUMENTS The overall structure of "Female Orations" is an imaginary debate in which seven women express different points of view. The arguments of the individual speakers, however, contain

examples of other structures. For example, the first speaker uses a **comparisoncontrast structure**, comparing the conditions of men and women. The fourth speaker uses a **problem-and-solution structure**, arguing that lack of strength and wit can be overcome by means of exercise and conversation.

READER'S NOTEBOOK As you read "Female Orations," take note of the argument set forth by each speaker. Also note other examples of comparison-contrast and problem-solution structures that you find.

urth 2nd speaker's argument: 3rd speaker's argument:

Female rations

MARGARET CAVENDISH, DUCHESS OF NEWCASTLE



Young Woman Standing at a Virginal (about 1670), Jan Vermeer. The Granger Collection, New York.





Ladies, gentlewomen, and other inferior women, but not less worthy: I have been industrious to assemble you together, and wish I were so fortunate as to persuade you to

make frequent assemblies, associations, and combinations amongst our sex, that we may unite in prudent counsels, to make ourselves as free, happy, and famous as men; whereas now we live and die as if we were produced from beasts, rather than from men; for men are happy, and we women are miserable; they possess all the ease, rest, pleasure, wealth, power, and fame; whereas women are restless with labor, easeless with pain, melancholy for want of pleasures, helpless for want of power, and die in oblivion, for want of fame. Nevertheless, men are so unconscionable and cruel against us that they endeavor to bar us of all sorts of liberty, and will not suffer us freely to associate amongst our own sex; but would fain1 bury us in their houses or beds, as in a grave. The truth is, we live like bats or owls, labor like beasts, and die like worms.

Π



Ladies, gentlewomen, and other inferior women: The lady that spoke to you hath spoken wisely and <u>eloquently</u>, in expressing our unhappiness; but she hath not declared a

remedy, or showed us a way to come out of our miseries; but, if she could or would be our guide, to lead us out of the labyrinth men have put us into, we should not only praise and admire her, but adore and worship her as our goddess: but alas! men, that are not only our tyrants but our devils, keep us in the hell of subjection, from whence I cannot perceive any redemption or getting out; we may complain and bewail our condition, yet that will not free us; we may murmur and rail against men, yet they regard not what we say. In short, our words to men are as empty sounds; our sighs, as puffs of winds; and our tears, as fruitless showers; and our power is so inconsiderable, that men laugh at our weakness.

III



Ladies, gentlewomen, and other inferior women: The former orations were exclamations against men, repining² at their condition and mourning for our own; but we have

no reason to speak against men, who are our admirers and lovers; they are our protectors, defenders, and maintainers; they admire our beauties, and love our persons; they protect us from injuries, defend us from dangers, are industrious for our subsistence, and provide for our children; they swim great voyages by sea, travel long journeys by land, to get us rarities and curiosities; they dig to the center of the earth for gold for us; they dive to the bottom of the sea for jewels for us: they build to the skies houses for us: they hunt, fowl, fish, plant, and reap for food for us. All which, we could not do ourselves; and yet we complain of men, as if they were our enemies, whenas³ we could not possibly live without them, which shows we are as ungrateful as inconstant.

- 1. fain: gladly.
- 2. repining: complaining.
- 3. whenas: when in fact.

WORDS TO KNOW unconscionable (ŭn-kŏn'shə-nə-bəl) adj. showing no conscience; shockingly unreasonable or unjust eloquently (čl'ə-kwənt-lē) adv. with powerful and persuasive words subsistence (səb-sĭs'təns) n. the obtaining of the necessities of life; livelihood But we have more reason to murmur against Nature, than against men, who hath made men more ingenious, witty,⁴ and wise than women; more strong, industrious, and laborious than women; for women are witless and strengthless, and unprofitable creatures, did they not bear children. Wherefore, let us love men, praise men, and pray for men; for without men, we should be the most miserable creatures that Nature hath made or could make.

IV



Noble ladies, gentlewomen, and other inferior women: The former oratoress says we are witless and strengthless; if so, it is that we neglect the one and make no use of

the other, for strength is increased by exercise, and wit is lost for want of conversation. But to show men we are not so weak and foolish as the former oratoress doth express us to be, let us hawk, hunt, race, and do the like exercises that men have; and let us converse in camps,⁵ courts, and cities; in schools, colleges, and courts of judicature; in taverns, brothels, and gaming houses; all of which will make our strength and wit known, both to men and to our own selves, for we are as ignorant of ourselves as men are of us. And how should we know ourselves, when we never made a trial of ourselves? Or how should men know us, when they never put us to the proof? Wherefore my advice is, we should imitate men; so will our bodies and minds appear more masculine, and our power will increase by our actions.



Noble, honorable, and virtuous women: The former oration was to persuade us to change the custom of our sex, which is a strange and

unwise persuasion, since we cannot change the nature of our sex, nor make ourselves men; and to have female bodies, and yet to act masculine parts, will be very preposterous and unnatural. In truth, we shall make ourselves like the defects of Nature, and be hermaphroditical,6 neither perfect women, nor perfect men, but corrupt and imperfect creatures. Wherefore let me persuade vou, since we cannot alter the nature of our persons, not to alter the course of our lives; but to rule so our lives and behaviors that we be acceptable and pleasing to God and men; which is, to be modest, chaste, temperate, humble, patient, and pious; also, be housewifely, cleanly, and of few words. All which will gain us praise from men and blessing from Heaven; love in this world and glory in the next.

VI



Worthy women: The former oratoress's oration endeavored to persuade us that it would not only be a reproach and disgrace, but unnatural, for women in their

actions and behavior to imitate men: we may as well say it will be a reproach, disgrace, and unnatural to imitate the gods, which imitation we are commanded both by the gods and their ministers; and shall we neglect the imitation of men, which is more easy and natural than the imitation of the gods? For how can terrestrial⁷ creatures imitate celestial deities?⁸ Yet one terrestrial may imitate another, although in different sorts of creatures. Wherefore, since all terrestrial imitations ought to ascend to the

- 4. witty: intelligent.
- 5. camps: military encampments.
- hermaphroditical (hər-măf'rə-dĭt'ĭ-kəl): having both male and female characteristics in one body.
- 7. terrestrial: earthly.
- 8. celestial deities: heavenly gods.

better and not to descend to the worse, women ought to imitate men, as being a degree in nature more perfect than they themselves; and all masculine women ought to be as much praised as effeminate men to be dispraised; for the one advances to perfection, the other sinks to imperfection; that so, by our industry, we may come, at last, to equal men, both in perfection and power.

VII



Noble ladies, honorable gentlewomen, and worthy femalecommoners: The former oratoress's speech was to persuade us out of ourselves and to be that which

Nature never intended us to be, to wit, masculine. But why should we desire to be masculine, since our own sex and condition is far the better? For if men have more courage, they have more danger; and if men have more strength, they have more labor than women have; if men are more eloquent in speech, women are more harmonious in voice; if men be more active, women are more graceful; if men have more liberty, women have more safety; for we never fight duels nor battles; nor do we go long travels or dangerous voyages; we labor not in building nor

digging in mines, quarries, or pits, for metal, stone, or coals; neither do we waste or shorten our lives with university or scholastical studies, questions, and disputes; we burn not our faces with smiths' forges or chemists'9 furnaces; and hundreds of other actions which men are employed in; for they would not only fade the fresh beauty, spoil the lovely features, and decay the youth of women, causing them to appear old, when they are young; but would break their small limbs, and destroy their tender lives. Wherefore women have no reason to complain against Nature or the god of Nature, for although the gifts are not the same as they have given to men, yet those gifts they have given to women are much better; for we women are much more favored by Nature than men, in giving us such beauties, features, shapes, graceful demeanor, and such insinuating and enticing attractives, that men are forced to admire us, love us, and be desirous of us: insomuch that rather than not have and enjoy us, they will deliver to our disposals their power, persons, and lives, enslaving themselves to our will and pleasures; also, we are their saints, whom they adore and worship; and what can we desire more than to be men's tyrants, destinies, and goddesses? *

demeanor (dĭ-mē'nər) *n*. a way of behaving; manner **enticing** (čn-tī'sĭng) *adj*. tempting **entice** *v*.

^{9.} chemists': alchemists'.

from Eve's Apology in **Defense of Women** Amelia Lanier



Adam Tempted by Eve (1517), Hans Holbein the Younger. Öffentliche Kunstsammlung Basel, Switzerland (313).

In the biblical Book of Genesis, Eve is tempted by a serpent to eat the fruit of the forbidden tree of knowledge, and she, in turn, offers it to Adam. As a result of their disobedience, God expels them from the Garden of Eden, taking away the gift of human immortality. These stanzas are from Amelia Lanier's defense of Eve, in which the poet (1570?-1640?) adopts a position that was quite radical in its time.

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

- 10 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
- 15
- Which God had breathéd 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,

- 20 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
- 30 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 learned book.



Connect to the Literature

1. What Do You Think? Which of the seven speakers makes the most sense to you?

Thinki

Comprehension Check

USA EITERATURE

- What is the third speaker's attitude toward men?
- Does the seventh speaker regard women as inferior or superior to men?
- 2. How does the third speaker's **argument** compare with those of the two preceding speakers?
- 3. What seems to have been the role of women in the society of the time?



Think Critically

- public life family life
- household management
- political and military affairs
- 4. Why do you think Cavendish presented a variety of viewpoints?
- 5. ACTIVE ANALYZING THE STRUCTURE Look back at the notes you took in your READER'S NOTEBOOK. What examples of comparison-contrast and problem-solution structures did you find?

Extend Interpretations

- 6. Comparing Texts Consider the view of the relationship between men and women expressed in the excerpt from "Eve's Apology in Defense of Women." How is it similar to or different from the view of one or more of the speakers in "Female Orations"?
- 7. **Different Perspectives** How might a male speaker have responded to the speeches in "Female Orations"?
- 8. Connect to Life Do you think Cavendish believed in equality of the sexes as we understand it today? Support your opinion.

Literary Analysis

ARGUMENTATION

Argumentation is speech or writing intended to convince an audience that a proposal should be adopted or rejected. Most arguments begin with a statement of an idea or opinion, which is then supported with logical evidence. Another technique of argumentation is the anticipation and rebuttal of opposing views. In "Female Orations," Cavendish presents a number of different arguments through the mouths of the seven speakers.

Cooperative Learning Activity With six classmates, read aloud to the rest of the class the seven speeches that make up this imaginary debate. Try to make your reading sound like a real debate, with each speaker directing her response to the preceding speaker.

ACTIVE WRITER'S MOTIVATION READING AND TEXT STRUCTURE

A writer's motivation can affect the form, or structure, he or she uses to express ideas. Cavendish examines ideas and arguments about the roles and rights of women in the form of a debate between seven speakers, who voice a variety of opinions. Think about Cavendish's possible motivation for writing about the position of women. Think also about the society in which she lived. Why do you think she cast the orations as debates?

Choices CHALLENGES

Writing Options

Argument Outline Imagine that you are an eighth speaker in this debate. Write an outline of the main points of your response to the seven speakers who have preceded you. What additional points, not touched on by them, might you wish to address?

Activities & Explorations

Mural Design Sketch a design for a wall mural showing the roles of women in society today. ~ ART

Inquiry & Research

Women in the 17th Century Do some research to find out about famous women of the 17th century. What did they do to achieve fame? Choose a woman who interests you and write a two- or three-paragraph summary of her life and achievements.

Vocabulary in Action

EXERCISE: CONTEXT CLUES Read each sentence below. On your paper, indicate whether the boldfaced word is used correctly or incorrectly.

- 1. One of the speakers in Cavendish's imaginary debate says that the preceding speaker spoke **eloquently** and intelligently.
- 2. Another of the speakers admires men for their kind and **unconscionable** behavior.
- 3. There must have been a large **subsistence** of women who were dissatisfied with their lives.
- 4. Cavendish pitied women whose sole purpose in life was to appear **enticing** to men.
- 5. In the 17th century, men were sometimes willing to listen to a woman's **demeanor**.

WORDS	demeanor	subsistence
ТО	eloquently	unconscionable
KNOW	enticing	

Building Vocabulary

For an in-depth study of context clues, see page 938.



Margaret Cavendish 1623?-1674

Early Years Born Margaret Lucas, Margaret Cavendish was two years old when her father died. Her mother, who assumed control of the family's extensive estate, was regarded as a shrewd and ambitious businessperson and, as a result, was not well liked by her neighbors. The Lucas family further alienated their neighbors by allying themselves with the monarchy during the conflicts between the king and Parliament. Margaret became an attendant to the queen, whom she accompanied to Paris in 1645. There she met and married William Cavendish, the duke of Newcastle.

Civil War and Exile As an English nobleman and supporter of the monarchy, the duke had voluntarily fled to France during England's civil war. As the new duchess of Newcastle, Margaret Cavendish was forced to live in exile as well, and in poverty, until the monarchy was restored. It was during her exile that the childless Cavendish began writing with the intent of publishing her work.

After the Restoration After the restoration of the monarchy, Cavendish and her husband returned to England, where she began to pursue a literary career in earnest. Cavendish wrote about science, mathematics, and philosophy—subjects considered beyond the capacities of women in the 17th century—and produced numerous works of poetry, prose, and drama. Her bold writings and strange manner earned her the nickname Mad Madge of Newcastle. Her husband, however, supported her throughout and at her death wrote that "This Dutches was a wise, wittie and learned Lady, which her many Bookes do well testifie." MILESTONES IN BRITISH LITERATURE

John Bunyan

The Pilgrim's Progress

"This Book will make a Traveller of thee." So claims John Bunyan in the Author's Apology to The Pilgrim's Progress (1678). The author's promise is all the more striking because he wrote much of this prose masterpiece while in prison. However, the "travel" Bunyan had in mind was not literal: it was a spiritual journey that reflected the author's own religious experiences and beliefs.

These beliefs were formed during a turbulent period in English history—the time of the English civil war and of Oliver Cromwell's Puritan-dominated government, which ruled after the defeat of the monarchy in 1649. During this time, Bunyan, a



traveling mender of pots and pans who had little formal education, plunged into a lengthy spiritual crisis. He emerged a devout Christian and lay preacher. When the monarchy was restored in 1660 and Charles II sought to suppress religious dissent, Bunyan was imprisoned for "preaching without a license." He was jailed twice, for a total of nearly 12 years. While in prison, Bunyan worked on his allegorical "travel guide." *The Pilgrim's Progress* dramatizes the process of

This wood engraving from a 19th-century edition of The Pilgrim's Progress shows Christian setting out from the City of Destruction. religious salvation by tracing the progress of a wayfarer named Christian on his journey through a fallen world. Christian's pilgrimage begins when he leaves the City of Destruction without his wife and relatives, all of whom ridicule his visions of a coming apocalypse. He is urged on by Evangelist, a godly man who directs him to keep his eyes on "yonder shining light."

Christian encounters a series of characters who embody outlooks that are obstacles to salvation. Mr. Worldly Wiseman, for example, gives Christian short-sighted advice to quit his "desperate venture" and move into the village of Morality, which offers the safety and friendship of such men as Legality and Civility.

The allegorical nature of Christian's struggles is clear. At one point he and a companion named Hopeful fall asleep on the grounds of Doubting Castle. They are discovered by Giant Despair and locked in the dungeon. Christian is almost driven to suicide, but eventually he opens the door with a key called Promise. Such symbolism can be traced back to the morality plays of the Middle Ages.

Bunyan's rendering of characters and events, however, is so natural and lifelike that his tale "thrilled many generations of children who did not recognize the allegory," according to the 20th-century English critic W. W. Robson.

Bunyan's descriptive details about everyday life and his ear for dialogue reflect the rural England of his time, and the beauty of his language and imagery often transcends his allegorical purpose.

The direct, vivid style and the sense of spiritual urgency in *The Pilgrim's Progress* contributed to its instant success with all social classes. It was so popular, in fact, that six years later Bunyan wrote and published a second part,

which portrays the journey to salvation of Christian's wife and children.

In all, Bunyan wrote nearly 60 works, mostly doctrinal tracts. He remains best known for *The Pilgrim's Progress*, which was one of the most widely read works in the English language for over two centuries.



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Above: William Blake's portrayal of the encounter between Christian and Mr. Worldly Wiseman. Illustrations to John Bunyan's "The Pilgrim's Progress" (1824–7) by William Blake. The Frick Collection, New York

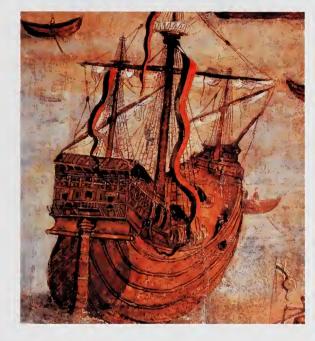
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Left: The end of Christian's journey is shown in this 19th-century steel engraving.

UNIT TWO Reflect and Assess

The English Renaissance

From reading this unit, what have you learned about the interests and problems of people who lived during the English Renaissance? What connections have you discovered between life then and your life now? Explore these questions by completing one or more options in each of the following sections.



Reflecting on the Unit

OPTION 1

Drafting an Essay Many of the works in this unit deal with various aspects of the theme of love. Which of these works did you find the most meaningful for life today? Explore this question in a brief essay, drawing connections between the works and experiences you have had, heard about, or witnessed.

OPTION 2

Focusing on Important Issues After reading the selections in this unit, you should be able to identify some of the main issues with which English Renaissance writers were concerned. Develop a list of generalizations about concerns that can be inferred from the selections. To illustrate each generalization, quote a sentence or a line of poetry from the unit. Then, working with your classmates, combine the quotations with appropriate images to create a collage that conveys the spirit of the English Renaissance.

OPTION 3

Interpreting a Quotation Recall the quotation from John Donne at the beginning of this unit: "No man is an island, entire of itself; every man is a piece of the continent, a part of the main." Choose your two favorite writers in this unit (other than Donne himself). Create a diary entry for each of them in which you explore what the writer's reaction to the quotation might be. Then jot down your thoughts about what the quotation means to you.

Self ASSESSMENT

To explore how your understanding of the English Renaissance has developed over the course of the unit, jot down words and phrases that come to mind when you think of this historical period. Then circle at least three words and phrases that you think describe the English Renaissance most accurately. Get together with a partner and compare what the two of you have noted. Feel free to make changes in your own list on the basis of your partner's ideas.

Reviewing Literary Concepts

OPTION 1

Identifying Figurative Language Most of the poetry you have read in this unit contains figurative language, including metaphor, simile,

personification, and hyperbole. In a chart like the one shown, name at least two poems in each part of the unit that contain figurative language. Quote an example of figurative language from each poem,

Poems	Example of Figurative Language	Type of Figurative Language
"My Lute, Awake!"	"Perform the last / Labor that thou and I shall waste" (II. 1–2)	Personification

and note what type of figurative language it is. When you have completed the chart, identify the example of figurative language you find the most interesting or appealing, as well as your reasons for finding it so.

OPTION 2

Shakespearean Drama Review the definitions of *soliloquy, aside, dramatic irony,* and *foreshadowing* on page 324. Then look back through *Macbeth* and find one or two examples of each of these literary techniques. Get together with a partner and compare the examples you chose.

Building Your Portfolio

- Writing Options Several of the Writing Options in this unit asked you to analyze attitudes and ideas presented in the selections. Choose two pieces of writing that you think represent your best attempts at analyzing the literature in this unit. Write a cover note supporting your choices, then add the note and the two pieces to your Presentation Portfolio.
- Writing Workshop Earlier in this unit, you worked on a Research Report that had you investigate a topic that intrigued you. Look over your report and evaluate your work on the basis of the following:

Did your writing stay focused on your thesis statement?

Was your information organized?

Were your conclusions supported by thorough research?

Write the answers to these questions on a note that you attach to your report. Then place the report in your **Presentation Portfolio**.

Additional Activities Reflect on the various assignments you completed under Activities & Explorations and Inquiry & Research. Which activities proved to be the most rewarding? Write a note that explains your choice, and add it to your Presentation Portfolio.

Self ASSESSMENT

Copy the following list of literary terms introduced in this unit. Rank the terms to show your understanding of their meanings, from 1 (the terms that you feel you understand most fully) to 5 (the terms you understand the least). Your ranking should help you decide which concepts you need to review.

rhyme scheme pastoral sonnet Spenserian sonnet Shakespearean sonnet figurative language Italian sonnet soliloquy aside blank verse dramatic irony foreshadowing theme repetition parable essay extended metaphor epitaph hyperbole allusion diction argumentation

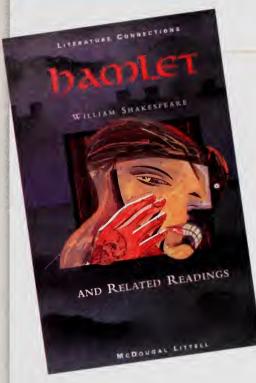
Self ASSESSMENT

Now that you have a handful of writing pieces in your portfolio, look them over and decide which are examples of your strongest work. Are there any pieces that you consider weak and may wish to replace as the year goes on?

Setting GOALS

As you worked through the reading and writing activities in this unit, you probably became more aware of your interests and abilities. Are there any skills on which you feel you still need improvement? Are there any particular writers or genres that you would like to investigate further? Create a list of these skills and interests.

UNIT TWO Extend Your Reading



LITERATURE CONNECTIONS Hamiet

WILLIAM SHAKESPEARE

Hamlet, Shakespeare's best-known and most frequently performed play, is a tragedy of revenge, betrayal, and inner conflict. Like *Macbeth,* the play involves the murder of a king and the seizing of the crown by an unlawful usurper. Hamlet seeks revenge against his father's murderer in a story involving sword fights, poison, and duels.

These thematically related readings are provided along with *Hamlet:*

from Introduction to Hamlet By David Bevington

Father and Son by Stanley Kunitz

Ophelia by Arthur Rimbaud

The Management of Grief by Bharati Mukherjee **Tell Them Not to Kill Me** by Juan Rulfo

Hamlet by Yevgeny Vinokurov

Japanese Hamlet by Toshio Mori

And Even More . . .

Mary Queen of Scots

ANTONIA FRASER

This heartwarming biography of a queen caught in the political and religious turmoil of Elizabethan England provides not only a vivid picture of the context of Mary's life but a clear portrait of her as a person. Mary was next in line to succeed to the throne of England, held at the time by her cousin, Elizabeth I. Elizabeth suspected Mary of treason and a fatal struggle ensued.

Books

The Succession: A Novel of Elizabeth and James GEORGE GARRETT A fictionalized account of political events in England at the time that Shakespeare was writing his plays.

Shakespeare: His Life, Work, and Era Dennis Kay

Excellent account of Shakespeare's life, with extensive background.

Light Thickens

NGAIO MARSH Detective story involving a production of *Macbeth* that is truly cursed.

A Midsummer Night's Dream

WILLIAM SHAKESPEARE

The line between illusion and reality blurs in this fun-filled comedy featuring the escapades of mischievous fairies and spellbound young lovers in an enchanted forest. After a wild night of love potions, magical transformations, and confusion, harmony is restored, love is set right, and weddings are celebrated.

These thematically related readings are provided along with *A Midsummer Night's Dream:*

A Midsummer Night's Dream By Norrie Epstein

The Song of Wandering Aengus by William Butler Yeats

The Sweet Miracle / El Dulce Milagro By Juana de Ibarbourou

April Witch by Ray Bradbury Come. And Be My Baby By Maya Angelou

Love's Initiations by Thomas Moore

The Sensible Thing by F. Scott Fitzgerald

from Love and Marriage BY BILL COSBY



LITERATURE CONNECTIONS



MEDEURAL LITER

A Preface to Milton

LOIS POTTER

The author examines Milton's life and work to show his commitment to intellectual freedom and love of learning.

Witches & Jesuits: Shakespeare's Macbeth GARY WILLS

A discussion of the theological and political crises that formed the backdrop for *Macbeth,* in particular the Gunpowder Plot of 1605.

Other Media English Literature on Video: Shakespeare and the Globe

An educational program that retraces Shakespeare's life and work. Films for the Humanities. (VIDEOCASSETTE)

Macbeth

This version stars Orson Welles, Jeanette Nolan, and Roddy McDowall. Directed by Orson Welles. NTA Home Entertainment. (VIDEOCASSETTE)

Metaphysical and Devotional Poetry

Films for the Humanities & Sciences. (VIDEOCASSETTE)

Shakespeare's Sonnets

Films for the Humanities & Sciences. (VIDEOCASSETTE)

Throne of Blood

Excellent Japanese film adaptation with a Samurai setting. Directed by Akira Kurosawa. Rental: Films, Inc. Lease: Macmillan Films. (VIDEOCASSETTE)

Reading Writing

for Assessment

hroughout high school, you will be tested on your ability to read and understand many different kinds of reading selections. These tests will assess your basic understanding of ideas and knowledge of vocabulary. They will also check your ability to analyze and evaluate both the message of the text and the techniques the writer uses in getting that message across.

The following pages will give you test-taking strategies. Practice applying these strategies by working through each of the models provided.

PART 1 How to Read a Test Selection

In many tests, you will read a passage and then answer multiple-choice questions about it. Applying the basic test-taking strategies that follow, taking notes, and highlighting or underscoring passages as you read can help you focus on the information you will need to know.

STRATEGIES FOR READING A TEST SELECTION

Before you begin reading, skim the questions that follow the passage. These can help focus your reading.

- Use your active reading strategies such as analyzing, predicting, and questioning. Make notes in the margin or highlight key words and passages to help you focus your reading. You may do this only if the test directions allow you to mark on the test itself.
- **Think about the title.** What does it suggest about the overall message or theme of the selection?
- **Look for main ideas.** These are often stated at the beginnings or ends of paragraphs. Sometimes they are implied, not stated. After reading each paragraph, ask "What was this passage about?"
- Note the literary elements and techniques used by the writer. You might consider the writer's introduction, use of quotations, or descriptive language. Then ask yourself what effect the writer achieves with each choice.
- **Unlock word meanings.** Use context clues and word parts to help you unlock the meaning of unfamiliar words.
- **Think about the message or theme.** What larger lesson can you draw from the passage? Can you infer anything or make generalizations about other similar situations, human beings, or life in general?

Reading Selection

Network Helps Children Cope With Serious Illness by Catherine Greenman

- 1 When 16-year-old Thricia DrePaul logged onto Starbright World, a computer network for hospitalized children, she usually chose to be a silver pony, her favorite character of the 40 offered. Although she was comfortable trading messages with any of the other children roaming the three-dimensional landscape, the idea of entering the network's video-conferencing and talking face to face with someone was intimidating to her.
- 2 2 But two weeks after her kidney transplant, Thricia decided to give it a shot. She propped herself up in her bed at Mount Sinai Medical Center in New York to look at a computer monitor and exchange a few words with Chris, a 13-year-old asthma patient at Children's Hospital of Pittsburgh. "I don't know what to say," she whispered to Karen Marcinczyk, a therapist in the Child Life program at Mount Sinai who pointed a video camera toward Thricia and handed her a small microphone. "Why don't you say 'Hi,' and ask him what his name is?" she coaxed.
- ³ Chris, no stranger to Starbright's video-conferencing, stared into his monitor and called out an introduction. He had already met children on line from hospitals in Dallas, Minneapolis, and Seattle. "Hi, I'm Chris," he said. "What are you in the hospital for?" Thricia told him, and he admired a stuffed animal he spotted on her pillow. With slight delays after each giddy sentence, Thricia and Chris continued a conversation that spanned the weather, hospital food, and how long each would be in the hospital. Then Thricia had to say goodbye to have her blood pressure taken. Afterward, she said she was glad she had tried video-conferencing and that she might try to find someone else to talk to the next day.
- 4 Encounters like this, as well as text- and audio-only chats, occur about 30 times a day within Starbright World, a password-protected service started by the Starbright Foundation....
 ③ The goal of the network is to create a community on line for seriously ill children that will educate them and help them cope with the difficulties of hospitalization....
- 5 Because most hospitals in the program have three to five computer terminals in their children's wards to dedicate to Starbright World, computer time is allotted to the children with the most acute needs. "In some cases, such as when a child is in isolation, we roll the computer into the hospital room on a cart, and it stays there for the entire isolation period," said Merri Fishman, manager of the Child Life program at Mount Sinai. Otherwise, the children go to the hospital schoolroom or playroom to log on.

STRATEGIES IN ACTION

Think about the title. ONE STUDENT'S THOUGHTS

"If I hadn't read the title I would think this selection was going to be about Thricia DrePaul—but the title suggests it will be about a computer network."



2 Notice the writer's technique at the beginning.

"By telling me Thricia's story, the writer creates a strong introduction."

YOUR TURN

What other techniques does the writer use to keep you interested?



3 Look for main ideas.

"This selection is about Starbright World and how it helps seriously ill children."

YOUR TURN

What other key ideas have been introduced so far?

- 6 Though enough personal computers are not always available, the prospect of communicating with someone in Starbright World can help motivate a child to get out of bed and walk down-the hall. Ms. Fishman remembered a time last year when two patients on the same hall started chatting with each other over the network.
 ④ "Although they were both immobilized and couldn't meet for a long time, they were really able to cheer each other on," she said.
- 7 Diane Rode, director of the Child Life program at Mount Sinai, agreed that Starbright World gave hospitalized children a sense of connectedness and a forum for self-expression, but she emphasized the importance of giving them a context in which to express themselves. ⁽³⁾ "Hooking kids up with other kids in similar situations is not a new idea for us," she said. "It's existed in support groups and over the phone for years. After the initial thrill of seeing and talking to someone on a computer screeen goes away, it helps if the kids can share a sense of purpose."
- 8 For this reason, Ms. Rode uses computer technology in the same way she uses art, music or any other therapeutic medium. "I take issue with, 'Here's a sick child; we'll give him a computer and make his life better,' " she said. "It treats the patient as an object of pity who needs to be given something to make it all better. Any child has absolutely no interest in that idea at all. Whether it's a computer, a box of watercolors, or a musical instrument, they want to learn how to master it and say something meaningful about themselves with it."
- 9 Based on feedback received from children who have used the network ..., the Starbright Foundation will introduce a new version of Starbright World. ... ③ "Creating a community of peers is by far the most important element of Starbright World," said Nancy Hayes, chief executive of the Starbright Foundation, based in Los Angeles. "So with the new version, we're trying to facilitate as many opportunities for connection between the kids as possible."...
- 10 If a child is about to undergo chemotherapy, he or she will be able to enter a chat room and hear what to expect from a child who has gone through it," she said. Another new component, Find a Friend, will match two children of similar age who have similar illnesses. Young patients will be able to view videos about procedures like getting a blood test or being hooked up to an intravenous line.
- 11 "Kids want more information on health care topics in their own language, not doctor-speak," Ms. Hayes said.
- 12 The children using Starbright World want contacts with more children on line, so the foundation is working on expanding the network.
- 13 "After we expand Starbright World, our long-term goal is to make the network accessible to kids after they leave the hospital, by using a password to log on at home," Ms. Hayes said.

Think about the message.

"Kids in the hospital are pretty isolated. I guess using a computer doesn't so much improve their computer skills as give them a way to talk to other kids."



Solution Note techniques used by the writer.

"This quote helps me to visualize why Starbright World is important—it helps kids meet each other's needs for support."

YOUR TURN

Look at the other quotations in the selection. What purpose does each quotation serve?



6 Skim the questions that follow the passage.

"What is a 'community of peers'? I have to figure out what Ms. Hayes means to answer question 4."

Read actively analyze.

"If kids who have the same illness talk to each other, they can learn more about what to expect."

YOUR TURN

How else might Starbright World be able to help seriously ill children?

PART 2 How to Answer Multiple-Choice Questions

Use the strategies in the box and the notes in the side column to help you answer the questions below and on the following pages.

Based on the selection you have just read, choose the best answer for each of the following questions.

- 1. According to the writer, how does Starbright World help children?
 - **A.** It gives them a way to communicate with other children at a time when they may be physically isolated.
 - **B.** It gives them a way to continue their education at a time when they cannot go to school.
 - **C.** It entertains them at a time when they need cheering up.
 - **D.** It provides them with access to medical sites on the Internet.
- 2. How does the anecdote in paragraphs 1, 2, and 3 entice readers to read on?
 - A. It discusses the services of Starbright World.
 - **B.** It makes readers realize that they themselves might one day need Starbright World.
 - C. It adds human interest to the selection.
 - **D.** all of the above
- 3. How does the writer of this selection use quotations?
 - A. to provide information
 - B. to add interest
 - **C.** to support the selection's message
 - **D.** all of the above
- 4. In paragraph 9, the writer quotes Nancy Hayes who says, "Creating a community of peers is by far the most important element of Starbright World." What does she mean?
 - A. Learning computer skills helps hospitalized children.
 - **B.** Reaching out to other children and sharing experiences helps hospitalized children.
 - **C.** Hospitalized children need to connect to the local community.
 - **D.** Children need to express feelings about their illnesses.
- **5.** The primary technique this writer uses to keep the reader's interest is to include
 - A. comparisons.
 - B. descriptive language.
 - C. quotations.
 - **D.** chronological structure.

STRATEGIES FOR ANSWERING MULTIPLE-CHOICE QUESTIONS

- Ask questions that help you eliminate some of the choices.
 - Pay attention to choices such as "all of the above" or "none of the above." To eliminate them, all you need to find is one answer that doesn't fit.
- Skim your notes. Details you noticed as you read may provide answers.

STRATEGIES IN ACTION

Pay attention to choices such as "all of the above."

ONE STUDENT'S THOUGHTS

"The anecdote doesn't discuss the services of Starbright World—it gives an example of one child who used them. So I can eliminate choice A—and that means I can also eliminate choice D. "

YOUR TURN

Which other choice doesn't make sense?

Skim your notes.

ONE STUDENT'S THOUGHTS

"I also noticed the word 'community' in paragraph 4. I don't think learning computer skills is the purpose of Starbright World. I can eliminate choice A."

YOUR TURN

How can you choose the best answer from the three choices that remain?

PART 3 How to Respond in Writing

You may also be asked to write answers to questions about a reading passage. Short-answer questions usually ask you to answer in a sentence or two. Essay questions require a fully developed piece of writing.

Short-Answer Question

STRATEGIES FOR RESPONDING TO SHORT-ANSWER QUESTIONS

Identify the key words in the writing prompt that tell you the ideas to discuss. Make sure you know what is meant by each.
 State your response directly and to the point.
 Support your ideas by using evidence from the selection.
 Use correct grammar.

Sample Question

Answer the following question in one or two sentences.

How does the writer show that children in the hospital are **isolated**? What details does the writer use as evidence?

Essay Question

STRATEGIES FOR ANSWERING ESSAY QUESTIONS

Look for direction words in the writing prompt, such as essay, analyze, describe, or compare and contrast, that tell you how to respond directly to the prompt.

List the points you want to make before beginning to write.
 Write an interesting introduction that presents your main point.
 Develop your ideas by using evidence from the selection that supports the statements you make. Present the ideas in a logical order.

Write a conclusion that summarizes your points.
 Check your work for correct grammar.

Sample Prompt

How does Starbright World help children cope with their illnesses? Write an essay in which you describe the services offered by Starbright World and analyze how these services could make a difference to a child during his or her recovery.

STRATEGIES IN ACTION

Support your ideas using evidence from the selection.

ONE STUDENT'S THOUGHTS

"The prompt asks for *details* that show how *isolated* children are when they are in the hospital. For example, I remember that sometimes a computer has to be rolled into a child's room on a cart."

YOUR TURN

What other detail in the selection shows that hospitalized children are isolated?

Look for direction words.

ONE STUDENT'S THOUGHTS

"The key words are *describe* and *analyze*. First I will describe the services that Starbright provides. Then, I will *analyze* how a sick child could benefit from Starbright's services."

YOUR TURN

List the services that Starbright offers to children.

PART 4 How to Revise and Edit a Test Selection

Here is a student's first draft in response to the writing prompt at the bottom of page 512. Read it and answer the multiple-choice questions that follow.

1	Starbright World offers services that help children in the
2	
3	children can talk to other children in several ways. They can
4	use chat rooms. They can use video conferences. They can learn
5	what to expect about their illness from other children who
6	have it too

_

They can become lonely if they spend most of their time
alone. Starbright gives children a way to bring other children
into their hospital rooms with them—on line. Starbright also
makes being sick less scary giving children a chance to talk to

- 11 other children with the same illness.
- 1. What is the BEST way to combine the three sentences in lines 2-4 ("Through Starbright . . . conferences.")?
 - A. Through Starbright, children can talk to other children using chat rooms or video conferences.
 - **B.** Chat rooms and video conferences, through Starbright are ways children can talk to other children in several ways.
 - **C.** Several ways that Starbright has can help children to talk to each other, chat rooms or video conferences.
 - **D.** Talking to other children in several ways through Starbright, children can use chat rooms or video conferences.
- 2. The meaning of the sentence in lines 7–8 ("They . . . alone.") can BEST be improved by changing *They* to
 - A. These children
 - **B.** Those children
 - C. Children in the hospital
 - **D.** Children using chat rooms
- 3. What is the BEST change, if any, to make to the sentence in lines 9-11 ("Starbright also . . . same illness.")?
 - A. Insert the word by between scary and giving.
 - **B.** Delete the word *giving* between *scary* and *children*.
 - **C.** Insert a period after *scary* and capitalize the first letter of *giving*.
 - D. Make no change.

STRATEGIES FOR REVISING, EDITING, AND PROOFREADING

Read the passage carefully. Note the parts that are confusing or don't make sense. What kinds of errors would that signal?

- Look for errors in grammar, usage, spelling, and capitalization. Common errors include:
 - run-on sentences
 - sentence fragments
 - lack of subject-verb agreement
 - unclear pronoun antecedents
 - · lack of transition words

UNIT THREE

Spring Gardens, Ranelagh, Thomas Rowlandson. Victoria & Albert Museum, London/Superstock.



The Restoration Enlightenment



1660 — 1798

Let observation with extensive view, Survey mankind, from China to Peru; Remark each anxious toil, each eager strife And watch the busy scenes of crowded life.

SAMUEL JOHNSON critic and scholar

TIME LINE 1660-1798

The Restoration Enlightenment

EVENTS IN BRITISH LITERATURE

1650

1700

1660 Samuel Pepys begins diary

- 1668 John Dryden first official poet laureate
- 1671 John Milton's Paradise Regained published
- 1690 John Locke publishes essay Two Treatises on Civil Government stating natural rights of life, liberty, and property
- **1695** End of prepublication censorship a victory for press freedom
- 1709 Richard Steele begins periodical The Tatler, to which Joseph Addison contributes articles
- 1711 Addison and Steele begin The Spectator
- 1719 Daniel Defoe's narrative chronicle Robinson Crusoe published, considered by many the first novel in English

EVENTS IN BRITAIN

1650 1700 1665 Great Plague of London kills 1687 Sir Isaac Newton publishes law 1702 Reign of Anne, last thousands of gravity Stuart monarch, begins (to 1714) > 1666 Five-day Great Fire of **1689** Parliament passes English London destroys large **Bill of Rights 1707** England and Scotland section of city united as Great Britain 1685 Reign of James II 1714 Reign of George I, first begins (to 1688) **>** Hanoverian monarch, begins (to 1727) EVENTS IN THE WORLD 1650 1700 1661 Louis XIV begins building 1699 After 17-year war, Austria 1703 Peter the Great begins building grand palace at Versailles near Paris negotiates control of east-central city of St. Petersburg Europe, ending Turkish presence **1707** Mughal Empire in India breaks in region into patchwork of independent states

- 1721 Edo (Tokyo) becomes world's largest city
- 1722 Safavid Empire of Persia collapses from Afghan and Ottoman assaults



PERIOD PIECES



Personal cleanliness began to assume more importance. Pictured is a drawing of an 18th-century washstand.



Day-bed, c. 1695



Painted watch dial from latter half of the 18th century

1750

- **1722** Defoe publishes *A Journal of the Plague Year*, fictional narrative of London's deadly plague of 1665–66
- **1726** Jonathan Swift arranges anonymous delivery of manuscript of *Gulliver's Travels* to London printer
- **1740** Samuel Richardson's *Pamela* published, considered by others first novel in English
- **1746** Samuel Johnson signs contract to prepare *A Dictionary of the English Language* (published 1755)
- **1763** James Boswell meets Samuel Johnson, forming 21-year friendship
- **1768** Publication of *Encyclopaedia Britannica* begins in Scotland
- **1784** William Blake creates "illuminated printing" technique for combining text and illustration
- **1791** Boswell issues two-volume *Life of Samuel Johnson*

1750

1721 Robert Walpole, first political leader to be called prime minister, takes office

1727 Reign of George II begins (to 1760)

1757 British rule over India begins (to 1947)

1760 Reign of George III begins (to 1820)

1763 Britain defeats France in Seven Years' (French and Indian) War, acquiring French Canada

1775 War with colonies in North America begins (to 1783) **1783** American independence acknowledged in Treaty of Paris

1784 Religious reformer John Wesley, founder of Methodism, officially splits with Church of England

1788 First British settlement in Australia

1793 War with revolutionary France begins (to 1815)

1736 Eventually to lead China to its greatest prosperity, Qian-long becomes emperor (to 1796)

1740 Maria Theresa becomes queen of Austria, Bohemia, and Hungary (to 1780)

1750

- **1756** Frederick the Great of Prussia starts Seven Years' War fought in Europe, North America, and India
- **1762** Catherine the Great begins rule of Russia (to 1796)
- **1789** French Revolution starts (to 1799)
- **1791** Austrian composer genius Wolfgang Amadeus Mozart dies at age 35

1793 French King Louis XVI executed by guillotine

1795 Napoleon Bonaparte's defense of National Convention delegates from rebels makes him savior of French republic

HISTORICAL BACKGROUND

The Restoration Enlightenment



The palace and grounds of Versailles, residence of the French king Louis XIV

Louis XIV, and after his return to England he and his courtiers tried to emulate the French court's sophistication and splendor. Lords and ladies dressed in rich silks and lace-trimmed finery, wearing elaborate wigs and sparkling jewels. They performed intricate, stately dances at elegant balls and flocked to London's newly reopened theaters. Like Louis XIV, Charles was a patron of the arts and sciences, appointing England's first official poet laureate and chartering the scientific organization known as the Royal Society. Clever and cynical, the king was also extremely self-indulgent, and his excesses both shocked and titillated the English public.

With the Restoration came a return to Anglicanism as England's state religion and a realization that future monarchs would have to share their authority with Parliament, whose influence had increased substantially. An astute

1660-1798

After the restoration of the monarchy in 1660, England turned its back on the grim era of Puritan rule and entered a lively period in which the glittering Stuart court set the tone for upper-class social and political life. Charles II had spent much of his long exile in France, absorbing the glamour, elegance, and intrigue of the court of



Charles II wearing finery inspired by the French fashions he saw during his exile

Left: Hand bells were rung to warn of approaching carts filled with victims of the Great Plague of 1665.

Below: Sir Christopher Wren designed the new St. Paul's Cathedral (completed 1710) to replace one that had been destroyed by the Great Fire of London in 1666.

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politician, Charles at first won widespread support in Parliament, weathering a series of disasters that included the Great Plague of 1665 and the Great Fire of London a year later. Soon, however, old political rivalries resurfaced, creating two factions that became the nation's chief political parties: the Tories and the Whigs. The Tory party-supporters of royal authority-consisted mainly of landowning aristocrats and conservative Anglicans, who had little tolerance for Protestant dissenters and no desire for war with France. The Whigs, who wanted to limit royal authority, included several powerful nobles as well as wealthy merchants and financiers. Suspicious of the king's Catholic advisers and his pro-French sympathies, the Whigs favored leniency toward Protestant dissenters and sought to curb French expansion in Europe and North America, which they saw as a threat to England's commercial interests.

WILLIAM AND MARY

Political conflict increased when Charles, who had no legitimate children, was succeeded in 1685 by his Catholic brother, James. A

blundering, tactless statesman, James II was determined to restore Roman Catholicism as England's state religion, thereby losing the support even of many Tories. As a result, the Whigs in Parliament met with little opposition when they began negotiating to replace James with his Protestant daughter Mary and her husband, the Dutch nobleman William of Orange. In 1688, James was forced to abdicate, and William and Mary took the English throne peacefully in what would become known as the Glorious (or Bloodless)



William and Mary, who ruled England jointly after the Glorious Revolution

Development of the English Language

During the Enlightenment, emphasis on reason and logic led to efforts to stabilize and systematize the English language. In 1693, the influential writer John Dryden complained, "We have yet no prosodia, not so much as a tolerable dictionary or grammar, so that our language is in a manner barbarous," and over the next decades scholars worked to remedy the situation. One such scholar was Samuel Johnson, whose Dictionary of the English Language was published in 1755. Although Johnson recognized that language is always changing, he also recognized the importance of a standard for pronunciation, usage, and spelling. Seven years later Robert Lowth published A Short Introduction to English Grammar, in which he attempted to establish a system of rules for judging correctness in matters under dispute. Since early grammarians like Lowth based their ideas on Latin, however, their rules often proved inappropriate for English. For example, they considered the infinitive form of an English verb to consist of two words ("to stun"); but because Latin infinitives are single words, they deemed it incorrect to "split" an English infinitive with an adverb ("to completely stun"), thus creating a puzzling "rule" that has bedeviled generations of schoolchildren.

Despite the Enlightenment scholars' search for uniformity and stability, overseas colonization was bringing variety and growth to English. New environments demanded new vocabulary, often borrowed from the native languages of the regions (like *raccoon* and *chipmunk* from Native American tongues and *kangaroo* from the language of Australian Aborigines). In addition, the great distance of the colonies from the homeland and the slow methods of communication allowed differences between the colonists' English and that spoken in Britain to grow.

German-born George I was the first Hanoverian ruler of England.

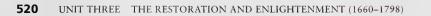
Revolution—a triumph of Parliamentary rule over the divine right of kings. The next year, Parliament passed the English Bill of Rights, which put specific limits on royal authority. The remaining supporters of James II—and later those who supported the royal claims of his Catholic son, James Edward Stuart—were known as Jacobites (from *Jacobus*, the Latin form of *James*).

As a Dutchman and a Protestant, King William (who ruled alone after Mary died) was a natural enemy of Catholic France and its expansionist threats to Holland. From the first year of his reign, with Whig support, he took every opportunity to oppose the ambitions of Louis XIV with English military power, beginning a series of wars with France that some historians consider a "Second Hundred Years' War." A year before William's death, Parliament passed the Act of Settlement, which permanently barred Catholics from the throne. In 1702, therefore, the crown passed to Mary's Protestant sister, Anne, a somewhat stodgy but undemanding ruler who faithfully tended to her royal duties. During her reign, Scotland officially united with England to form Great Britain, and war with France continuedalthough Anne, unlike William, sided with the Tories who opposed it. A peace treaty arranged by her Tory ministers, or advisers, in 1713 procured what was to be only a brief lull in British-French antagonisms.

THE HOUSE OF HANOVER

utliving all 16 of her children, Anne was the last monarch of the house of Stuart. With her death in 1714, the crown passed to a distant cousin of hers—the ruler of Hanover in Germany—who as George I became the first ruler of Britain's house of Hanover. The new king spoke no English and was viewed with contempt by many Tories, some of whom supported James Edward

Portrait of George III with his wife Charlotte and the first 6 of their 15 children



Stuart's bid for the throne in the unsuccessful Jacobite rebellion of 1715. The Whigs, on the other hand, favored the Hanoverian succession and won the new king's loyalty. Because of the language barrier, George I relied heavily on his Whig ministers; and Robert Walpole, the head of the Whig party, emerged as the king's "prime minister" (the first official to be so called)—a position he continued to hold under George II, who succeeded his father in 1727. Toward the end of George II's reign, another able prime minister, William Pitt (the Elder), arose on the political scene. Pitt led the nation to victory over France in the Seven Years' War (called the French and Indian War in America), which resulted in Britain's acquisition of French Canada.

The Seven Years' War was still being fought when George III, grandson of George II, succeeded to the throne in 1760. The first British-born monarch of the house of Hanover, George III sought a more active role in governing the country, but his highhanded ways soon antagonized many. Scornful of the Whigs, George had trouble working with nearly everyone, partly because he suffered from a mental illness that grew worse over the years. During the first few decades of his 60-year reign, he led Britain into a series of political blunders that ultimately resulted in the loss of the American colonies.



In 1770, British soldiers attacked American colonists in the Boston Massacre, one of the events leading to the American Revolution.

LITERARY HISTORY

The literary style that prevailed from the Restoration nearly to the end of the 18th century is called neoclassicism ("new classicism"). Neoclassical writers modeled their works on those of ancient Greece and Rome-especially those of Rome-emulating the supposed restraint, rationality, and dignity of classical writing. Neoclassicists stressed balance, order, logic, sophisticated wit, and emotional restraint, focusing on society and the human intellect and avoiding personal feelings. The neoclassical era in English literature is often divided into three periods: the Restoration (1660-1700), the Augustan Age (1700–1750), and the Age of Johnson (1750-1784).

During the Restoration, drama flourished in England's newly reopened theaters. Influenced by the French "comedy of manners," witty Restoration comedies portraved and often satirized the artificial, sophisticated society centered in the Stuart court. Equally popular were heroic dramas, tragedies or tragicomedies featuring idealized heroes, dastardly villains, exciting action, and spectacular staging. Although many of the comedies were in prose, the heroic dramas were usually written in heroic couplets (iambic pentameter lines rhyming in pairs), the dominant verse form of the neoclassical period.

Both the Restoration comedies and the heroic dramas appealed primarily to the elite. Attracting a much wider audience was *The Pilgrim's Progress* (1678), a prose allegory by the Puritan John Bunyan, in which he extolled the virtues of faith, hope, and charity and condemned the shallow inhabitants of a worldly place called Vanity Fair. Another great Restoration prose work was the personal diary of Samuel Pepys, not published until 1825.

THE AGE OF REASON

espite recurring warfare with France and the disaster of the American Revolution, the 18th century was a time of relative stability in Britain. The thought of the time was heavily influenced by the Enlightenment, a philosophical movement inspired by the works of such late-17th-century figures as John Locke, the political philosopher who had provided a logical justification for the Glorious Revolution, and Sir Isaac Newton, the scientist who had provided rational explanations of gravity and motion. Order, balance, logic, and reason were the paramount ideals of the day—so

much so that the 18th century is often called the Age of Reason. The methods of scientific inquiry were applied to everything from farming to politics. Religion, the source of so much bloodshed a century earlier, became a far less emotional issue, although John Wesley did lead an evangelical revival that gave rise not only to the new Methodist groups but also to a revivalist movement within the Church of England.

Many British citizens lived well during the 18th century, and a few lived sumptuously. Wealthy aristocrats built lavish country estates filled with furnishings of exquisite craftsmanship and surrounded by beautifully tended lawns and gardens. When Parliament was in session, members relocated to their London townhouses on the spacious new streets and squares that had been laid out after the Great Fire. Writers, artists, politicians, and other educated members of society gathered daily in London's coffeehouses to exchange ideas,

conduct business, and gossip. Educated women sometimes held salons, or private gatherings, where they too could participate in the nation's intellectual life. Sir Isaac Newton is considered the father of modern science.





Women at a salon, about 1780

By producing larger animals, breeding experiments led to an improved diet, with more meat for more people.

Advances and Changes

The spirit of the Enlightenment led to many improvements in living conditions. Early in the century, Lady Mary Wortley Montagu, the wife of a British ambassador, brought back from Turkey the idea of inoculation to prevent smallpox, and by the end of the 1700s, Edward Jenner had developed an effective smallpox vaccination. Dramatic advances in agriculture helped improve Britain's food supply as wealthy landowners developed more productive methods of cultivating and harvesting crops. Breeding experiments resulted in larger animals: by the end of the century, the average weight of sheep and cattle had more than doubled. Unfortunately, putting these improvements into practice drove thousands of peasant farmers off the land. Increasingly, the open fields that had formerly been available to villagers for livestock grazing were being enclosed into large, separate tracts, held by the prosperous landowners who could then make use of the agricultural innovations. Although this enclosure of the land improved farming efficiency and output, it destroyed the traditional way of life of the English village.

Many of the villagers forced off the land sought jobs at the factories that had begun to dot the landscape. Britain, with its wealth of inventions, ample coal and iron, and ready colonial markets, was becoming a pioneer in the use of machines and steam power to manufacture goods that had formerly been made by hand. This Industrial Revolution changed the very fabric of British life. Sleepy towns in the north and west, near the sources of coal, iron, and water power, were transformed into grimy manufacturing centers in which workers-many of them women and children-labored long hours for low pay. By the end of the century, Britain had produced not only a solid commercial and industrial base but also a growing mass of restless, impoverished workers. The stability that had marked 18th-century life was beginning to crumble.

LITERARY HISTORY

Neoclassicism reached its zenith in the Augustan Age—so named because its writers likened their society to that of Rome in the prosperous, stable reign of the emperor Augustus, when the finest Roman literature was produced. An alternative name for the period is the Age of Pope, because Alexander Pope dominated the literary world of the day with his epigrammatic and satiric verses. Satire also characterized the poetry and prose of Jonathan Swift and the essays of Joseph Addison and Richard Steele, which appeared in the early English magazines *The Tatler* and *The Spectator*.

The 18th century also saw the birth of novels as we know them. Early examples of these works of fiction include Daniel Defoe's episodic tale of adventure *Robinson Crusoe*, the sentimental stories of Samuel Richardson, and the comic works of Tobias Smollett and Henry Fielding.

The name "Age of Johnson" is a tribute to Samuel Johnson, Britain's most influential man of letters in the second half of the 18th century. Johnson was at the center of a circle that included his biographer James Boswell, the historian Edward Gibbon, the novelist and diarist Fanny Burney, and the comic dramatist Richard Brinsley Sheridan. Though Johnson and most of his associates affirmed neoclassical ideals, during this time poetry entered a transitional stage in which poets began writing simpler, freer lyrics on subjects close to the human heart. The reflective poetry of Oliver Goldsmith and Thomas Gray and the lyrical songs of Scotland's Robert Burns anticipate the first stirrings of romanticism at the very end of the century.

PART 1 Views of Society

In the late 17th and early 18th centuries, English writers sought to make sense of their world by observing human society and reflecting on both its positive and negative attributes. In this part of Unit Three, some of the writers of the time offer their views on the restored monarchy, human nature, the proper behavior of children, and the role of women in society. As you read the selections, decide what these observations reveal about English society of this era.

Samuel Pepys	from The Diary of Samuel Pepys An intimate look at history	525
Alexander Pope	from An Essay on Man Epigrams , from An Essay on Criticism What it means to be human	534 534
	COMPARING LITERATURE: Poetry of Alexander Pope and Jean de La Fontaine Observing Society Across Cultures: France	
Jean de La Fontaine	The Acorn and the Pumpkin The Value of Knowledge Humorous moral tales	540 540
Joseph Addison	from The Spectator Personal observations of everyday life and manners	548
Philip Stanhope, Lord Chesterfield	from Letters to His Son A father's advice to his son	554
Lady Mary Wortley Montagu	Letter to Her Daughter Advice on her granddaughter's education	554
Mary Astell	LITERARY LINK from Some Reflections upon Marriage What is woman's station in life?	563

PREPARING to Read

from The Diary of Samuel Pepys

By SAMUEL PEPYS (peps)

Connect to Your Life

Exaggeration and Honesty Many people exaggerate when relating stories about themselves. Think of people you know who exaggerate their own qualities and experiences. Which do they tend to exaggerate most—their good qualities or their bad ones? Do you know any people who always describe their experiences honestly, giving a balanced, candid portrayal of themselves and their activities? Discuss these questions with classmates.

Build Background

Public and Private Events Few descriptions of daily life in any period of history are as vivid as those found in *The Diary of Samuel Pepys* a rare firsthand account of events that occurred over 300 years ago. Begun in 1660, the historic year of the Restoration, the **diary** not only records the drama of public events but also provides a candid portrayal of the social and domestic life of a middle-class Londoner. Although Samuel Pepys wrote his diary in shorthand to ensure the privacy of his thoughts, he was undoubtedly aware of its immense value to future generations, since he eventually bequeathed his library, including the diary, to Cambridge University.

Pepys had an intimate view of some of the most dramatic events of his time. As personal secretary to a British admiral, he was aboard the ship on which King Charles II returned to England after a long exile in France. He also witnessed the Great Fire of London in 1666, which destroyed more than 13,000 homes, at least 80 churches, and most of London's government buildings.

Focus Your Reading

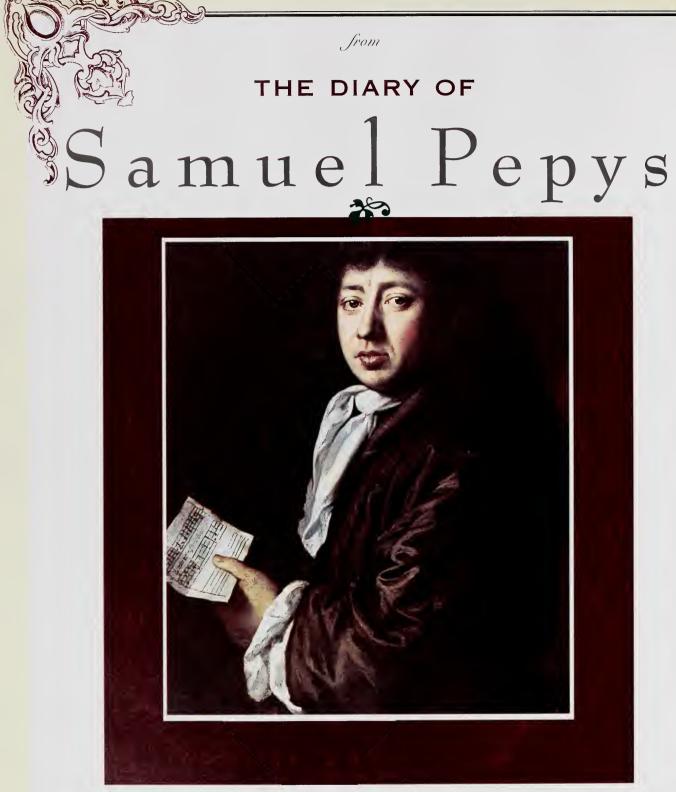
LITERARY ANALYSIS DIARY A **diary** is a writer's personal day-to-day account of his or her experiences and impressions. *The Diary of Samuel Pepys* is an example of a well-written diary of great historical interest. As you read these excerpts from the diary, note how Pepys discusses matters of both personal and public concern.

ACTIVE MAKING INFERENCES BOUT CHARACTER TRAITS In reading a diary, one of the things you can make inferences about is the dominant character traits of the writer of the diary. As you read, certain qualities or characteristics of the person will come to seem particularly important. To make inferences about Pepys's character, note details about his words and actions that seem to reveal something about his character.

READER'S NOTEBOOK Use a chart like the one shown to list the character traits that you think Samuel

Pepys possessed. Cite evidence from the selection to support the traits you identify.

Traits	Evidence
	- 1
	· · · · · · · · · · · · · · · · · · ·



Samuel Pepys (1666), John Hayls. Oil on canvas. The Granger Collection, New York. Frame: The last page of Pepys's diary. Courtesy of The Master and Fellows, Magdalene College, Cambridge, U.K.

SAMUEL PEPYS

The Restoration of Charles II

1660

March 16.... To Westminster Hall, where I heard how the Parliament had this day dissolved themselves¹ and did pass very cheerfully through the Hall and the Speaker without his mace.² The whole Hall was joyful thereat, as well as themselves; and now they begin to talk loud of the King....

May 22.... News brought that the two dukes are coming on board, which, by and by they did in a Dutch boat, the Duke of York in yellow trimming, the Duke of Gloucester in gray and red. My Lord³ went in a boat to meet them, the captain, myself, and others standing at the entering port....

May 23. . . . All the afternoon the King walking here and there, up and down (quite contrary to what I thought him to have been), very active and stirring. Upon the quarter-deck he fell in discourse of his escape from Worcester.4 Where it made me ready to weep to hear the stories that he told of his difficulties that he had passed through. As his traveling four days and three nights on foot, every step up to his knees in dirt, with nothing but a green coat and a pair of country breeches on and a pair of country shoes, that made him so sore all over his feet that he could scarce stir. Yet he was forced to run away from a miller and other company that took them for rogues. His sitting at table at one place, where the master of the house, that had not seen him in eight years, did know him but kept it private; when at the same table there was one that had been of his own regiment at Worcester, could not know him but made him drink the King's health and said that the King was at least four fingers higher than he. Another place, he was by

some servants of the house made to drink, that they might know him not to be a Roundhead,⁵ which they swore he was. In another place, at his inn, the master of the house, as the King was standing with his hands upon the back of a chair by the fire-side, he kneeled down and kissed his hand privately, saying that he would not ask him who he was, but bid God bless him whither that he was going....

The Coronation of the King 1661

April 23... About 4 in the morning I rose. ... And got to the Abbey,⁶... where with a great deal of patience I sat from past 4 till 11 before the King came in. And a 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 of Westminster with the bishops (many of them in cloth-of-gold copes⁷); and after them the nobility all in their parliament-robes, which was a most magnificent sight. Then

- 1. Parliament . . . themselves: This Parliament abolished the government established by Oliver Cromwell and restored the monarchy under Charles II, who had been living in exile in France.
- 2. mace: a staff used as a symbol of authority.
- 3. my Lord: Sir Edward Montagu, Pepys's employer, who was in command of the fleet that brought Charles II back to England.
- 4. his escape from Worcester (woos'tər): Charles II, at the head of a Scottish army, had been defeated by Cromwell's troops at the Battle of Worcester in 1651. He had gone into hiding, journeyed secretively to the coast, and escaped to France.
- 5. Roundhead: a supporter of Cromwell's Puritan government.
- 6. Abbey: Westminster Abbey, the London church where monarchs are crowned.
- 7. copes: long robes worn by church officials while performing services or rites.

the duke and the King with a scepter (carried by my Lord of Sandwich) and sword and mond⁸ before him, and the crown too.

The King in his robes, bare-headed, which was very fine. And after all had placed themselvesthere was a sermon and the service. And then in the choir at the high altar he passed all the ceremonies of the coronation-which, to my very 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 came and kneeled before him. And three times the king-at-arms9 went to the three open places on the scaffold and proclaimed that if any one could show any reason why Ch. Stuart¹⁰ 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 Cornwallisof 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, all the way within rails, and 10,000 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 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, carried by barons of the Cinque Ports¹¹—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 rare sight. And the King's first course carried up by the Knights of the Bath. And many fine ceremonies there was of the heralds leading up people before him and bowing; and my Lord of Albemarle going to the kitchen and ate a bit of the first dish that was to go to the Kings's table. . . .

The Great London Fire

1666

September 2. (Lord's day) Some of our maids sitting up late last night to get things ready against our feast today, Jane called us up, about 3 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 furthest; but being unused to such fires as followed, I thought it far enough off, and so went to bed again and to sleep. About 7 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 to set things to rights after yesterday's cleaning. By and by Jane comes and tells me that she hears that above 300 houses have been burned down tonight by the fire we saw, and that it was now burning down all Fish Street by London Bridge. So I made myself ready presently, and walked to the Tower¹² and there got up upon one of the high places, Sir J. Robinson's little son

- 9. king-at-arms: one of the chief heralds assigned to make official proclamations.
- 10. Ch. Stuart: Charles Stuart. (Charles II was one of the Stuart line of English monarchs.)
- 11. Cinque (sĭngk) Ports: a group of seaports of southeastern England that formed a defensive association.
- 12. Tower: the Tower of London, a group of buildings built as a fortress and later used as a royal residence and a prison for political offenders.

^{8.} mond: a sphere with a cross on top, used as a symbol of royal power and justice.



The Great Fire of London (1666), Dutch school. The Granger Collection, New York.

going up with me; and there I did see the houses at that 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.¹³ 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 down St. Magnus Church and most part of Fish Street already. So I down to the water-side and there got a boat and through bridge, and there saw a lamentable fire. Poor Michell's house, as far as the Old Swan, already burned that way and the fire running further, that in a very little time it got as far as the steelyard while I was there. Everybody endeavoring to remove their goods, and flinging into the river or bringing them into lighters that lay off. Poor people staying in their houses as long as till the very fire touched them, and then running into boats or clambering from one pair of stair by the water-side to another. 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.

... 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 pull[ing] 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. . . .

^{13.} on the bridge: in one of the houses on Old London Bridge. (London was so crowded that this bridge bore an entire superstructure of houses and shops.)

Having seen as much as I could now, I away to Whitehall¹⁴ 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,15 with one's face in the wind vou were almost burned with a shower of firedrops-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 staved 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. . . .

September 3. About 4 o'clock in the morning, my Lady Batten sent me a cart to carry away all my money and plate and best things to Sir W. Rider's at Bethnal 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 thing[s]...

September 8. . . . I met with many people undone, and more that have extraordinary great losses. People speaking their thoughts variously about the beginning of the fire and the rebuilding of the city. . . . September 20. . . . In the afternoon out by coach, my wife with me (which we have not done several weeks now), through all the ruins to show her them, which frets her much—and is a sad sight indeed. . . .

September 25... So home to bed—and all night still mightily troubled in my sleep with fire and houses pulling down.

Domestic Affairs

1663

January 13. So my poor wife rose by 5 o'clock in the morning, before day, and went to market and bought fowl and many other things for dinner—with which I was highly pleased. And the chine of beef was down also before 6 o'clock, and my own jack,¹⁶ of which I was doubtful, doth carry it very well. Things being put in order and the cook come, I went to the office, where we sat till noon; and then broke up and I home—whither by and by comes Dr. Clerke and his lady—his sister and a she-cousin, and Mr. Pierce and his wife, which was all my guest[s].

I had for them, after oysters—at first course, a hash of rabbits and lamb, and a rare chine of beef next, a great dish of roasted fowl, cost me about 30s, and a tart; and then fruit and cheese. My dinner was noble and enough. I had my house mighty clean and neat, my room below with a good fire in it—my dining-room above, and my chamber being made a withdrawing-chamber, and my wife's a good fire also. I find my new table very proper, and will hold nine or ten people well, but eight with great room. After dinner, the women to cards in my wife's chamber and the doctor [and] Mr. Pierce in mine, because the dining-room smokes unless I keep a good charcoal fire, which I was not then provided with. . . .

16. jack: a device for roasting meat.

^{14.} Whitehall: a wide road in London, the location of many government offices.

^{15.} Thames (tĕmz): the principal river flowing through London.

October 21. This evening after I came home, I begun to enter my wife in arithmetic, in order to her studying of the globes,¹⁷ and she takes it very well—and I hope with great pleasure I shall bring her to understand many fine things.

1667

January 7.... To the duke's house and saw *Macbeth*; which though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement,¹⁸ though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable....

May 26. (Lord's day) . . . After dinner, I by water alone to Westminster . . . toward the parish church. . . . I did entertain myself with my perspective glass¹⁹ up and down the church, by which I had the great pleasure of seeing and gazing a great many very fine women; and what with that and sleeping, I passed away the time till sermon was done. . . .

May 27... Stopped at the Bear Garden²⁰ stairs, there to see a prize fought; but the house so full, there was no getting in there; so forced to [go] through an alehouse into the pit where the bears are baited, and upon a stool did see them fight, which they did very furiously, a butcher and a waterman. The former had the better all along, till by and by the latter dropped his sword out of his hand, and the butcher, whether not seeing his sword dropped or I know not, but did give him a cut over the wrist, so as he was disabled to fight any longer. But Lord, to see how in a minute the whole stage was full of watermen to revenge the foul play, and the butchers to defend their fellow, though most blamed him; and there they all fell to it, to knocking down and cutting many of each side. It was pleasant to see, but that I stood in the pit and feared that in the tumult I might get some hurt. At last the rabble broke up, and so I away. . . .

1669

January 12. . . This evening I observed my wife mighty dull; and I myself was not mighty fond, because of some hard words she did give me at noon, out of a jealousy at my being abroad this morning; when, God knows, it was upon the business of the office unexpectedly; but I to bed, not thinking but she would come after me; but waking by and by out of a slumber, which I usually fall into presently after my coming into the bed, I found she did not prepare to come to bed, but got fresh candles and more wood for her fire, it being mighty cold too. At this being troubled, I after a while prayed her to come to bed, all my people being gone to bed; so after an hour or two, she silent, and I now and then praying her to come to bed, she fell out into a fury, that I was a rogue and false to her. . . . At last, about 1 o'clock, she came to my side of the bed and drew my curtain open, and with the tongs, red hot at the ends, made as if she did design to pinch me with them; at which in dismay I rose up, and with a few words she laid them down and did by little and little, very sillily, let all the discourse fall; and about 2, but with much seeming difficulty, came to bed and there lay well all night. . . .



- 17. **the globes:** geography (the terrestrial globe) and astronomy (the celestial globe).
- 18. divertisement (dĭ-vûr'tĭs-mənt): diversion; amusement.
- 19. perspective glass: small telescope.
- 20. Bear Garden: an establishment in which bears were chained to a post and tormented by dogs as a form of entertainment. It was also the site of scheduled fights between men.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Which of Pepys's entries was the most interesting?

Comprehension Check

- What is Pepys's attitude toward the return of King Charles II?
- How does Pepys portray the victims of the fire?

Think Critically

- 2. What do you think might have been Pepys's **purpose** in keeping his diary?
 - · the variety of events he describes
 - what types of people he chooses to describe
 - think About
- whether his observations are primarily objective or subjective

3. ACTIVE READING MAKING INFERENCES ABOUT CHARACTER TRAITS On the basis of the entries you have read, what would you say are Pepys's main character traits? Support your answer with evidence from the selection. You may want to refer to the chart of personality traits of Pepys that you developed in your READER'S NOTEBOOK.

4. Does Pepys seem to you to give a candid portrayal of himself, or do you think he exaggerates his best qualities? Explain your answer.

Extend Interpretations

- 5. Critic's Corner The author Virginia Woolf once said that the "chief delight" of Pepys's diary might be its revelation of "those very weaknesses and idiosyncrasies which in our own case we would die rather than reveal." What do you think Woolf meant? What effect do Pepys's "weaknesses" have on you as you read the diary?
- 6. Different Perspectives Imagine that the Lord Mayor of London were writing his account of the great fire and his encounter with Pepys while the fire raged. How might the mayor's account of their conversation differ from Pepys's account?
- 7. Connect to Life Suppose that Pepys were living today and had witnessed a recent memorable event—for example, an inauguration, a meeting of world leaders, or a natural disaster, such as a hurricane, an earthquake, or a flood. What aspects of the event would he most likely highlight in his **diary?**

Literary Analysis

DIARY Most diaries are private and not intended to be shared. Some, however, have been published because they are well written and provide useful perspectives on historical events or on the everyday life of particular eras. In the following passage from Pepys's diary, notice the glimpse into the writer's domestic life even as he reports the Great Fire of London:

Some of our maids sitting up late last night to get things ready against our feast today, Jane called us up, about 3 in the morning, to tell us of a great fire they saw in the city.

Paired Activity What unique insights into a public event might be found in a diary but not in a more formal account of the event? With a partner, draw up a list of the kinds of insights that might be found in a diary. Include examples from Pepys's diary. Share your list with the class.

ACTIVE EVALUATING CREDIBILITY READING OF SOURCES

Diaries can be valuable sources of information about the period in which they are written. To evaluate the credibility of a diary, you need to consider the writer's motivation, the objectivity of observations and descriptions, and the relationship of the diary to other sources of information about the period. How would you describe Pepys's motivation for writing his diary? Do you think the diary would be a reliable source of information about life in England in the late 17th century?

Choices CHALLENGES

Writing Options

Problem-Solving Essay Write an essay in which you recommend possible solutions to the threat of fires in

London. Discuss issues of overcrowding, materials used in construction, fire prevention techniques, and general proposals for reducing the outbreak

Fire Se Prevention 1._____ 2.____

of fires. You might also suggest strategies for dealing with fires once they occur. Place the essay in your **Working Portfolio**.

Writing Handbook See page 1369: Problem-Solution.

Activities & Explorations

A Movie Set Design a set for a movie depiction of the Great Fire of London. Be sure to include specific details from Pepys's description. ~ ART

Inquiry & Research

Commonwealth and Restoration Investigate the events that led to the downfall of the Puritan Commonwealth and the restoration of the English monarchy under Charles II. What was the mood of the people? How was the Parliamentary government overthrown?



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Samuel Pepys 1633–1703

An Insatiable Curiosity The son of a tailor, Samuel Pepys received a scholarship to Cambridge University, where he earned both a bachelor's and a master's degree. Pepys had an insatiable curiosity and strove to learn all that he could about every subject. His interests ranged from music and theater to science, history, and mathematics. It was undoubtedly this fascination with life that inspired him, at the age of 26, to begin keeping the diary in which he would eventually set down more than 1.2 million words. After faithfully making entries for nine years, he was forced to abandon his diary because of poor eyesight.

The Royal Navy Shortly after starting the diary, Pepys became a clerk in the Royal Navy office, where he decided to prove his own worth by becoming a naval expert. His hard work and honesty, as well as his saving of the navy office during the Great Fire of London, led eventually to his appointment as secretary of the admiralty. In that capacity, he doubled the number of battleships and restored the previously weakened Royal Navy as a major sea power.

A Public Life During his years of public service, Pepys enjoyed an active social life amid a circle of friends that included such notables as Sir Isaac Newton and John Dryden. However, Pepys also made enemies in his rise to power. In 1678, some of his adversaries tried unsuccessfully to ruin his reputation. They first tried to implicate Pepys in the murder of a London official, then falsely accused him of treason. Although Pepys was imprisoned briefly, the intervention of King Charles II kept him from further punishment, and in 1683 he returned once again to public service. One tragedy marred Pepys's middle years. His wife, Elizabeth, died in 1669 of a fever. Pepys never remarried.

In Retirement Pepys lived in retirement for the last 14 years of his life. He spent his time amassing a large personal library, collecting material for a history of the navy—which he unfortunately never completed—and corresponding with various artists and scholars. He died at the home of his friend and former servant, William Hewer.

PREPARING to Read

from An Essay on Man Epigrams, from An Essay on Criticism

Poetry by ALEXANDER POPE

Connect to Your Life)

Social Graces Recall some recent social events in which you have participated—parties or dances, perhaps, or more informal get-togethers with friends. Jot down words that describe your attitude or behavior in each situation. Were you friendly or sympathetic on one occasion and hostile or insensitive on another? Did you act wisely one time and foolishly another? If so, how do you account for the contradictions in your behavior?

Comparing Literature of the World

Poetry of Alexander Pope and Jean de La Fontaine

This lesson and the one that follows present an opportunity for comparing Pope's observations on society with those of French poet Jean de La Fontaine. Specific Points of Comparison in the La Fontaine lesson will help you note similarities and differences in the two poets' perspectives and themes.

Build Background

Classic Ideals In England, the literary movement of neoclassicism began about 1660 and persisted throughout much of the 18th century. Neoclassical writers modeled their works on the literature of ancient Greece and Rome, which they believed contained universal truths and rules of form important in writing. Neoclassicists emphasized reason, common sense, good taste, simplicity, emotional restraint, order, and balance. Many writers exposed the contradictions and weaknesses of society; some gave moral instruction.

Two concepts important to neoclassicists were nature and wit. *Nature* generally referred to the universal principles of truth underlying the structure of the world. Nature was viewed as a source of order and harmony both in society and in individual behavior. The word *wit* had a number of meanings, ranging from "intellect" to "imagination" to "cleverness."

Alexander Pope was a neoclassical writer in both thought and style; the two verse essays *An Essay on Man* and *An Essay on Criticism* reflect many of the neoclassical ideals. In *An Essay on Criticism*, which Pope began writing when he was just 17, he made use of the **epigram**, a literary form that had originated in ancient Greece. The epigram developed from simple inscriptions on monuments into a literary genre—a short poem or saying characterized by conciseness, balance, clarity, and wit.

Focus Your Reading

LITERARY ANALYSIS HEROIC COUPLET A heroic couplet consists of two rhyming lines written in iambic pentameter—a metrical pattern of five feet (units), each of which is made up of two syllables, the first unstressed and the second stressed. The following lines are an example of a heroic couplet:

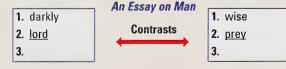
Ăvóid extrémes; and sbún the fault of súch, Who still are pleased too little ór too múch.

As you read, be aware of the meter and content of the heroic couplets in Pope's poetry.

ACTIVE READING ANALYZING AN AUTHOR'S IDEAS

In his verse essays, Pope uses contrasting words and statements to express his opinion about weaknesses and contradictions in human nature.

READER'S NOTEBOOK For each poem, create a diagram like the one shown here. As you read, use the diagrams to record the contrasts that Pope presents in each poem. Underline contrasts that point out contradictions in human nature.



FROM AN ESSAY ON MAN

ALEXANDER POPE

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:

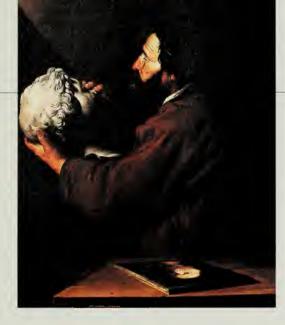
- With too much knowledge for the Skeptic side, With too much weakness for the Stoic's pride, He hangs between; in doubt to act, or rest; In doubt to deem himself a god, or beast; In doubt his mind or body to prefer;
- Born but to die, and reasoning but to err;
 Alike in ignorance, his reason such,
 Whether he thinks too little, or too much:
 Chaos of thought and passion, all confused;
 Still by himself abused, or disabused;
- 15 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 isthmus (ĭs'məs): a narrow strip of land connecting larger bodies of land.

4 rudely: in a rough or clumsy way.
5 Skeptic side: the Greek philosophy of skepticism, whose adherents held that sure knowledge is unattainable.
6 Stoic's (stō'ĭks) pride: the haughty behavior of an adherent of the Greek philosophy of Stoicism, which taught that human beings should be indifferent to all pleasure and pain.
8 deem: judge: consider.

Thinking Through the Literature

- 1. Comprehension Check Identify two examples of contradictions in the poem.
- 2. What is your reaction to Pope's **style** and manner of writing? Take a few moments to discuss your impressions.
- **3**. Why do you think Pope says that human beings are continually "in doubt" (lines 7–9)? Use evidence from the poem to support your ideas.



EPIGRAMS from AN ESSAY ON CRITICISM

ALEXANDER POPE

The Sense of Touch (about 1615-1616), Jusepe de Ribera. Oil on canvas, 45 %" × 34 ¼", The Norton Simon Foundation, Pasadena, California.

First follow Nature, and your judgment frame By her just standard, which is still the same: Unerring Nature, still divinely bright, One clear, unchanged, and universal light,

Life, force, and beauty, must to all impart, 5 At once the source, and end, and test of art.

Of all the causes which conspire to blind Man's erring judgment, and misguide the mind, What the weak head with strongest bias rules,

Is pride, the never-failing vice of fools. 10

Pride, where wit fails, steps in to our defense, And fills up all the mighty void of sense. If once right reason drives that cloud away, Truth breaks upon us with resistless day.

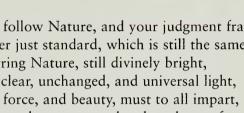
Trust not yourself; but your defects to know, 15 Make use of every friend-and every foe. A little learning is a dangerous thing; Drink deep, or taste not the Pierian spring: There shallow draughts intoxicate the brain, And drinking largely sobers us again.

20

12 void: emptiness; vacuum.

18 Pierian (pī-îr'ē-ən) spring: a spring sacred to the Muses and therefore considered a source of inspiration. (In Greek mythology, the Muses-nine daughters of Zeus and Memory-were the goddesses of all artistic and intellectual pursuits.)

19 draughts (dräfts): gulps or swallows.



In wit, as Nature, what affects our hearts Is not th' exactness of peculiar parts; 'Tis not a lip, or eye, we beauty call, But the joint force and full result of all.

Whoever thinks a faultless piece to see,

In every work regard the writer's end,

Thinks what ne'er was, nor is, nor e'er shall be.

Since none can compass more than they intend;

And if the means be just, the conduct true, Applause, in spite of trivial faults, is due.

25

30

40

22 peculiar: individual.



27 end: goal or intention.28 compass: accomplish.

True wit is Nature to advantage dressed, What oft was thought, but ne'er so well expressed; Something, whose truth convinced at sight we find, That gives us back the image of our mind.

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.

Good nature and good sense must ever join; To err is human, to forgive, divine.



Thinking & LITERATURE

Connect to the Literature

- 1. What Do You Think? Write down two of your favorite epigrams from An Essay on Criticism, and share them with another student.
- Comprehension Check
- According to Pope, how should one approach learning?
- How should the reader evaluate a writer's work?

Think Critically

- 2. What seem to be some of Pope's main concerns in these epigrams?
 - · his references to nature, art, and wit



- what he says about pride
- his statements "the sound must seem an echo to the sense" (line 38) and "blame the false, and value still the true" (line 42)
- 3. ACTIVE READING ANALYZING AN AUTHOR'S IDEAS Look back in your READER'S NOTEBOOK at the diagrams you used to record contrasts in the poems. What ideas about human nature does Pope convey through contrasting words and statements in these epigrams? How does he use contradictions in the epigrams?
- 4. Do you think Pope is optimistic or pessimistic about human behavior? Support your opinion with details from the poems.

Extend Interpretations

- 5. Comparing Texts How might the descriptions of events in *The Diary of Samuel Pepys* (page 525) be used to illustrate the contradiction Pope suggests in his statement that a human being is "great lord of all things, yet a prey to all"?
- 6. Art Connection Look again at the reproduction of the painting *The Sense of Touch* on page 536. Notice that the man's eyes are shut and that a portrait is lying on the table. In what ways might the painting reflect some of the concerns Pope expresses in the epigrams?
- 7. Connect to Life Compare the views of human nature expressed in the excerpts from *An Essay on Man* and *An Essay on Criticism* with modern views. Do you think Pope's viewpoints are similar to those held today?



Literary Analysis

HEROIC COUPLET Two rhyming lines written in **iambic pentameter** are referred to as a **heroic couplet**. The couplet is called *heroic* because English poems written in iambic pentameter often have heroic themes and elevated style. Heroic couplets are especially well suited to writing epigrams. Notice the elevated style of this epigram from *An Essay on Criticism*.

Good nature and good sense must ever join; To err is human, to forgive, divine.

Activity Choose one epigram from An Essay on Criticism and note Pope's use of the heroic couplet in it. Read the epigram aloud and then mark the unstressed and stressed syllables. Is the pattern of stresses strictly iambic, or are there some variations? How effective is the form of the heroic couplet in this epigram?

Choices CHALLENGES

Writing Options

1. Epigram on Human Nature

Convey your own message about human nature in an epigram consisting of one or more heroic couplets.

2. Essay on a Social Problem

Address a social problem or failing raised by Pope in *An Essay* on *Criticism* and write an essay in which you provide your own solution to the problem. Place the essay in your **Working Portfolio.**

Writing Handbook

See page 1369: Problem-Solution.

Activities & Explorations

Character List Make a list of TV or movie characters who exhibit some of the contradictory qualities suggested in the excerpt from An Essay on Man. ~ INTERPRETING

Animamamamamamamamamamamama TV characters 1. 2. 3. Movie characters 1. 2. 3.

Inquiry & Research

Reasonable Ideas In the history of Western thought, the 18th century is often referred to as the Age of Reason or the Enlightenment. Most of the philosophers of the time considered reason to be the only road to truth and were therefore particularly interested in the methods and laws of science and mathematics. Investigate some of the ideas of the Age of Reason, and share your findings with the class. Pay particular attention to ideas that you see reflected in Pope's work.



Alexander Pope

Other Works The Rape of the Lock "Epistle to Miss Blount"

Physical Limitations From childhood, Alexander Pope was plagued by ill health. As a result of tuberculosis of the spine, he suffered constant physical pain and grew to a height of only four feet six inches. Although he was therefore severely limited in his physical activities, it is likely that these limitations may have contributed to his early devotion to reading and writing and to his ultimate success as a writer.

Early Genius Pope was raised as a Roman Catholic during a period in England's history when only Protestants could obtain a university education or hold public office. For this reason, he was largely self-taught. He was an exceptional child, however, and his genius as a poet was recognized at an early age. Pope maintained that he began writing verse before the age of 12. By the time he was 17, his poems were being read and admired by many

of England's best literary critics. Unlike most of his predecessors in the literary world, Pope was able to prosper with writing as his sole career. His prosperity was achieved primarily through his translations of Homer's *Iliad* and *Odyssey*, products of an enormous amount of work for which he was handsomely rewarded.

Friends and Enemies Pope's friends included the distinguished writers Richard Steele, Joseph Addison, Jonathan Swift, and John Gay. Along with Swift and Gay, he was a member of the Scriblerus Club, a group devoted to the writing of satires. Because of his sharp tongue, Pope was often the object of criticism by less talented writers, with several of whom he engaged in lifelong feuds.

Author Activity

Roasted and Skewered Read some of the satires Pope wrote as a member of the Scriblerus Club. Who or what were the objects of his satiric wit? What form did his satires take? How did Pope's victims react to his attacks?

The Acorn and the Pumpkin The Value of Knowledge

Fables by JEAN DE LA FONTAINE (zhän de le fon-tan')

Comparing Literature of the World

Observing Society Across Cultures

Pope's Verse Essays and La Fontaine's Fables Jean de La Fontaine wrote his poetry in France in the 17th century, and Alexander Pope wrote his poetry in England in the 18th century, but they had a common goal: to observe human nature and society and comment on the manners and morals of their times.

Points of Comparison As you read the following fables by La Fontaine, compare them with Pope's poems in terms of the observations made about human behavior and society.

Build Background

Atlantic Ocean Britain Neth

Switzerland

Italy

Neoclassicism and Fables In France, the neoclassical movement began around 1600, roughly 60 years before the advent of English neoclassicism. Jean de La Fontaine and other 17th-century French writers, like their later English counterparts, placed great emphasis on reason, intellect, order, and simplicity in thought and actions. Many focused on the flaws in human nature, pointing out society's weaknesses and giving moral instruction.

Like the English writers of the late 1600s, La Fontaine was inspired by his reading of ancient authors; he borrowed ideas for many of his fables from the tales traditionally ascribed to Aesop, a Greek slave who lived around 600 B.C. In his masterful verse retellings of Aesop's fables, La Fontaine employed a natural, relaxed style that made the tales more appealing to readers, often using humor to reveal human shortcomings and to convey meaningful messages about life. The two poems you are about to read are from his Fables, a collection of over 200 moral tales that have entertained readers for centuries.

Focus Your Reading

LITERARY ANALYSIS FABLE A brief tale, in either prose or verse, told to illustrate a moral or teach a lesson is a **fable**. In the following opening lines from "The Acorn and the Pumpkin," La Fontaine makes it clear that the story he is about to tell will teach a lesson:

The Lord knows best what He's about. No need to search for proof throughout The universe. Look at the pumpkin. It gives us all the proof we need.

As you read these fables, be aware of how the details of each tale contribute to the moral, or lesson, the writer seems to be conveying.

ACTIVE READING MAKING JUDGMENTS A fable persuades or convinces the reader of its moral not by presenting logical arguments but by illustrating the lesson in a brief, entertaining tale. To judge the effectiveness of a fable, use the following criteria:

- · Is the tale entertaining?
- · How well does the tale illustrate the moral?
- Are you persuaded or convinced by the moral?

READER'S NOTEBOOK Briefly summarize the story that is being told by each poem, and then note the moral of each.

The Acorn and the Pumpkin **

The Lord knows best what He's about. No need to search for proof throughout The universe. Look at the pumpkin. It gives us all the proof we need. To wit: The story of a village bumpkin—

Garo by name—who found one, gazed at it, And wondered how so huge a fruit could be Hung from so slight a stem: "It doesn't fit!

God's done it wrong! If He'd asked me, He'd hang them from those oaks. Big fruit, big tree.

Too bad someone so smart and strong— At least that's what the vicar's always saying

With all his preaching and his praying— Didn't have me to help His work along! 15 I'd hang the acorn from this vine instead . . . No bigger than my nail . . . It's like I said:

God's got things backwards. It's all wrong . . . Well, after all that weighty thought I'd best Take me a nap. We thinkers need our rest." No sooner said than done. Beneath an oak Our Garo laid his head in sweet repose. Next moment, though, he painfully awoke: An acorn, falling, hit him on the nose.

Rubbing his face, feeling his bruises, He finds it still entangled in his beard.

"A bloody nose from this?" he muses. "I must say, things aren't quite what they appeared.

My goodness, if this little nut Had been a pumpkin or a squash, then what? God knows His business after all, no question! It's time I changed my tune!" With that suggestion, Garo goes home, singing the praise

Of God and of His wondrous ways.

Translated by Norman R. Shapiro

4 to wit: that is to say (used to introduce an explanation or example).

26 muses: thinks to himself; ponders.

30

20

25

Thinking Through the Literature

- 1. How did you react to the story of Garo?
- 2. What is your opinion of the logic that Garo uses? Explain your response.
- 3. What message do you think the speaker is trying to convey? Support your opinion.

10

15

5

ТНЕ

Iean de La Fontaine

20

25

For why revere mere wealth without Real worth? It's meaningless.) "So, brother," Brashly the lout would taunt and flout The other: "Doubtless you think yourself my better; but How often do you have your friends to dinner? What good are books? Will reading fill their gut? The wretches just grow poorer, thinner; Up in their garrets, garbed all year the same; No servants but their shadows! Fie! For shame! The body politic has little use For those who never buy. Wealth and excess-Luxury, in a word-produce The greatest deal of human happiness. Our pleasures set the wheel a-turning: Earning and spending; spending, earning.

Betwixt two burghers there arose

Surely his bookish rival owes

If he, indeed, had any sense— Pay homage to his opulence.

A row. One, quick of wit, was poor; The other, rich, but much the boor.

The latter, twitting, clucks and crows:

The likes of him respect, and should-

("Sense"? Hardly! Rather say "foolhardihood"!

E

1 burghers: citizens of a town.

3 boor (boor): a rude, ill-mannered person.

4 twitting: mocking; ridiculing.

8 opulence: wealth.

OWLEDGE

10 revere: regard with great respect; honor.

12 flout: show contempt for; scorn.

18 garrets: rooms on the top floor of buildings; attics.
19 fie: an interjection used to express disapproval or distaste.
20 body politic: the people of a nation or state.

*

Each of us, Heaven knows, must play his part: Spinners and seamsters, fancy beaus and belles Who buy the finery the merchant sells; And even you, who with your useless art, Toady to patrons ever quick to pay."

30

35

Our bookman doesn't deign respond: There's much too much that he might say. But still, revenge is his, and far beyond Mere satire's meager means. For war breaks out,

And Mars wreaks havoc round about. Homeless, our vagabonds must beg their bread. Scorned everywhere, the boor meets glare and glower; Welcomed, the wit is plied with board and bed.

So ends their quarrel. Fools take heed: knowledge is power!

Translated by Norman R. Shapiro

27 beaus (boz) and belles (belz): fashionable men and women.

30 toady: act in a subservient way, using flattery to get what one wants.

31 Our bookman . . . respond: Our scholar thinks it beneath his dignity to reply.

35 Mars wreaks (rēks) **havoc**: war causes great destruction. (In Roman mythology, Mars was the god of war.)

38 plied: continually supplied.

Engraving by Gustave Doré.

Thinking & LITERATURE

Connect to the Literature

- What Do You Think? Were you satisfied with the way "The Value of Knowledge" ended? Share your thoughts with the class.
- Comprehension Check
 - Why does the wealthy burgher say that books serve no purpose?
 - How does the poor burgher view the rich burgher?

Think Critically

- **2.** Why do you think the wit is welcomed and the boor rejected at the end of the poem?
 - THINK About
- the description of the boor
- the conditions after the outbreak of war
- what the speaker means by the statement that "knowledge is power"
- **3**. Do you agree with any of the rich burgher's opinions? Explain your response.
- 4. What messages about human nature do you think the poem expresses?
- 5. ACTIVE READING MAKING JUDGMENTS Review the summaries and notes you made earlier in your
 READER'S NOTEBOOK. Which of the two tales do you think illustrates its moral more effectively? Explain your answer with reference to the criteria on page 540.

Extend Interpretations

- 6. Connect to Life Do you agree or disagree with the morals of these two fables? Defend your position with examples from modern life.
- 7. Points of Comparison Compare La Fontaine's poetic fables with the epigrams from Pope's *An Essay on Criticism* (page 534). How do fables and epigrams differ in **style?** in **tone?** Can you think of any situations in which one of these forms of moral instruction might be preferable to the other? Explain your thoughts.

Literary Analysis

FABLE A **fable** is a brief tale, in either prose or verse, told to illustrate a moral or teach a lesson. Often, the moral of a fable appears in a distinct and memorable statement near the tale's beginning or end. Because they draw a clear lesson from a single episode, fables generally contain simple narratives and exaggerated characters. **Humor** is a prominent feature of many fables.

Paired Activity Which of the following elements do you think contribute to the humorous **tone** of these fables? In a chart like the one shown, make a note of any examples you find of the following:

- humorous situations
- exaggerated characters
- humorous language

Then discuss with your partner whether the humorous elements contribute to the lesson each fable is trying to teach. Explain your answer.

Humorous Situations	Exaggerated Characters	Humorous Language

Choices CHALLENGES

Writing Options

1. An Original Fable Think of a familiar saying or proverb you know, such as "Haste makes waste." Compose an original fable to illustrate the saying. Include it as the moral of your fable.

2. Points of Comparison

Write an essay comparing the views of human nature and society found in the excerpt from Pope's *Essay on Man* with the views found in one of La Fontaine's fables.

Writing Handbook See page 1367: Compare and Contrast.

Activities & Explorations

1. Debate on Lifestyles With several of your classmates, present a debate on the pros and cons of the lifestyles of the two characters in "The Value of Knowledge." Include visual aids, such as charts or diagrams, to help you illustrate your points. Ask the class to vote on which side presents the most logical and effective argument. ~ SPEAKING AND LISTENING

2. Comic Strip Create a comic strip based on the story of Garo in "The Acorn and the Pumpkin." ~ ART

Inquiry & Research

Other Writers of Fables Fables are a popular form of literature. They have their roots in folklore and are found in nearly every culture. Important writers of fables, in addition to La Fontaine and the Greek Aesop, are John Gay in England, Gotthold Lessing in Germany, and Ivan Krylov in Russia. Do some research about the fables written by Gay, Lessing, and Krylov. Share your findings with the class.



More Online: Research Starter www.mcdougallittell.com



Jean de La Fontaine

Other Works

"The Crow and the Fox" "The Stag Who Saw Himself in the Water" "The Hen Who Laid Golden Eggs"

Youth and Student As a young man, Jean de La Fontaine was rather restless, with no apparent goals in life and little inclination to work. Born into a middle-class family in the Champagne region of France, La Fontaine began studying for the priesthood at the age of 19 but after a very short time switched to the study of law. His father, an inspector of waterways and forests, arranged for his son to take over his position, one that La Fontaine was to occupy—with little interest or attention—for almost 20 years.

A Writing Career Although he read a great deal of poetry, especially the works of classical authors, La Fontaine did not begin writing original poems until

he was in his mid-30s. In 1656, he moved to Paris, where for several years the financial support of a succession of wealthy patrons enabled him to devote his time to writing. He also frequented Parisian literary circles, becoming acquainted with such important French writers as Molière and Racine.

The Fables La Fontaine produced great quantities of prose and poetry, but his lasting fame depends chiefly on his *Fables*. These poetic tales are an important part of French culture and are enjoyed by people of all ages, from small schoolchildren to world-renowned scholars.

Author Activity

The Kindness of Patrons Throughout his career, La Fontaine was able to gain the support of wealthy patrons such as Nicolas Fouquet, the superintendent of finance. Find out what other patrons La Fontaine had. Draw up a list of the names of his more important patrons, along with a little information about each one.

LEARNING Language of Citerature

Monfiction in the 18th Century

New Ways of Knowing

In recent years, as the pace of technological innovation has seemed to carry with it a promise of continued progress, many people have come to view the future with enthusiasm. A similar enthusiasm was evident among English people as they entered the 18th century. They were seized by a spirit of curiosity and experimentation—a spirit fueled by the movement known as the Enlightenment. In England, the movement was ushered in by the writings of two major political

thinkers, John Locke and Thomas Hobbes, who inspired citizens to rethink all aspects of society. The English people found themselves questioning accepted beliefs, exploring new ideas, and applying close scrutiny to nature and society. Other English writers quickly capitalized on this new spirit.



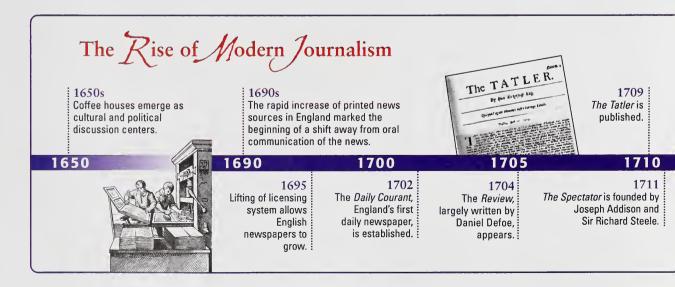
Isaac Biekerstaff, the mythical editor of *The Tatler*

The Growth of Nonfiction

In this rich environment of ideas, **nonfiction** writing became a favored literary form. Though the aristocracy was the primary audience of the Enlightenment writers, the vitality of the period also touched the middle and lower classes. A spread of education in the 17th century had caused the literacy rate in England to soar. The newly literate public's appetite for information grew, and London became home to a number of periodicals. (See the time line below.)

The Development of the Essay

Most of the contents of 18th-century periodicals consisted of essays. The **essay** is a short work of nonfiction that offers a writer's opinion on a particular subject. The essay form became popular after the 16th-century French philosopher Michel de Montaigne published a collection of writings



with the title *Essais*, which means "attempts." In 1597, Francis Bacon became the first prominent English essayist when he published the first edition of his *Essays*. Works labeled essays were even written in verse, as Alexander Pope's *An Essay on Criticism* shows. The essay became a popular means of expression, a way for English writers to air their views on public matters and to promote social reform.

Informal essays are essays in which writers express their opinions without adopting a completely serious or formal tone. An informal essay can include humor and may deal with an unconventional topic, like these examples:

- Joseph Addison's witty and entertaining commentaries on the morals and manners of the day
- Samuel Johnson's powerfully personal essays in *The Rambler*

Formal essays explore topics in a more serious, thorough, and organized manner than informal essays. Eighteenth-century examples include

- Daniel Defoe's persuasive analysis of female education in "An Academy for Women"
- Mary Wollstonecraft's argument against injustice in A Vindication of the Rights of Woman

Strategies for Reading: Nonfiction

- 1. Take note of the kind of document you are reading. Is it a formal essay, or is it an informal work with a loose structure?
- 2. Draw conclusions about the writer's purpose. Was the writer addressing a social problem? What solutions does he or she suggest?
- **3.** Connect to the work by putting yourself in the place and time of the work's original audience.
- 4. If the writer is giving advice to the reader,

Other Forms of Nonfiction

Letters and **diaries** often provide personal details of everyday life at the time they were written. You have already read excerpts from Samuel Pepys's diary. This work is important as a record by someone who observed life in its smallest details and then meditated on the meaning of what he had witnessed. Other examples are

- the letters of Lord Chesterfield and Lady Mary Wortley Montagu, which are candid and serious
- the letters in Fanny Burney's The Diary and Letters of Madame d'Arblay

Biography is nonfiction in which a writer recounts the events of another person's life. Memoirs, a form of autobiography, are works in which people recall significant events in their own lives. Eighteenth-century examples of these forms include

- James Boswell's biography *The Life of Samuel Johnson,* which gives a full and vivid picture of a great literary figure
- Élisabeth Vigée-Lebrun's memoirs, which tell of her experiences during the upheaval of the French Revolution.

YOUR TURN Find and examine a few modern-day equivalents of any of the nonfiction forms discussed.

consider its value at the time the work was published and its relevance today.

- Summarize the main ideas of the work in your own words when you have finished reading it.
- 6. Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your Strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

PREPARING to Read

from The Spectator Informal Essays by JOSEPH ADDISON

Connect to Your Life

Popular Bylines Most major newspapers publish daily or weekly feature columns by noted journalists. Many of these columns are extremely popular. Think of some columnists whose articles you have read. What kinds of topics do they usually discuss? Are they concerned with everyday life, or do they focus on other issues? Discuss why these columnists enjoy such a wide readership.

Build Background

Everyday Issues In the late 1600s, England's growing middle class became increasingly concerned with the morals and manners of English society. Responding to this concern, certain writers began to offer moral instruction in periodicals, displaying a casual, goodnatured approach to society's ills.

Although hundreds of these periodicals were published before the 18th century, none enjoyed the popularity of those written by Joseph Addison and his friend Richard Steele in the early 1700s. Together, Addison and Steele created a form of writing that has remained popular for nearly three centuries—a predecessor of the articles in modern newsmagazines.

The pair jointly launched *The Spectator,* a periodical dealing with issues of everyday life. It was distributed six days a week for nearly two years. Addison and Steele were the first journalists to write deliberately for women as well as men and to publish letters from both male and female readers.

WORDS TO KNOW Vocabulary Preview

assiduous
disconsolate
indulge

laudable scruple lugubrious speculation reprobate superficial

temper

Focus Your Reading

LITERARY ANALYSIS INFORMAL ESSAY Through their periodicals, Addison and Steele increased the popularity of the informal essay. An **informal essay** presents an opinion on a subject, but not in a completely serious or formal tone. Characteristics of this type of essay include

- humor
- · a personal or confidential approach
- · a loose and sometimes rambling style
- · a surprising or unconventional topic

As you read the excerpts from *The Spectator*, look for these characteristics of the informal essay.

ACTIVE READING UNDERSTANDING AUTHOR'S PURPOSE

An **author's purpose** may be to **entertain**, to **inform**, to **express opinions**, or to **persuade**. An author may fulfill more than one purpose in a piece of writing, but one purpose is usually the most important. To help you understand Addison's purposes, be aware of the following as you read these excerpts:

- the author's tone
- the main subject
- the supporting details the author uses to develop his ideas

READER'S NOTEBOOK Use a chart like the one shown to jot down Addison's purposes and the details that support each one.

Title of Excerpt	Purpose(s)	Details Supporting Purpose(s)

from The SPECTATOR

JOSEPH ADDISON



PLAN and PURPOSE

I t is with much satisfaction that I hear this great city inquiring day by day after these my papers, and receiving my morning lectures with a becoming seriousness and attention. My publisher tells me that there are already three thousand of them distributed every day. . . . Since I have raised to myself so great an audience, I shall spare no pains to make their instruction agreeable, and their diversion useful. For which reasons I shall endeavor to enliven morality with wit, and to temper wit with morality, that my readers may, if possible, both ways find their account in the speculation of the day. . . . The mind that lies fallow¹ but a single day, sprouts up in follies that are only to be killed by a constant and <u>assiduous</u> culture. It was said of Socrates, that he brought philosophy down from heaven to inhabit among men; and I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea tables and in coffeehouses.

I would therefore in a very particular manner recommend these my speculations to all well-regulated families, that set apart an hour in every morning for tea and bread and butter; and would earnestly advise them for their good to order this paper to be punctually served up and to be looked upon as a part of the tea equipage...²

^{1.} lies fallow: is uncultivated, like a field in which no crops have been sown.

^{2.} equipage: equipment.

COUNTRY MANNERS

he 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. . . .

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. . . . Honest Will Wimble, who I should have thought had been altogether uninfected with ceremony, gives me abundance of trouble in this particular. Though he has been fishing all the morning, he will not help himself



Patience in a Punt (1792), Henry William Bunbury. Watercolor, 8" × 12 %", The Paul Mellon Collection, Upperville, Virginia.

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 stile³ 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. . . .

On COURTSHIP and MARRIAGE

efore marriage we cannot be too inquisitive and discerning in the faults of the person beloved, nor after it too dim-sighted and superficial. However perfect and accomplished the person appears to you at a distance, you will find many blemishes and imperfections in her humor,⁴ upon a more intimate acquaintance, which you never discovered or perhaps suspected. Here therefore discretion and good nature are to show their strength; the first will hinder your thoughts from dwelling on what is disagreeable, the other will raise in you all the tenderness of compassion and humanity, and by degrees soften those very imperfections into beauties. . . .

^{3.} stile: a set of steps for climbing over a fence.

^{4.} humor: disposition; temperament.

LUGUBRIOUS PEOPLE

There are many persons, who, by a natural uncheerfulness of heart, mistaken notions of piety, or weakness of understanding, love to indulge this uncomfortable way of life, and give up themselves a prey to grief and melancholy. Superstitious fears, and groundless scruples, cut them off from the pleasures of conversation, and all those social entertainments which are not only innocent but <u>laudable</u>; as if mirth was made for <u>reprobates</u>, and cheerfulness of heart denied those who are the only persons that have a proper title to it.

Sombrius is one of these sons of sorrow. He thinks himself obliged in duty to be sad and <u>disconsolate</u>. He looks on a sudden fit of laughter, as a breach of his baptismal vow. An innocent jest startles him like blasphemy. Tell him of one who is advanced to a title of honor, he lifts up his hands and eyes; describe a public ceremony, he shakes his head. . . . All the little

ornaments of life are pomps and vanities. Mirth is wanton,⁵ and wit profane. He is scandalized at youth for being lively, and at childhood for being playful. He sits at a Christening, or a marriage feast, as at a funeral; sighs at the conclusion of a merry story; and grows devout when the rest of the company grow pleasant. . . .

A D V A N T A G E S of M A R R I A G E

There is another accidental advantage in marriage, which has likewise fallen to my share; I mean having a multitude of children. These I cannot but regard as very great blessings. When I see my little troop before me, I rejoice in the additions which I have made to my species, to my country, and to my religion, in having produced such a number of reasonable creatures, citizens, and Christians. I am pleased to see myself thus perpetuated, and as there is no production comparable to that of a human creature, I am more proud of having been the occasion of ten such glorious productions, than if I had built a hundred pyramids at my own expense, or published as many volumes of the finest wit and learning. . . . *

WORDS TO KNOW

 lugubrious (Ičo-gōo'brē-əs) adj. dismal or gloomy to an exaggerated degree

 indulge (ĭn-dŭlj') v. to yield to; devote oneself to

 scruple (skrōo'pəl) n. an uneasiness about the rightness of an action

 laudable (Iô'də-bəl) adj. praiseworthy

 reprobate (rĕp'rə-bāt') n. an immoral person; one without principles

 disconsolate (dĭs-kŏn'sə-lĭt) adj. unable to be comforted; cheerless and gloomy

^{5.} wanton: immoral or impure.

LITERATURE

Connect to the Literature

1. What Do You Think? What is your overall impression of these excerpts from The Spectator?

Comprehension Check

- · Why does Addison object to some practices stemming from "rural politeness"?
- · According to Addison, how should you regard your beloved before marriage? after marriage?

Think Critically

Thinki

- 2. On the basis of these excerpts, how would you describe Addison?

 - THINK
ABOUT• his goals, as stated under "Plan and Purpose"• the kinds of topics he addresses
• his tone, or attitude toward the topics
- 3. ACTIVE READING UNDERSTANDING AUTHOR'S PURPOSE With a small group of classmates, discuss Addison's purposes in these excerpts. Consider each possible purpose, providing reasons and details from the excerpts to support it. Then come to a group consensus on Addison's main purpose in each essay. During the discussion, you may want to refer to the chart you made in your **READER'S NOTEBOOK**.
- 4. What messages about everyday life do you think Addison hoped to convey to his readers?

UNIT THREE PART 1: VIEWS OF SOCIETY

- THINK
ABOUT• the lifestyles and manners he praises• the types of behavior he criticizes
- 5. Considering the popularity of Addison's writing when it first appeared, what can you conclude about his audience? Give evidence to support your conclusions.

Extend Interpretations

552

- 6. Comparing Texts Compare the third and fifth excerpts from Addison's essays with Sir Francis Bacon's essay "Of Marriage and Single Life" (page 442). What similarities and differences in subject matter and tone do you notice?
- 7. Connect to Life Do you think any of the opinions expressed in the excerpts could be applied to contemporary life? Explain your answer and, if appropriate, support it with examples.

Literary Analysis

INFORMAL ESSAY An informal

essay presents an opinion on a subject, usually in a light or humorous tone. Other characteristics of this type of essay include a personal approach, a loose rambling style, and often a surprising or unconventional topic. All of these aspects are evident in the following lines from "Lugubrious People":

Sombrius is one of these sons of sorrow. . . . He sits at a Christening, or a marriage feast, as at a funeral; sighs at the conclusion of a merry story; and grows devout when the rest of the company grow pleasant. . . .

Paired Activity With a partner, find other examples from Addison's essays that contain the characteristics mentioned above. List the examples and the characteristics they contain in a chart like the one shown. Then discuss the following question: Why do you think the informal essay was particularly suited to Addison's purpose?

Examples	Characteristics
"Rural politeness is very trouble- some to a man of my temper "	humorous tone, personal approach

Choices CHALLENGES

Writing Options

Newspaper Column Write a newspaper column about a problem in your school or community, presenting your solution to the problem. Place the column in your Working Portfolio. 🧮

Writing Handbook See page 1369: Problem-Solution.

Activities & Explorations

Illustrated Excerpts Illustrate the excerpts from The Spectator. You might draw your own sketches or find cartoons or other finished pieces that represent the excerpts. ~ ART

Vocabulary in Action

EXERCISE A: SYNONYMS Write the letter of the word that is a synonym of the boldfaced word.

- 1. temper: (a) modify, (b) gratify, (c) explain
- 2. assiduous: (a) critical, (b) diligent, (c) flexible
- 3. disconsolate: (a) forlorn, (b) argumentative, (c) separated
- 4. lugubrious: (a) huge, (b) difficult, (c) mournful
- 5. indulge: (a) praise, (b) submit, (c) ruin

EXERCISE B: MEANING CLUES For each phrase in the first column, write the letter of the rhyming phrase in the second column that has a similar meaning.

- 1. shame the villain
- scruples
- 2. distinct and admirable
- 3. a shallow administrator

Building Vocabulary

- 4. greatly increase your ethics
- 5. a pondering about the economy

- a. quadruple your
- b. humiliate the reprobate
- c. a speculation on inflation
- d. audible and laudable
- e. a superficial official

For an in-depth lesson on how to expand your vocabulary, see page 1182.



Joseph Addison 1672-1719

Inseparable Friends

Joseph Addison's name is inseparably linked with that of his friend Richard Steele because of their collabor-

ation on The Spectator. Addison and Steele's long friendship began when they were teenagers at the same London school. Both attended Oxford University and later became strong supporters of the liberal political party known as the Whigs.

Poet and Statesman At Oxford, Addison received a master's degree and distinguished himself as a master of Latin verse. He later served as a member of the British and Irish parliaments and held several important government posts, including that of secretary of state.

Coffeehouse Philosophy Addison was successful in his attempt to bring philosophy "out of closets and libraries . . . and in[to] coffeehouses," partly because the light, humorous style of *The Spectator* made its moral content acceptable to 18th-century readers. By praising marriage, honesty, and simplicity while ridiculing hypocrisy and pride, Addison and Steele sought to improve the morals and manners of their audience; and by writing about the events and scenes of everyday life, they have given future generations a good idea of how people lived in their time.

Author Activity

More Words of Wisdom Read some other articles written by Addison for The Spectator. Select a favorite article and present a summary of it to the class.



PREPARING to Read

from Letters to His Son

By PHILIP STANHOPE, LORD CHESTERFIELD

Letter to Her Daughter

By LADY MARY WORTLEY MONTAGU

Connect to Your Life

Let Me Give You Some Advice Most parents feel that they have a responsibility to advise their children and attempt to do so in various ways. Think about your own response to advice from parents or older family members. What is the most important or helpful advice that a parent can give a child?

Build Background

Collections of Correspondence The popularity of letter writing during the 1700s resulted in collections of correspondence that have become an important part of English literary tradition. Among the most notable are the **letters** written by Philip Stanhope, Lord Chesterfield, to his son and godson and those written by Lady Mary Wortley Montagu to her husband, sister, and daughter. Because these letters were personal and meant to be read only by their recipients, they offer unique perspectives on 18th-century society.

Chesterfield wrote letters nearly every day for more than 30 years, most of them dealing with matters of etiquette and social awareness. An able statesman, he was known as a man of wit and elegance. The published correspondence of Montagu, who traveled widely and was a leading figure in society, consists of almost 900 letters. In them she reveals her views on society, focusing on the lives and education of women. Also the author of poems and essays, Montagu was encouraged in her pursuits by her friend

Mary Astell, who argued for a woman's right to a challenging and balanced education.

WORDS TO KNOW Vocabulary Preview contrive invetera

contrive inveterate controverted inviolably diverting mortification edifice prepossess implacable scrupulous

Focus Your Reading

LITERARY ANALYSIS PARALLELISM Parallelism is the use of similar grammatical constructions to express ideas that are related or equal in importance.

No entertainment is so cheap as reading, nor any pleasure so lasting.

In this example, there are a number of parallel items. *No* is balanced by *nor; entertainment* is balanced by *pleasure; so cheap* is balanced by *so lasting*. As you read these letters, be aware of the writers' use of parallelism.

ACTIVE READING MAKING GENERALIZATIONS A generalization is a broad statement based on several examples. In these letters, the two writers present many details about life in 18th-century England—particularly education, the roles of women and men, and manners of the time. Think about what generalizations you might make about 18th-century English society based on the details you find.

READER'S NOTEBOOK As you read these letters, record evidence about education, the roles of men and women, and manners of the day in a chart like the one shown. Make one generalization for each topic.

Торіс	Details from Chesterfield Letters	Details from Montagu Letter	Generalization
1. Education			
2. Roles of men and women			
3. Manners of the day			



George Morland (about 1785-1810), Thomas Rowlandson. British Museum, London, Bridgeman/Art Resource.

PHILIP STANHOPE, LORD CHESTERFIELD

Spa, July 25, 1741 Dear Boy,

I have often told you in my former letters (and it is most certainly true) that the strictest and most <u>scrupulous</u> honor and virtue can alone make you esteemed and valued by mankind; that parts and learning can alone make you admired and celebrated by them; but that the possession of lesser talents was most absolutely necessary towards making you liked, beloved, and sought after in private life. Of these lesser talents, goodbreeding is the principal and most

necessary one, not only as it is very important in itself; but as it adds great luster to the more solid advantages both of the heart and the mind.

I have often touched upon good-breeding to you before; so that this letter shall be upon the next necessary qualification to it, which is a genteel, easy manner and carriage, wholly free from those odd tricks, ill habits, and awkwardnesses, which even very many worthy and sensible people have in their behavior. However trifling a genteel manner may sound, it is of very great consequence towards pleasing in private life, especially the women; which, one time or other, you will think worth pleasing; and I have known many a man, from his awkwardness, give people such a dislike of him at first, that all his merit could not get the better of it afterwards. Whereas a genteel manner prepossesses people in your favor, bends them towards you, and makes them wish to like you.

Awkwardness can proceed but from two causes: either from not having kept good company, or from not having attended to it. As for your keeping good company, I will take care of that; do you take care to observe their ways and manners, and to form your own upon them. Attention is absolutely necessary for this, as indeed it is for everything else; and a man without attention is not fit to live in the world. When an awkward fellow first comes into a room, it is highly probable that his sword gets between his legs, and throws him down, or makes him stumble at least; when he has recovered this accident, he goes and places himself in the very place of CAUSES; EITHER the whole room where he should not; there he soon lets his hat fall down; and, taking it up again, throws down his cane; in recovering his cane, his hat falls a second time: so that he is a quarter of an hour GOOD COMPANY, before he is in order again. If he drinks tea or coffee, he certainly OR FROM NOT scalds his mouth, and lets either the cup or the saucer fall, and spills the tea or coffee in his breeches. At dinner, his awkwardness distinguishes ATTENDED TO IT. itself particularly, as he has more to do: there he holds his knife, fork,

FROM NOT

HAVING KEPT

HAVING

and spoon differently from other people; eats with his knife to the great danger of his mouth, picks his teeth with his fork, and puts his spoon, which has been in his throat twenty times, into the dishes again. If he is to carve, he can never hit the joint; but, in his vain efforts to cut through the bone, scatters the sauce in everybody's face. He generally daubs himself with soup and grease, though his napkin is commonly stuck through a button-hole, and tickles his chin. When he drinks, he infallibly coughs in his glass, and besprinkles the company. Besides all this, he has strange tricks and gestures;

such as snuffing up his nose, making faces, putting his fingers in his nose, or blowing it and looking afterwards in his handkerchief, so as to make the company sick. His hands are troublesome to him, when he has not something in them, and he does not know where to put them; but they are in perpetual motion between his bosom and his breeches: he does not wear his clothes, and in short does nothing, like other people. All this, WKWARDNESS I own, is not in any degree criminal; but it is highly disagreeable and ridiculous in company, and CAN PROCEED ought most carefully to be avoided BUT FROM TWO by whoever desires to please.

From this account of what you should not do, you may easily judge what you should do; and a due attention to the manners of people of fashion, and who have seen the world, will make it habitual and familiar to you.

There is, likewise, an awkwardness of expression and words, most carefully to be avoided; such as false English, bad pronunciation, old sayings, and common proverbs; which are so many proofs of having kept bad and low company. For example: if, instead of saying that

tastes are different, and that every man has his own peculiar one, you should let off a proverb, and say, That what is one man's meat is another man's poison; or else, Every one as they like, as the good man said when he kissed his cow; everybody would be persuaded that you had never kept company with anybody above footmen and housemaids.

Attention will do all this; and without attention nothing is to be done: want of attention, which is really want of thought, is either folly or madness. You should not only have attention to everything, but a quickness of attention, so as to observe, at

once, all the people in the room; their motions, their looks, and their words; and yet without staring at them, and seeming to be an observer. This quick and unobserved observation is of infinite advantage in life, and is to be acquired with care; and, on the contrary, what is called absence, which is a thoughtlessness, and want of attention about what is doing, makes a man so like either a fool or a madman, that, for my part, I see no real difference. A fool never had thought; a madman has lost it; and an absent man is, for the time, without it.

Adieu! Direct your next to me, *chez Monsieur Chabert, Banquier, à Paris;*¹ and take care that I find the improvements I expect at my return.

London, September 5, 1748 Dear Boy,

... As women are a considerable, or at least a pretty numerous part, of company; and as their suffrages² go a great way towards establishing a man's character in the fashionable part of the world (which is of great importance to the fortune and figure he proposes to make in it), it is necessary to please them. I will therefore, upon this subject, let you into certain *arcana*,³ that will be very useful for you to know, but which you must, with the utmost care, conceal, and never seem to know.

Women, then, are only children of a larger growth; they have an entertaining tattle and sometimes wit; but for solid, reasoning goodsense, I never in my life knew one that had it, or who reasoned or acted consequentially⁴ for fourand-twenty hours together. Some little passion or humor always breaks in upon their best resolutions. Their beauty neglected or <u>controverted</u>, their age increased, or their supposed understandings depreciated, instantly kindles their little passions, and overturns any system of consequential conduct, that in their most reasonable moments they might have been capable of forming. A man of sense only trifles with them, plays

with them, humors and flatters them, as he does with a sprightly, forward child; but he neither consults them about, nor trusts them with, serious matters; though he often makes them believe that he does both; which is the thing in the world that they are proud of; for they love mightily to be dabbling in business (which by the way, they always spoil); and being justly distrustful, that men in general look upon them in a trifling light, they almost adore that man, who talks more seriously to them, and who seems to consult and trust them; I say, who seems, for weak men really do, but wise ones only seem to do it. No flattery is either too high or too low for them. They will greedily swallow the highest, and gratefully accept of the lowest; and you may safely flatter any woman, from her understanding down to the exquisite taste of her fan.

Women who are either indisputably beautiful, or indisputably ugly, are best flattered upon the score of their understandings; but those who are in a state of mediocrity, are best flattered upon their beauty, or at least their graces; for every woman who is not absolutely ugly, thinks herself handsome; but, not hearing often that she is so, is the more grateful and the more obliged to the few who tell her so; whereas a decided and conscious beauty looks upon every tribute paid to her beauty, only as her due; but wants to shine, and to be considered on the side of her understanding; and a woman who is ugly enough to know that she is so, knows that she has nothing left for it but her understanding, which is consequently (and probably in more senses than one) her weak side.

But these are secrets which you must keep inviolably, if you would not, like Orpheus, be torn

- 2. suffrages (sŭf'rĭ-jĭz): signs of approval.
- 3. arcana (är-kā'nə) Latin: secrets; mysteries.
- 4. consequentially: in a logically consistent manner.

chez (shā) . . . à Paris (ä pä-rē') French: at the house of . . . in Paris. (Chesterfield is giving the address where he can be reached.)

to pieces by the whole sex;⁵ on the contrary, a man who thinks of living in the great world, must be gallant, polite, and attentive to please the women. They have, from the weakness of men, more or less influence in all Courts; they absolutely stamp every man's character in the *beau monde*,⁶ and make it either current,

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or cry it down, and stop it in payments. It is, therefore, absolutely necessary to manage, please, and flatter them; and never to discover the least marks of contempt, which is what they never forgive; but in this they are not singular, for it is the same with men; who will much sooner forgive an injustice than an insult. Every man is not ambitious, or covetous, or passionate; but every man has pride enough in his composition to feel and resent the least slight and contempt. Remember, therefore, most carefully to conceal your contempt, however just, wherever you would not make an implacable enemy. Men are much more unwilling to have their weaknesses and their imperfections known, than their crimes; and, if you hint to a man that you think him silly, ignorant, or even ill-bred or awkward, he will hate you more, and longer, than if you tell him plainly that you think him a rogue. Never yield to that temptation, which to most young men is very strong, of exposing other people's weaknesses and infirmities, for the sake either of diverting the

company, or of showing your own superiority. You may get the laugh on your side by it, for the present; but you will make enemies by it for ever; and even those who laugh with you then will, upon reflection, fear, and consequently hate you; besides that, it is ill-natured, and a good heart desires rather to con-

ceal than expose other people's weaknesses or misfortunes. If you have wit, use it to please, and not to hurt: you may shine like the sun in the temperate zones, without scorching. Here it is wished for: under the line⁷ it is dreaded.

These are some of the hints which my long experience in the great world enables me to give you; and which, if you attend to them, may prove useful to you in your journey through it. I wish it may be a prosperous one; at least, I am sure that it must be your own fault if it is not.

Make my compliments to Mr. Harte, who, I am very sorry to hear, is not well. I hope by this time he is recovered. \diamond

Adieu!

- 5. like Orpheus (ôr'fē-əs) . . . sex: a reference to a Greek myth in which the musician Orpheus is torn limb from limb by maenads—women frenzied under the influence of the god Dionysus.
- 6. *beau monde* (bō mônd) *French:* the fashionable world; high society.
- 7. line: equator.

Thinking Through the Literature

- 1. What is your reaction to Chesterfield after reading his letters?
- **2.** What attitudes and behavior seem to be most important to Chesterfield? Consider the evidence.

· the kind of advice he offers and the examples he gives



- what he hopes to accomplish
- his views of men and women
- **3.** How would you describe Chesterfield's relationship with his son? Support your ideas with evidence from the letters.

WORDS TO KNOW

Letter to Her Daughter

Lady Mary Wortley Montagu

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.



LEADER DI VILL 198- DILANS IN LINES BULLINSON

edifice (ĕd'ə-fĭs) n. a building, especially a large and impressive one

contrive (kan-trīv') v. to plan cleverly; devise

Lady Mary Wortley Montagu (about 1725), Jonathan Richardson. Private collection, courtesy of the Earl of Harrowby.

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 and the start of the second to a 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 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 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.

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

WORDS TO Know

than you can imagine, and she will have leisure enough beside 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.¹ I remember when I was a girl I saved one of my companions from destruction, who communicated to me an epistle² 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,³ 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 the unfor-Poems, and tunate transcriber was dismissed with the scorn he deserved. To say truth, the poor plagiary⁴ was very unlucky to fall into my hands; that author, being longer fashion, no in would have escaped anyone of less universal reading than myself. You should encourage your daughter to talk over with



Christie's Images.

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 <u>inveterate</u> 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

- 1. Mr. Waller: the English poet Edmund Waller.
- 2. epistle: letter.
- 3. as Prior's or Pope's: as those of Matthew Prior or Alexander Pope, both English poets.
- 4. plagiary: plagiarist—one who copies someone else's writing and presents it as his or her own.

it not. One thinks herself a complete historian after reading Echard's *Roman History*,⁵ another a profound philosopher having got by heart some of Pope's unintelligible essays, and a third an able divine⁶ on the strength of Whitefield's sermons.⁷ Thus you hear them screaming politics and controversy. It is a saying of Thucydides:⁸ 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 man not to know how to use a sword. I was once extreme fond of my pencil, and it was a great mortification to me when my father turned off my master,9 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.

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

- 6. able divine: knowledgeable religious scholar.
- 7. Whitefield's sermons: the printed sermons of George Whitefield, a famous English preacher.
- 8. Thucydides (thoo-sĭd'ĭ-dēz'): an ancient Greek historian.
- 9. turned off my master: discharged my art instructor.



WORDS TO KNOW

mortification (môr'tə-fĭ-kā'shən) n. extreme embarrassment; humiliation

^{5.} Echard's Roman History: a book by Lawrence Echard, an English historian.

from

Some Reflections upon Marriage

Mary Astell

According to the rate that young women are educated, according to the way their time is spent, they are destined to folly and impertinence, to say no worse, and, which is yet more inhuman, they are blamed for that ill conduct they are not suffered to avoid, and reproached for those faults they are in a manner forced into; so that if Heaven has bestowed any sense on them, no other use is made of it, than to leave them without excuse. So much, and no more, of the world is shown them, than serves to weaken and corrupt their minds, to give them wrong notions, and busy them in mean pursuits; to disturb, not to regulate their passions; to make them timorous and dependent, and, in a word, fit for nothing else but to act a farce for the diversion of their governors.



Thinking & LITERATURE

Connect to the Literature

 What Do You Think? Does Montagu strike you as an appealing person? Explain your opinion.

Comprehension Check

- What kind of future does Montagu expect for her granddaughter?
- What advice does Montagu give on distinguishing true knowledge from the mere appearance of knowing?

Think Critically

- 2. What is your opinion of Montagu's views on education and marriage for women? Explain your opinion.
- **3.** What factors do you think might have influenced Montagu to give this kind of advice about the raising of her granddaughter?
- 4. How do you think Montagu's granddaughter might have felt about her grandmother's advice?
- 5. ACTIVE READING MAKING GENERALIZATIONS Look back at the chart and the generalizations you made about 18thcentury society in your READER'S NOTEBOOK. What generalization can you make about how much appearances and manners mattered in 18th-century England?

Extend Interpretations

- 6. Comparing Texts Reread the excerpt from Some Reflections upon Marriage on page 563. In what ways might the letters of Chesterfield and Montagu be used to support Astell's claims about the treatment of women? Be specific in your answer.
- 7. What If? Suppose Montagu's granddaughter had no "defect either in mind or person." How do you think Montagu's letter would be different? What advice would she impart regarding her granddaughter?
- 8. Connect to Life What do you think Montagu and Chesterfield would make of the role of women in society today? Discuss with your classmates.

Literary Analysis

PARALLELISM Parallelism—the use of similar grammatical constructions to express ideas that are related or equal in importance—may involve words, phrases, sentences, or paragraphs. The following sentence from Chesterfield's second letter, for example, repeats both words and phrases:

Women who are either indisputably beautiful, or indisputably ugly, are best flattered upon the score of their understandings; but those who are in a state of mediocrity, are best flattered upon their beauty....

There are many such examples in these letters of parallel constructions that reflect the relationship between ideas.

Paired Activity With a partner, exchange letters on a subject of interest to you both—sports or movies, for example—in which you employ parallelism to express your thoughts.



Choices CHALLENGES

Writing Options

Essay on Awkwardness

Chesterfield addresses the problem of awkwardness in social relations and proposes ways of dealing with it. Write an essay in which you suggest solutions to social awkwardness in today's world. Place the essay in your **Working Portfolio**.

Writing Handbook

See page 1368: Cause and Effect.

Building Vocabulary

Several Words to Know in this lesson contain prefixes and suffixes. For an in-depth study of word parts, see page 1104.

Vocabulary in Action

EXERCISE: CLUES AND IDIOMS

On your paper, write the vocabulary words that are suggested by the phrases in items 1–5 and by the groups of idioms in items 6–10.

- how secrets should be kept and deep friendships preserved
- 2. what you do when you make a friend expect a blind date to be terrific
- what the White House and Buckingham Palace are examples of

- the kind of behavior that is so habitual that it can never be changed
- 5. what inventors, architects, and schemers do
- 6. nearly die of shame, blow one's cool, be red as a beet, feel like two cents
- dotting all the i's, being as good as one's word, taking pains, following through
- 8. no way, on the contrary, have a bone to pick
- 9. just for laughs, take a break, live a little
- **10.** carry a grudge, heart of stone, hard as nails

- WORDS To Know
- contrive controverted diverting edifice
- implacable inveterate inviolably mortification

prepossess scrupulous



Philip Stanhope, Lord Chesterfield 1694–1773

Diplomat, Writer, Patron of the Arts Philip Stanhope was raised and educated by his grandmother and largely ignored by his aristocratic father. He studied briefly at Cambridge University, then left the university to travel abroad, where he eagerly observed and imitated French manners and culture. He became a capable statesman and diplomat, eventually serving as secretary of state. Chesterfield was a friend of Pope, Swift, and Voltaire, and as a patron of the arts he gave financial assistance to many struggling writers. Although he contributed numerous essays to periodicals, he is remembered chiefly for his letters to his son and godson.

Lady Mary Wortley Montagu 1689-1762



An Adventurous Life Lady Mary Wortley Montagu, a gifted poet and essayist, was acquainted with many literary figures, including Pope, Addison, and Steele. Her first published work was an essay contributed to *The Spectator*. A daughter of London aristocrats, Montagu educated herself in her father's library. In 1712, to escape an arranged marriage, she eloped with Edward Wortley Montagu. When Edward was appointed ambassador to Turkey, Lady Mary accompanied him to Constantinople, where she wrote more than 50 letters describing Turkish culture. Her Turkish letters were published in 1763, but a full edition of her letters was not available until 1967.

MILESTONES IN BRITISH LITERATURE

Daniel Defoe

Robinson Crusoe

f you were marooned on a remote and wild island, how would you respond to the challenges of nature? What would you eat? Where would you sleep? Would you go mad from isolation—or use the experience as a chance to grow? These are some of the issues confronted by

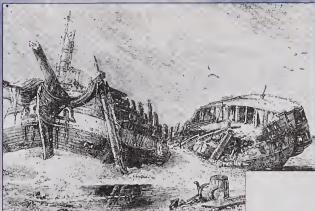


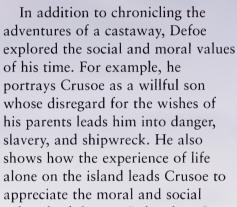
the hero of Daniel Defoe's masterful adventure story *Robinson Crusoe.*

The plot of *Robinson Crusoe* is based on the true story of Alexander Selkirk, a sailor who had been stranded for 52 months on an uninhabited island near Chile. Defoe capitalized on public interest in Selkirk by producing a memoir of a fictional castaway—Robinson Crusoe—using the firstperson narrative, exact details, and precise chronology that would be found

Ĩ

In his 28 years on the island, Crusoe learns how to make tools, plant seeds, and domesticate animals. Slowly, he turns the untamed land into a secure and productive homestead. in the journal of a seasoned seafarer. The resulting story was so popular that unscrupulous publishers scrambled to produce and sell their own editions. Even today, the book is available in many editions, some lavishly illustrated, and the story of Robinson Crusoe is used as a basis for comic books, feature films, and science fiction adventures.





values back home. Only when Crusoe begins to apply these values, along with his native talents, does he begin to prosper. He teaches himself carpentry, pottery, agriculture, and animal husbandry. He learns the geography of his island. He rescues from cannibals a man whom he names Friday and who becomes his devoted servant. Finally, he saves the captain of a passing ship from mutineers. Leaving the mutineers on the island, Crusoe and the captain sail with Friday to England, where Crusoe assumes a place in English society.

At one time or another, almost everyone has wondered what it would be like to have to survive in a wilderness. In *Robinson Crusoe*, Defoe presents a man who not only survives but thrives—who transforms the wilderness into an expression of humanity. The result is a story that appeals to everyone who yearns for adventure.



Left: Despite ominous mishaps, including a severe storm, Robinson Crusoe is determined to make his fortune at sea.

Center: Crusoe, the disheveled castaway

Right: For 26 of his years on the island, Crusoe's only companions are a dog, some cats, a goat, and his parrot, which he teaches to say "Poor Robin Crusoe! Where are you?"

Writing Workshop

Proposal

Recommending a Solution ...

From Reading to Writing In the second half of the 17th century, English writers sought to make sense of their world by observing society and addressing problems that they saw. People today are just as observant and concerned, and they often make suggestions on improving their communities in the form of proposals. A **proposal** is a document or speech that identifies a problem or need, and offers a plan of action to solve the problem or meet the need. You can write a proposal to address issues affecting your family, school, or community.

For Your Portfolio

WRITING PROMPT Write a proposal recommending a solution to a problem or a need.

Purpose: To convince a group or organization to put your plan into practice Audience: The decision-makers who will be evaluating your proposal

Proposal at a Glance Summary of Proposal Briefly states the purpose of the proposal Need • Defines the problem or need • States why addressing it is important • Proposed Solution • Presents a detailed solution • Explains its benefits • Restates the problem or need and the benefits of the solution

Basics in a Box

RUBRIC Standards for Writing

A successful proposal should

- · target a specific audience
- clearly define a problem or state a need
- present a clear solution, using evidence to demonstrate that the plan is workable
- show how the plan will be implemented and what resources will be required
- demonstrate clearly that the advantages of the plan outweigh possible objections to it

Analyzing a Student Model

Simona loffe Stevenson High School

A Proposal to Enhance Arts Education at Stevenson High School

Summary

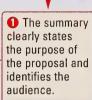
This proposal requests approval and support from the faculty and administration of Stevenson High School for creating an arts festival. This festival will increase students' awareness of and appreciation for the arts and will give them a more fully rounded education.

Need

An understanding of the arts is vital because it broadens the horizons of every individual. The Association for the Advancement of Arts Education (AAAE) states that <u>"the arts are necessary at all grade levels for many</u> aspects of students' success in school and in life, as in their careers." The Association further states that "all of the arts help students develop emotionally and socially."

Stevenson High School currently addresses this need by offering several courses in the areas of art and music and by sponsoring student drama and dance clubs. However, many students do not take advantage of these opportunities. A random poll of 50 senior students at Stevenson High School showed that 40 percent had not taken any arts courses throughout their years at the school. Some even stated that "only people who will become actors need to participate in the arts." Other disturbing comments included "the fine arts are a waste of time" and "it's boring!" This poll clearly shows the need for the school to develop a plan that will give all students at least a basic appreciation for the arts.

To solve this problem, members of the faculty have suggested creating an arts requirement for graduation. This idea meets the problem head-on. However, it will take time to plan and may require a restructuring of the arts department. For example, a new survey class covering visual art, theater, music, and dance will have to be developed. Although this would be a good long-term solution, students need an opportunity to experience the arts as soon as possible—and not by reading about them in a textbook.



RUBRIC

IN ACTION

 Phis writer uses a quotation to show the importance of the issue.
 Other Options:
 Give an example or anecdote.

 Cite expert opinions.

S This writer defines the problem and supports it with data from her own opinion poll.

Other Options:

- Do library or Internet research.
- Consult authorities.

 Points out the weaknesses of a current plan

Proposed Solution

My solution is to create an arts festival this spring. The festival would allow students to participate in the arts firsthand and would be a schoolwide event involving the entire student body, faculty, and staff. During the two-day festival, Stevenson High School would be completely transformed into a learning facility for the arts. The festival would include performances, visual presentations, and hands-on experiences for every student. Exhibits, classes, workshops, and activities would be held throughout the building.

Students would be allowed to select the events to participate in, but they would be required to experience all four genres of art. The mix of genres and formats would give students broad exposure to the arts.

Implementing this plan would require commitment from the entire school community. The arts department faculty would need to plan events that would be interesting and beneficial for students and manageable for the staff. The administration would handle scheduling and legal issues. The maintenance staff would need to organize the acquisition and distribution of chairs, tables, and other necessary furniture. Student volunteers would do much of the work of making the festival run smoothly. Most of the funding for the fair could probably come from the regular budgets of the administration and art department. However, local businesses could be asked to donate materials; and if necessary, students and faculty could hold fundraising activities such as bake sales or car washes.

Even though an arts festival would shorten the school year by two days, Stevenson High School would be responding to the needs of students. Writer Marcel Proust said, "Only through art can we get outside of ourselves and know another's view of the universe. . . ." An arts festival would give students the opportunity to explore new ways of understanding and experiencing the world. Explains the details of the solution

G This writer describes the general resources needed to implement the plan.

- Other Options • Spell out the steps involved in putting the plan into action
- Identify people who will back or fund the plan
- Estimate the costs

• Explains how the advantages of the plan outweigh the disadvantages

Writing Your Proposal

Prewriting

Begin by choosing a problem to be solved or identifying a need to be filled. You might make a **list** of ideas for improving your school or community. You could also try **brainstorming** problems or needs with a group of friends. See the **Idea Bank** in the margin for more suggestions. After you have selected the topic for your proposal, follow the steps below.

Planning your Proposal

- ▶ 1. Think about your proposal. Why is the issue important? How will your proposal meet the need?
- 2. Consider your audience. Who will evaluate your proposal? What do they care about? What will persuade them to accept your proposal?
- 3. List the details. What steps are involved? What resources are needed?
- 4. Evaluate the workability of your proposal. How hard will it be to put your plan into effect? What are some of the arguments against it?
- 5. Plan your research. What information will help support the proposal? Where can you find information? Can you conduct some of your own research?

2 Drafting

A problem well stated is a problem half solved. Charles Kettering, inventor

You can begin drafting your proposal anywhere—with the summary, the problem or need, or the solution. No matter where you begin, though, you eventually will have to address all these points. As you draft, remember to show both why addressing the problem or

need is important and how your proposed solution accomplishes that. Be sure to support your statements with facts, statistics, or expert opinions. Also, define any technical terms your audience might not know and think about objections they might have to your plan. You can improve your draft later with input from your peer readers.

Ask Your Peer Reader

- What other evidence would convince people there is a real problem or need?
- How can obstacles to implementing my plan be overcome?
- What other resources are needed to support my plan?
- Who is likely to oppose my plan and why?



IDEABank

1. Your Working Portfolio

Build on one of the Writing Options you completed earlier in this unit:

- Problem-Solving Essay, p. 533
- Essay on a Social Problem, p. 539
- Newspaper Column, p. 553
- Essay on Awkwardness, p. 565

2. Community Issues

Study recent issues of your school or community newsletters to find problems that need solutions.

3. A Friend in Need

Interview friends or neighbors to find out what neighborhood problem bothers them most. What can you think of that would help solve this problem? Choose one solution as the focus for your proposal.

Adding an appendix

Include supporting material such as charts, copies of published articles, letters of support, and other information at the end of your proposal in a section called the appendix.

Need revising help?

Review the **Rubric**, p. 568 Consider **peer reader** comments Check **Revision Guidelines**, p. 1355.

Stumped by adverbs?

See the Grammar Handbook, p. 1403

Publishing IDEAS

- Present your proposal orally to the audience for which it was intended.
- Submit your proposal to a school or local newspaper to bring it to the attention of a wider audience.



More Online: Publishing Options www.mcdougallittell.com

3 Revising

TARGET SKILL > **TRANSITION WORDS** Transition words or phrases show how the ideas in your proposal are related and so make your writing more convincing. You can also use transitions to signal that you are refuting an objection to your plan.

This poll clearly shows the need for the school to develop a plan

that will give all students at least a basic appreciation for the arts. To solve this problem,

Members of the faculty have suggested creating an arts

requirement for graduation. This idea meets the problem head-on. It

will take time and may require a restructuring of the arts department. For example, A new survey class covering visual art, theater, music, and dance

A new survey class covering visual art, theater, music, and dance

will have to be developed. This would be a good long-term

solution, students need an opportunity to experience the fine arts

as soon as possible-and not by reading about them in a textbook.

4 Editing and Proofreading

TARGET SKILL USING ADVERBS CORRECTLY As you edit your proposal, check to see that you have used adverbs correctly. Do not use an adjective when an adverb is needed.

Student volunteers would do much of the work of making the festival run smooth. Most of the funding for the fare could probable come from the regular budgets of the admingstration and art department.

DIEL AND

5 Reflecting

FOR YOUR WORKING PORTFOLIO In what ways did your initial idea change during the writing of your proposal? What influences led to the changes? Attach your answer to your proposal. Save your proposal in your **Working Portfolio**.

Assessment Practice Revising & Editing

Read this introduction from the first draft of a student essay. The underlined sections may include the following kinds of errors:

- run-on sentences
- incorrect plural forms
- incorrectly used adverb and adjective modifiers
- verb tense errors

For each underlined section, choose the revision that most improves the writing.

- 1. A. be granting
 - **B.** granted
 - **C.** have granted
 - **D.** Correct as is
- 2. A. will, for sure, destroy
 - **B.** sure will destroy
 - C. will surely destroy
 - **D.** Correct as is
- 3. A. is
 - **B.** were
 - C. am
 - **D.** Correct as is
- 4. A. had led
 - B. led

- C. leads
- **D.** Correct as is
- 5. A. assembles
 - B. assembling
 - C. assemblies
 - **D.** Correct as is
- 6. A. Nelson Park has a proud history, it should also have a strong future.
 - **B.** Nelson Park has a proud history. It should also have a strong future.
 - C. Nelson Park has a proud, history it should also have a strong, future.
 - **D.** Correct as is

Need extra help?

See the **Grammar Handbook** Writing Complete Sentences, p. 1409 Modifiers, pp. 1398–1399 Nouns, p. 1392 Verbs, pp. 1395–1398

Expanding Word Choice

Before the 18th century, people lacked many of the reference tools we use to help us in our writing. There was no way to look up unfamiliar English words, no way to determine words' correct usages, and no standard for spelling. Amid this confusion, Samuel Johnson began work on his Dictionary of the English Language. When the book was published in 1755, it became an instant bestseller.

Today, many reference tools are available both in print and on-line. One of the most helpful reference tools for writers is a book of synonyms and related words that is called a thesaurus.

When to Use a Thesaurus If you are looking for just the right word to express an idea or if you simply want to vary your word choices, a thesaurus can be even more useful than a dictionary. A dictionary entry will give you the meanings of a word, often

accompanied by some synonyms (words with similar meanings), but a thesaurus will usually provide you with a more thorough listing of the word's synonyms. Compare the following thesaurus entry for valuable with the dictionary entry in your dictionary.

valuable adjective

0

v

s

)f great value: valuable Georgian vilver.	Syns: costly, inestimable, invaluable, precious, priceless, worthy. — <i>Idioms</i> beyond price, of great price.	
	Near-syns: dear, expensive, pricey; prized, treasured, valued.	
	Ants: valueless, worthless.	
	—Roget's II: The New Thesaurus	

The dictionary entry may detail more of the word's shades of meaning, but the thesaurus entry lists a number of synonyms, near synonyms, and antonyms (words opposite in meaning).

Strategies for Building Vocabulary...

A thesaurus can help you spice up your writing and speaking and can help you build your vocabulary.

1 Find the Precise Word If you tend to overuse certain words or if you want to make your writing more vivid, a thesaurus can help you convey your thoughts more precisely. Suppose you are looking for a verb to replace use in the sentence "Use your brain if you want to succeed in life!" A thesaurus can help. Look at this entry for use from Roget's II: The New Thesaurus.

use verb

- 1. To put into action or use: Use the utmost caution at intersections. He used the money to pay off debts. I used the brakes as quickly as possible. We want to use her talents to our advantage.
- 1. Syns: actuate, apply, employ, exercise, exploit, implement, practice, utilize. — Idioms bring into play, bring to bear, make use of, put into practice, put to use.
- 2. To control or direct the functioning of.
- 3. Informal. To take advantage of unfairly.
- 4. To be depleted.
- 2. OPERATE.
- 3. ABUSE verb.
- 4. GO verb.

Begin by reading the left-hand column to find the meaning that you want to employ. Then refer to the right-hand column for synonyms that reflect that meaning. Which synonym would you choose?

2 Use Available Technology Some wordprocessing programs have built-in thesauruses. Besides offering a list of synonyms, an electronic thesaurus may also provide other information, such as lists of antonyms and words with similar spellings. Most such thesauruses can also insert into your document any synonym you choose.

Bevelop Your Options Take time to study a thesaurus, jotting down words you find interesting. Try to use those words in conversation until they become part of your vocabulary.

EXERCISE Use a dictionary to determine what parts of speech each of these words can serve as, as well as the word's possible meanings. Write a sentence containing the word; then use a thesaurus to find a synonym that can replace the word in the sentence.

1. beautiful	profitable	5. animate
2. object	4. fair	

Sentence Crafting Using Adjectives and Adjective Phrases

Grammar from Literature

Writers use adjectives for a variety of reasons:

- To add sensory detail such as description of size, color, and kind.
- To make characters and settings more realistic.
- To make explanations more precise.

Look at the passage below about Lord Chesterfield's views of a person's composition, or personality. Notice how the highlighted adjectives add information to this passage and the other passages below.

single-word adjectives

Every man is not ambitions, or covetous, or passionate; but every man has pride enough in his composition to feel and resent the least slight and contempt.

-Lord Chesterfield, Letters to His Son

adjective prepositional phrases

The knowledge of numbers is one of the chief distinctions between us and brutes.

-Lady Mary Wortley Montagu, letter to her daughter

participial phrase

I hear this great city inquiring day by day after these my papers.

-Joseph Addison, The Spectator

You may recall that a participle is a verb form that functions as an adjective. A participial phrase consists of a participle and any words that modify the participle.

WRITING EXERCISE Rewrite these sentences, following the directions in parentheses.

- The ceremonies surrounding the king's coronation impressed Samuel Pepys. (Add a single-word adjective describing the ceremonies.)
- I did see the houses and warehouses all on fire. (Add one or more prepositional phrases that tell what kind of houses or warehouses or their location.)
- **3.** Pepys traveled in his boat, to get a good look at the fire. He took the boat up and down the Thames River. (Combine the two sentences, inserting the prepositional phrase from the second sentence into the first sentence at the position shown by the caret.)
- _____ and _____, the survivors of the fire wandered the streets. (Fill in the blanks with two participles or participial phrases.)

Using Adjectives in Your Writing Look for places in your writing where you can make the picture in your reader's mind clearer and more accurate. Include adjectives that capture the sights, smells, tastes, and experiences you are recording.

Can you imagine yourself stranded on an uninhabited island? Everything around you is strange and unfamiliar. Will that curious orange prickly fruit be your supper tonight, or is it poisonous? This is the situation Robinson Crusoe found himself in.

Usage Tip Place adjectives as close as possible to the words they modify. Misplaced modifiers can be confusing and at times even humorous.

INCORRECT

Lord Albemarle smelled the fish going to the kitchen. CORRECT

Going to the kitchen, Lord Albemarle smelled the fish.

INCORRECT

The helpful librarian pointed out the copy of Pepys's diary to the boy on the shelf.

CORRECT

The helpful librarian pointed out the copy of Pepys's diary on the shelf to the boy.

Punctuation Tip Use a comma after an introductory participial phrase.

Reading Pepys's diary, we discover an earlier era.

5. People make little show of what they know. These people are truly educated. (Insert the information from the second sentence into the first as a participle. Delete words if necessary.)

GRAMMAR EXERCISE Rewrite the sentences, correcting errors in punctuation and usage.

- 1. Spectators saw many tragic sights walking the streets of London after the fire.
- 2. Considered distinguished Montagu's grandfather was known as Wise William.
- **3.** Having a passion for learning Lady Montagu supported education for women.
- **4.** Pope wrote many famous epigrams blessed with a remarkable brain.
- **5.** A lugubrious person takes no joy in life having a sour personality.

PART 2 Arguments for Change

Social and economic conditions improved for many people during the Enlightenment. However, the wealth and privilege enjoyed by the middle and upper classes contrasted strikingly with the poverty suffered by the rest of the people. Many writers fought against the injustices they perceived by arguing in favor of social reforms. Some, including several of the essayists in this part of Unit Three, supported equal opportunities for women. Others penned stinging satires attacking the treatment of the poor. As you read the selections, think about what changes you would promote in today's society.

Daniel Defoe	from An Academy for Women A man defends women's education.	577
Jonathan Swift	Author Study	586
	from Gulliver's Travels	590
	from Part 1. A Voyage to Lilliput	591
	from Part 2. A Voyage to Brobdingnag	600
	Gulliver encounters many adventures.	
	Letter from Richard Sympson Swift uses a pseudonym to launch his book.	609
	A Modest Proposal What is his solution to poverty?	611
	COMPARING LITERATURE: Gulliver's Travels, A Modest Proposal, and Candide	
	Satirical Commentary Across Cultures: France	
Voltaire	from Candide A naive young man interacts with the world.	624
Mary Wollstonecraft	from A Vindication of the Rights of Woman She speaks out about women's rights.	631

from An Academy for Women

Essay by DANIEL DEFOE

Connect to Your Life

Limits on Learning In the 17th and early 18th centuries, the only females who received an education were those whose families could afford private lessons, and even they were taught only a few subjects and were barred from attending universities. On the basis of your understanding of history and social customs, why do you think females were prevented from receiving the same education as males? Record your thoughts.

Build Background

Women's Rights Although the education of females in 17th-century England was not entirely neglected, the only schooling available to them was private tutoring, which was usually shared with siblings or cousins. Such tutoring was an option only for the upper classes, and then only if the father or husband allowed it. Despite their limited education, a few women began to express themselves publicly in books, pamphlets, and essays during the 1600s. Some called for more rights for women, including the right to an education. In most circles, however, such ideas were ignored or ridiculed.

Following the Restoration, England experienced a period of growth in social awareness as well as in industry and commerce. More and more individuals looked for practical ways to correct what they perceived as society's flaws. One of those individuals was Daniel Defoe. Best known today as a novelist, Defoe was also involved in both commerce and social reform. One of his first publications, written in 1697, was *An Essay on Projects*, a series of proposals advocating, among other things, the establishment of banks, insurance companies, and credit unions—and, in "An Academy for Women,"

the education of females.

WORDS TO KNOW Vocabulary Preview cloister retentive degenerate vie manifest

Focus Your Reading

LITERARY ANALYSIS **PERSUASIVE ESSAY** In a **persuasive essay**, a writer attempts to convince readers to adopt a particular opinion or to perform a certain action. In the first sentence of his essay, Defoe introduces a general opinion that he hopes to persuade his readers to adopt:

I bave often thought of it as one of the most barbarous customs in the world... that we deny the advantages of learning to women.

As you read the essay, look for statements of opinion and pay particular attention to the ways in which Defoe supports his opinions.

ACTIVE READING ANALYZING A FORMAL ARGUMENT

In a formal argument, a writer makes a proposal and then presents facts, reasons, and examples to support it. The proposal is generally a call to action and usually appears near the beginning of the argument.

READER'S NOTEBOOK Make a chart like the one shown, and as you read this selection on the education of females, use it to record Defoe's main proposal and supporting details.

Proposal		Supporting Details
	1.	
	2.	
	3.	
	4.	
	h	~~~~~~

FROM An Academy for

have often thought of it as one of the most barbarous customs in the world, considering us as a civilized and a Christian country, that we deny the advantages of learning to women. We reproach the sex every day with folly and impertinence, while I am confident, had they the advantages of education equal to us, they would be guilty of less than ourselves.

One would wonder, indeed, how it should happen that women are conversible¹ at all, since they are only beholden to natural parts for all their knowledge. Their youth is spent to teach them to stitch and sew or make baubles. They are taught to read indeed, and perhaps to write their names or so, and that is the height of a woman's education. And I would but ask any who slight the sex for their understanding, what is a man (a gentleman, I mean) good for that is taught no more? . . .

The soul is placed in the body like a rough diamond, and must be polished, or the luster of it will never appear: and it is <u>manifest</u> that as the rational soul distinguishes us from brutes, so education carries on the distinction and makes some less brutish than others. This is too evident to need any demonstration. But why then should women be denied the benefit of instruction? If

manifest (măn'a-fĕst') adj. obvious; clear

vie (vī) v. to compete

knowledge and understanding had been useless additions to the sex, God Almighty would never have given them capacities, for He made nothing needless. Besides, I would ask such what they can see in ignorance that they should think it a necessary ornament to a woman? or how much worse is a wise woman than a fool? or what has the woman done to forfeit the privilege of being taught? Does she plague us with her pride and impertinence? Why did we not let her learn, tha she might have had more wit? Shall we upbraid women with folly,² when it is only the error of this inhuman custom that hindered them being made wiser?

The capacities of women are supposed to be greater and their senses quicker than those of the men; and what they might be capable of being bred to is plain from some instances of female wit which this age is not without; which upbraids us with injustice, and looks as if we denied women the advantages of education for fear they should <u>vie</u> with the men in their improvements.

To remove this objection, and that women might have at least a needful opportunity of

WORDS TO KNOW

^{1.} conversible: able to carry on a conversation.

^{2.} upbraid women with folly: scold women for foolishness



Portrait of a Young Woman, called Mademoiselle Charlotte du Val d'Ognes (about 1800), unknown French artist. Oil on canvas, $63\%'' \times 50\%''$, The Metropolitan Museum of Art, bequest of Isaac D. Fletcher, 1917. Mr. and Mrs. Isaac D. Fletcher Collection (17.120.204). Copyright © 1989 The Metropolitan Museum of Art.

education in all sorts of useful learning, I propose the draft of an academy for that purpose....

The academy I propose should differ but little from public schools, wherein such ladies as were willing to study should have all the advantages of learning suitable to their genius. . . .

The persons who enter should be taught all sorts of breeding suitable to both their genius and

their quality, and in particular music and dancing, which it would be cruelty to bar the sex of, because they are their darlings; but besides this, they should be taught languages, as particularly French and Italian; and I would venture the injury of giving a woman more tongues than one.

They should, as a particular study, be taught all the graces of speech and all the necessary air of conversation, which our common education is so defective in that I need not expose it. They should be brought to read books, and especially history, and so to read as to make them under-

stand the world, and be able to know and judge of things when they hear of them.

ACTIVE READING

ANALYZE What reasons does Defoe present to support his formal argument? To such whose genius would lead them to it I would deny no sort of learning; but the chief thing in general is to cultivate the understandings of the sex, that

they may be capable of all sorts of conversation; that their parts and judgments being improved, they may be as profitable in their conversation as they are pleasant.

Women, in my observation, have little or no difference in them, but as they are or are not

distinguished by education. Tempers indeed may in some degree influence them, but the main distinguishing part is their breeding.

The whole sex are generally quick and sharp. I believe I may be allowed to say generally so, for you rarely see them lumpish and heavy when they are children, as boys will often be. If a woman be well-bred, and taught the proper management of

> her natural wit, she proves generally very sensible and retentive; and without partiality, a woman of sense and manners is the finest and most delicate part of God's creation; the glory of her Maker, and the great instance of His singular regard to man, His darling creature, to whom He gave the best gift either God could bestow or man receive. And it is the sordidest³ piece of folly and ingratitude in the world to withhold from the sex the due luster which the advantages of education gives to the natural beauty of their minds. A woman well-bred and

well taught, furnished with the additional accomplishments of knowledge and behavior, is a creature without comparison; her society is the emblem of sublimer⁴ enjoyments; her person is angelic and her conversation heavenly; she is all softness and sweetness, peace, love, wit, and delight. She is every way suitable to the sublimest wish, and the man that has such a one to his portion has nothing to do but to rejoice in her and be thankful.

On the other hand, suppose her to be the very same woman, and rob her of the benefit of

The great

distinguishing difference which

is seen in the

world between

EDUCATION.

^{3.} sordidest: most meanly selfish.

^{4.} sublimer: more noble or exalted.

education, and it follows thus:

If her temper be good, want of education makes her soft and easy.

Her wit, for want of teaching, makes her impertinent and talkative.

Her knowledge, for want of judgment and experience, makes her fanciful and whimsical.

If her temper be bad, want of breeding makes her worse, and she grows haughty, insolent, and loud.

If she be passionate, want of manners makes her termagant⁵ and a scold, which is much at one with lunatic.

If she be proud, want of discretion (which still is breeding) makes her conceited, fantastic, and ridiculous.

And from these she <u>degenerates</u> to be turbulent, clamorous, noisy, nasty, and the devil.

Methinks mankind for their own sakes, since, say what we will of the women, we all think fit one time or other to be concerned with them, should take some care to breed them up to be suitable and serviceable, if they expected no such thing as delight from them. Bless us! what care do we take to breed up a good horse and to break him well, and what a value do we put upon him when it is done, and all because he should be fit for our use; and why not a woman? Since all her ornaments and beauty without suitable behavior is a cheat in nature, like the

ACTIVE READING

QUESTION What point is Defoe making in his simile of the false tradesman? false tradesman who puts the best of his goods uppermost that the buyer may think the rest are of the same goodness. . . . But to come closer to

the business, the great distinguishing difference

which is seen in the world between men and women is in their education, and this is manifested by comparing it with the difference between one man or woman and another.

And herein it is that I take upon me to make such a bold assertion that all the world are mistaken in their practice about women; for I cannot think that God Almighty ever made them so delicate, so glorious creatures, and furnished them with such charms, so agreeable and so delightful to mankind, with souls capable of the same accomplishments with men, and all to be only stewards of our houses, *cooks and slaves*.

... I remember a passage which I heard from a very fine woman; she had wit and capacity enough, an extraordinary shape and face, and a great fortune, but had been <u>cloistered</u> up all her time, and for fear of being stolen, had not had the liberty of being taught the common necessary knowledge of women's affairs; and when she came to converse in the world, her natural wit made her so sensible of the want of education, that she gave this short reflection on herself: "I am ashamed to talk with my very maids," says she, "for I don't know when they do right or wrong. I had more need to go to school than be married."

I need not enlarge on the loss the defect of education is to the sex, nor argue the benefit of the contrary practice; it is a thing will be more easily granted than remedied. This chapter is but an essay at the thing, and I refer the practice to those happy days, if ever they shall be, when men shall be wise enough to mend it. \Leftrightarrow

^{5.} termagant (tûr'mə-gənt): a quarrelsome woman.

OUS LITERATURE Thinki

Connect to the Literature

1. What Do You Think? What thoughts came to mind when you finished reading this essay?

Comprehension Check

- What courses would be taught at Defoe's academy?
- Why does Defoe believe that these areas of study are necessary?

Think Critically

THINK

ABOUT

- 2. How would you describe Defoe's attitude toward women?
 - the qualities he attributes to women

 - the areas of study he proposes for them
 his description of an uneducated woman
 the possible motives behind his proposal
- 3. ACTIVE READING ANALYZING A FORMAL ARGUMENT Refer to the chart you created in your **DREADER'S NOTEBOOK**. In your opinion, does Defoe present a convincing argument? Defend your answer.

Extend Interpretations

- 4. Different Perspectives How might a contemporary defender of women's rights respond to Defoe's essay?
- 5. Comparing Texts Compare Defoe's opinions on the education of women with those expressed by Lady Mary Wortley Montagu in her letter to her daughter (page 554). What opinions do Defoe and Montagu seem to share? On what issues might they disagree?
- 6. Connect to Life Do you think that any issues related to the education or training of women are still controversial? Explain your answer.
- 7. Art Connection Look closely at the portrait of Mademoiselle Charlotte du Val d'Ognes on page 579. In your opinion, what specific elements of the painting reflect ideas presented in this selection?



Literary Analysis

PERSUASIVE ESSAY When writing a persuasive essay, a writer tries to influence readers to accept an idea, adopt an opinion, or perform an action. The body of evidence a writer uses to convince readers includes the facts, reasons, or examples that support his or her opinion or proposal.

In Defoe's essay, the writer proposes the establishment of an educational academy for women. Statements such as the following support his proposal:

If knowledge and understanding had been useless additions to the sex, God Almighty would never bave given them capacities....

If a woman be well-bred, and taught the proper management of ber natural wit, she proves generally very sensible and retentive. . . .

Effective persuasion appeals to both the intelligence and the emotions of its intended audience.

Paired Activity With a partner, reread Defoe's essay, looking for details that support his proposal. Of the supporting details that you find, which ones do you think appeal to readers' intelligence? Which appeal to their emotions?

Choices CHALLENGES

Writing Options

Persuasive Letter Imagine that you are an educated 17th-century woman. Write a letter in which you try to convince educated 17th-century men to support Defoe's proposal. Use humor to persuade your audience. Place the letter in your Working Portfolio.

Activities & Explorations

1. Advertisement for the Academy Create an advertisement for Defoe's proposed academy that would encourage women to enroll. ~ ART

2. Interview with Defoe With a partner, conduct an interview between Defoe and a contemporary female television or radio talk-show host. ~ SPEAKING AND LISTENING

Inquiry & Research

Educational Opportunities Investigate the education of women in England after 1700. What types of formal education were offered to females? What subjects were taught? When were women's colleges founded in the major universities?

Vocabulary in Action

EXERCISE: ASSESSMENT PRACTICE For each group of words below, write the letter of the word that is an antonym of the boldfaced word.

- 1. **degenerate**: (a) produce, (b) improve, (c) accelerate
- 2. retentive: (a) forgetful, (b) selfish, (c) graceful
- 3. vie: (a) startle, (b) cooperate, (c) lose
- 4. cloister: (a) free, (b) organize, (c) praise
- 5. manifest: (a) hurtful, (b) questionable, (c) timid

Building Vocabulary

For an in-depth lesson on how to use a thesaurus to find a word's synonyms and antonyms, see page 574.



Daniel Defoe

Other Works Moll Flanders Roxana Colonel Jack

Rich Man, Poor Man "No man has tasted differing fortunes more, / And thirteen times I have been rich and poor." In this self-description, Daniel Defoe summarized the many ups and downs of his career. Fascinated with the world of trade, Defoe became a merchant, dealing at different times in an assortment of products, from bricks to insurance. Although he amassed great wealth in many of his ventures, occasional bad investments led him to bankruptcy.

Popular Opinions Defoe wrote many political pamphlets, one of which led to his imprisonment. A devout Presbyterian, his interest in politics stemmed largely from his desire to "purify" the Church of England. His imprisonment included time in the pillory, a wooden device with holes for the prisoner's head and hands. Prisoners in the pillory were usually pelted with rotten fruit and vegetables by onlookers, but Defoe's views were so popular that the public drank to his health and threw flowers instead. One of his political poems, The True-Born *Englishman*, reportedly sold more copies than any poem published in England before that time.

Novel Approach Today Defoe is most recognized for his novels, which he did not begin writing until he was in his late 50s. His most famous novel, *Robinson Crusoe*, was the first book other than the Bible to be widely read by members of all levels of English society.

LEARNING Language of Literature

Laughter as a Weapon

Satire is a literary technique in which behaviors or institutions are ridiculed for the purpose of improving society. What sets satire apart from other forms of social and political protest is humor. Satirists use irony and exaggeration to poke fun at human faults and foolishness in order to correct human behavior.

A famous example of satire is Alexander Pope's brilliant mock epic *The Rape of the Lock* (1714). The poem, which satirizes the trivial pursuits of the idle wealthy, echoes the openings of ancient epics in its famous first lines:

Satire

Gulliver in Lilliput. Illustration by H. J. Ford for an 1891 edition of Swift's *Gulliver's Travels*

The exaggeration of the lady's response, plus the ironic aside equating the death of husbands with the death of favorite pets, typifies this satire's charm.

For the most part, a satirist attempts to bring about change by exposing an oddity or a problem in an imaginative, often humorous way. The target is often a social or political one.

A Historical Perspective

Satire began with the ancient Greeks but came into its own in ancient Rome, where the "fathers" of satire, Horace and

Juvenal, had their names given to the two basic types of satire:

- Horatian satire is playfully amusing and seeks to correct vice or foolishness with gentle laughter and understanding. Alexander Pope's satire is Horatian.
- Juvenalian satire provokes a darker kind of laughter. It is often bitter and criticizes corruption or incompetence with scorn and outrage. Swift, in *Gulliver's Travels*, tended toward Juvenalian satire.

The next great flourishing of satire began in Europe in the second half of the 17th century and continued throughout the 18th century. In England, this "golden age" of satire encompassed the talents of the Restoration dramatists, as well as Dryden, Pope, Swift and Samuel Johnson.

The 18th century was dominated by satiric poetry, prose, and drama. Satirists, as guardians of the culture, sought to protect their highly developed civilization from corruption by attacking hypocrisy, arrogance, greed, vanity, and stupidity. "The satirist is to be regarded as our physician, not our enemy," wrote Henry Fielding.

What dire offense from amorous causes springs, What mighty contests rise from trivial things, I sing— . . .

-Alexander Pope, The Rape of the Lock

In the poem, a young lord is so smitten by a lady's beauty that he secretly cuts off a lock of her hair. The lady's offense at this violation takes on epic—or mock-epic—proportions:

Then flashed the living lightning from her eyes, And screams of horror rend the affrighted skies. Not louder shrieks to pitying heaven are cast, When husbands, or when lapdogs breathe their last;

-Alexander Pope, The Rape of the Lock

Satire Since 1800

With a few notable exceptions—namely, Lord Byron, William Makepeace Thackeray, and Samuel Butler in England and Mark Twain in America—the popularity of satire faded in the 19th century.

Much of the satire of the 20th century, reacting to warfare and complex social issues, has been Juvenalian in the extreme. George Orwell's political satire Animal Farm (1945) departed from this gloomy pattern through the use of fantasy. This seemingly simple animal fable satirizes political systems that claim to be democracies but oppress their citizens. Like Gulliver's Travels, Animal Farm portrays a fantasy world with similarities to our own. But unlike Swift's work, some modern satires lack humorous elements to raise them from bleakness and despair.

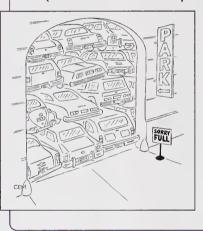
YOUR TURN Identify other examples of satire in the 20th century that you have read or know about. Add your examples to a class list.

Strategies for Reading: Satire

- Determine the object of the satire. A writer who encourages you to laugh at a custom, or a person, probably thinks that the object of laughter is an undesirable part of society.
- 2. Use your knowledge of what the satirist criticizes to infer what he or she believes is right and proper.
- **3.** Watch for irony, which often points directly to the object of the satire.

\mathcal{S} atire \mathcal{T} oday

Although some critics lament the scarcity of good literary satire, today satire has permeated all forms of popular culture. Political cartoons, with their caricatures of leaders and parodies of contemporary issues, have always been hallmarks of satire. The satiric spirit also pervades many of today's popular comic strips, such as *Doonesbury, Dilbert*, and *Cathy*. Many national magazines either devote themselves entirely to satire (*National Lampoon* and *Spy*) or dedicate part of their pages to satirizing contemporary life (*The New Yorker* and *Esquire*).



You can also find satire on TV—on programs such as *The Simpsons* and the Saturday latenight comedy shows and in movie theaters all across the United States. Future historians may look back on the end of the 20th century as the dawn of another great age of satire.

 Evaluate whether the satire is more Horatian (playful and sympathetic) or Juvenalian (bitter and critical).

.....

- **5.** Enjoy the humor. Pay attention to what makes you laugh or what sounds ridiculous.
- 6. Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your Strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

Author Study

onathan Swift

OVERVIEW

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"[Swift] stood solitary on the peak of his nature, his scornful eyes raking mankind."

-Carl Van Doren

The Great Satirist

Ionathan Swift has been called the greatest satirist in the English language. Readers have enjoyed him, and critics have argued about him for centuries. He is one of the few great writers who appeals to children as well as adults.



1667-1745

This Author Study will introduce you to this complicated man—a clergyman and political writer as well as a satirist—who delighted readers even in bis bitterest moments.

EARLY LIFE Swift was born of English parents in Dublin. Although his family wasn't rich, the young Swift received the best education available. After graduating from Trinity College, he moved to Surrey in England to accept a position as secretary to a retired diplomat, Sir William Temple.

Swift worked on and off for Temple for approximately ten years—a crucial time in his intellectual and social development. It was also at Temple's estate that Swift met eight-year-old Esther Johnson, whom he nicknamed Stella. She would become Swift's lifelong friend and confidante. By the time Temple died in 1699, Swift had been ordained as an Anglican priest and

1667 Is born Nov. 30 in Dublin

1680 Receive B.A. degree from Trinit College Dubli

HIS LIFE HIS TIME!

Jonathar



The Great Plaque begins in London and eventually kills over 65,000.



1678 **Roman Catholics** in England are excluded from serving in Parliament.

1680

1679

Enalish

political parties, Whig and Tory, are formed.

Antony van Leeuwenhoek fi observes bacter under a microscope.

become a full-fledged satirist, with two completed works ready for publication.

SATIRE AND POLITICS Swift supported himself as a clergyman and political writer for the Whig party, while he tried out his satire on the public. His first two satires, *The Battle of the Books* and *A Tale of a Tub*, established Swift's biting style. Whether lampooning modern thinkers and scientists (John Locke and Isaac Newton among them), religious abuses, or humans at large, Swift raged at the arrogance, phoniness, and shallowness he saw infecting contemporary intellectual and moral life. He stood for justice, order, moral rectitude, and rational thought.

Both satires were published anonymously. However, as Swift became known for his venomous political writing and his witty contributions to *The Tatler* and *The Spectator*, people recognized Swift's style and ascribed the authorship unofficially to him.

When the Whigs lost power to the Tories in 1710, the Tories courted Swift to join their side. Swift was by nature conservative and so worked enthusiastically for the Tory cause. As a man of principle and a strict moralist, he eventually found himself temperamentally unsuited to the compromises and manipulations of politics. When Queen Anne died in 1714 and the Whigs returned to power, Swift left England a bitter and disappointed man.

LITERARY Contributions

The Satirist's Edge Swift stands out even among his 18th-century contemporaries in the great Age of Satire. The darkness and savagery of his satire is unequaled in English literature. In addition to *Gulliver's Travels* (1726) and "A Modest Proposal" (1729), here are two more examples of Swift's prose satire as its best:

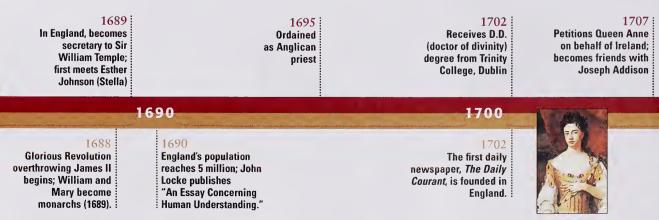
The Battle of the Books (1704) A Tale of a Tub (1704)

The Personal Side Swift's personal warmth and kindness found expression in private letters to his many friends in Ireland and England. The most famous of his correspondence is *Journal to Stella*. Not published until after Swift's death, this journal consists of letters Swift wrote to Esther Johnson in Ireland while he was in London promoting the Tory cause.

The Poetic Side Swift also wrote poetry, much of it witty or satirical. Here are two examples:

CARCINE AND THE THE THE THE THE THE THE THE

"Cadenus and Vanessa" (1726) "Verses on the Death of Dr. Swift" (1739)



Author Study: JONATHAN SWIFT

IRISH PATRIOT Before Queen Anne died, Swift was appointed dean of St. Patrick's Cathedral in Dublin. Stung by his political defeats and far from his London friends—such as John Arbuthnot, Alexander Pope, and John Gay— Swift at first felt exiled in Ireland. He maintained a quiet life of church duties and visits to friends. His friends included Esther Vanhomrigh (nicknamed Vanessa), a young woman who had fallen in love with him in London and followed him to Ireland, and Esther Johnson (nicknamed Stella), who inspired his poetry. After about ten years, however, Swift grew interested in politics again—Irish politics, this time.

Ireland had been reduced to a state of poverty and dependence by England's repressive policies. The Catholic majority could not vote, hold public office, buy land, or receive an education. In addition, Ireland was restricted from trade with the American colonies. Angered by such tyranny, Swift fought back in a series of publications collectively called *The Drapier's Letters:* "Were not the people of Ireland born as free as those of England? . . . Am I a freeman in England, and do I become a slave in six hours by crossing the channel?" Although the letters were published anonymously, most people recognized Swift's indignant voice. Rhetoric such as this had never been raised by an Anglo-Irish voice against the English. For Irish Catholics and Protestants alike, Swift became a hero.

GULLIVER'S SUCCESS

Swift's reputation for fierce satire was now legendary in both Ireland and England. Although such impassioned writing won him loyal friends, it also earned him bitter enemies. Two years after *The Drapier's Letters*, Swift anonymously



published his masterful satire Gulliver's Travels.

The narration of a fictional voyager allowed Swift to vent his fury at political corruption and his annoyance with the general worthlessness of human beings. "Drown the world!" he exclaimed. "I am not content with despising it, but I would anger it if I could with safety." Anger is what he hoped to achieve with *Gulliver's Travels*, which gets increasingly pessimistic with each voyage. Swift expected the book to offend people; he wanted "to vex the world rather than divert it." Instead, in an ironic twist that Swift himself must have appreciated, the book diverted—entertained almost everyone.



THE HATE BEHIND THE

HUMOR Swift's humor is so light that many readers miss the deep vein of rage that runs throughout his work. In his words: "I have ever hated all nations, professions, and communities, and all my love is towards individuals.... But principally I hate and detest that animal called man." Swift's misanthropy, his hatred of humankind, may have grown from his religious conviction. He saw

The Literary Coffee House

Coffee houses such as this one were popular with educated men like Swift, who often dined at a coffee house in the evening with his literary friends and political associates. Coffee houses were the center of cultural and political life in London from 1650 to 1860.

humans as fallen victims of original sin, not the rational creatures that many Enlightenment thinkers believed in.

Swift's last major work about Ireland, "A Modest Proposal," is an outrageous attack on those who mistreated Ireland's poor. Once again, his ferocious satire made people laugh.

THE GREATEST EPITAPH Swift outlived most of his friends. Before succumbing to mental decline, he arranged to be buried next to Esther Johnson in St. Patrick's. He left his remaining fortune to go toward building a mental hospital. W. B. Yeats, the great 20th-century Irish poet, maintained that "Swift sleeps under the greatest epitaph in history." Composed by Swift in Latin, the epitaph is translated as follows:

Here lies the body of Jonathan Swift, D.D., Dean of this Cathedral. He has gone where fierce indignation can lacerate his heart no more. Go, traveler, and imitate if you can a man who was an undaunted champion of liberty.

1728 1729 Long-time Friend Esther Johnson (Stella) dies. Proposal"



1730

1729 1732 Johann Sebastian Bach composes "St. Matthew Passion." *Bichard's Almanack.*

1745 Dies Oct. 19 and is buried in St. Patrick's Cathedral

1740

1741 George Frederick Handel composes "Messiah." 1742 Swift is declared

by court to be "of unsound mind and memory"

PREPARING to Read

from Gulliver's Travels

Fiction by JONATHAN SWIFT

Connect to Your Life

Giant Size Recall a time when you found yourself in an unfamiliar country or culture. How did you react? Were you frightened and uncomfortable, or did you find the experience exciting? How did people from that country or culture react to you? Write about what your experience as a stranger in an unfamiliar place was like.

Comparing Literature of the World

Gulliver's Travels. "A Modest Proposal," and Candide

To compare satirical writing across cultures, read the excerpt from Candide on page 625. Specific points of comparison between the works of Swift and Voltaire will help you examine how each author satirizes 18th-century society.

Build Background

Out of Place Lilliput, a kingdom of sixinch people, is the first place described in Jonathan Swift's satiric masterpiece Gulliver's Travels-originally titled Travels into Several Remote Nations of the World, in Four Parts, by Lemuel Gulliver, First a Surgeon, and Then a Captain of Several Ships. Gulliver's second voyage brings him to Brobdingnag, where he finds himself in the opposite position: he is the diminutive human among giants.

Gulliver's Travels is not only a comedy about an ordinary man's adventures in some extraordinary places. but also a satire of English society in Swift's day and of humankind in general. Use Strategies for Reading: Satire on page 585 to help you recognize the objects of Swift's satire. You will notice that Gulliver himself is often an object of satire, for his uncritical narration of what he sees reveals that he is naive and, true to his name, totally gullible.

WORDS TO KNOW Vocabulary Preview

infallibly

morose

censure
civility
conjecture
dexterity
diminutive

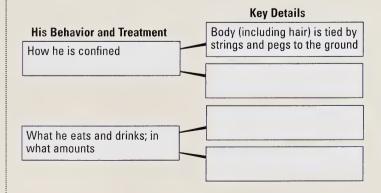
prostrating recapitulate retinue panegyric perfidiousness schism pernicious solicitation

Focus Your Reading

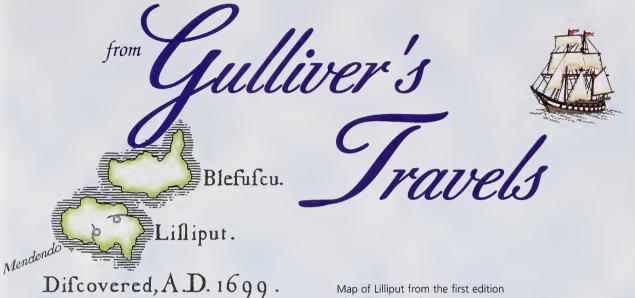
LITERARY ANALYSIS FANTASY Fantasy is literature in which the limits of reality are purposely disregarded. The aim of fantasy may be to entertain, to make a serious comment about society and human nature, or both. For Swift, the humorous fantasy of Gulliver's Travels is a perfect vehicle for his satire. What aspects of society could Swift criticize through a fantasy that places a normal human in a country where everyone else is only six inches tall? How might Swift use an opposite fantasy-a normal-sized person living among 70-foot giants-to satirize different qualities of humanity?

ACTIVE READING VISUALIZING Forming a mental picture from a verbal or written description-something you do every day-is called visualizing. For example, vivid details about a character in a story help the reader form an idea or "picture" of that character. Swift helps readers visualize the setting, characters, and events in Gulliver's Travels by providing a number of realistic details.

READER'S NOTEBOOK As you read, keep track of key details that help you visualize by filling in a graphic like the one shown. You might also sketch some scenes that Swift describes.



Jonathan Swift



from PART 1. A Voyage to Lilliput

The first part of Gulliver's Travels describes Gulliver's adventures in Lilliput. After going to sea as a ship's doctor, Gulliver faces disaster as his ship breaks apart in a storm. He swims toward land, reaches shore, and falls exhausted on the ground.

I lay down on the grass, which was very short and soft, where I slept sounder than ever I L 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 ligatures¹ 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

of Gulliver's Travels, 1726

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 quiver² 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

^{1.} ligatures (lĭg'ə-choorz'): cords used to tie something up.

^{2.} quiver: a case for carrying arrows.



Ted Danson as Gulliver (Gulliver's Travels, NBC, 1996). Photofest.

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 an 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, whereof many, I suppose, fell on my body (though I felt them not) and some on my face, which I immediately covered with my left hand. When this shower of arrows was over, I fell a groaning with grief and pain; and then striving again to get loose, they discharged another volley³ larger than the first, and some of them attempted with spears to stick me in the sides; but, by good luck, I had on me a buff jerkin4, which they could not pierce. I thought it the most prudent method to lie still; and my design was to continue so till night, when, my

left hand being already loose, I could easily free myself: and as for the inhabitants, 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,⁵ made me a long speech, whereof I understood not one syllable. But I should have mentioned, that before the principal

5. person of quality: a high-ranking person.

^{3.} volley: a group of missiles—in this case, arrows—fired simultaneously.

^{4.} buff jerkin: a leather jacket.

person began his oration, he cried out three times, Langro Dehul san: (these words and the former were afterwards repeated and explained to me). Whereupon immediately about fifty of the inhabitants came, and cut the strings that fastened the left side of my head, which gave me the liberty of turning it to the right, and of observing the person and gesture of him who was to speak. He appeared to be of a middle age, and taller than any of the other three who attended him; whereof one was a page⁶ who held up his train, 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 an 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 intelligence7 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 eat 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. I then made another sign that I wanted drink. They found by my eating that a small quantity would not suffice⁸ me; and being a most ingenious people, they slung up with great dexterity one of their largest hogsheads;9 then rolled it towards my hand, and beat out the top; I drank it off at a draft,¹⁰ which I might well do, for it hardly held half a pint, and tasted like a small wine of Burgundy, but much more delicious. They brought me a second hogshead, which I drank in the same manner, and made signs for more, but they had none to give me. When I had performed these wonders, they shouted for joy, and danced upon my breast, repeating several times as they did at first, Hekinah Degul. They made me a sign that I should throw down the two hogsheads, but first warned the people below to stand out of the way, crying aloud, Borach Mivola, and when they saw the vessels in the air, there was an universal shout of Hekinah Degul.

Confess I was often tempted, while they were passing backwards and forwards on my body, to seize forty or fifty of the first that came in my reach, and dash them against the ground. But the remembrance of what I had felt, which probably might not be the worst they could do; and the promise of honor I made them, for so I interpreted my submissive behavior, soon drove out those imaginations. Besides, I now considered myself as bound by the laws of hospitality to a people who had treated me with so much expense and magnificence. However, in my thoughts I could not sufficiently wonder at the intrepidity¹¹ of these <u>diminutive</u> mortals, who

- 6. page: a youth serving as a personal attendant.
- 7. intelligence: news; information.
- 8. suffice: satisfy.
- 9. hogsheads: large barrels used to store liquids, such as wine or ale.
- 10. draft: a swallow or gulp.
- 11. intrepidity (ĭn-trə-pĭd'ĭ-tē): boldness; courage.

durst¹² venture to mount and walk on my body, while one of my hands was at liberty, without trembling at the very sight of so prodigious a creature as I must appear to them.

After some time, when they observed that I made no more demands for meat, there appeared before me a person of high rank from his Imperial Majesty. His Excellency, having mounted on the small of my right leg, advanced forwards up to my face, with about a dozen of his <u>retinue</u>. And producing his credentials under the Signet Royal,¹³ which he applied close to my eyes, spoke about ten minutes, without any signs of anger, but with

a kind of determinate resolution; often pointing forwards, which, as I afterwards found, was towards the capital city, about half a mile distant, whither it was agreed by his Majesty in council that I must be conveyed. I answered in a few words, but to no purpose, and made a sign with my hand that was loose, putting it to the other (but over his Excellency's head, for fear of hurting him or his train) and then to my own head and body, to signify that I desired my liberty. It appeared that he

understood me well enough; for he shook his head by way of disapprobation,¹⁴ and held his hand in a posture to show that I must be carried as a prisoner. However, he made other signs to let me understand that I should have meat and drink enough, and very good treatment. Whereupon I once more thought of attempting to break my bonds; but again, when I felt the smart of their arrows upon my face and hands, which were all in blisters, and many of the darts still sticking in them; and observing likewise that the number of my enemies increased; I gave tokens to let them know that they might do with me what they pleased. Upon this the *Hurgo* and his train withdrew, with much <u>civility</u> and cheerful countenances.¹⁵ Soon after I heard a general shout, with frequent repetitions of the words, *Peplom Selan*, and I felt great numbers of the people on my left side relaxing the cords to such a degree, that I was able to turn upon my right, and to ease myself. . . .

My gentleness and good behavior had gained so far on the Emperor and his court, and indeed upon the army and people in general, that I began to conceive hopes of getting my liberty in

The boys and girls would venture to come and play at hide-and-seek in my hair. a short time. I took all possible methods to cultivate this favorable disposition. The natives came by degrees to be less apprehensive of any danger from me. I would sometimes lie down, and let five or six of them dance on my hand. And at last the boys and girls would venture to come and play at hide-and-seek in my hair. I had now made a good progress in understanding and speaking their language. The Emperor had a mind one day to entertain me with several of the

country shows; wherein they exceed all nations I have known, both for <u>dexterity</u> and magnificence. I was diverted with none so much as that of the rope-dancers,¹⁶ performed upon a slender white thread, extended about two foot,

- 14. disapprobation (dĭs-ăp'rə-bā'shən): disapproval.
- 15. countenances: facial expressions.
- 16. rope-dancers: acrobats who perform on a tightrope. Here the rope-dancers represent Whig Party politicians at the court of George I, whose "acrobatics"—political maneuverings—were intended to increase their power. (Swift supported the opposing party, the Tories.)

WORDS retinue (rĕt'n-ōo') n. a group of people accompanying an important person TO civility (sĭ-vĭl'ĭ-tē) n. politeness; courtesy KNOW dexterity (dĕk-stĕr'ĭ-tē) n. skill and guickness of bodily movement

^{12.} durst: dared.

^{13.} Signet Royal: the official seal of a king or queen.

and twelve inches from the ground. Upon which I shall desire liberty, with the reader's patience, to enlarge a little.

This diversion is only practiced by those persons who are candidates for great employments, and high favor, at court. They are trained in this art from their youth, and are not always of noble birth, or liberal education. When a great office is vacant either by death or disgrace (which often happens) five or six of those candidates petition the Emperor to entertain his Majesty and the court with a dance on the rope; and whoever jumps the highest without falling, succeeds in the office. Very often the chief ministers themselves are commanded to show their skill, and to convince the Emperor that they have not lost their faculty. Flimnap, The Treasurer,¹⁷ is allowed to cut a caper on the strait rope, at least an inch higher than any other lord in the whole empire. I have seen him do the summerset¹⁸ several times together upon a trencher¹⁹ fixed on the rope, which is no thicker than a common packthread²⁰ in England. My friend Reldresal, Principal Secretary for Private Affairs, is, in my opinion, if I am not partial, the second after the Treasurer; the rest of the great officers are much upon a par.

These diversions are often attended with fatal accidents, whereof great numbers are on record. I myself have seen two or three candidates break a limb. But the danger is much greater when the ministers themselves are commanded to show their dexterity; for, by contending to excel themselves and their fellows, they strain so far, that there is hardly one of them who hath not received a fall; and some of them two or three. I was assured, that a year or two before my arrival, Flimnap would have infallibly broke his neck, if one of the King's cushions, that accidentally lay on the ground, had not weakened the force of his fall.

There is likewise another diversion, which is only shown before the Emperor and Empress, and first minister, upon particular occasions. The

Emperor lays on a table three fine silken threads of six inches long. One is blue, the other red, and the third green.²¹ These threads are proposed as prizes for those persons whom the Emperor hath a mind to distinguish by a peculiar mark of his favor. The ceremony is performed in his Majesty's great chamber of state; where the candidates are to undergo a trial of dexterity very different from the former, and such as I have not observed the least resemblance of in any other country of the old or the new world. The Emperor holds a stick in his hands, both ends parallel to the horizon, while the candidates, advancing one by one, sometimes leap over the stick, sometimes creep under it backwards and forwards several times, according as the stick is advanced or depressed. Sometimes the Emperor holds one end of the stick, and his first minister the other; sometimes the minister has it entirely to himself. Whoever performs his part with most agility, and holds out the longest in *leaping* and *creeping*, is rewarded with the blue-colored silk; the red is given to the next, and the green to the third, which they all wear girt²² twice round about the middle; and you see few great persons about this court who are not adorned with one of these girdles. . . .



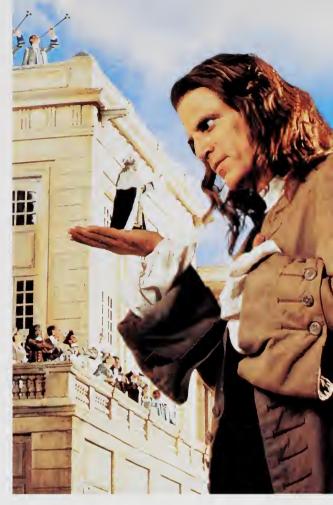
had sent so many memorials and petitions for my liberty, that his Majesty at length mentioned the matter first in the cabinet, and

- 18. summerset: somersault.
- 19. trencher: a tray or platter for serving food.
- 20. packthread: a strong twine for tying packages.
- 21. three fine silken . . . third green: The three colored threads represent the Order of the Garter, the Order of the Bath, and the Order of the Thistle—honorary societies revived by Walpole.
- 22. girt: wrapped.

^{17.} Flimnap, The Treasurer: a character representing the Whig leader and statesman Sir Robert Walpole, who served as first lord of the treasury from 1715 to 1717 and from 1721 to 1742.

then in a full council; where it was opposed by none, except Skyresh Bolgolam, who was pleased, without any provocation, to be my mortal enemy. But it was carried against him by the whole board, and confirmed by the Emperor. That minister was Galbet, or Admiral of the Realm; very much in his master's confidence, and a person well versed in affairs, but of a morose and sour complexion. However, he was at length persuaded to comply; but prevailed that the articles and conditions upon which I should be set free, and to which I must swear, should be drawn up by himself. These articles were brought to me by Skyresh Bolgolam in person, attended by two under-secretaries, and several persons of distinction. After they were read, I was demanded to swear to the performance of them; first in the manner of my own country, and afterwards in the method prescribed by their laws; which was to hold my right foot in my left hand, to place the middle finger of my right hand on the crown of my head, and my thumb on the tip of my right ear. But 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.



Ted Danson as Gulliver in Lilliput (NBC, 1996). Photofest.

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

WORDS TO **morose** (mə-rōs') adj. gloomy KNOW 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.

swore and subscribed²³ to these articles with great cheerfulness and content . . .

whereupon my chains were immediately unlocked, and I was at full liberty: the Emperor himself in person did me the honor to be by at the whole ceremony. I made my acknowledgements by <u>prostrating</u> myself at his Majesty's feet: but he commanded me to rise; and after many gracious expressions, which, to avoid the <u>censure</u> of vanity, I shall not repeat, he added, that he hoped I should prove a useful servant, and well deserve all the favors he had already conferred upon me, or might do for the future.

great of twelve to one, the principal similarity of their be at least 1,728 of the of the support that numbe we of the support that numbe the support that numbe of the *I made my* as we *acknowledgements by prostrating myself at his* by or

Majesty's feet.

The reader may please to observe, that in the last article for the recovery of my liberty, the Emperor stipulates to allow me a quantity of meat and drink, sufficient for the support of 1,728 Lilliputians. Some time after, asking a friend at court how they came to fix on that determinate number, he told me, that his Majesty's mathematicians, having taken the height of my body by the help of a quadrant,²⁴ and finding it to exceed theirs in the proportion of twelve to one, they concluded from the similarity of their bodies, that mine must contain at least 1,728 of theirs, and consequently would require as much food as was necessary to support that number of Lilliputians. By which,

the reader may conceive an idea of the ingenuity of that people, as well as the prudent and exact economy of so great a prince. One morning, about a fortnight after I had obtained my liberty, Reldresal, Principal 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 <u>solicitations</u> 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

 WORDS
 prostrating (prŏs'trā'tǐng) v. kneeling or bowing down prostrate v.

 TO
 censure (sĕn'shər) n. criticism; blame

 KNOW
 solicitation (sə-līs'ĭ-tā'shən) n. a plea or request

^{23.} subscribed: signed my name.

^{24.} quadrant: an instrument for measuring altitudes.

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 above seventy moons past, there have been two struggling parties in the empire, under the names of *Tramecksan*, and *Slamecksan*,²⁵ 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 towards 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.²⁶ Now, in the midst of these intestine²⁷ disquiets, we are threatened with an invasion from the island of Blefuscu,²⁸ 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.

t is allowed on all hands, that the primitive way of breaking eggs before we eat them, L 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, 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.29 These civil commotions were constantly fomented by the monarchs of Blefuscu; and when they were quelled, 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

- 25. Tramecksan, and Slamecksan...shoes: The "high heel" party corresponds to the Tory Party, which promoted the "High-Church" (Catholic) aspects of Anglicanism; the "low heel" party corresponds to the Whig Party, which promoted the "Low-Church" (Protestant) aspects.
- 26. his Imperial Highness . . . hobble in his gait: The Prince of Wales, who later reigned as George II, had both Tory and Whig friends.
- 27. intestine: internal.
- 28. Blefuscu: an imaginary country that represents France, Britain's main political rival at the time.
- 29. six rebellions . . . his crown: The dispute over egg breaking corresponds to the conflict between Roman Catholics and Protestants in 17th-century England. The "emperor" who lost his life in the conflict was King Charles I; the one who lost his crown was James II, who fled into exile.

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 expostulate³⁰ by their ambassadors, accusing us of making a schism in religion, by offending against a fundamental doctrine of our great prophet Lustrog, in the fifty-fourth chapter of the Brundecral (which is their Alcoran). 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 hath 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, hath 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.

Thinking Through the Literature

THINK

ABOUT

- 1. What situation or **character** from Gulliver's adventures in Lilliput did you find especially amusing or interesting? Explain your choice.
- 2. What is your opinion of the diminutive Lilliputians? Think of three words to describe them and give three examples of their behavior to support your opinion.
- **3**. Name some characteristics of human societies that Swift may be **satirizing** through the Lilliputians.
 - · how the Emperor of Lilliput sees himself
 - · how the Emperor selects people for political offices and favors
 - what divides the Lilliputians from each other and from neighboring Blefuscu
 - · how the Lilliputians treat Gulliver
- 4. Considering that Gulliver is physically capable of destroying Lilliput ("I might be a match for the greatest armies they could bring against me"), why do you think he acts so submissively?
- 5. What do you think of Gulliver at this point in the story? Explain your opinion of him as a person and as a narrator of his travels.

^{30.} expostulate (ĭk-spŏs'chə-lāt'): raise objections.

Difcover ed, A.D. 17 03.

BROBDINGNAG

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from PART 2. A Voyage to Brobdingnag

The second part of Gulliver's Travels describes Gulliver's adventures in Brobdingnag. As the story opens, Gulliver has again gone to sea as a ship's doctor. The ship has been blown off course by a storm. When the ship comes in sight of land, the captain sends ashore a boatload of men (including Gulliver) to look for drinking water. While exploring the island, Gulliver is separated from the others, and when he returns to the boat he sees his shipmates rowing in a panic back to the ship, in flight from a huge monster who is chasing them. Gulliver turns back into the interior to hide from the giant.

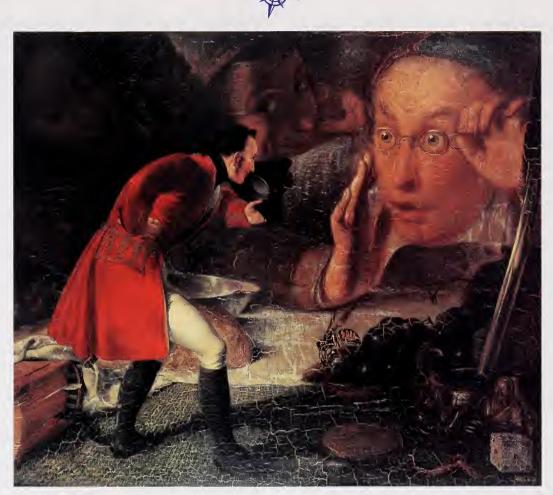
fell into a highroad, for so I took it to be, although it served to the inhabitants only as a footpath through a field of barley. Here I walked on for some time, but could see little on either side, it being now near harvest, and the corn rising at least forty foot. I was an hour walking to the end of this field, which was fenced in with a hedge of at least one hundred and twenty foot high, and the trees so lofty that I could make no computation of their altitude. There was a stile³¹ to pass from this field into the Map of Brobdingnag from the first edition of *Gulliver's Travels*, 1726

NORTH AMERICA

Minnen Ulinen Minnen

next: it had four steps, and a stone to cross over when you came to the utmost. It was impossible for me to climb this stile, because every step was six foot high, and the upper stone above twenty. I was endeavoring to find some gap in the hedge when I discovered one of the inhabitants in the next field advancing towards the stile, of the same size with him whom I saw in the sea pursuing our boat. He appeared as tall as an ordinary spire-steeple, and took about ten yards at every stride, as near as I could guess. I was struck with the utmost fear and astonishment, and ran to hide myself in the corn, from whence I saw him at the top of the stile, looking back into the next field on the right hand; and heard him call in a voice many degrees louder than a speaking trumpet; but the noise was so high in the air that at first I certainly thought it was thunder. Whereupon seven monsters like himself came towards him with reaping hooks in their hands, each hook about the largeness of six scythes. These people were not so well clad as the first, whose servants or laborers they seemed to be.

^{31.} stile: a set of steps for climbing over a hedge or fence.



Richard Redgrave, Gulliver Exhibited to the Brobdingnag Farmer; Victoria and Albert Museum, London.

For, upon some words he spoke, they went to reap the corn in the field where I lay. I kept from them at as great a distance as I could, but was forced to move with extreme difficulty, for the stalks of the corn were sometimes not above a foot distant, so that I could hardly squeeze my body betwixt them. However, I made a shift to go forward till I came to a part of the field where the corn had been laid by the rain and wind; here it was impossible for me to advance a step, for the stalks were so interwoven that I could not creep through, and the beards of the fallen ears so strong and pointed that they pierced through my clothes into my flesh. At the same time I heard the reapers not above an hundred yards behind me. Being quite dispirited with toil, and wholly

overcome by grief and despair, I lay down between two ridges and heartily wished I might there end my days. I bemoaned my desolate widow and fatherless children; I lamented my own folly and willfulness in attempting a second voyage against the advice of all my friends and relations. In this terrible agitation of mind, I could not forbear³² thinking of Lilliput, whose inhabitants looked upon me as the greatest prodigy that ever appeared in the world; where I was able to draw an imperial fleet in my hand, and perform those other actions which will be recorded forever in the chronicles of that empire, while posterity shall hardly believe them,

^{32.} forbear: refrain from; resist.

although attested by millions. I reflected what a mortification it must prove to me to appear as inconsiderable in this nation as one single Lilliputian would be among us. But this I conceived was to be the least of my misfortunes; for as human creatures are observed to be more savage and cruel in proportion to their bulk, what could I expect but to be a morsel in the mouth of the first among these enormous barbarians who should happen to seize me? Undoubtedly philosophers are in the right when they tell us that nothing is great or little otherwise than by comparison. It might have pleased fortune to let

the Lilliputians find some nation where the people were as diminutive with respect to them as they were to me. And who knows but that even this prodigious race of mortals might be equally overmatched in some distant part of the world, whereof we have yet no discovery?

Scared and confounded as I was, I could not forbear going on with these reflections; when one of the reapers approaching within ten yards of the ridge where I lay, made me apprehend that with the

next step I should be squashed to death under his foot, or cut in two with his reaping hook. And therefore when he was again about to move, I screamed as loud as fear could make me. Whereupon the huge creature trod short, and looking round about under him for some time, at last espied me as I lay on the ground. He considered a while with the caution of one who endeavors to lay hold on a small dangerous animal in such a manner that it shall not be able either to scratch or to bite him, as I myself have sometimes done with a weasel in England. At length he ventured to take me up behind by the middle between his forefinger and thumb, and brought me within three yards of his eyes, that he might behold my shape more perfectly....

Lifting up the lappet³³ of his coat, he put me gently into it, and immediately ran along with me to his master, who was a substantial farmer, and the same person I had first seen in the field.

The farmer having (as I supposed by their talk) received such an account of me as his servant could give him, took a piece of a small straw about the size of a walking staff, and therewith lifted up the lappets of my coat, which it seems he thought to be some kind of covering that nature had given me. He blew my hairs aside to take a better view of my face. He called his hinds³⁴ about him, and asked them (as

He ventured to take me up behind by the middle between his forefinger and thumb. I afterwards learned) whether they had ever seen in the fields any little creature that resembled me. He then placed me softly on the ground upon all four; but I got immediately up, and walked slowly backwards and forwards, to let those people see I had no intent to run away. They all sat down in a circle about me, the better to observe my motions. I pulled off my hat, and made a low bow towards the farmer; I fell on my knees, and lifted up my hands and eyes, and spoke

several words as loud as I could; I took a purse of gold out of my pocket, and humbly presented it to him. . . .

The farmer by this time was convinced I must be a rational creature. He spoke often to me, but the sound of his voice pierced my ears like that of a water mill, yet his words were articulate enough. I answered as loud as I could in several languages, and he often laid his ear within two yards of me, but all in vain, for we were wholly unintelligible to each other. He then sent his servants to their work, and taking his

^{33.} lappet: flap or fold.

^{34.} hinds: farm servants.

handkerchief out of his pocket, he doubled and spread it on his hand, which he placed flat on the ground with the palm upwards, making me a sign to step into it, as I could easily do, for it was not above a foot in thickness. I thought it my part to obey, and for fear of falling, laid myself at full length upon the handkerchief, with the remainder of which he lapped me up to the head for further security, and in this manner carried me home to his house. . . .



Gulliver lives with the farmer and his family and grows especially close to the farmer's daughter, Glumdalclitch. After a number of adventures in the farmer's house, including an attack on Gulliver by two ferocious rats, he is taken to the metropolis where he is purchased from the farmer by the queen of Brobdingnag, who presents him to the king. Glumdalclitch remains with Gulliver at the royal court as his nurse and instructor. Gulliver becomes a favorite of the king and queen.

Tt is the custom that every Wednesday (which, as I have before observed, was their Sabbath) Lthe 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 copious³⁵ 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 gently with the other, after an hearty fit of laughing, asked me whether I were a Whig or a Tory. Then turning to his first minister, who waited behind

him with a white staff, near as tall as the mainmast of the Royal Sovereign,³⁶ 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, these 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.

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,37 acting their several parts in the most courtly manner of strutting and bowing and prating,³⁸ to say the truth, I should have been strongly tempted to laugh as much at them as this King and his grandees did at me. Neither indeed could I forbear smiling at myself when the Queen used to place me upon her hand towards a looking glass, by which both our persons appeared before me in full view together; and there could be nothing more ridiculous than the comparison; so that I really began to imagine myself dwindled many degrees below my usual size. . . .

- 35. copious (kō'pē-əs): wordy; verbose.
- 36. *Royal Sovereign:* at the time, one of the largest ships of the British navy.
- 37. birthday clothes: elaborate costumes worn by courtiers on the monarch's birthday.
- 38. prating (prā'tĭng): chattering; talking foolishly.

I was frequently rallied by the Queen upon account of my fearfulness, and she used to ask me whether the people of my country were as great cowards as myself. The occasion was this. The kingdom is much pestered with flies in summer, and these odious insects, each of them as big as a Dunstable lark, hardly gave me any rest while I sat at dinner, with their continual humming and buzzing about my ears. They would sometimes alight upon my victuals, and leave their loathsome excrement or spawn behind, which to me was very visible, although not to the natives of that country, whose large optics were not so acute as mine in viewing smaller objects. Sometimes they would fix upon my nose or forehead, where they stung me to the quick, smelling very offensively; and I could easily trace that viscous³⁹ matter, which our naturalists tell us enables those creatures to walk with their feet upwards upon a ceiling. I had much ado to defend myself against these detestable animals, and could not forbear starting when they came on my face. It was the common practice of the dwarf to catch a number of these insects in his hand, as schoolboys do among us, and let them out suddenly under my nose, on purpose to frighten me, and divert the Queen. My remedy was to cut them in pieces with my knife as they flew in the air, wherein my dexterity was much admired.

Tremember one morning when Glumdalclitch had set me in my box upon a window, as she usually did in fair days to give me air (for I durst not venture to let the box be hung on a nail out of the window, as we do with cages in England), after I had lifted up one of my sashes, and sat down at my table to eat a piece of sweet cake for my breakfast, above twenty wasps, allured by the smell, came flying into the room, humming louder than the drones of as many bagpipes. Some of them seized my cake, and carried it piecemeal away; others flew about my head and face, confounding me with the noise, and putting me in the utmost terror of their stings. However, I had the courage to rise and draw my hanger, and attack them in the air. I dispatched four of them, but the rest got away, and I presently shut my window. These insects were as large as partridges; I took out their stings, found them an inch and a half long, and as sharp as needles. I carefully preserved them all, and having since shown them with some other curiosities in several parts of Europe, upon my return to England I gave three of them to Gresham College,⁴⁰ and kept the fourth for myself. . . .

The King, who, as I before observed, was a prince of excellent understanding, would frequently order that I should be brought in my box and set upon the table in his closet. He would then command me to bring one of my chairs out of the box, and sit down within three yards distance upon the top of the cabinet, which brought me almost to a level with his face. In this manner I had several conversations with him. . . . He desired I would give him as exact an account of the government of England as I possibly could; because, as fond as princes commonly are of their own customs (for so he conjectured of other monarchs, by my former discourses), he should be glad to hear of anything that might deserve imitation....

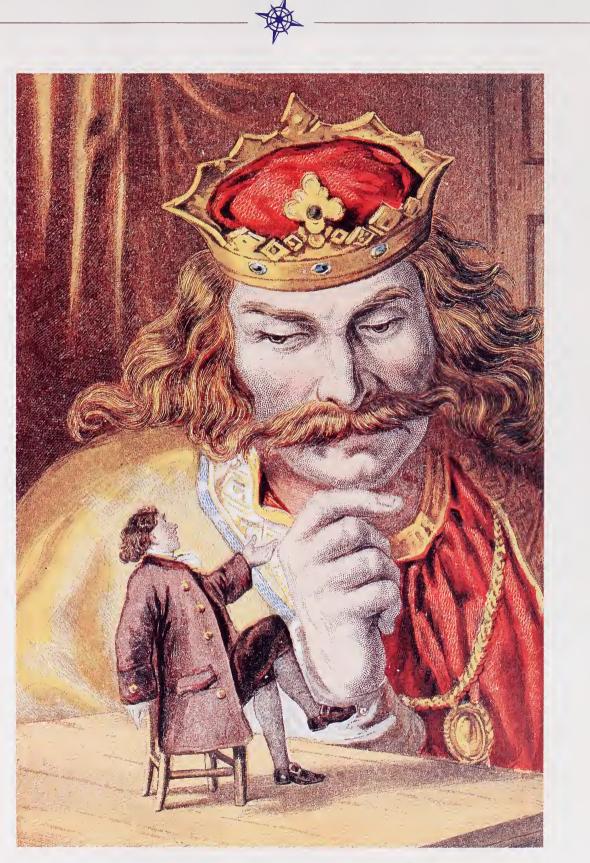
ET.

He wondered to hear me talk of such chargeable and extensive wars; that certainly we must be a quarrelsome people, or live among very bad neighbors, and that our generals must needs be richer than our kings.⁴¹ He asked what business we had out of our own islands, unless upon the

^{39.} viscous (vĭs'kəs): thick and sticky.

^{40.} Gresham (grĕsh'əm) College: a London college that was the meeting place of the Royal Society (the principal British scientific organization of Swift's day).

^{41.} our generals . . . our kings: a reference to the wealth of the Duke of Marlborough, a former general whose palace was larger than the king's.



Gulliver with the king of Brobdingnag. Illustration from a 19th-century edition of Gulliver's Travels.

score of trade or treaty or to defend the coasts with our fleet. Above all, he was amazed to hear me talk of a mercenary standing army in the midst of peace, and among a free people. He said if we were governed by our own consent in the persons of our representatives, he could not imagine of whom we were afraid, or against whom we were to fight; and would hear my opinion whether a private man's house might not better be defended by himself, his children, and family, than by half a dozen rascals picked up at a venture⁴² in the streets for small wages, who might get an hundred times more by cutting their throats. . . .

He was perfectly astonished with the historical account I gave him of our affairs during the last century, protesting it was only an heap of conspiracies, rebellions, murders, massacres, revolutions, banishments, the very worst effects that avarice, faction, hypocrisy, <u>perfidiousness</u>, cruelty, rage, madness, hatred, envy, lust, malice, or ambition could produce.

His Majesty in another audience was at the pains to <u>recapitulate</u> 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 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 interests 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 virtue 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, 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 wringed and extorted from you, I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth." *

42. at a venture: at random.

WORDS TO Know perfidiousness (pər-fĭd'ē-əs-nĭs) n. treachery; betrayal recapitulate (rē'kə-pĭch'ə-lāt') v. to repeat in concise form; summarize panegyric (păn'ə-jĭr'ĭk) n. a public speech of praise pernicious (pər-nĭsh'əs) adj. destructive; wicked

Thinkin LITERATURE

Connect to the Literature

1. What Do You Think? What impressed vou most about Gulliver's adventures in Brobdingnag?

Comprehension Check

- · What dangers does Gulliver face in **Brobdingnag?**
- In general, how do the **Brobdingnagians treat Gulliver?**
- · What is the king's opinion of England?

Think Critically

- 2. What changes of feelings or attitudes does Gulliver experience in Brobdingnag because of his diminutive size?
- 3. How does Gulliver's opinion of the Brobdingnagians change?
- 4. What can you infer about the Brobdingnagians and their society from the king's reaction to Gulliver's account of **English society?**



- why the king is curious about England
 what he thinks about English warfare
 what he thinks about English history
- 5. ACTIVE READING VISUALIZING Review the chart of details and any sketches you made in your **READER'S NOTEBOOK** as you read. In your opinion, what is the overall effect of such detailed descriptions of Gulliver's experiences?

Extend Interpretations

- 6. Comparing Texts Compare the Lilliputians with the Brobdingnagians. Then write a sentence stating the major difference between the two societies.
- 7. Critic's Corner Swift claimed that he was a misanthrope, one who hates humanity. Critics have debated this issue for centuries, some defending Swift as more moralistic than misanthropic. What do you think? Cite evidence from these excerpts from Gulliver's Travels to support Swift's assertion or to argue against it.
- 8. Connect to Life If you had been lost in Lilliput and Brobdingnag, in what ways would you have felt or acted differently than Gulliver did? How would you have felt or acted differently than what you described about your own reactions in Connect to Your Life?

Literary Analysis

FANTASY As you know, a fantasy is a work of fiction that stretches the limits of reality. However, fantasies often do explore genuine ideas about human life-in fact, effective fantasies usually contain enough realistic details to make them believable.

In Gulliver's Travels, for example, Gulliver remains recognizably human. Moreover, his fantasy account of strange lands was not unlike the authentic accounts of foreign cultures published in Swift's time. Swift's talent lay in making his fantasy both strange and familiar.

Cooperative Learning Activity

Some of the events and feelings described in Gulliver's Travels seem realistic--it's no surprise that a stranger in an unfamiliar land would be treated with suspicion, for example. However, the element of fantasy becomes clear when Swift describes just who has made Gulliver captive. Working in a small group, use a chart similar to this one to sort out the real and fantasy aspects of Gulliver's experiences.

Event/Reaction	Real qualities	Fantasy qualities
Gulliver awakens	Gulliver is taken	Captors are six
in Lilliput.	captive by inhabitants.	inches tall.

REVIEW SATIRE Which do you think is the major kind of satire in Gulliver's Travels-Horatian satire, which is playful and sympathetic, or Juvenalian satire, which is bitter and critical? Give examples from the text.

Choices CHALLENGES

Writing Options

1. Satiric Fantasy Using the excerpts from *Gulliver's Travels* as a model, draft a satiric fantasy on a topic of your choice. Think of an issue or experience you want to make fun of—for example, you might satirize the process of applying to colleges or interviewing for a job. Possible formats might include a travel narrative, a children's story, or a comic book.

2. Creating Another Land Create your own fantasy land for Gulliver to visit. Write a journal entry in which you describe this new land.

Writing Handbook See page 1367: Compare and Contrast.

Activities & Explorations

1. Scene Performance With a partner, choose a scene from *Gulliver's Travels* to perform for the class. Possible scenes: the early communication between Gulliver and the lords of Lilliput or Gulliver's arrival in Brobdingnag. You may need to create additional dialogue based on Gulliver's account. ~ SPEAKING AND LISTENING

2. Lilliput on Video Watch the video segment of the Lilliputians' first encounter with Gulliver. Discuss how the camera angles convey both Gulliver's and the Lilliputians' points of view. Do the special effects enhance or detract from Swift's descriptions of the encounter? ~ VIEWING AND REPRESENTING

VIDEO Literature in Performance

3. Comparing Size Find details in the story to figure out how tall Gulliver is. How does Swift figure that Gulliver eats as much as 1,728 Lilliputians? Next, calculate how tall the Brobdingnagians are. How many Gullivers would it take to eat as much as one Brobdingnagian? Make a **diagram** of this information and explain it to your classmates. ~ MATH

Inquiry & Research

Literary History How did people react to *Gulliver's Travels* when it was first published? Read letters to Swift dated November 1726, a month after the book was published, to find out. Look up letters by John Arbuthnot, Alexander Pope, and John Gay in *The Correspondence of Jonathan Swift*, edited by Harold Williams. Report your findings to the class.

Vocabulary in Action

EXERCISE A: CONTEXT CLUES On your paper, write the word from the list below that is most clearly related to the topic of each sentence.

censure prostrating retinue panegyric recapitulate

- Gulliver's speech describing the glories of his native land was received with great amusement.
- 2. The members of the royal court followed their monarch like sheep behind a shepherd.
- **3.** As the emperor appeared, thousands of his subjects fell to the ground in awe and submission.
- 4. The crowd was so delighted by the story that the sailor was forced to tell it again and again.
- 5. Gulliver feared that some would criticize him for being too vain.

EXERCISE B: ASSESSMENT PRACTICE On your paper, identify each pair of words as synonyms or antonyms.

- 1. morose-sad
- 2. schism-unification
- 3. solicitation-appeal
- 4. diminutive-huge
- 5. civility-rudeness
- 6. pernicious-evil
- 7. infallibly-doubtfully
- 8. perfidiousness-loyalty
- 9. conjecture-guess
- 10. dexterity-clumsiness

Building Vocabulary

For an in-depth study of context clues, see page 938.

Letter from

Richard Sympson PSEUDONYM OF JONATHAN SWIFT

Preparing to Read

Build Background

Because Swift thought the political satire in Gulliver's Travels would offend powerful people, especially his political enemies, he took the precaution of having it published anonymously. In August of 1726, Swift sent part of the manuscript by messenger to a London publisher. The manuscript contained the following cover letter written under the fictitious name of "Richard Sympson," supposedly Lemuel Gulliver's cousin, friend, and manager.

Focus Your Reading

PRIMARY SOURCES LETTER As you read this letter, notice the questions Swift/Sympson raises about the manuscript and the cautious nature of his business negotiations. London, August 8, 1726

Sir,

My cousin, Mr. Lemuel Gulliver, entrusted me some years ago with a copy of his travels, whereof that which I here send you is about a fourth part, for I shortened them very much, as you will find in my Preface to the Reader. I have shown them to several persons of great judgment and distinction, who are confident they will sell very well; and, although some parts of this and the following volumes may be thought in one or two places to be a little satirical, yet it is agreed they will give no offence; but in that you must judge for yourself, and take the advice of your friends, and if they or you be of another opinion, you may let me know it when you return these papers, which I expect shall be in three days at furthest. The good report I have received of you makes me put so great a trust into your hands, which I hope you will give me no reason to repent, and in that confidence I require that you will never

suffer these papers to be once out of your sight.

As the printing these Travels will probably be of great value to you, so, as a manager for my friend and cousin, I expect you will give a due consideration for it, because I know the author intends the profit

This portrait of Lemuel Gulliver, printed in the 1726 edition of *Gulliver's Travels*, was part of the effort to make people think that Gulliver was a real person.

for the use of poor seamen, and I am advised to say that two hundred pounds is the least sum I will receive on his account; but if it shall happen that the sale will not answer, as I expect and believe, then whatever shall be thought too much, even upon your own word, shall be duly repaid.

Perhaps you may think this a strange way of proceeding to a man of trade, but since I begin with so great a trust to you, whom I never saw, I think it not hard that you should trust me as much; therefore, if after three days' reading and consulting these papers you think it proper to stand to my agreement, you may begin to print them, and the subsequent parts shall be all sent you one after another in less than a week, provided that immediately upon your resolution to print them you do within three days deliver a bank-bill of two hundred pounds, wrapped up so as to make a parcel, to the hand from whence you receive this, who will come in the same manner exactly at nine o'clock at night on Thursday, which will be the IIth instant.

If you do not approve of this proposal, deliver these papers to the person who will come on Thursday. If you choose rather to send the papers, make no other proposal of your own, but just barely write on a piece of paper that you do not accept my offer. I am, Sir,

Your humble servant,

Richard Sympson

Richard Sympson

Thinking Through the Literature

- 1. What does Swift as Sympson say about the manuscript that gives a clue to its content?
- 2. What doubts about the manuscript does he reveal?
- **3.** Swift asked for and eventually received £200 (less than his annual earnings as Dean of St. Patrick's) for *Gulliver's Travels*. That was the only money he ever earned from his writing. How do you think he felt about this payment based on the financial arrangements he stipulates in this letter?
- 4. **Comparing Texts** Look back over the excerpts from *Gulliver's Travels*. Which sections do you think might have been offensive? Who might have been offended?

PREPARING to Read

A Modest Proposal

Essay by JONATHAN SWIFT

Connect to Your Life

Reacting to Injustice Has there ever been a situation that you witnessed or read about that upset or angered you? How did you react? What did you do? Discuss with classmates ways other people have called attention to a bad situation or an injustice.

Build Background

Ireland in Swift's Day By 1700, Ireland was so completely dominated by England that it seemed like a conquered territory. All the laws governing Ireland came from the English Parliament. The English also strangled the country economically by restricting Irish trade and agriculture so that few jobs were available. Even in the best years, life was harsh for Ireland's poor. When crops failed—as they did several years during the 1720s-many faced starvation. Religious and class divisions fostered by the English added to Ireland's political and economic woes. The vast majority of Irish were Roman Catholics, who according to English law could not own land and consequently had to pay high rents. Most of the landowners and officeholders were Anglo-Irish Anglicans-people like Swift who were of English ancestry and members of the Protestant Church of England.

While he served as dean of St. Patrick's Cathedral in Dublin, Swift wrote several pamphlets to attack English injustices toward Ireland and to encourage the Irish to resist oppression. In 1729, three years after the success of *Gulliver's Travels*, Swift wrote his most famous piece about Ireland, "A Modest

Proposal." Instead of reason and argumentation, Swift used savage satire well-suited to the desperation he saw around him.

WORDS TO KNOW Vocabulary Preview

animosity deference deplorable emulation encumbrance

expedient perpetual prodigious proficiency rudiment

Focus Your Reading

LITERARY ANALYSIS IRONY An important element of satire is **irony**, the contrast between what is expected and what actually happens. For example, it is ironic that the tiny Lilliputians act so aggressively, whereas the giant Gulliver is meek as a kitten. One type of irony that is typical of satirical prose is **verbal irony**. Verbal irony occurs when what is said is not exactly what is meant—as when someone says "Nice day, isn't it?" during a rainstorm. As you read Swift's proposal, watch for the irony in his rational arguments.

ACTIVE READING DRAWING CONCLUSIONS How can you tell what an author really means? One way is to draw conclusions by using information you already know. For instance, you know that Swift is a **satirist**, so you can expect him to be ironic. Another way to draw conclusions about an author's purpose is to look for the deeper meaning beneath the surface details.

READER'S NOTEBOOK As you read, use a chart like the one below to record your reactions to Swift's statements in "A Modest Proposal." In the first column, write down a statement from the selection that seems important or surprising to you. In the second column, record your response to that statement.

Statement	My Comments/Reactions
"a boy or girl before twelve years old is no salable commodity"	 The Irish didn't have slaves. Earlier, Swift wrote about "breeders"—as if people were like livestock.

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

Modest

Jonathan Swift

PROPOSAL

Industry and Idleness: The Idle 'Prentice Executed at Tyburn (1747), William Hogarth. Steel engraving. The Granger Collection, New York. is a melancholy object to those who walk through this great town¹ or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants, who, as they grow up, either turn thieves for want of work, or leave their dear native country

1. this great town: Dublin.

to fight for the Pretender² in Spain, or sell themselves to the Barbadoes.³

I think it is agreed by all parties that this <u>prodigious</u> 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 <u>deplorable</u> state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth would deserve so well of the public as to have

his statue set up for a preserver of the nation.

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

s 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 dam⁴ 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 for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands.

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

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within

ACTIVE READING

EVALUATE What tone is conveyed by the speaker's mathematical calculations?

the year. There only remain an hundred and twenty thousand children of poor parents annually born. The question therefore is, how this number shall be reared

and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country) nor cultivate land. They can very

^{2.} Pretender: James Edward Stuart—the "pretender," or claimant, to the English throne, from which his father, James II, had been deposed in 1688. Because he was Roman Catholic, the common people of Ireland were loyal to him.

^{3.} sell . . . the Barbadoes (bär-bā'dōz): To escape extreme poverty, some of the Irish migrated to the West Indies, obtaining money for their passage by agreeing to work in servitude on plantations there for a set time.

^{4.} dam: female parent (used almost exclusively of farm animals).

seldom pick up a livelihood by stealing till they arrive at six years old, except where they are of towardly parts;⁵ although I confess they learn the <u>rudiments</u> much earlier, during which time they can however be looked upon only as probationers, as I have been informed by a principal gentleman in the county of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants that a boy or girl before twelve years old is no salable commodity; and even when they come to this age they will not yield above three pounds, or three pounds and half a crown at most on the Exchange; which cannot turn to account either to the parents or 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.⁶

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 in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

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

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they

ACTIVE READING

QUESTION What is your reaction to the speaker's statement about "landlords, who . . . have already devoured most of the parents"? have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after. For we

are told by a grave author, an eminent French physician,⁷ that fish being a prolific⁸ 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 popish⁹ infants is at least three to one in this kingdom; and therefore it will have one other collateral advantage, by lessening the number of Papists¹⁰ among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all

- 5. are of towardly parts: have a promising talent.
- fricassee (frĭk'ə-sē') ... ragout (ră-gōō'): types of meat stews.
- 7. grave . . . physician: François Rabelais (1494?–1553), a French satirist.
- 8. prolific: promoting fertility.
- 9. popish (pō'pĭsh): Roman Catholic.
- 10. Papists (pā'pĭsts): Roman Catholics.

cottagers, laborers, and four fifths of the farmers), to be about two shillings per annum, rags included; and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend or his own family to dine with him. Thus the squire will learn to be a good landlord, and grow popular among the tenants; the mother will have eight shillings net profit, and be fit for work till she produces another child.

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

As to our city of Dublin, shambles¹¹ 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.

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 county being now ready to starve for want of work and service; and these to be disposed of by their parents, if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend and so deserving a patriot, I cannot be altogether in his sentiments; for as to the males, my American acquaintance assured me from frequent experience that their flesh was generally tough and lean, like that of our

schoolboys, by continual exercise, and their taste disagreeable; and to fatten them would not answer the charge. Then as to the females, it would, I think with humble submission, be a loss to the public, because they soon would become breeders themselves; and besides, it is not improbable that some scrupulous people might be apt to censure such a practice (although indeed very unjustly) as a little bordering upon cruelty; which, I confess, hath always been with me the strongest objection against any project, how well soever intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar,¹² a native of the island Formosa, who came from thence to London above twenty years ago, and in conversation told my friend that in his country when any young person happened to be put to death, the executioner sold the carcass to persons of quality as a prime dainty; and that in his time the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his Imperial Majesty's prime minister of state, and other great mandarins of the court, in joints from the gibbet,¹³ 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 groat¹⁴ 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.

Some persons of a desponding spirit are in great concern about that vast number of poor people

- 13. gibbet (jĭb'ĭt): gallows.
- 14. groat: an old British coin worth four pennies.

^{11.} shambles: slaughterhouses.

^{12.} Psalmanazar (săl'mə-năz'ər): a French impostor in London, who called himself George Psalmanazar and pretended to be from Formosa (now Taiwan)—where, he said, cannibalism was practiced.

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 <u>encumbrance</u>. 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 laborers, 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 labor, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

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

For first, as I have already observed, it would greatly lessen the number of Papists, with whom we are yearly overrun, being the principal breeders of the nation as well as our most dangerous enemies; and who stay at home on purpose 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.¹⁵

Secondly, the poorer tenants will have something valuable of their own, which by law

may be made liable to distress,¹⁶ and help to pay their landlord's rent, their corn and cattle being already seized and money a thing unknown.

Thirdly, whereas the maintenance of an hundred thousand children, from two years old and 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 will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value themselves upon their knowledge in good eating; and a skillful cook, who understands how to oblige his guests, will contrive

16. distress: seizure for the payment of debts.

W O R D S T O **encumbrance** (ĕn-kŭm'brəns) *n*. a burden K N O W

^{15.} Protestants . . . curate: Swift is referring to Anglo-Irish landowners who lived—and spent the income from their property—in England.

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

ready to farrow; nor offer to beat or kick them (as is too frequent a practice) for fear of a

ACTIVE READING

EVALUATE What effect is the speaker trying to create by listing the advantages of the proposal? miscarriage.

Many other advantages might be enumerated. For instance, the addition of some thousand carcasses in our exportation of barreled beef, the propagation of swine's flesh,

and improvement in the art of making good bacon, so much wanted among us by the great destruction of pigs, too frequent at our tables, which are no way comparable in taste or magnificence to a well-grown, fat, yearling child, which roasted whole will make a considerable figure at a lord mayor's feast or any other public entertainment. But this and many others I omit, being studious of brevity. 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.

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 at five shillings a pound: of using neither clothes nor 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,¹⁷ prudence, and temperance: of learning to love our country, in the want of which we differ even from Laplanders and the inhabitants of Topinamboo:18 of quitting our animosities and factions, nor acting any longer like the Jews, who were murdering one another at the very moment their city was taken:¹⁹ of being a little cautious not to sell our country and conscience for nothing: of teaching landlords to have at least one degree of

^{17.} parsimony (pär'sə-mō'nē): frugality; thrift.

^{18.} Topinamboo (tŏp'ĭ-năm'boo): an area in Brazil.

^{19.} Jews . . . taken: In A.D. 70, during a Jewish revolt against Roman rule, the inhabitants of Jerusalem, by fighting among themselves, made it easier for the future Roman emperor Titus to capture the city.

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

ACTIVE READING

QUESTION What might be the speaker's source for the "other expedients" he lists? 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,²⁰ 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 an hundred thousand useless mouths and backs. And secondly, there being a round million of creatures in human figure throughout this kingdom, whose sole subsistence put into a common stock would leave them in debt two millions of pounds sterling, adding those who are beggars by profession to the bulk of farmers, cottagers, and laborers, with their wives and children who are beggars in effect; I desire those politicians who dislike my overture, and may perhaps be so bold to attempt an answer, that they will first ask the parents of these mortals whether they would not at this day think it a great happiness to have been sold for food at a year old in the manner I prescribe, and thereby have avoided such a perpetual scene of misfortunes as they have since gone through by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance. with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing the like or greater miseries upon their breed forever.

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

^{20.} let no man . . . expedients: Swift had, in his writings, suggested the "other expedients" without success.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? What was your first reaction to the proposal offered in this essay?

Comprehension Check

- · What is Swift's proposal?
- What problem in Ireland does the proposal pretend to solve?
- Name one advantage that the speaker sees in this solution.

Think Critically

- 2. ACTIVE READING DRAWING CONCLUSIONS Use the chart you created in your READER'S NOTEBOOK to review the statements from "A Modest Proposal" and your responses to their meanings. What can you conclude was Swift's **purpose** in suggesting such a horrible solution? Support your conclusion with evidence from the selection.
- **3.** What response do you think Swift hoped to get from readers of "A Modest Proposal"?
- Go back through the essay and find at least two places where you think Swift's satire is particularly powerful. Explain your choices.
- 5. How would you describe the **speaker** in the essay? Use details to support your answer.
- **6**. In your opinion, why did Swift have the speaker list "other expedients" to solve Ireland's problems?
 - the types of proposals the speaker mentions



- the contrast between those proposals and the "modest proposal"
- · Swift's overall purpose for writing the essay

Extend Interpretations

- Comparing Texts What major similarities and differences do you see between Gulliver and the speaker in this essay? Support your response with examples from the two works.
- 8. Connect to Life Poverty and starvation in 18th-century Ireland inspired Swift to write "A Modest Proposal." What are some of the social and political issues that might inspire satirists today? Give reasons for your choices.

Literary Analysis

IRONY Irony is the contrast between expectation and reality. **Verbal irony** is a specific kind of irony in which what is said is not what is meant. The title of Swift's essay is an example of verbal irony, for the proposal is hardly "modest"—it's totally outrageous. The verbal irony in the title points to the ironic tone of the essay as a whole. But Swift's irony is not an end in itself; he used it to expose what he saw as deep truths.

Cooperative Learning Activity Work with a small group of classmates to find at least three ironic statements in "A Modest Proposal" that reveal important facts about Ireland's condition in Swift's time. Use graphics like those below to organize your ideas.

Ironic Statement

1. "I am assured by our merchants that a boy or girl before twelve years old is no salable commodity." (p. 615)

Truth Revealed

1. Irish children are not seen as human beings but as worthless objects.

Ironic Statement

2. "This food will be . . . very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children." (p. 615)

Truth Revealed

REVIEW SATIRE What kind of person is Swift satirizing with the speaker in this essay?



THE AUTHOR'S STYLE Swift's Savage Wit

Jonathan Swift's signature style in his great satiric works sets him apart from his more lighthearted contemporaries, such as Alexander Pope, and even from most satirists today. An uncompromising moralist, Swift was continually disappointed by what he saw as humankind's corruption. His passion made him bitter, but his irony gave his bitterness a clever twist.

Key Aspects of Swift's Style

State Barrie

 the use of a persona—a narrator or speaker other than Swift—as an object of satire

ernen ernen interes beren beren bester fritten bester beren beren beren beren beren beren beren beren beren ber

- words, phrases, and situations that are shocking or disturbing
- ironic statements and situations that point out human shortcomings and faults
- use of understatement to expose a mindless acceptance of surface facts without regard to their deeper meaning

Analysis of Style

Study the aspects of Swift's style in the chart above. Then read the excerpts at right and complete the following activities:

- Find examples of each stylistic device in the excerpts. Explain who you think is the object of the satire in each excerpt.
- Explain what, if anything, you think is funny about each excerpt, and identify which stylistic device best contributes to this effect.
- Go back through the selections in this Author Study and identify other examples of Swift's satiric style.

Applications

- Imitation of Style Try imitating Swift's style in a written commentary on some human weaknesses that you see around you. Use at least two of his techniques from the chart above.
- 2. Changing Style Go through the selections and paraphrase two or three of Swift's ideas in a straightforward way, without irony. Read your paraphrases along with Swift's original wording to your classmates. Discuss how the use of irony makes a difference.
- 3. Speaking and Listening How do you think Gulliver, the world traveler, would react to "A Modest Proposal"? Working with a partner, create and perform an interview with Gulliver for the amusement of your classmates.

from A Tale of a Tub

Last week I saw a woman flayed [skinned], and you will hardly believe how much it altered her person for the worse.

from the preface to The Battle of the Books

Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own; which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it.

from Gulliver's Travels

The learning of this people [the Brobdingnagians] is very defective, consisting only in morality, history, poetry, and mathematics, wherein they must be allowed to excel. But the last of these is wholly applied to what may be useful in life, to the improvement of agriculture and all mechanical arts; so that among us it would be little esteemed.

from "A Modest Proposal"

I rather recommend buying the children alive, and dressing them hot from the knife as we do roasting pigs.

from "Verses on the Death of Dr. Swift"

My female Friends, whose tender Hearts, Have better learn'd to Act their Parts, Receive the News in *doleful Dumps*, "The Dean is Dead, *(and what is Trumps?)* Then Lord have Mercy on his Soul."

Choices CHALLENGES

Writing Options

1. Editorial Memo Imagine that you are the editor of an 18thcentury periodical. To help your staff decide whether to print "A Modest Proposal," write a memo in which vou list the pros & cons pros and cons of publishing it.

2. Ironic Rebuttal In the same spirit of irony, write a response to Swift's proposal in which you argue against his solution to Ireland's problems and propose an equally outrageous one of vour own.

3. Another Proposal Draft a satiric essay of your own, titled "A Modest Proposal." Offer a ridiculous proposal for reforming a current social or political problem. Place your draft in your Working Portfolio. 🦰

Writing Handbook See page 1369: Problem-Solution.

Activities & Explorations

1. Town Meeting Pretend you're in Dublin in 1729. In a group, organize a town meeting to discuss Ireland's problems as described in "A Modest Proposal," Include Catholics, Protestants, mothers, fathers, children, landowners, beggars, thieves, and English government officials. You might also include Dean Swift himself. Select a moderator and a record keeper. After the meeting, present a list of problems and proposed solutions. ~ SPEAKING AND LISTENING

2. Political Cartoon Create a political cartoon that might have appeared in newspapers in response to the original publication of Swift's essay. ~ ART

3. "Modest" Diagrams Imagine that Jonathan Swift will be presenting his proposal to a committee of English politicians gathered to solve Ireland's problems. He needs

some visual aids to display his calculations and help the committee understand the "logic" of his solution. Create a diagram that he could use in his presentation. In addition to a bar graph to show figures, here is a sample

diagram that you could use to highlight Swift's "modest" argument. ~ VIEWING AND REPRESENTING

Inquiry & Research

1. Literary History How did readers react to "A Modest Proposal" at the time? Did anyone take the proposed solution seriously? Research the reception of Swift's famous essay. Also, find out why Swift stopped writing anything substantial about Ireland after "A Modest Proposal." Report your findings to the class.

2. Irish History Investigate the history of Ireland from the 18th century to the formation of the Irish Republic in 1937. What

	Problem
•	Who
•	What
•	When
•	Where
•	Why
	Ţ
-	Solution

Projected Results

changes occurred in the relationship between Protestants and Catholics? How did those changes alter the political climate in Ireland? What happened to Ireland's economy? Here are some good places to start your research: a print or online encyclopedia and general histories, such as History of Ireland by Edmund Curtis and the Dictionary of Irish History

Since 1800.

3. Swift Biography Find out more about the women in Swift's life: Esther Johnson. whom he called Stella, and Esther Vanhomrigh, whom he referred to as Vanessa. Also look at Swift's works about these women, the series of letters titled Journal to Stella

and the long poem Cadenus and Vanessa.

Write a short report on Swift's relationship with these two women.

4. Swift Online

Check out Swift's web site. Input keyword Jonathan Swift in a search engine and see what you

A portrait of Esther Johnson, Swift's Stella

find. Write a critical review of online materials about Swift, specifying, for example, what would be useful for students interested in this great 18th-century satirist.

Vocabulary in Action

EXERCISE: ASSESSMENT PRACTICE Decide whether the words in each of the following pairs are synonyms or antonyms. On your paper, write **S** for Synonyms or **A** for Antonyms.

- 1. animosity-admiration
- 2. prodigious-small
- 3. perpetual-temporary
- 4. deference-esteem
- 5. expedient-device
- 6. proficiency-incompetence
- 7. deplorable-wretched
- 8. emulation-cooperation
- 9. encumbrance-asset
- 10. rudiment-basis

Building Vocabulary

For an in-depth lesson on how to use a thesaurus to find a word's synonyms and antonyms, see page 574.



Netscape: Welcome to Netscape

Working with a group of classmates, create a talk show segment with Jonathan Swift as the primary guest. You will need the following people to perform: a talk show host to conduct the interview; someone to play Swift in character (and in costume, if possible); and secondary guests, such as Swift's male friends, Joseph Addison and Alexander Pope, and his female friends, Stella and Vanessa. You will also need researchers, writers, editors, and, most important, a director who organizes everything. If you'd like to videotape the segment, you'll also need someone to operate the camera. Members of your class can act as the studio audience. Make sure they are prepared to participate in the open question-and-answer section of the program.

Print Resources Research biographies and criticisms of Swift's works for important information about him to use in the interview. Also, if you decide to use costumes, look for illustrations of how Swift and his contemporaries dressed. To accurately capture Swift's distinctive "voice," read more of his satire: for example, more of *Gulliver's Travels* and some of his poetry, especially "Verses on the Death of Dr. Swift," which contains Swift's comments about himself.

Video Watch the latest film version of *Gulliver's Travels* available at your local library or video store. Think about how you could use this video in your talk show.

Computers Encyclopedias on CD-ROM and an Internet search could yield valuable current information on Swift.



More Online: Research Starter www.mcdougallittell.com

PREPARING to Read

German

zerland

Italy

from Candide

Fiction by VOLTAIRE

English Char

Atlantic Ocean

Spain

Comparing Literature of the World

Satirical Commentary Across Cultures

Gulliver's Travels and Candide According to Jonathan Swift, satirists hold up a mirror to show society its faults. In both *Gulliver's Travels* and *Candide*, the writers use **satire** to ridicule 18th-century society by revealing its hypocrisies, injustices, and follies.

Points of Comparison As you read the excerpt from *Candide*, compare Voltaire's use of exaggeration as a means to criticize society with Swift's. Notice, too, that both writers present their social commentary by recounting the episodic adventures of impressionable characters.

Build Background

The Best of All Possible Worlds On a literal level, Candide tells the story of a naive young man as he wanders through the world. On a philosophical level, the novel deals with the nature of good and evil. Voltaire wrote Candide in response to the influential philosophical optimism of Gottfried Leibniz. A German philosopher, mathematician, and scholar, Leibniz believed that God had created the "best of all possible worlds." According to this theory, people should accept evil simply because it is part of the world. Voltaire, who spent much of his life trying to correct the wrongs he saw in the world, found such a philosophy appalling.

In *Candide,* Voltaire creates a world of horrors and folly and a character who enters

that world believing fully that it is the best it can possibly be. After seeing and suffering outrageous misfortunes, Candide finally begins to question philosophical optimism and eventually discovers the secret of happiness.

WORDS TO KNOW Vocabulary Preview condescend disposition doctrine gauntlet

implicitly

Focus Your Reading

LITERARY ANALYSIS HUMOR Humor is the quality possessed by a literary work that entertains by evoking laughter. Humor plays an important part in **satire**. In *Candide*, Voltaire uses a variety of elements to create humor, including exaggeration, absurd reasoning, and irony. Notice the absurdity in the following statement:

Observe, for instance, the nose is formed for spectacles, therefore we wear spectacles.

As you read the excerpt, look for other examples of humor.

ACTIVE DRAWING CONCLUSIONS READING ABOUT CHARACTERS

When you **draw conclusions** about

characters in literature, you form opinions about their personalities. You should base your conclusions about a character on the character's speech and actions and on descriptions of the character.

READER'S NOTEBOOK As you read the excerpt from *Candide,* record information about the characters in a chart like the

one shown.

	Speech	Action	Description
Candide			a most sweet disposition
Baron		_	
Pangloss	"It is demonstrable that things "		
	\sim	~	



TRANSLATED BY TOBIAS SMOLLETT

Chapter I

How Candide was brought up in a magnificent castle, and how he was driven from thence



In the country of Westphalia, in the castle of the most noble Baron of Thunder-ten-tronckh, lived a youth whom nature had endowed with a most sweet <u>disposition</u>. His face was the true index of his mind. He had a solid judgment joined to the most unaffected simplicity, and hence, I presume, he had his name of Candide.¹ The old servants of the house suspected him to have been the son of the Baron's sister, by a mighty good sort of a gentleman of the neighborhood, whom that young lady refused to marry because he could produce no more than threescore and eleven quarterings² in his arms; the rest of the genealogical tree belonging to the family having been lost through the injuries of time.

The Baron was one of the most powerful lords in Westphalia, for his castle had not only a gate but even windows, and his great hall was hung with tapestry. He used to hunt with his mastiffs and spaniels instead of greyhounds; his groom served him for huntsman, and the parson of the parish officiated as grand almoner.³ He was called "My Lord" by all his people, and he never told a story but everyone laughed at it.

My lady Baroness weighed three hundred and fifty pounds, consequently was a person of no small consideration; and then she did the honors of the house with a dignity that commanded universal respect. Her daughter Cunegund was about seventeen years of age fresh colored, comely, plump, and desirable. The Baron's son seemed to be a youth in every respect worthy of his father. Pangloss⁴ the preceptor⁵ was the oracle of the family, and little Candide listened to his instructions with all the simplicity natural to his age and disposition.

Master Pangloss taught metaphysico-theologocosmolo-nigology.⁶ He could prove admirably

- 3. grand almoner (ăl'mə·nər): a person in charge of distributing charity to the poor.
- 4. Pangloss: The name of this know-it-all character comes from Greek words meaning "all" and "tongue."
- 5. preceptor (prĭ-sĕp'tər): teacher.
- 6. metaphysico-theologo-cosmolo-nigology: Pangloss teaches a nonsensical subject with a pretentious name. (*Nigology* comes from the French word *nigaud*, meaning "foolish.")

^{1.} Candide (kăn-dēd'): The name is a French word meaning "innocent" or "without guile."

^{2.} quarterings: divisions in coat of arms that indicate connections with other noble families. The baron's "threescore and eleven" (71) quarterings are a ridiculously large number.

that there is no effect without a cause, and that, in this best of all possible worlds, the Baron's castle was the most magnificent of all castles and my lady the best of all possible baronesses.

"It is demonstrable," said he, "that things cannot be otherwise than they are; for as all things

have been created for some end, they must necessarily be created best end. for the Observe, for instance, the nose is formed for spectacles, therefore we wear spectacles. The legs are visibly designed for stockings, accordingly we wear stockings. Stones were made to be hewn, and to construct castles, therefore my lord has a magnificent castle; for the greatest baron in the province ought to be the best lodged. Swine were intended to be eaten; therefore we eat pork all the year round. And they who assert that everything is good do not express themselves correctly; they should say that everything is for the best."



The Stolen Kiss (late 1780s), Jean-Honoré Fragonard. Oil on canvas. Hermitage, St. Petersburg, Russia.

Candide listened attentively, and believed implicitly; for he thought Miss Cunegund excessively handsome, though he never had the courage to tell her so. He concluded that next to the happiness of being Baron of Thunder-tentronckh, the next was that of being Miss Cunegund, the next that of seeing her every day, and the last that of hearing the doctrine of Master

ТО

without hesitation, saluted Candide with some notable kicks on the breech and drove him out of doors. Miss Cunegund fainted away, and, as soon as she came to herself, the Baroness boxed her ears. Thus a general consternation was spread over this most magnificent and most agreeable of all possible castles.

Pangloss, the greatest philosopher of the whole province, and consequently of the whole world.

One day, when Miss Cunegund went to take a walk in a little neighboring wood, which was called a park, ... she happened to meet Candide; she blushed, he blushed also. She

> morning in a faltering tone: he returned the salute, without knowing what he said. The next day, as they were rising from dinner, Cunegund and Candide slipped behind the screen. She dropped her handkerchief; the young man picked it up. She innocently took hold of his hand, and he as innocently kissed hers with a warmth, a sensibility, a grace—all very extraordinary-their lips met, their eyes sparkled, their knees trembled, their hands strayed. The Baron of Thunder-ten-tronckh chanced to come by; he beheld the cause and effect, and,

wished him a good

Chapter II

What befell Candide among the Bulgarians



Candide, thus driven out of this terrestrial paradise, wandered a long time, without knowing where he went; sometimes he raised his eves, all bedewed with tears, toward Heaven, and sometimes he cast a melancholy look toward the magnificent castle where dwelt the fairest of young baronesses. He laid himself down to sleep in a furrow, heartbroken and supperless. The snow fell in great flakes, and, in the morning when he awoke, he was almost frozen to death; however, he made shift to crawl to the next town, which was called Waldberghoff-trarbkdikdorff, without a penny in his pocket, and half dead with hunger and fatigue. He took up his stand at the door of an inn. He had not been long there before two men dressed in blue fixed their eyes steadfastly upon him.

"Faith, comrade," said one of them to the other, "yonder is a well-made young fellow, and of the right size."

Thereupon they went up to Candide, and with the greatest civility and politeness invited him to dine with them.

"Gentlemen," replied Candide, with a most engaging modesty, "you do me much honor, but, upon my word, I have no money."

"Money, sir!" said one of the men in blue to him. "Young persons of your appearance and merit never pay anything. Why, are not you five feet five inches high?"

"Yes, gentlemen, that is really my size," replied he with a low bow.

"Come then, sir, sit down along with us. We will not only pay your reckoning,⁷ but will never

suffer such a clever young fellow as you to want money. Mankind were born to assist one another."

"You are perfectly right, gentlemen," said Candide; "that is precisely the doctrine of Master Pangloss; and I am convinced that everything is for the best."

His generous companions next entreated him to accept a few crowns, which he readily complied with, at the same time offering them his note for the payment, which they refused, and sat down to table.

"Have you not a great affection for—" "Oh, yes!" he replied. "I have a great

affection for the lovely Miss Cunegund."

"Maybe so," replied one of the men, "but that is not the question! We are asking you whether you have not a great affection for the King of the Bulgarians?"

"For the King of the Bulgarians?" said Candide. "Not at all. Why, I never saw him in my life."

"Is it possible! Oh, he is a most charming king! Come, we must drink his health."

"With all my heart, gentlemen," Candide said, and he tossed off his glass.

"Bravo!" cried the blues. "You are now the support, the defender, the hero of the Bulgarians; your fortune is made; you are on the high road to glory." So saying, they put him in irons and carried him away to the regiment. There he was made to wheel about to the right, to the left, to draw his ramrod,⁸ to return his ramrod, to present, to fire, to march, and they gave him thirty blows with a cane. The next day he performed his exercise a little better, and they gave him but twenty. The day following he came off with ten and was looked upon as a young fellow of surprising genius by all his comrades.

^{7.} reckoning: bill.

^{8.} ramrod: a rod used to ram gunpowder and bullets into a musket.

Candide was struck with amazement and could not for the soul of him conceive how he came to be a hero. One fine spring morning, he took it into his head to take a walk, and he marched straight forward, conceiving it to be a privilege of the human species as well as of the brute creation, to thousand strokes, which laid bare all his muscles and nerves, from the nape of his neck to his rump. As they were preparing to make him set out the third time, our young hero, unable to support it any longer, begged as a favor they would be so obliging as to shoot him through the head. The

make use of their legs how and when they pleased. He had not gone above two leagues9 when he was overtaken by four other heroes, six feet high, who bound him neck and heels, and carried him to a dungeon. A court-martial¹⁰ sat upon him, and he was asked which he liked best, either to run the gauntlet six and thirty times through the whole regiment, or to have his brains blown dozen out with а musket balls. In vain did he remonstrate to them that the human will is free, and that he chose neither. They obliged him to make a choice, and he determined, in virtue of that divine gift called free will, to run the gauntlet six and



bandage was tied over his eyes, and he was made to kneel down. At that very instant, his Bulgarian Majesty, happening to pass by, inquired into the delinquent's crime, and being a prince of great penetration, he found, from what he heard of Candide, that he was a young metaphysician,¹¹ entirely ignorant of the world. And, therefore, out of his great clemency, he condescended to pardon him, for which his name will be celebrated in every journal, and in every age. A skillful surgeon made a cure of Candide in three weeks by means of emollient unguents¹² prescribed

favor being granted, a

Anonymous print (1700s). Recruiting officers in 18th-century Europe often took men by force.

thirty times. He had gone through his discipline twice, and the regiment being composed of two thousand men, they composed for him exactly four

- 9. two leagues: about five or six miles.
- 10. court-martial: military tribunal.
- 11. metaphysician (mĕt'ə-fī-zĭsh'ən): one who is skilled in metaphysics, the branch of philosophy that investigates the nature of reality.

by Dioscorides.¹³ His sores were now skinned over, and he was able to march when the King of the Bulgarians gave battle to the King of the Abares. *

- 12. emollient unguents (ĭ-mŏl'yənt ŭng'gwənts): soothing ointments.
- 13. Dioscorides (dī'ə-skôr' ǐ-dēz'): a Greek physician of the first century A.D., who wrote an influential book about the medicinal properties of plants.

 WORDS
 gauntlet (gônt'Iĭt) n. a punishment in which a person is forced to run between two TO

 TO
 lines of people who beat the person as he or she passes

 KNOW
 condescend (kŏn'dĭ-sĕnd') v. to do something considered to be beneath one's dignity

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? What was your reaction to Candide's experiences?

Comprehension Check

- Why is Candide thrown out of the castle by the Baron?
- How is Candide drafted into the Bulgarian army?

Think Critically

2. What happens to Candide when he tries to live according to Master Pangloss's teachings?



- the "cause and effect" Candide engages in with Cunegund
- his assertion to the men in blue that "everything is for the best"
- Candide's decision to "make use of [his] legs" while a soldier in the Bulgarian army
- **3**. Why do you suppose the Baron appreciates Pangloss's philosophy?
- **4.** What is the effect of statements like "Thus a general consternation was spread over this most magnificent and most agreeable of all possible castles"?
- **5.** Do you think that Candide will reject the teachings of Pangloss after his experience with the Bulgarian army? Why or why not?
- 6. ACTIVE DRAWING CONCLUSIONS ABOUT CHARACTERS With a classmate, discuss the information you recorded in your **PRADER'S NOTEBOOK**. Based on this information, what **conclusions** can you draw about the nature of Candide, Pangloss, and other **characters** in the selection?

Extend Interpretations

- 7. Connect to Life Voltaire uses satire to point out weaknesses in 18th-century society. What examples can you think of in which writers and filmmakers today use satire to criticize flaws in modern life?
- 8. **Points of Comparison** Compare Candide's relationship to Pangloss with Gulliver's relationship to the leaders of the Lilliputians and the Brobdingnagians. How are the relationships similar? What do they suggest about Candide and Gulliver?

Literary Analysis

HUMOR There are three basic types of **humor**, all of which may involve exaggeration or irony.

- Humor of situation usually involves exaggerated events or situational irony. Candide's exaggerated punishment at the hands of the Bulgarian army is an example of this type of humor.
- Humor of character often involves exaggerated personality traits or characters who, ironically, don't recognize their own failings. Pangloss, with his self-serving philosophy, reflects this type of humor.
- Humor of language may include sarcasm, exaggeration, puns, absurdity, or verbal irony. The descriptions of the Baron, the Baroness, and their son are examples of this type of humor.

Paired Activity With a partner, choose a passage of the story that you find particularly funny, and discuss the types of humor it contains. How does the humor contribute to the **satire** in *Candide?* You might use a chart like the one shown to organize your ideas.

Passage	Types of Humor	How Humor Contributes to Satire
		and an extension of the second second

Choices CHALLENGES

Satire in Candide

Writing Options Points of Comparison

Think about the use of satire in *Gulliver's Travels* and *Candide*. In which is satire used more effectively? Write an essay explaining your ideas.

Inquiry & Research

Enlightened Ideas

Voltaire was attracted

to the ideas of the philosopher John Locke and the scientist Sir Isaac Newton. Learn about Locke's and Newton's ideas and their impact on Voltaire.

Vocabulary in Action

EXERCISE: CONTEXT CLUES Write the vocabulary word that best answers each riddle.

- 1. I am a group activity that inflicts harm on one person.
- **2**. Some people live their lives in accordance with me.
- 3. I am what a snob might do.
- 4. I am different in each person.
- 5. I am a way in which you might believe or trust.

WORDS	condescend	٤
ТО	disposition	i
KNOW	doctrine	

gauntlet implicitly

Building Vocabulary

For an in-depth study of context clues, see page 938.



Voltaire

Other Works Philosophical Dictionary Zadig Zaïre

Early Success François Marie Arouet chose the pen name Voltaire shortly after *Oedipe*, his first major play, achieved success in 1718. Other successes followed. He became independently wealthy in his early 30s and enjoyed the status of an honored celebrity at the court of King Louis XV.

English Influence Circumstances changed abruptly when Voltaire insulted a young nobleman in 1726. Given the option of imprisonment or exile, Voltaire chose exile in England. During his three years there, Voltaire met the English writers Alexander Pope and Jonathan Swift. After Voltaire returned to Paris in 1729, he wrote a book praising English customs and institutions. However, the book was thought to be critical of the French government, and Voltaire was forced to flee Paris again.

Exile and Return During his years of exile, Voltaire produced a steady flow of books, plays, pamphlets, and letters. Many addressed religious intolerance and persecution. Although Voltaire enjoyed a triumphant return to Paris at age 83, the excitement of the trip proved too much for him and he died shortly thereafter. Because of his criticism of the Catholic Church, Voltaire was denied burial in church ground. However, in 1791, his remains were moved to the Panthéon in Paris, where many of France's most famous citizens are buried.



PREPARING to Read

from A Vindication of the Rights of Woman

Essay by MARY WOLLSTONECRAFT

Connect to Your Life

Women's Rights Women's rights have been debated for centuries. From your knowledge of history, what has caused this debate? Do you think that women's rights are still a controversial issue in our society? Why or why not? Jot down your thoughts.

Build Background

Radical Views Although a number of 18th-century British writers discussed the role of women in society, none became as celebrated for their feminist views as Mary Wollstonecraft. Early in her life, Wollstonecraft learned the value of independence and became openly critical of a society that treated females as inferior creatures who were socially, financially, and legally dependent on men. Her concern for humanity was not limited to compassion for downtrodden women; she advocated the equality and independence of all human beings. In 1790, Wollstonecraft had written a defense of the French Revolution entitled A Vindication of the Rights of Men. It was controversial not only for its radical ideas but for being a woman's venture into political writing. In 1792, Wollstonecraft continued the controversy with

her publication of *A Vindication of the Rights of Woman,* in which she called for an end to the prevailing injustices against females. Although her opinions on women's rights may seem conservative by modern standards, they were radical in 18th-century Britain, where most women accepted their inferior status or at least refrained from expressing their discontent.

WORDS TO KNOW Vocabulary Preview affectation concurring feign grovel ignoble languid solicitude specious subordinate vivacity

Focus Your Reading

LITERARY ANALYSIS ARGUMENTATION

Argumentation is speech or writing intended to convince an audience that a proposal should be adopted or rejected. Most argumentation begins with a statement of an idea or opinion, which is then supported with logical evidence. Wollstonecraft states her opinion in the first paragraph of her essay:

... the neglected education of my fellow-creatures is the grand source of the misery I deplore....

As you read this **persuasive essay**, consider the evidence Wollstonecraft uses to support her opinion.

ACTIVE READING RECOGNIZING LOGICAL PERSUASION

In her essay, Wollstonecraft uses persuasive techniques that appeal to logic and reason rather than to emotion. For example, the writer uses the technique of anticipation and rebuttal of opposing views. That is, she foresees the opposition's argument in her **essay** and logically responds to it.

READER'S NOTEBOOK As you read the essay, list in a chart like the one shown opposing views that Wollstonecraft identifies. Jot down briefly how she responds to each view.

Opposing Views	Response

FROM VINDICATION FROM THE INTRODUCTION THE After considering the historic page, and viewing the living world with anxious solicitude, the most melancholy emotions of sorrowful indignation have depressed my spirits, and I have sighed when obliged to confess, that either nature has RIGHTS 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 fellowcreatures is the grand source of the misery I deplore; and that women, in particular, are rendered weak and wretched by a variety of concurring WOMA 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 MARY WOLLSTONECRAFT

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 make them alluring mistresses than affectionate wives and rational mothers; and the understanding of the sex has been so bubbled by this specious homage, 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.

In a treatise,¹ therefore, on female rights and manners, the works which have been particularly written for their improvement must not be overlooked; especially when it is asserted, in direct terms, that the minds of women are enfeebled by false refinement; that the books of instruction, written by men of genius, have had the same tendency as more frivolous productions; and that . . . they are treated as a kind of <u>subordinate</u> beings, and not as a part of the human species, when improvable reason is allowed to be the dignified distinction which raises men above the brute creation, and puts a natural scepter in a feeble hand.

Yet, because I am a woman, I would not lead my readers to suppose that I mean violently to agitate 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 abrogated² 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 pre-eminence, 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

ACTIVE READING

QUESTION How does Wollstonecraft use logical persuasion to respond to those who object to making women more "masculine"? hearts, or to become the friends of the fellow creatures who find amusement in their society.

I am aware of an obvious inference: from every quarter have I heard exclamations against masculine women;

but where are they to be found? If by this appellation men mean to inveigh against their ardor³ 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

- 2. abrogated (ăb'rə-gā'tĭd): canceled; repealed.
- 3. if by . . . ardor: if by this word (that is, *masculine*) men mean to condemn some women's enthusiasm.

^{1.} treatise (trē'tĭs): a formal, detailed article or book on a particular subject.

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, and refinement of taste, are almost synonymous with epithets⁴ 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 accomplishments; meanwhile strength of body and mind are sacrificed to libertine⁵ 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!⁶ 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 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:⁷ 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?⁸

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, and most of the male writers who have followed his steps, have warmly inculcated⁹ 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

- 4. epithets: descriptive terms.
- 5. libertine (lĭb'ər-tēn'): indecent or unseemly.
- 6. seraglio (sə-răl'yō): harem.
- 7. bugbear: an object of exaggerated fear.
- 8. confound . . . reveries: confuse simple truths with sexual daydreams.

The second

9. inculcated (ĭn-kŭl'kā'tĭd): taught.

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eradicate 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 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, or become a spring of bitterness; and love, perhaps, the most evanescent¹⁰ 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,

ACTIVE READING

ANALYZE How does Wollstonecraft suggest that a woman "make herself respectable"? 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 fell into a similar error. I respect his heart; but entirely disapprove of his celebrated Legacy to his Daughters. . . .

He actually recommends dissimulation,¹¹ 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 hath said, that the heart should be made clean, and not trivial ceremonies observed, which it is not very difficult to fulfil with scrupulous exactness when vice reigns in the heart.

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 <u>affectation</u> necessary? Nature has given woman a weaker frame than man; but, to ensure her husband's

- 10. evanescent (ĕv´ə-nĕs'ənt): quickly vanishing; fleeting.
- 11. dissimulation: a concealing of one's true feelings; pretense.

WORDS TO KNOW

1 and 1

S languid (lăng'gwĭd) adj. sluggish; weak vivacity (vĭ-văs'ĭ-tē) n. liveliness affectation (ăf'ĕk-tā'shən) n. unnatural behavior; conduct intended to give a false impression

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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! . . .

Besides, the woman who strengthens her body and exercises her mind will, by managing her family and practicing various virtues, become the friend, and not the humble dependent of her husband; and if she, by possessing such substantial qualities, merit his regard, she will not find it necessary to conceal her affection, nor to pretend to an unnatural coldness of constitu-

ACTIVE READING

EVALUATE What type of marriage is Wollstonecraft condemning?

tion to excite her husband's passions... 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 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 <u>ignoble</u> 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,¹² and be reckoned beautiful flaws in nature.



12. languish like exotics: wilt like plants grown away from their natural environment.

hrough is LITERATURE Thinki

Connect to the Literature

1. What Do You Think? Would you like to hear Wollstonecraft speak on women's rights? Explain why or why not.

Comprehension Check

- How does a woman's lack of education affect her husband and children?
- Why does the author encourage women to strengthen their bodies?

Think Critically

THINK

ABOUT

- 2. In your opinion, what "manly virtues" does Wollstonecraft want women to imitate?
- 3. How do you think Wollstonecraft would describe a good marriage?
 - the kinds of female behavior she criticizes
 - her complaints about the attitude of men toward women
 - the qualities she would like women to acquire
 her reasons for encouraging women to strengthen their minds
- 4. Do you think Wollstonecraft believes in the complete equality of men and women?
- 5. ACTIVE READING RECOGNIZING LOGICAL PERSUASION With a partner, use the chart in your **READER'S NOTEBOOK** to discuss Wollstonecraft's specific responses to opposing views. Do you think this technique is an effective tool against the opposition? Why or why not?

Extend Interpretations

- 6. Comparing Texts Compare Wollstonecraft's views with those expressed by Defoe in "An Academy for Women" (page 577). How are their attitudes toward women alike? How are they different?
- 7. Connect to Life In your opinion, what social issues would concern Wollstonecraft today? Would she still feel a need to defend women's rights? Discuss your ideas.

Literary Analysis

ARGUMENTATION Writing that seeks to convince readers to adopt or reject an idea or proposal is referred to as **argumentation**. In A Vindication of the Rights of Woman, Wollstonecraft attempts to convince her readers that women should receive a better education. The writer supports her proposal with logical evidence. In the following excerpt, for example, Wollstonecraft reasons against limiting a woman's education to the simple goal of rendering her pleasing to a husband.

The woman who has only been taught to please will soon find that her charms are oblique sunbeams, and that they cannot bave much effect on her busband's *beart when they are seen every* day, when the summer is passed and gone.

Cooperative Learning Activity With a small group of classmates, evaluate the evidence Wollstonecraft uses to support her opinion on the education of women. What points do you think are most convincing? What additional points would have strengthened her argument? Use a chart like the one below to keep track of your ideas.

Convincing Evidence	Additional Points
·	

Choices CHALLENGES

Writing Options

- Opinion Paper Draft an opinion paper on the importance of cultivating one's mind. Use any of Wollstonecraft's reasons with which you agree, but also add some of your own.
- 2. Questions and Answers Create a set of questions you would like to ask Woll-stonecraft, and then write what you think her answers would be.

Vocabulary in Action

EXERCISE: MEANING CLUES Use your knowledge of the boldfaced words to answer the following questions.

- 1. Are people who **feign** friendship being loyal, being rude, or being phony?
- 2. Is a person who displays **vivacity** showing conceit, showing pep, or showing wealth?
- 3. Is a **specious** statement a truth, a mistake, or a lie?
- 4. Which is a sign of **solicitude**—a salute, a yawn, or a pat on the shoulder?
- 5. Would a person who feels **subordinate** speak forcefully, moderately, or timidly?
- 6. Would a person who's feeling **languid** be most likely to want to sit on the beach, to climb a mountain, or to dig at an archaeological site?
- 7. Are people who **grovel** while asking for something most likely to ask on their knees, with their noses in the air, or while shaking their fists?
- 8. Is an **ignoble** man most likely to be described as a prince of a fellow, a giant in his field, or a real rat?
- 9. If you felt that someone was displaying **affectation**, would you say that the person was cracking the whip, was putting on airs, or was looking on the bright side?
- **10.** If you can't take Beginning Art and Advanced Drama because they are **concurring** classes, is your problem due to a scheduling conflict, a lack of training, or a lack of space?

Building Vocabulary

For an in-depth lesson on how to expand your vocabulary, see page 1182.



Mary Wollstonecraft 1759–1797

Other Works A Vindication of the Rights of Men

Difficult Childhood Mary Wollstonecraft's unusual and difficult childhood taught her to question conventional attitudes about women. Her family moved frequently as her alcoholic father pursued a series of unsuccessful farming ventures in which he used up the family's money, including the money promised to his daughters by their grandfather. In this impoverished, chaotic household, Wollstonecraft received only six or seven years of formal education and was mostly self-taught.

Self-Made Woman At age 19, Wollstonecraft left home to take a job as companion to a rich widow. When she was 22, she opened a private school near London, and although the project was short-lived, it introduced her to important friends who encouraged her to write. Wollstonecraft had taught herself French and German, and in 1787 she was hired as a translator for a journal. She often participated in discussions with the journal's publisher, Joseph Johnson, and his circle of intellectual friends, including political essayist Thomas Paine, the poet William Blake, and the philosopher William Godwin.

Brief Happiness Wollstonecraft later developed a close friendship with Godwin and, at the age of 37, married him. Their happy but brief relationship ended unexpectedly when Wollstonecraft died less than a year later from inept medical care following childbirth. The couple's daughter—the future Mary Wollstonecraft Shelley—was to become famous in her own right as the author of *Frankenstein* and the wife of the poet Percy Bysshe Shelley.

Writing Workshop

Satire

Using Humor to Persuade

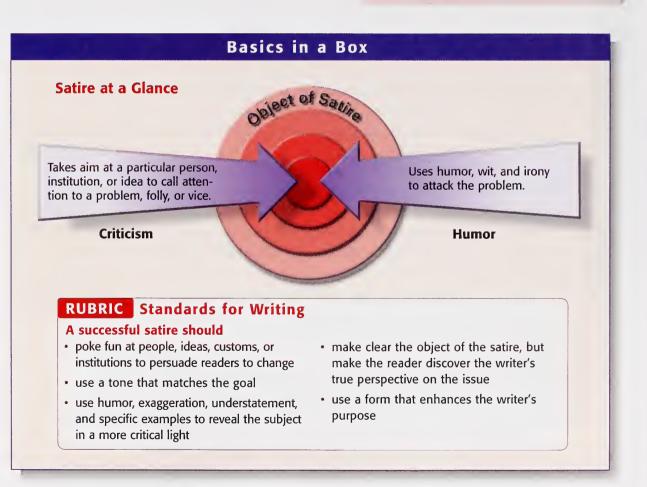
From Reading to Writing In "A Modest Proposal," Jonathan Swift uses wit and irony to draw attention to the serious social problems in 18th-century Ireland. Swift was a master of achieving biting social criticism through **satire**, a form of persuasive writing that uses humor to attack human vice or folly. By using satire, a writer can expose problems or argue for change in a way that is powerful but not preachy.

For Your Portfolio

WRITING PROMPT Write a satire on the subject of your choice.

Purpose: To persuade and entertain

Audience: Your peers, or a particular group who might be interested in the issues you address.



Analyzing a Professional Model

Ellen Goodman Columnist, the *Boston Globe*

A New "Modest Proposal"

Now that we have repealed welfare, I have a modest proposal. Let's go all the way and rescind childhood.

Childhood has become far too burdensome for the American public to bear. It isn't good for the country. It isn't even good for children who are captured in an unwholesome and prolonged state of dependency.

The whole idea of childhood, it should be remembered, is nothing but an anachronistic leftover from the original liberals. Before the so-called Enlightenment, before Rousseau, before the left-wing conspiracy of 18th-century do-gooders, the young dressed, worked and were looked upon as short adults.

Children existed, but they didn't have their own 'hood—a place where they were supposed to be educated and nurtured until they reached maturity. Adolescence, for that matter, wasn't invented until the early 20th century. Nor was the concept of juvenile as in delinquency, nor the notion of teen-age as in pregnancy.

But now we are stuck with this useless thing called childhood, a drain on the private and public exchequers. Not to mention a merciless drag on the private and public conscience.

Consider what happened when Congress passed and the president approved the "Personal Responsibility and Work Opportunity Act" (a.k.a. welfare reform). The only teensy-weensy reservations about cutting \$56 billion from the poorest Americans, ending the federal guarantee of assistance to poor families and launching them into the unknown, had to do with children.

There are still a handful of people troubled by the fact that America has the highest child poverty rates of any industrialized country and that when this "reform" clicks in, a million more children are expected to become poor.

Why not eliminate all this messy, counterproductive guilt? Why not apply the same principles of "personal responsibility" and "work opportunity" to our youngest citizens?

I am not alone in my plan, though perhaps I am the first to put it quite so baldly. But we are already erasing the line between childhood and adulthood whenever we want to.

RUBRIC IN ACTION

the second s

• Sets a humorous, ironic tone with a seemingly preposterous proposal

2 This writer uses the form of a persuasive essay.

Another Option: • Use another

format such as a narrative, poem, drama, letter, or cartoon.

Uses exaggeration to make point

This writer introduces the real object of her satire after establishing the overall tone.

Other Option:
Identify the object of satire up-front.

At the Olympics, we had 14-year-old gymnasts on the "Women's Team." In the states, we now have plans to try 13-year-old lawbreakers as adults. In Congress they are considering doing away with juvenile jails and "mainstreaming" kids with older criminals. Across the world, the "new economy" is using kids as a way to meet global competition.

Most Americans already recognize that childhood is simply not costeffective. If children were once economic assets, they are now deficits, unlikely to ever pay back our investments. So only a third of our households have anyone under 18 in them today. Communities that once felt a collective responsibility for the next generation now often regard children as private property to be exclusively maintained by their owners.

If we eliminated the entire notion of childhood we wouldn't have to worry about children having children. Or about child care. Or afterschool care. Or school. Child labor would become another "work opportunity."

Of course, we could retain childhood as a luxury item for those who could afford it. Sort of like an Ivy League college. The rest, the poor especially, will have to do without childhood the way they do without so much else....

The last great evil in America today is dependency. The last remaining "culture of dependency" is, of course, childhood. Is it any wonder that it has to go?

If my modest proposal seems too harsh, may I remind you of the one Jonathan Swift offered in 1729: "A Modest Proposal for Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country and for Making Them Beneficial to the Public."

Swift proposed, modestly and satirically, that the Irish young be sold and eaten. They would be as well off as growing up in poverty under British policy.

I would never suggest such a thing. But come to think of it, this reckless "reform" is also cutting food stamps by about a fifth. Maybe Swift was just ahead of his time. • Cites specific examples to expose the absurdity of the situation

O Uses exaggeration to reinforce point

This writer departs from satire by allowing her own voice to be heard.

Another Option: • Stay in the satirical mode through the end of the piece.

IDEABank

1. Your Working Portfolio 🔁

Build on one of the Writing Options you completed earlier in this unit:

- Persuasive Letter, p. 583
- Another Proposal, p. 622

2. Community Action

With a small group of classmates, make a list of problems in your school or community. Choose one problem as the subject of your satire.

3. Sound Bites

Many magazines and newspapers list "quotes of the week." These are oftentimes ironic or absurd. Choose one of these quotations as the basis for your satire.

Have a question?

See Satire in the Glossary of Literary Terms, p. 1348.

Writing Your Satire

1 Prewriting

What really bugs you? Make a list of everything from your personal pet peeves to global concerns. Include such things as rude drivers, ridiculous dress codes, gender stereotyping, air pollution, and ethnic wars. Scan newspapers and magazines to jog your memory about topics important to you. Then think carefully about each topic on your list. Which topics evoke strong feelings in you? See the **Idea Bank** for more suggestions. After you select your topic, follow the steps below.

Planning Your Satire

- 1. Dissect your victim. Satire depends on a careful analysis and evaluation of the target subject. Pick apart those aspects of your subject that seem weak or absurd and plan to highlight these in your piece.
- 2. Choose a form. Satire comes in all sizes, shapes, and forms. It can be a letter, a proposal, an advice column, a report, an essay, a speech, or a story. Select a form that you think fits your subject.
- **3. Match your tone with your goal.** Do you want to poke gentle fun or offer biting criticism? Your goal should determine your tone.
- 4. Flaunt your attitude. Satire enables writers to go too far. You can make absurd and ridiculous suggestions. You can exaggerate the importance of trivial events or facts. You can understate critical truths. It's all part of your attitude, and with the right use of satirical techniques you can pull it off.

2 Drafting

Freewriting can help you discover your satirical **voice**. Just start writing and don't worry about how it sounds yet. Keep going until you begin to develop a sense of who is talking and how your ideas are taking shape. You can go back later and revise your piece so the voice is consistent throughout.

Keep in mind that satire needs to hit the topic hard so your readers have no doubt about the issue you are addressing. You want, however, to be subtle and indirect about where you

really stand on this issue. Let your readers mull over your ideas and figure out your true feelings.

Ask Your Peer Reader

- · What subject or issue is being addressed?
- · How would you state my true feelings about it?
- Is it clear that the work is satiric? Why or why not?
- What parts work best? How would you improve the piece?

3 Revising

TARGET SKILL USING APPROPRIATE DICTION Keep in mind that diction the words you choose—helps set the tone for your satire. Diction can be formal or informal, technical or general, depending on the purpose. As you revise, choose words that best suit your tone and subject. In general, avoid wordiness, clichés, and jargon. In this model, the writer uses an informal tone.

> The federal government warns us that our national parks are being "loved to death." Each and every year, more individuals-visit the *Campgrounds fill up. Traffic clogs the roads.* parks. Accommodations and transportation facilities are utilizedbeyond capacity. On the flip side, park fees do not bring in enough revenue to pay for park maintenance. Someone has to pay the piper. *Turn the parks over* What to do? It's simple: Give the reins to one of the giant

entertainment companies and let it run them.

4 Editing and Proofreading

TARGET SKILL PRONOUN-ANTECEDENT AGREEMENT Now check to see that all personal pronouns agree with their antecedents in number (singular or plural), gender (masculine, feminine, or neuter), and person (first, second, or third).

Just think what a company that runs theme parks could do if they-ran the national parks. First, quadruple the entrance fees. Make visitor think twice before they come to a park. Of course, everyone would expect more than scenery for your money. An entertainment company could add your usual mix of thrilling rides and activities. Imagine the sensation of being whisked down the Grand Canyon on a high-speed roller coaster. Park patrons might miss a bit of the scenery, but that's nothing compared to the thrill you'll experience.

5 Reflecting

FOR YOUR WORKING PORTFOLIO How did others respond to your satire? Do you think your writing could help correct the situation you satirized? Why or why not? Attach your answer to your finished work. Save your satire in your **Working Portfolio**.

Need revising help?

Review the **Rubric**, p. 639 Consider **peer reader** comments Check **Revision Guidelines**, p. 1355.

Stumped by pronoun-antecedent agreement?

auti 1

See Pronoun Agreement, p. 1393

Publishing IDEAS

- Use your satire as a broadcast news commentary for a classroom radio or TV show.
- Adapt your satire as a comedy skit or make it part of a magazine featuring your class's satires.



More Online: Publishing Options www.mcdougallittell.com

Assessment Practice Revising & Editing

Read this paragraph from the first draft of a satire. The underlined sections include the following kinds of errors:

• fragments

- lack of pronoun-antecedent agreement
 misplaced modifiers
- double negatives
- For each underlined phrase or sentence, choose the revision that most improves the writing.

Computers are no longer just an option for students: those are an essential (1) tool. Today no student can learn without these electronic brains. When is the right time for a first computer? Children should have mastered computer (3) basics. By the time they enter kindergarten. Education specialist Dr. Gwendolyn Flugelhorn states that children should receive their first computers (4) as infants in her published paper. These computers will be lifelong tutors. They (5) will help children think efficiently. Annoying distractions such as daydreams and idle thoughts will no longer be problems. Children raised by this strategy (6)

1. A. them

- B. they
- C. those
- **D.** Correct as is
- 2. A. No student today can fail to learn without these electronic brains.
 - **B.** No student today can hardly learn without these electronic brains.
 - C. No students today can learn without these electronic brains.
 - **D.** Correct as is
- 3. A. computer basics by the time
 - B. computer basics, by the time
 - C. computer basics, basics, by the time
 - **D.** Correct as is
- **4. A.** states in her published paper that children should receive their first computers as infants.

- **B.** states that children in her published paper should receive their first computers as infants.
- C. states that children should receive their first computers in her published paper as infants.
- **D.** Correct as is
- 5. A. it
 - **B.** them
 - C. their
 - **D.** Correct as is
- 6. A. Children raised by this strategy won't barely need to go to school.
 - **B.** Children raised by this strategy will need to go to school.
 - C. Children raised by this strategy won't never need to go to school.
 - **D.** Children raised by this strategy will hardly even need to go to school.

Need extra help?

See the Grammar Handbook Writing Complete Sentences, pp. 1408–1409 Pronouns, p. 1398 Misplaced modifiers, p. 1403

Selecting the Right Word

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders.

-Jonathan Swift, "A Modest Proposal"

Words have the power to impress and influence people on several different levels. In addition to their precise meanings, called **denotations**, words have implied meanings and overtones, called **connotations**. Writers often choose words with particular connotations in

Strategies for Building Vocabulary.....

Because readers are influenced by words' connotations as well as their denotations, you need to be aware of the layers of meaning that are implied, but not directly stated, when you read and when you write.

1 Read Beyond the Literal Meaning Connotations play an important role in revealing a writer's attitude toward his or her subject—that is, in establishing the tone of a work. They can also help in enlisting readers' sympathies. As you read a work, consider the writer's purpose and the audience for which the work was intended. How, for example, does this excerpt from A Vindication of the Rights of Woman reveal Mary Wollstonecraft's opinion of the treatment of women in her society?

It is acknowledged that they [women] spend many of the first years of their lives in acquiring a smattering of accomplishments.

Here the word *smattering* was probably chosen for its negative connotations. Wollstonecraft might have used *set* or *collection*, but those words would not have conveyed such associations of triviality. The persuasive power of her sentence would therefore have been diminished.

Choose Words Carefully Although synonyms have similar meanings, they may have very different connotations. When you write, always evaluate the connotations of the words you choose, especially

order to elicit emotional responses from readers. For example, what was your reaction to the use of the word *breeders* in the sentence on the left from "A Modest Proposal"?

Although the word *breeder* has the denotation "one that produces offspring," the word's most common application is to livestock, a connotation that Swift exploits throughout his essay. Swift chose the word for its emotional impact, because his purpose in writing the satirical "A Modest Proposal" was to persuade his readers that the policies he was attacking were inhuman.

when your purpose is to persuade. To see the full range of synonyms and antonyms of a word, consult a thesaurus. If you wanted, for example, to find a word similar in meaning to *strong* but with a particular connotation, you could choose from the words listed in this entry, adapted from *Roget's II: The New Thesaurus:*

.....

strong adjective

Having great physical strength: *It takes two strong men to move a piano*.

Syns: brawny, lusty, mighty, potent, powerful, puissant.

If you are still unsure of the connotations of a word, look up the word in a dictionary.

EXERCISE Rewrite each sentence, substituting a synonym for the underlined word. Then, with a partner, decide how the connotations of the new word affect the meaning of the sentence.

- 1. Landowners <u>used</u> peasants to make their farms profitable.
- 2. In the 18th century, a woman was expected to <u>defer</u> to her husband in all matters.
- **3.** Wollstonecraft <u>deplored</u> the way women were treated.
- 4. Swift's proposal is a brilliant example of satire.
- 5. Both Swift and Wollstonecraft used their writings to <u>encourage</u> social change.

Grammar from Literature

One way to include several pieces of information in a single sentence is to link elements—nouns, verbs, modifiers, phrases, or clauses—in a series. A series usually includes three elements, with the items separated by commas and, usually, at least one coordinating conjunction. Notice the examples below. The writers have improved precision and established relationships by listing items in series.

series of nouns

There were shoulders, legs, and loins shaped like those of mutton.

-Jonathan Swift, Gulliver's Travels

series of adjectives Want of discretion . . . makes her conceited, fantastic, and ridiculous.

-Daniel Defoe, An Academy for Women

series of prepositional phrases

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 . . . a very great additional grievance. —Swift, "A Modest Proposal"

Using Series in Your Writing Listing items allows you to combine ideas. Look for places where listing will help you reduce repetition. Notice how creating a series eliminates wordiness in the following examples at the top of the next column.

WRITING EXERCISE Combine each group of sentences below by creating a sentence containing a series.

- 1. The king of Brobdingnag is wise. He is curious. Also, he is gentle.
- The Lilliputians tie Gulliver down. Then they shoot arrows at him, and they realize he is not dangerous.
- **3.** In "A Modest Proposal" Swift wrote that poor Irish children could be seen in cabin doorways. They could also be seen on city streets and along country roads.
- Daniel Defoe believed that a women's academy should teach music, dance, speech, history. He also thought that the students should learn foreign languages.
- A lack of a good education caused problems for women, according to Mary Wollstonecraft. So did an emphasis on physical appearance. In addition suppression of emotion was problematic.

WORDY

Mary Wollstonecraft says that men apply the term *masculine* to women interested or skilled in hunting. This is also true of women good at shooting or gaming.

REVISED

Mary Wollstonecraft says that men apply the term *masculine* to women interested or skilled in hunting, shooting, or gaming.

Usage Tip In a series, items that are parallel in meaning should be parallel in structure.

INCORRECT adjective adjective In Brobdingnag, Gulliver is talkative, cooperative, independent clause and he entertains the people.

In the sentence above, the last item in the series is not grammatically parallel with the other two items.

CORRECT adjective adjective In Brobdingnag, Gulliver is talkative, cooperative, adjective and entertaining.

Punctuation Tip When a series interrupts a sentence, you may use dashes to set it off.

Three activities—getting dressed, painting, and naming animals—dominate women's lives, writes Defoe.

GRAMMAR EXERCISE Rewrite the sentences below, correcting any errors in parallelism. Insert dashes where needed.

- 1. Three important people in Lilliput the emperor, the empress, and the first minister observe the ceremony of the silken threads.
- 2. Giant Brobdingnagian flies buzz around Gulliver's ears, spoil his food, and they sting him on the nose.
- Swift's purpose in writing his proposal was to draw attention to England's neglect, mistreatment, and its disapproval of the Irish people.
- Defoe says that women are taught three things to stitch, sewing, and making baubles—during their youth.
- Wollstonecraft says that men value women for being modest, their beauty, and acting affectionately.

PART 3 Revelations About Human Nature

In this part of Unit Three, the people of the 18th century come to life in biographical sketches, essays, letters, and poems that offer interesting perspectives on the human condition. The writers of the selections reveal their thoughts on everything from bad habits and other everyday concerns to such universal topics as war, aging, and death. Some even take a humorous look at themselves and the people around them. As you read these writings, you may find yourself confronted with aspects of your own nature.

Samuel Johnson	from The Rambler On Spring from The Idler On Idleness Johnson's own brand of insight and wit	648 648
	RELATED READING from A Dictionary of the English Language The first English dictionary	658
James Boswell	from The Life of Samuel Johnson A perceptive account of Johnson's character	659
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PREPARING to Read

On Spring from The Rambler

On Idleness from The Idler

Essays by SAMUEL JOHNSON

Connect to Your Life

Human Nature "It's human nature" is an expression often used to justify the behavior of an individual or a group. Describe an experience that gave you valuable insights into human nature. What did the experience tell you about the way people sometimes think or act?

Build Background

The Age of Johnson Among students of English literature, the years 1750-1784 are often called the Age of Johnson-a tribute to the influence of Samuel Johnson, the literary leader of his day. Although known today chiefly for his Dictionary of the English Language, Johnson was also a talented poet, essayist, and critic. Perhaps even more famous than Johnson's literary achievements, however, was his witty conversation. He met regularly with a circle of friends, whom he often entertained with his profound wisdom and outrageous opinions. Much of Johnson's own writing was prompted by financial problems. Even while compiling his dictionary, he relied on journalistic writing to help pay his bills. Two of his journalistic essays, one from The Rambler and one from The Idler, appear on the following pages. Johnson launched The Rambler, a twice-weekly periodical, in 1750. Each issue consisted of a single essay, often laced with moral instruction. In 1758, he began writing The Idler, a weekly feature that appeared for two years in a London newspaper. His keen insights into human nature revealed a recognition of his own shortcomings as well. Many scholars consider the character Mr. Sober to be Johnson's caricature of himself.

WORDS TO KNOW Vocabulary Preview

clemency	paradox
languish	procure
malevolence	propitious
obviate	solace
ostentation	suffer

Focus Your Reading

LITERARY ANALYSIS APHORISM An **aphorism** is a brief statement that expresses a general observation about life in a clever or forceful way. The following statement from "On Spring" is an aphorism:

When a man cannot bear his own company there is something wrong.

As you read these essays, be on the lookout for statements that might be regarded as aphorisms.

ACTIVE READING STRATEGIES FOR CLARIFYING MEANING

Many of the sentences in Johnson's essays are quite lengthy. His insights into human nature, though perceptive, are often embedded in a series of related thoughts. You might want to approach these selections by using the following strategies:

- Read each sentence slowly, looking for the main idea. **Paraphrase** the main idea in your own words.
- **Take notes** as you read to help unravel the meaning of complex passages.
- Use the **dictionary** to find the meaning of unfamiliar words.
- Read a difficult sentence or passage again, concentrating on phrases or clauses that add meaning to the main point.

READER'S NOTEBOOK Write down two lengthy sentences from each essay that you find challenging. Then use the strategies listed above to decipher the meaning.

Samuel Johnson

TUESDAY, April 3, 1750

UESDAI, April 5,1150

ET NUNC OMNIS AGER, NUNC OMNIS PARTURIT ARBOS, NUNC FRONDENT SILVAE, NUNC FORMOSISSIMUS ANNUS.

Now ev'ry field, now ev'ry tree is green; Now genial nature's fairest face is seen.²

Every man is sufficiently discontented with some circumstances of his present state, to <u>suffer</u> his imagination to range more or less in quest of future happiness, and to fix upon some point of time, in which, by the removal of the inconvenience which now perplexes him, or acquisition of the advantage which he at present wants, he shall find the condition of his life very much improved.

When this time, which is too often expected with great impatience, at last arrives, it generally comes without the blessing for which it was desired; but we <u>solace</u> ourselves with some new prospect, and press forward again with equal eagerness.

It is lucky for a man, in whom this temper prevails, when he turns his hopes upon things wholly out of his own power; since he forbears then to precipitate his affairs,³ for the sake of the great event that is to complete his felicity,⁴ and waits for the blissful hour, with less neglect of the measures necessary to be taken in the mean time.

I have long known a person of this

temper, who indulged his dream of happiness with less hurt to himself than such chimerical⁵ wishes commonly produce, and adjusted his scheme with such address, that his hopes were in full bloom three parts of the year, and in the other part never

- Eclogues (ĕk'lôgz'): a book of pastoral poems by the Roman poet Virgil.
- 2. Now ev'ry . . . is seen: a free translation of Virgil's lines.
- 3. forbears . . . affairs: refrains from acting rashly or impetuously.
- 4. felicity: happiness.
- 5. chimerical (kī-mĕr'ĭ-kəl): unrealistic and fantastic; fanciful.

WORDS To Know

suffer (sŭf'ər) v. to allow; permit solace (sŏl'ĭs) v. to console; comfort wholly blasted.⁶ Many, perhaps, would be desirous of learning by what means he <u>procured</u> to himself such a cheap and lasting satisfaction. It was gained by a constant practice of referring the removal of all his uneasiness to the coming of the next spring; if his health was impaired, the spring would restore it; if what he wanted was at a high price, it would fall in value in the spring.

The spring, indeed, did often come without any of these effects, but he was always certain that the next would be more propitious; nor was ever convinced that the present spring would fail him before the middle of summer; for he always talked of the spring as coming till it was past, and when it was once past, everyone agreed with him that it was coming.

By long converse with this man, I am, perhaps, brought to feel immoderate pleasure in the contemplation of this delightful season; but I have the satisfaction of finding many, whom it can be no shame to

resemble, infected with the same enthusiasm; for there is, I believe, scarce any poet of eminence, who has not left some testimony of his fondness for the flowers, the zephyrs,⁷ and the warblers of the

spring. Nor has the most luxuriant imagination been able to describe the serenity and happiness of the golden age, otherwise than by giving a perpetual spring, as the highest reward of uncorrupted innocence.

There is, indeed, something inexpressibly pleasing, in the annual renovation of the world, and the new display of the treasures of nature. The cold and darkness of winter, with the naked deformity of every object on which we turn our eyes, make us rejoice at the succeeding season, as well for what we have escaped, as for what we may enjoy; and every budding flower, which a warm situation brings early to our view, is considered by us as a messenger to notify the approach of more joyous days.

The spring affords to a mind, so free from the disturbance of cares or passions as to be vacant

to calm amusements, almost every thing that our present state makes us capable of enjoying. The variegated verdure⁸ of the fields and woods, the succession of grateful odors, the voice of pleasure pouring out its notes on every side, with the gladness apparently conceived by every animal,

> from the growth of his food, and the <u>clemency</u> of the weather, throw over the whole earth an air of gaiety, significantly expressed by the smile of nature.

Yet there are men to whom these scenes are able to give no

delight, and who hurry away from all the varieties of rural beauty, to lose their hours, and divert their

thoughts by cards, or assemblies, a tavern dinner, or the prattle of the day.

It may be laid down as a position which will seldom deceive, that when a man cannot bear his own company there is something wrong. He must fly from himself, either because he feels a

- 6. blasted: shriveled; withered.
- 7. zephyrs (zĕf'ərz): gentle breezes.
- 8. variegated verdure (vâr'ē-ĭ-gā'tĭd vûr'jər): greenery of many hues.

W () R	D	S	procure	(prō-k)	/oor')	<i>V.</i>	to	obtain:	acquire
-----	-----	---	---	---------	---------	--------	-----------	----	---------	---------

TO **propitious** (prə-pĭsh'əs) *adi*. favorable; advantageous

Pocket watch (about 1700),

M. Marcou. Musée des Arts Décoratifs, Paris.

KNOW clemency (klěm'ən-sē) n. mildness



Sandleford Priory (1744), Edward Haytley. Oil on canvas, The Leger Galleries Ltd., London.

tediousness in life from the equipoise⁹ of an empty mind, which, having no tendency to one motion more than another but as it is impelled by some external power, must always have recourse to foreign objects; or he must be afraid of the intrusion of some unpleasing ideas, and, perhaps, is struggling to escape from the remembrance of a loss, the fear of a calamity, or some other thought of greater horror.

Those whom sorrow incapacitates to enjoy the pleasures of contemplation, may properly apply to such diversions, provided they are innocent, as lay strong hold on the attention; and those, whom fear of any future affliction chains down to misery, must endeavor to obviate the danger.

My considerations shall, on this occasion, be turned on such as are burthensome¹⁰ to themselves merely because they want subjects for reflection, and to whom the volume of nature is thrown open, without affording them pleasure or instruction, because they never learned to read the characters.

A French author has advanced this seeming <u>paradox</u>, that *very few men know how to take a walk*; and, indeed, it is true, that few know how to take a walk with a prospect of any other

pleasure, than the same company would have afforded them at home.

There are animals that borrow their color from the neighboring body, and, consequently, vary their hue as they happen to change their place. In like manner it ought to be the endeavor of every man to derive his reflections from the objects about him; for it is to no purpose that he alters his position, if his attention continues fixed to the same point. The mind should be kept open to the access of every new idea, and so far disengaged from the predominance of particular thoughts, as easily to accommodate itself to occasional entertainment.

A man that has formed his habit of turning every new object to his entertainment, finds in the productions of nature an inexhaustible stock of materials upon which he can employ himself, without any temptations to envy or <u>malevolence</u>; faults, perhaps, seldom totally avoided by those, whose judgment is much exercised upon the works of art. He has always a certain prospect of discovering new reasons for adoring the sovereign

paradox (păr'ə-dŏks') n. a statement that appears to be self-contradictory or contrary to common sense but may nevertheless be true malevolence (mə-lĕv'ə-ləns) n. wickedness; ill will

^{9.} equipoise: state of balance; lack of direction.

^{10.} burthensome: an obsolete spelling of burdensome.

author of the universe, and probable hopes of making some discovery of benefit to others, or of profit to himself. There is no doubt but many vegetables and animals have qualities that might be of great use, to the knowledge of which there is not required much force of penetration, or fatigue of study, but only frequent experiments, and close attention. What is said by the chemists of their darling mercury,¹¹ is, perhaps, true of everybody through the whole creation, that if a thousand lives should be spent upon it, all its properties would not be found out.

Mankind must necessarily be diversified by various tastes, since life affords and requires such multiplicity of employments, and a nation of naturalists is neither to be hoped, or desired; but it is surely not improper to point out a fresh amusement to those who languish in health, and repine¹² in plenty, for want of some source of diversion that may be less easily exhausted, and to inform the multitudes of both sexes, who are

burthened with every new day, that there are many shows which they have not seen.

He that enlarges his curiosity after the works of nature, demonstrably multiplies the inlets to happiness; and, therefore, the younger part of my readers, to whom I dedicate this vernal¹³ speculation, must excuse me for calling upon them, to make use at once of the spring of the year, and the spring of life; to acquire, while their minds may be yet impressed with new images, a love of innocent pleasures, and an ardor for useful knowledge; and to remember, that a blighted spring makes a barren year, and that the yernal flowers, however beautiful and gay, are only intended by nature as preparatives to autumnal fruits. 🔅

- 11. chemists . . . mercury: The properties (characteristics) of mercury and its compounds made the silvery liquid metal fascinating to early chemists.
- 12. repine: feel dissatisfied; complain.
- 13. vernal: having to do with spring.

Thinking Through the Literature

- 1. Comprehension Check In Johnson's opinion, why is spring particularly pleasing?
- 2. What is your overall impression of this essay?
- 3. Why do you think Johnson, in the last paragraph, dedicates his essay to "the younger part of my readers"? Consider the evidence.
 - THINK ABOUT

- his recommended approach to life
 the types of behavior he condemns
 the hope he expresses for those in "the spring of life"



Mr. and Mrs. Andrews (late 1700s), Thomas Gainsborough. National Gallery, London. Bridgeman/Art Resource.

Ideness SAMUELIOH SAMUEL JOHNSON

Saturday, November 18, 1758

Many moralists have remarked, that Pride has of all human vices the widest dominion, appears in the greatest multiplicity of forms, and lies hid under the greatest variety of disguises; of disguises, which, like the moon's veil of brightness, are both its luster and its shade, and betray it to others, though they hide it from ourselves.

It is not my intention to degrade Pride from this pre-eminence of mischief, yet I know not whether Idleness may not maintain a very doubtful and obstinate competition. here are some that profess Idleness in its full dignity, who call themselves the Idle, as Busiris in the play¹ "calls himself the Proud"; who boast that they do nothing, and thank their stars that they have nothing to do; who sleep every night till they can sleep no longer, and rise only that exercise may enable them to sleep again; who prolong the reign of darkness by double curtains, and never see the sun but to "tell him how they hate his beams"; whose whole labor is to vary the postures of

indulgence, and whose day differs from their night but as a couch or chair differs from a bed.

These are the true and open votaries² of Idleness, for whom she weaves the garlands of poppies, and into whose cup she pours the waters of oblivion;³ who exist in a state of unruffled stupidity, forgetting and

forgotten; who have long ceased to live, and at whose death the survivors can only say, that they have ceased to breathe.

But Idleness predominates in many lives where it is not suspected; for being a vice which terminates in itself, it may be enjoyed without injury to others; and is therefore not watched like Fraud, which endangers property, or like Pride, which naturally seeks its gratifications in another's inferiority. Idleness is a silent and peaceful quality, that neither raises envy by <u>ostentation</u>, nor hatred by opposition; and therefore nobody is busy to censure or detect it. As Pride sometimes is hid under humility, Idleness is often covered by turbulence and hurry. He that neglects his known duty and real employment, naturally endeavors to crowd his mind with something that may bar out the remembrance of his own folly, and does any thing but what he ought to do with eager diligence, that he may keep himself in his own favor.

Some are always in a state of preparation, occupied in previous measures, forming plans, accumulating materials, and providing for the

IDLENESS IS A SILENT AND PEACEFUL QUALITY, That neither raises envy by ostentation, nor hatred by opposition.

main affair. These are certainly under the secret power of Idleness. Nothing is to be expected from the workman whose tools are forever to be sought. I was once told by a great master, that no man ever excelled in painting, who was eminently curious about pencils and colors.

- 2. votaries: worshipers; devotees.
- 3. waters of oblivion: in Greek mythology, the waters of the river Lethe, which produce forgetfulness

WORDS TO KNOW

^{1.} Busiris (byoo-si'rĭs) in the play: a reference to the play Busiris, King of Egypt by the English poet Edward Young. A figure in Greek mythology, Busiris put to death all strangers who entered his kingdom and was himself killed by Hercules.

There are others to whom Idleness dictates another expedient, by which life may be passed unprofitably away without the tediousness of many vacant hours. The art is, to fill the day with petty business, to have always something in hand which may raise curiosity, but not solicitude, and keep the mind in a state of action, but not of labor.

This art has for many years been practiced by my old friend Sober, with wonderful success. Sober is a man of strong desires and quick imagination, so exactly balanced by the love of ease, that they can seldom stimulate him to any difficult undertaking; they have, however, so much power, that they will not suffer him to lie quite at rest, and though they do not make him sufficiently useful to others, they make him at least weary of himself.

conversation; there is no end of his talk or his attention; to speak or to hear is equally pleasing; for he still fancies that he is teaching or learning something, and is free for the time from his own reproaches.

But there is one time at night when he must go home, that his friends may sleep; and another time in the morning, when all the world agrees to shut out interruption. These are the moments of which poor Sober trembles at the thought. But the misery of these tiresome intervals, he has many means of alleviating. He has persuaded himself that the manual arts are undeservedly overlooked; he has observed in many trades the effects of close thought, and just ratiocination.⁴ From speculation he proceeded to practice, and supplied himself with the tools of a carpenter, with which he mended his coalbox very successfully, and which he still continues to employ, as he finds occasion.

e has attempted at other times the crafts of the shoemaker, tinman, plumber, and potter; in all these arts he has failed, and resolves to qualify himself for them by better information. But his daily amusement is chemistry. He has a small furnace, which he employs in distillation,⁵ and which has long been the solace of his life. He draws oils and waters, and essences and spirits, which he knows to be of no use; sits and counts the drops as they come from his retort,⁶ and forgets that, whilst a drop is falling, a moment flies away.

Poor Sober! I have often teased him with reproof, and he has often promised reformation; for no man is so much open to conviction as the Idler, but there is none on whom it operates so little. What will be the effect of this paper I know not; perhaps he will read it and laugh, and light the fire in his furnace; but my hope is that he will quit his trifles, and betake himself to rational and useful diligence. \Rightarrow

6. retort: a vessel used for distilling liquids.

ratiocination (răsh'ē-ŏs'ə-nā'shən): systematic and logical thought.

distillation: the separation of parts of a liquid mixture by condensing and collecting the vapors produced when it is heated.

Connect to the Literature

- 1. What Do You Think? What were your reactions to Johnson's essay "On Idleness"? Discuss with a classmate.
- Comprehension Check

UTERATURE

- What is Johnson's definition of an idler?
- · What quality does Mr. Sober represent?

Think Critically

Thinkin

- 2. Do you think Johnson views idleness as a serious character flaw?

- THINK
 the tone of the essay

 his examples of idleness

 his expectations regarding Sober's reformation
- 3. What insights about himself do you think Johnson reveals through the character of Mr. Sober?
- 4. According to Johnson, idleness is "a vice which terminates in itself" and therefore can be indulged in "without injury to others." Do you agree? Explain your opinion.
- 5. Would you say that Johnson's tone is the same in "On Spring" and "On Idleness"? Support your answer.
- 6. ACTIVE READING STRATEGIES FOR CLARIFYING MEANING Look again at your **READER'S NOTEBOOK**. What sentence in each essay seemed most difficult to understand and what strategies did you use to unravel the meaning? How does Johnson's complex sentence structure reinforce his ideas?

Extend Interpretations

- 7. Comparing Texts Compare these essays of Johnson's with the excerpts from Joseph Addison's Spectator essays (page 548). Which of Johnson's essays is more similar in tone to Addison's writing? Support your answer with details from the essays.
- 8. Different Perspectives How do you think Mr. Sober might defend idleness? Be specific in your answer.
- 9. Connect to Life What do you think would be good examples of idleness that are common in the world today? Explain.

Literary Analysis

APHORISM Unlike proverbs, which stem from oral folk tradition, aphorisms are created by individual authors. Because they are generalizations, aphorisms are meaningful even when taken out of their original contexts. "A blighted spring makes a barren year," in the last sentence of "On Spring," is an example of a statement that is an aphorism. What other aphorisms can you find in these essays?

Cooperative Learning Activity With three or four classmates, try to come up with aphorisms of your own creation. Choose topics that interest the group and then write a couple of aphorisms for each topic. Present your aphorisms to the rest of the class.

REVIEW INFORMAL ESSAY An informal essay presents an opinion on a subject, but not in a completely serious or formal tone. Informal essays include a personal approach and a somewhat loose style. They also are often humorous, and they frequently address an unconventional topic. With a partner, look for characteristics of an informal essay in "On Spring" and in "On Idleness." List examples of the characteristics you find, and discuss how effectively you think Johnson uses the informal essay to express his ideas.

Choices CHALLENGES

Writing Options

Friendly Anecdote Write an anecdote about someone you know who exhibits one or more of the traits Johnson describes in these essays.

Activities & Explorations

Personality Caricature Draw a caricature portraying one of the personality types described by Johnson in these essays. ~ ART

Vocabulary in Action

EXERCISE A: ANTONYMS For each Word to Know in the first column, write the letter of the best antonym in the second column.

- 1. procure
- 2. languish b. forbid
- 3. obviate
- c. lose

a. thrive

- 4. malevolence d. permit
- 5. suffer e. kindness

EXERCISE B: CONTEXT CLUES Write the Word to Know described by each sentence below.

- 1. "It was the best of times, it was the worst of times" is an example of this.
- "Red sky at night, sailor's delight" means that a red sunset is a sign of this kind of weather on the next day.
- **3.** "Peacock, look at your legs!" is a reminder that this can be foolish.
- "When in disgrace with Fortune and men's eyes / I all alone beweep my outcast state" shows that the speaker of the sonnet needs someone to do this to him.
- 5. "Power can do by gentleness what violence fails to accomplish" indicates that this can be an effective quality.

WORDS			
ТО	clemency ostentation	paradox propitious	solace
KNOW	Usteritation	propitious	

Building Vocabulary

For an in-depth lesson on how to use a thesaurus to find a word's synonyms and antonyms, see page 574.



Samuel Johnson

Other Works Lives of the Poets "Preface" in A Dictionary of the English Language

Youth and Education Born in Lichfield, England, Samuel Johnson was the son of a prominent but impoverished bookseller. During infancy, he contracted scrofula, a tubercular infection that left him with a disfigured face and impaired vision and hearing. He attended public schools until he was 17 and read widely in his father's shop, but Johnson's family could not afford to give him the higher education he craved. Although a small inheritance of his mother's allowed him to enroll in Oxford University in 1728, he was forced to leave after only 13 months when the money ran out.

Teacher, Translator, Writer For many years, Johnson earned a meager income by teaching and by translating books. Then, at the age of 27, determined to make a name for himself, he walked to London to seek a career in writing. Within a year he had published his first significant poem and had begun to gain recognition as a literary talent.

Literary Achievements Johnson's literary achievements during the next 30 years particularly his dictionary, an edition of Shakespeare's works, and a series of critical biographies of English poets in which he proves himself a forerunner of modern literary critics—earned him fame, as well as honorary doctorates from Oxford University and Trinity College in Dublin. Nevertheless, he was still on the brink of poverty in 1756, when he was briefly imprisoned for his many debts. In 1762, Johnson's financial woes finally ended when the king awarded him an annual pension.



Primary Source

25

from A DICTIONARY OF THE ENGLISH LANGUAGE

Samuel Johnson

- ADU'LT. A person above the age of infancy, or grown to some degree of strength; sometimes full grown: a word used chiefly by medicinal writers.
- 1 TO A'MBLE. To move easily, without hard shocks, or shaking. APE. A kind of monkey remarkable for imitating what he sees.
 - CORN. The seeds which grow in ears, not in pods; such as are made into bread.
 - DULL. Not exhilarating; not delightful; as, to make dictionaries is dull work.
 - FISH. An animal that inhabits the water.
 - TO HISS. To utter a noise like that of a serpent and some other animals. It is remarkable, that this word cannot be pronounced without making the noise which it signifies.
 - LOUSE. A small animal, of which different species live on the bodies of men, beasts, and perhaps of all living creatures.
 - MI'SER. A wretched person; one overwhelmed with calamity.
 - MOULD. A kind of concretion on the top or outside of things kept, motionless and damp; now discovered by microscopes to be perfect plants.
 - MOUSE. The smallest of all beasts; a little animal haunting houses and corn fields, destroyed by cats.
 - NO'VEL. A small tale, generally of love.

POP. A small smart quick sound. It is formed from the sound. RE'CIPE. A medical prescription.

- RI'VER. A land current of water bigger than a brook.
- **2** TO SLU'BBER. To do any thing lazily, imperfectly, or with idle hurry.

SUN. The luminary that makes the day.

- 3 TE'MPEST. The utmost violence of the wind; the names by which the wind is called according to the gradual increase of its force seems to be, a breeze; a gale; a gust; a storm; a tempest.
 - WA'RREN. A kind of park for rabbits.

Reading for Information

In creating the first comprehensive dictionary in the English language, Johnson compiled 40,000 entries from the most reputable sources of his time. Like every other dictionary, Johnson's dictionary reflects the meaning and usage of words at the time it was written.

DENOTATION AND CONNOTATION

Remember that a word's denotation is its literal meaning, whereas its connotations are the feelings associated with it. To explore this excerpt from Johnson's dictionary, complete the activities below.

- 1 Determining Denotations Look up the word amble. How is its definition similar to and different from Johnson's?
- 2 Archaic Language Over time, some words may cease to be used at all. Such words are classified as archaic language-that is, words that are no longer current. Johnson's word slubber, for example, is not included in most modern dictionaries.
- 3 Clarifying Connotation The words tempest and storm have similar denotations but may have different connotations. How would you compare tempestuous weather and stormy weather?

PREPARING to Read

from The Life of Samuel Johnson

Biography by JAMES BOSWELL

(Connect to Your Life)

Lives of the Rich and Famous People have always been curious about the lives of famous people. Think of a current celebrity who interests you. What kinds of things would you like to know about this person? Where would you go to find such information? Discuss your ideas with a partner.

Build Background

When Boswell Met Johnson Samuel Johnson was one of the most extraordinary scholars and personalities of his time. Despite years of struggle and hardship, he pursued his literary and intellectual interests and eventually became respected as a poet, essayist, journalist, and critic. He also devoted ten years of his life to compiling a massive dictionary. Though Johnson was a leading figure of his day, his opinions were controversial and often inspired heated reactions.

James Boswell, 31 years younger than Johnson, was a university-trained lawyer from a wealthy Scottish family. He had a lifelong fascination with London and the variety of experiences to be found there. He also had a great desire to meet the famous Samuel Johnson. In 1763, when Boswell was only 22, he was unexpectedly introduced to Johnson in the back room of a bookseller's shop in London. Although Johnson was at first annoyed by Boswell's questions and impertinences, he quickly warmed to the young man.

During the next 21 years, Boswell chronicled in great detail his conversations, experiences, and travels with Johnson. After Johnson's death in 1784, Boswell spent 7 years writing the great man's biography. Unlike earlier biographies, which emphasized the positive aspects of their subjects' lives and were often excessively flattering,

Boswell's presents a full and accurate portrait that includes both the good and the bad, giving the reader a vivid sense of Johnson as a real person.

WORDS TO KNOW Vocabulary Preview corporal temperate

discernment vehement impunity

Focus Your Reading

LITERARY ANALYSIS BIOGRAPHY A biography is an account of a person's life written by another person. In a good biography, the presentation of the subject's life is comprehensive, clear, unified, and accurate. As you read these excerpts from Boswell's biography, decide whether each passage creates a clear impression of Johnson.

ACTIVE ANALYZING THE BIOGRAPHER'S PERSPECTIVE

A biographer's **perspective** may be influenced by his or her own views, prejudices, or relationship to the subject. Boswell's friendship with Johnson helped him gain intimate knowledge of his subject, but it also affected his perception of the man. Evidence of Boswell's perspective is signaled by the following:

- the use of the pronoun /
- anecdotes and dialogue that involve the biographer
- the writer's tone

READER'S NOTEBOOK As you read each excerpt, look for evidence of Boswell's perspective. List examples in which Boswell's relationship to Johnson influences the writing.

..........

Examples

Yet I have

heard him.

FROM THE LIFE OF

On Eating (1763)

A t supper this night he talked of good eating with uncommon satisfaction. "Some people (said he,) have a foolish way of not minding, or pretending not to mind, what they eat. For my part, I mind my belly very studiously, and very carefully; for I look upon it, that he who does not mind his belly will hardly mind anything else."

He now appeared to me Jean Bull philosophe,¹ and he was, for the moment, not only serious but vehement. Yet I have heard him, upon other occasions, talk with great contempt of people who were anxious to gratify their palates; and the 206th number of his Rambler is a masterly essay against gulosity.² His practice, indeed, I must acknowledge, may be considered as casting the balance of his different opinions upon this subject; for I never knew any man who relished good eating more than he did. When at table, he was totally absorbed in the business of the moment; his looks seemed riveted to his plate; nor would he, unless when in very high company, say one word, or even pay the least attention to what was said by others, till he had satisfied his appetite, which was so fierce, and indulged with such intenseness, that while in the act of eating, the veins of his forehead swelled, and generally a strong perspiration was visible. To those whose sensations were delicate, this could not but be disgusting; and it was doubtless not very suitable to the character of a philosopher, who should be distinguished by selfcommand. But it must be owned, that Johnson,

though he could be rigidly *abstemious*,³ was not a *temperate* man either in eating or drinking. He could refrain, but he could not use moderately. He told me, that he had fasted two days without inconvenience, and that he had never been hungry but once. They who beheld with wonder how much he ate upon all occasions when his dinner was to his taste, could not easily conceive what he must have meant by hunger; and not only was he remarkable for the extraordinary quantity which he ate, but he was, or affected to be, a man of very nice <u>discernment</u> in the science of cookery. He used to descant⁴ critically on the dishes which had been at table where he had dined or supped, and to recollect very minutely what he had liked....

When invited to dine, even with an intimate friend, he was not pleased if something better than a plain dinner was not prepared for him. I have heard him say on such an occasion, "This was a good dinner enough, to be sure; but it was not a dinner to *ask* a man to." On the other hand, he was wont to express, with great glee, his satisfaction when he had been entertained quite to his mind.

- 2. gulosity (gyoo-los'i-te): excessive appetite; gluttony.
- 3. abstemious (ăb-stē'mē-əs): self-denying; abstinent.
- 4. descant (dĕs'kănt'): speak at length.

 WORDS
 vehement (ve'o-mont) adj. forceful in expression or feeling; intense

 TO
 temperate (tem'por-ĭt) adj. moderate; restrained

 KNOW
 discernment (dĭ-sûrn'mont) n. good judgment

^{1.} *Jean Bull philosophe* (zhän' bool' fē-lô-zôf') *French:* John Bull philosopher. (John Bull is a figure representing the typical Englishman—honest, hearty, and gruff.)

SAMUEL JOHNSON



Oliver Goldsmith, James Boswell, and Dr. Samuel Johnson at the Mitre Tavern, London (19th century), unknown artist. Colored engraving, The Granger Collection, New York.

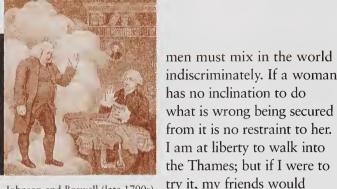
On Equality of the Sexes (1778)

M rs. Knowles affected to complain that men had much more liberty allowed them than women.

JOHNSON. "Why, Madam, women have all the liberty they should wish to have. We have all the labor and the danger, and the women all the advantage. We go to sea, we build houses, we do everything, in short, to pay our court to the women."

MRS. KNOWLES. "The Doctor reasons very wittily, but not convincingly. Now, take the instance of building; the mason's wife, if she is ever seen in liquor, is ruined; the mason may get himself drunk as often as he pleases, with little loss of character; nay, may let his wife and children starve."

JOHNSON. "Madam, you must consider, if the mason does get himself drunk, and let his wife and children starve, the parish will oblige him to find security for their maintenance. We have different modes of restraining evil. Stocks for the men, a ducking-stool for women, and a pound for beasts. If we require more perfection from women than from ourselves, it is doing them honor. And women have not the same temptations that we have: they may always live in virtuous company;



Johnson and Boswell (late 1700s), engraving by unknown artist. Copyright © British Museum.

MRS. KNOWLES. "Still, Doctor, I cannot help thinking it a hardship that more indulgence is allowed to men than to women. It gives a superiority to men, to which I do not see how they are entitled."

restrain me in Bedlam,5 and I

JOHNSON. "It is plain, Madam, one or other must have the superiority. As Shakespeare says, 'If two men ride on a horse, one must ride behind.'"

DILLY. "I suppose, Sir, Mrs. Knowles would have them to ride in panniers,⁶ one on each side."

JOHNSON. "Then, Sir, the horse would throw them both."

MRS. KNOWLES. "Well, I hope that in another world the sexes will be equal."

BOSWELL. "That is being too ambitious, Madam. We might as well desire to be equal with the angels. We shall all, I hope, be happy in a future state, but we must not expect to be all happy in the same degree. It is enough if we be happy according to our several capacities. A worthy carman⁷ will get to heaven as well as Sir Isaac Newton.⁸ Yet, though equally good, they will not have the same degrees of happiness."

JOHNSON. "Probably not."

On the Fear of Death (1769)

I mentioned to him that I had seen the execution of several convicts at Tyburn,⁹ two days before, and that none of them seemed to be under any concern.

JOHNSON. "Most of them, Sir, have never thought at all."

BOSWELL. "But is not the fear of death natural to man?"

JOHNSON. "So much so, Sir, that the whole of life is but keeping away the thoughts of it."

He then, in a low and earnest tone, talked of his meditating upon the awful hour of his own dissolution,¹⁰ and in what manner he should conduct himself upon that occasion: "I know not (said he,) whether I should wish to have a friend by me, or have it all between God and myself."...

When we were alone, I introduced the subject of death, and endeavored to maintain that the fear of it might be got over. I told him that David Hume¹¹ said to me, he was no more uneasy to think he should *not be* after this life, than that he *had not been* before he began to exist.

JOHNSON. "Sir, if he really thinks so, his perceptions are disturbed; he is mad: if he does not think so, he lies. He may tell you, he holds his finger in the flame of a candle, without feeling pain; would you believe him? When he dies, he at least gives up all he has."

BOSWELL. "Foote,¹² Sir, told me, that when he was very ill he was not afraid to die."

JOHNSON. "It is not true, Sir. Hold a pistol to Foote's breast, or to Hume's breast, and threaten to kill them, and you'll see how they behave."

BOSWELL. "But may we not fortify our minds for the approach of death?"

Here I am sensible¹³ I was in the wrong, to bring before his view what he ever looked upon with horror; for although when in a celestial frame, in his "Vanity of Human Wishes," he has supposed death to be "kind Nature's signal for retreat," from this state of being to "a happier seat," his thoughts upon this awful change were in general full of dismal apprehensions. His mind

- 5. Bedlam: a London institution for the mentally ill.
- 6. panniers (păn'yərz): a pair of baskets hung across the back of a pack animal.
- 7. carman: carriage driver.
- 8. Sir Isaac Newton: a famous English mathematician.
- 9. Tyburn: the former site of public hangings in London.
- 10. awful . . . dissolution: awe-inspiring hour of his own death.
- 11. David Hume: a Scottish philosopher and historian.
- 12. Foote: Samuel Foote, an actor and dramatist.
- 13. sensible: aware.

resembled the vast amphitheater, the Colosseum at Rome. In the center stood his judgment, which, like a mighty gladiator, combated those apprehensions that, like the wild beasts of the *Arena*, were all around in cells, ready to be let out upon him. After a conflict, he drove them back into their dens; but not killing them, they were still assailing him. To my question, whether we might not fortify our minds for the approach of death, he answered, in a passion, "No, Sir, let it alone. It matters not how a man dies, but how he lives. The act of dying is not of importance, it lasts so short a time." He added, (with an earnest look,) "A man knows it must be so, and submits. It will do him no good to whine."

I attempted to continue the conversation. He was so provoked, that he said, "Give us no more of this"; and was thrown into such a state of agitation, that he expressed himself in a way that alarmed and distressed me; showed an impatience that I should leave him, and when I was going away, called to me sternly, "Don't let us meet to-morrow."

On Johnson's Physical Courage (1775)

N o man was ever more remarkable for personal courage. He had, indeed, an awful dread of death, or rather, "of something after death"; and what rational man, who seriously thinks of quitting all that he has ever known, and going into a new and unknown state of being, can be without that dread? But his fear was from reflection; his courage natural. His fear, in that one instance, was the result of philosophical and religious consideration. He feared death, but he feared nothing else, not even what might occasion death. Many instances of his resolution may be mentioned. One day, at Mr. Beauclerk's house in the country, when two large dogs were fighting, he went up to them, and beat them till they separated; and at another time, when told of the danger there was that a gun might burst if charged with many balls, he put in six or seven, and fired it off against a wall. Mr. Langton told

me, that when they were swimming together near Oxford, he cautioned Dr. Johnson against a pool, which was reckoned particularly dangerous; upon which Johnson directly swam into it. He told me himself that one night he was attacked in the street by four men, to whom he would not yield, but kept them all at bay, till the watch came up, and carried both him and them to the roundhouse.14 In the playhouse at Lichfield, as Mr. Garrick informed me, Johnson having for a moment quitted a chair which was placed for him between the side-scenes, a gentleman took possession of it, and when Johnson on his return civilly demanded his seat, rudely refused to give it up; upon which Johnson laid hold of it, and tossed him and the chair into the pit. Foote, who so successfully revived the old comedy, by exhibiting living characters, had resolved to imitate Johnson on the stage, expecting great profits from his ridicule of so celebrated a man. Johnson being informed of his intention, and being at dinner at Mr. Thomas Davies's the bookseller, from whom I had the story, he asked Mr. Davies "what was the common price of an oak stick"; and being answered sixpence, "Why then, Sir, (said he,) give me leave to send your servant to purchase me a shilling one. I'll have a double quantity; for I am told Foote means to take me off, as he calls it, and I am determined the fellow shall not do it with impunity." Davies took care to acquaint Foote of this, which effectually checked the wantonness of the mimic. Mr. Macpherson's menaces¹⁵ made Johnson provide himself with the same implement of defense; and had he been attacked, I have no doubt that, old as he was, he would have made his corporal prowess be felt as much as his intellectual. 🔅

^{14.} roundhouse: jail.

^{15.} Mr. Macpherson's menaces: the threats of James Macpherson, a Scottish poet whose "translations" of alleged third-century poems had been exposed as frauds by Johnson.

impunity (ĭm-pyōo 'nĭ-tē) n. freedom from punishment or penalty corporal (kôr per-el) adj. bodily; physical

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Which of these excerpts did you find most interesting?

Comprehension Check

- What was Johnson's attitude toward food and drink?
- Why did Johnson become angry with Boswell?

Think Critically

- **2.** Do you think that Johnson's opinions are fair and based on adequate evidence? Support your conclusion with details from the selection.
- **3.** How do you account for Johnson's willingness to risk his life despite his great fear of death?
 - THINK About
- Johnson's response to a challenge
- his forcefulness in expressing himself
- Boswell's statement that Johnson's "fear was from reflection; his courage natural"
- 4. What do you think might account for Johnson's becoming such a well-known figure in his time?

5. ACTIVE ANALYZING THE READING BIOGRAPHER'S PERSPECTIVE
Review the examples you listed in your READER'S NOTEBOOK that reveal Boswell's perspective. Do you think Boswell was a credible chronicler of Johnson's life? Why or why not?

Extend Interpretations

- 6. Comparing Texts Compare Johnson's description of Mr. Sober in "On Idleness" (page 655) with Boswell's depiction of Johnson. Which characteristics of Mr. Sober do you think could be used to describe Johnson?
- 7. Writer's Style In his biography of Samuel Johnson, Boswell recounts many humorous moments and conversations. Look for two or three examples of humor in the excerpts you have read. What part does humor seem to play in Boswell's portrayal of Johnson's personality?
- 8. Connect to Life The four subjects treated in these excerpts eating, the equality of men and women, death, and courage—are still important issues. Choose one of the four subjects and compare the aspects of it that concerned Johnson with the aspects that are most commonly discussed today.

Literary Analysis

BIOGRAPHY In a good **biography,** the reader is provided with a full picture of the subject's personality. The skilled biographer synthesizes information from many sources and strives for a balanced portrayal through detailed anecdotes, reconstructed dialogue, description, quotations, and interpretive passages. Notice how Boswell uses description and interpretation to convey Johnson's attitude toward eating.

- When at table, be was totally absorbed in the business of the moment; bis looks seemed riveted to bis plate...
- *He could refrain, but be could not use moderately.*

Cooperative Learning Activity In a small group, discuss some of the details, conversations, and incidents Boswell includes in these excerpts. What can you infer about Johnson's character from these accounts?

ACTIVE EVALUATING For a piece of

writing to be a valid source of information, it must be both **credible** and **appropriate**. A work may contain reliable facts about its subject, but the type of information or the way it is presented may not be appropriate for particular research tasks and objectives. Think about the content and how it is presented in Boswell's biography of Johnson. In what situations would the biography be an appropriate source of information? When inappropriate?

Choices CHALLENGES

Writing Options

Biography Outline Think about the famous person you identified for the Connect to Your Life on page 659. Write a brief proposal outlining your ideas for a biography of the person.

Activities & Explorations

Scene in Pantomime Work with classmates to present in pantomime one of the scenes from these excerpts. Use gestures and facial expressions to convey the characters' personalities. ~ VIEWING AND REPRESENTING

Building Vocabulary

For in-depth study of context clues, see page 938.



James Boswell

Other Works The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D. Boswell's London Journal:

1762 - 1763

A Reluctant Lawyer Born in Edinburgh, Scotland, James Boswell was the oldest son of Lord Auchinleck, a wealthy landowner and prominent judge. Under his father's prodding, young Boswell reluctantly took up the study of law, and he did eventually practice law, marry, raise a family, and manage the Auchinleck estate; but his real passion was London—its zest, elegance, and wit. Because he was charming and had a gift for friendship, he became well-known and widely liked in the city.

The Odd Couple His most famous friendship, of course, was with Samuel Johnson, though the two men could not have been more different. Whereas Johnson was learned, deeply religious, and revered for the logic, seriousness, and elegance of his writings, Boswell was gregarious, insatiably curious, and frivolous. Beneath Boswell's apparent

Vocabulary in Action

EXERCISE: CONTEXT CLUES Write the word that best completes each sentence.

- 1. When Johnson was attacked physically or verbally, he was likely to respond in a _____ manner.
- Surely Johnson's threatening to take a stick to an actor who made fun of him was not the reaction of a _____ man.
- **3.** Johnson frequently used biting sarcasm to attack people who offended him, but at times his attack would be more _____.
- 4. People quickly found that they could not be rude to Johnson with _____.
- Clearly, a person with a reasonable amount of _____ would have hesitated to insult or offend Johnson unnecessarily.

WORDS		,	
ТО	corporal	impunity	vehement
KNOW	discernment	temperate	

superficiality, however, lay a great ability to listen to other people and to record their words and behavior in astonishing detail.

Biographer and Diarist Extraordinaire Boswell began keeping a diary at about the age of 16. It was thought for many years that his personal papers had been destroyed, but during the 1920s and 1930s, in a series of events that read like a detective story, 8,000 pages of Boswell's journal came to light. The diary reveals the extent of Boswell's genius. With a prodigious memory for detail, he described events, recorded impressions, and reconstructed entire conversations with unparalleled immediacy and vividness. Ironically, Boswell died thinking himself a failure, never to know that he would be acclaimed as both the world's greatest biographer and a brilliant diarist.

Author Activity

The Life of James Boswell Locate a copy of Boswell's *Journal* and read some of the entries. What impression do the entries convey of Boswell? How does this impression compare with the image you formed of him after reading the excerpts from *The Life of Samuel Johnson*?

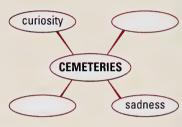
PREPARING to Read

Elegy Written in a Country Churchyard

Poetry by THOMAS GRAY

Connect to Your Life

Thoughts of Final Things Think about times when you have traveled past or visited a cemetery. What thoughts and feelings did you have? Did you feel sad? Did you wonder about the lives of the people buried there? With a group of classmates, explore your reactions by completing a cluster diagram similar to the one shown.



Build Background

A Preromantic Poet Thomas Gray is one of the transitional poets sometimes called preromantic. These poets typically employed the elaborate, stately diction of the neoclassicists but used it to treat different subjects and explore new outlooks. Whereas many neoclassical writers often focused on city life, for example, Gray usually found his subject matter in the country and in nature. Neoclassicists emphasized simplicity and emotional restraint, but Gray dared to describe intense personal feelings.

Gray began "Elegy Written in a Country Churchyard" after his close friend Richard West died at the age of 26. The melancholy and depression Gray suffered as a result of this loss inspired some portions of the elegy, which he spent eight years writing and revising. Although the sense of loss it expresses may be personal, the poem nevertheless clearly has relevance to the lives of all people. This universal appeal has made it one of the mostquoted poems in English literature.

Focus Your Reading

LITERARY ANALYSIS PERSONIFICATION Personification is a type of figurative language in which human qualities are attributed to an object, animal, or idea. Notice how Gray personifies the ideas of honor, flattery, and death in the following lines:

Can Honor's voice provoke the silent dust, Or Flattery soothe the dull cold ear of Death?

As you read this poem, look for other examples of personification used by the poet.

ACTIVE READING MAKING INFERENCES FROM DETAILS You can **make inferences** about the people Gray writes about by paying attention to the **descriptive details** he provides. As you read, notice details related to the following categories:

- · the villagers' values-what they believe
- · the conditions of their lives
- their dreams and ambitions

READER'S NOTEBOOK Create a list of details about the villagers. Next to each detail, cite the line or lines of the poem that convey the information.

WRITTEN IN A COUNTRY Churchyard

legy

Thomas Gray

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;

5

10

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.

GUIDE FOR READING

2 lea (lē): meadow.

668 UNIT THREE PART 3: REVELATIONS ABOUT HUMAN NATURE

Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a moldering heap,
15 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, Where through the long-drawn aisle and fretted vault The pealing anthem swells the note of praise.

40

20

25

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? **16 rude: unsophisticated; rustic.** Where is the speaker?

26 glebe: soil; earth.27 jocund (jŏk'ənd); merry.

32 annals: descriptive records; history. What is the speaker's attitude toward the dead?

33 heraldry: noble birth.

35 What is meant by "the inevitable hour"?

37 impute . . . fault: assign the blame to them.

38 trophies: sculptures depicting the achievements of the deceased.

39 fretted vault: space enclosed under a decorated arched ceiling.

41 storied . . . bust: an urn for the ashes of the deceased, decorated with scenes from the person's life, or a lifelike portrait sculpture.

43 provoke: call forth.

Perhaps in this neglected spot is laid 45 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.

50

60

70

Full many a gem of purest ray serene, The dark unfathomed caves of ocean bear: Full many a flower is born to blush unseen. 55 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 65 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; Along the cool sequestered vale of life 75 They kept the noiseless tenor of their way. 48 lyre: a small harplike musical instrument used in ancient Greece to accompany the singing of poetry and therefore frequently used as a symbol of the poetic art.

51-52 penury (pěn'ya-rē): extreme poverty; genial current: warm, lifegiving power. Why has poverty held back their "noble rage" and "genial current"?

57 Hampden: John Hampden, a 17th-century English politician who opposed the "tyrant" Charles I over unjust taxation.

60 Cromwell: Oliver Cromwell, leader of the Parliamentary forces in the English Civil War and head

65 circumscribed: limited: confined.

69 conscious truth: conscience.

72 incense . . . flame: poetic praise.

73 madding: wildly excited; disorderly.

75 sequestered: isolated; secluded.

76 tenor: unwavering course.

of the English government from 1653 to 1658.

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.

80

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, 8.5 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, 95 Some kindred spirit shall inquire thy fate,

"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, 105 Muttering his wayward fancies he would rove, Now drooping, woeful wan, like one forlorn, Or crazed with care, or crossed in hopeless love.

81 unlettered Muse: the "inspiration" of the uneducated stonecutters who carved the inscriptions on the tombstones.

85-88 For who . . . behind ?: For who has ever accepted that he will be forgotten, leaving the warmth of earthly life without any regret?

90 drops: tears.

92 wonted (wôn'tĭd): accustomed.

93 thee: that is, Gray himself.

97 hoary-headed swain: whitehaired peasant.

104 pore: to gaze intently.

Haply some hoary-headed swain may say,

100

90

"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.

125 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. 111 rill: brook.

113 dirges: funeral hymns.

115 lay: poem.

116 thorn: hawthorn.

117–128 What do you learn about Gray from this epitaph?

110

120

^{ough}爆 LITERATURE

Comprehension Check

the churchvard?

in life?

What kind of people are buried in

• What does the speaker suggest can compensate for unhappiness

Connect to the Literature

1. What Do You Think? What were your impressions of the speaker by the end of the poem?

Think Critically

Thinki

2. ACTIVE READING MAKING INFERENCES FROM DETAILS Review the list of details you made in your **READER'S NOTEBOOK** about the people Gray describes. What inferences can you make about the lives of the villagers based upon these details? Be specific in your answer.

- 3. How do you think Gray feels about the society he portrays? Explain your answer.
- 4. Review the cluster diagram you created for the Connect to Your Life on page 666. How does your reaction to cemeteries compare with Grav's?
- 5. How would you describe Gray's attitude toward death?
 - your answer to question 2



- Gray's description of what someone might say about his own death (lines 98–116)
 his inclusion of his own epitaph

Extend Interpretations

- 6. Comparing Texts Compare the speakers of "Elegy Written in a Country Churchyard," Ben Jonson's "On My First Son" (page 458), and Donne's "Holy Sonnet 10" (page 451). Do you notice any similarities or differences in their attitudes toward death? Discuss your observations with your classmates, and compare your ideas with theirs.
- 7. Different Perspectives Consider how different readers might react to this poem. For example, how might the reaction of a 20-year-old reader differ from that of a 70-year-old reader?
- 8. Connect to Life In your opinion, does this poem have relevance to the lives of people today? Why or why not?

Literary Analysis

PERSONIFICATION Gray makes frequent use of personification in this poem. In line 117 of the elegy, for example, Earth is personified as a motherly figure upon whose lap the dead may rest their heads. Thus, human qualities of nurturing, affection, and love are attributed to an object.

Paired Activity With a partner, find some other examples of personification in the poem. Make a list of the examples you find and then compare your examples with those found by others. Discuss why you think personification is such a popular figure of speech among poets.

ELEGY Gray's "Elegy Written in a Country Churchyard" is one of the most famous elegies in English literature. An elegy is an extended meditative poem in which the speaker reflects upon death-often in tribute to a person who has died recently-or upon an equally serious subject. Most elegies are written in formal, dignified language and are serious in tone. List the purposes you think Gray had for writing his elegy. Give evidence to support vour ideas.

Choices CHALLENGES

Writing Options

1. Explanatory Paragraph In a paragraph, explain what you think is meant by "Full many a flower is born to blush unseen, / And waste its sweetness on the desert air" (lines 55–56).

Writing Handbook See page 1369–1370: Analysis.

2. Alternative Title Give the poem a new title that conveys either the poem's mood or an aspect of its subject.

Activities & Explorations

Background Music Create a recording of background music to accompany an oral reading of the poem. For the recording, select an instrumental work or a song (or excerpts from several pieces) that you think complements the poem's mood. Play your recording as you read the poem aloud for your classmates. ~ SPEAKING AND LISTENING

Inquiry & Research

King Charles I Investigate Gray's allusions, in lines 57–60, to events of the reign of Charles I. What circumstances caused the king to be viewed as a "tyrant"? How was he challenged?



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Thomas Gray

Other Works "Ode on a Distant Prospect of Eton College" "Ode on the Spring"

Boyhood The only one of his parents' 12 children to survive past infancy, Thomas Gray was rather delicate and frail as a child. Although his mother adored and sheltered her son, his ill-tempered, abusive father frequently vented his rage on the family. Gray was able to escape his uneasy, frightening home life, however, when at the age of 8 he entered boarding school at Eton College. A studious, sensitive boy, he disliked boisterous games and sports and chose friends who shared his scholarly interests. Among these were Horace Walpole—the son of Britain's most prominent Whig leader—and Richard West, a fellow poet.

University and the Grand Tour At about the age of 18, Gray entered Cambridge University. There he embarked upon the study of law, but after several years he abandoned his studies to accompany his friend Walpole on a tour of Europe. The trip

ended in a bitter quarrel, which severed their friendship for many years.

A Scholarly Life In 1742, the year of Richard West's early death, Gray returned to Cambridge. There he continued his studies, obtained his degree, and wrote a number of carefully crafted poems. In 1757, the government was ready to offer him the position of poet laureate; however, not wanting to write poems on request and always hesitant to publish his poetry, he declined. Gray remained at Cambridge, rarely leaving its grounds, for the rest of his life. He died at the age of 55 and was buried beside his mother in the rural churchyard at Stoke Poges in Buckinghamshire, the setting of his famous elegy.

Author Activity

A Life of Gray Samuel Johnson, in his *Lives of the Poets,* wrote an essay on Gray. Look at Johnson's essay and find his comments on "Elegy Written in a Country Churchyard." What does Johnson think of the poem? Discuss Johnson's opinions with your classmates.

PREPARING to Read

from The Diary and Letters of Madame d'Arblay

By FANNY BURNEY

Connect to Your Life

First Impressions Think about your initial conversation with a person you met recently. Did the conversation leave you with a distinct impression of the person? In your opinion, what personality traits can be revealed in a brief conversation? Share your thoughts with your classmates.

Build Background

The Art of Conversation Conversation was a fashionable activity in London throughout the 18th century, but after 1750 the preferred setting for conversation changed from coffeehouses to private homes. Parties intended chiefly as occasions for conversation were often hosted by women, particularly the members of a literary group known as the bluestockings.

One of London's most prominent social hostesses was Hester Thrale, whose prestigious guests included the renowned author Samuel Johnson, the playwright Richard Brinsley Sheridan, the painter Joshua Reynolds, the actor David Garrick, the philosopher Edmund Burke, and a young writer named Fanny Burney. At the age of 26, Burney had anonymously published her first novel, *Evelina*, an instant success.

Although Burney (known after her marriage as Madame d'Arblay) achieved immediate fame through her novels, readers today are more familiar with her **diary**, which she began when she was 15 and wrote in regularly for 70 years. A number of the entries are

copies of letters to relatives and close friends, including Burney's sister and best friend, Susan Burney Phillips.

WORDS TO KNOW Vocabulary Preview ascribed loquacious complacently transport inducement

Focus Your Reading

LITERARY ANALYSIS DIALOGUE Written

conversation between two or more people, in either fiction or nonfiction, is called **dialogue**. Writers use dialogue to bring characters to life and to give readers insights into the characters' qualities, personality traits, and reactions to other people. Notice how the following dialogue brings Lady Say and Sele to life:

"I think it's the most elegant novel I ever read in my life. Such a style! I am quite surprised at it. I can't think where you got so much invention!"

As you read Burney's letter, be aware of how dialogue reveals the speakers' personalities.

ACTIVE READING EFFECT OF WORD CHOICE ON TONE

Writers choose words that best convey their ideas, delineate their characters, and set a particular mood. The writer's choice of words also helps establish a work's **tone**, the attitude a writer takes toward a subject. As you read Burney's letter, pay attention to the words she uses to describe the people she meets at the party.

READER'S NOTEBOOK Make a list of all the people Burney encounters. As you read, jot down words used to describe each person.

Comparing Literature of the World

The Diary and Letters of Madame d'Arblay and Memoirs of Madame Vigée-Lebrun

This lesson and the one that follows present an opportunity for comparing Fanny Burney's personal experiences and observations about life in 18thcentury England with those of Madame Vigée-Lebrun about life in 18th-century France. Specific points of comparison in the Vigée-Lebrun lesson will help you note similarities and differences in the writers' comments on human nature and their portrayals of life in their times.

The Diary and Letters of MADAME D'ARBLAY FANNY BURNEY

Letter to Mrs. Phillips, Her Sister

I thank you most heartily for your two sweet letters, my ever dearest Susy, and equally for the kindness they contain and the kindness they accept. And, as I have a frank¹ and a subject, I will leave my *bothers*, and write you and my dear brother Molesworth a little account of a *rout*² I have just been at, at the house of Mr. Paradise.

You will wonder, perhaps, in this time of hurry, why I went thither; but when I tell you Pacchierotti³ was there, you will not think it surprising.

There was a crowd of company; Charlotte and I went together; my father came afterwards. Mrs. Paradise received us very graciously, and led me immediately up to Miss Thrale, who was sitting by the Pac.⁴ The Miss Kirwans, you may be sure, were not far off, and so I did pretty well. There was nobody else I knew but Dr. Solander, Mr. Coxe, the traveler, Sir Sampson and Lady Gideon (Streatham acquaintances), Mr. Sastres, and Count Zenobia, a noble Venetian, whom I have often met lately at Mrs. Thrale's.

We were very late, for we had waited cruelly for the coach, and Pac. had sung a song out of *Artaxerxes*,⁵ composed for a tenor, which we lost, to my infinite regret. Afterwards he sang "Dolce speme," set by Bertoni, less elegantly than by Sacchini, but more expressively for the words. He sang it delightfully. It was but the second time I have heard him in a room since his return to England.

4. Pac.: an abbreviation of Pacchierotti.

^{1.} frank: an envelope marked by an official so that it can be mailed without postage.

^{2.} rout: party.

^{3.} Pacchierotti (päk'yĕ-rôt'tē): a well-known operatic singer of the time.

^{5.} *Artaxerxes* (är'tə-zûrk'sēz'): an opera by the 18th-century British composer Thomas Arne.



S

The Porten Family, Gawen Hamilton. Museum of Fine Arts, Springfield, Massachusetts, James Philip Gray Collection.

After this he went into another room, to try if it would be cooler; and Mrs. Paradise, leaning over the Kirwans and Charlotte, who hardly got a seat all night for the crowd, said she begged to speak to me. I squeezed my great person out, and she then said,

"Miss Burney, Lady Say and Sele⁶ desires the honor of being introduced to you."

Her ladyship stood by her side. She seems pretty near fifty—at least turned forty; her head was full of feathers, flowers, jewels, and geegaws, and as high as Lady Archer's; her dress was trimmed with beads, silver, persian sashes, and all sort of fine fancies; her face is thin and fiery, and her whole manner spoke a lady all alive.

"Miss Burney," cried she, with great quickness, and a look all curiosity, "I am very happy to see you; I have longed to see you a great while; I have read your performance, and I am quite delighted with it. I think it's the most elegant novel I ever read in my life. Such a style! I am quite surprised at it. I can't think where you got so much invention!"

You may believe this was a reception not to make me very <u>loquacious</u>. I did not know which way to turn my head.

"I must introduce you," continued her ladyship, "to my sister; she'll be quite delighted to see you. She has written a novel herself; so you are sister authoresses. A most elegant thing it is, I assure you; almost as pretty as yours, only not quite so elegant. She has written two novels, only one is not so pretty as the other. But I shall insist upon your seeing them. One is in letters, like yours, only yours is prettiest; it's called the *Mausoleum of Julia!*"

What unfeeling things, thought I, are my sisters! I'm sure I never heard them go about thus praising me!

O **loquacious** (lō-kwā'shəs) *adj*. very talkative

^{6.} Lady Say and Sele: the title of the wife of Baron Say and Sele.

Mrs. Paradise then again came forward, and taking my hand, led me up to her ladyship's sister, Lady Hawke, saying aloud, and with a courteous smirk, "Miss Burney, ma'am, authoress of *Evelina*."

"Yes," cried my friend, Lady Say and Sele, who followed me close, "it's the authoress of *Evelina*; so you are sister authoresses!"

Lady Hawke arose and curtsied. She is much younger than her sister, and rather pretty; extremely languishing, delicate, and pathetic; apparently accustomed to be reckoned the genius of her family, and well contented to be looked upon as a creature dropped from the clouds.

I was then seated between their ladyships, and Lady S. and S., drawing as near to me as possible, said,

"Well, and so you wrote this pretty book! and pray did your papa know of it?"

"No, ma'am; not till some months after the publication."

"So I've heard; it's surprising! I can't think how you invented it!—there's a vast deal of invention in it! And you've got so much humor, too! Now my sister has no humor—hers is all sentiment. You can't think how I was entertained with that old grandmother and her son!"

I suppose she meant Tom Branghton for the son. "How much pleasure you must have had in

writing it; had not you?"

"Y—e—s, ma'am."

"So has my sister; she's never without a pen in her hand; she can't help writing for her life. When Lord Hawke is traveling about with her, she keeps writing all the way."

"Yes," said Lady Hawke; "I really can't help writing. One has great pleasure in writing the things; has not one, Miss Burney?"

"Y—e—s, ma'am."

"But your novel," cried Lady Say and Sele, "is in such a style!—so elegant! I am vastly glad you made it end happily. I hate a novel that don't end happy."

"Yes," said Lady Hawke, with a languid smile,

"I was vastly glad when she married Lord Orville. I was sadly afraid it would not have been."

"My sister intends," said Lady Say and Sele, "to print her *Mausoleum*, just for her own friends and acquaintances."

"Yes," said Lady Hawke, "I have never printed yet."

"I saw Lady Hawke's name," quoth I to my first friend, "ascribed to the play of Variety."

"Did you indeed?" cried Lady Say, in an ecstasy. "Sister! do you know Miss Burney saw your name in the newspapers, about the play!"

"Did she?" said Lady Hawke, smiling complacently. "But I really did not write it; I never wrote a play in my life."

"Well," cried Lady Say, "but do repeat that sweet part that I am so fond of—you know what I mean; Miss Burney *must* hear it,—out of your novel, you know!"

Lady H.-No I can't; I have forgot it.

Lady S.—Oh no! I am sure you have not; I insist upon it.

Lady H.—But I know you can repeat it yourself; you have so fine a memory; I am sure you can repeat it.

Lady S.—Oh, but I should not do it justice! that's all,—I should not do it justice!

Lady Hawke then bent forward, and repeated— "If, when he made the declaration of his love, the sensibility that beamed in his eyes was felt in his heart, what pleasing sensations and soft alarms might not that tender avowal awaken!""

"And from what, ma'am," cried I, astonished, and imagining I had mistaken them, "is this taken?"

"From my sister's novel!" answered the delighted Lady Say and Sele, expecting my raptures to be equal to her own; "it's in the *Mausoleum*,—did not you know that? Well, I can't think how you can write these sweet novels! And it's all just like that part. Lord Hawke himself says it's all poetry. For my part, I'm sure I never could write so. I suppose, Miss



Burney, you are producing another,-a'n't you?"

"No, ma'am."

"Oh, I daresay you are. I daresay you are writing one at this very minute!"

Mrs. Paradise now came up to me again, followed by a square man, middleaged, and humdrum, who, I found, was Lord Say and Sele, afterwards from the Kirwans; for though they introduced him to me, I was so confounded by their vehemence and their manners, that I did not hear his name.

"Miss Burney," said Mrs. P., presenting me to him, "authoress of *Evelina*."

"Yes," cried Lady Say and Sele, starting up, "'tis the authoress of *Evelina*!"

"Of what?" cried he.

"Of *Evelina*. You'd never think it,—she looks so young, to have so much invention, and such an elegant style! Well, I could write a play, I think, but I'm sure I could never write a novel."

"Oh yes, you could, if you would try," said Lady Hawke.

"Oh no, I could not," answered she; "I could not get a style—that's the thing—I could not tell how to get a style! and a novel's nothing without a style, you know!"

"Why no," said Lady Hawke; "that's true. But then you write such charming letters, you know!"

"Letters!" repeated Lady S. and S., simpering; "do you think so? Do you know I wrote a long letter to Mrs. Ray just before I came here, this very afternoon,—quite a long letter! I did, I assure you!"

Here Mrs. Paradise came forward with another gentleman, younger, slimmer, and smarter, and saying to me, "Sir Gregory Page Turner," said to him, "Miss Burney, authoress of *Evelina*."

At which Lady Say and Sele, in fresh transport, again arose, and rapturously again repeated—"Yes, she's authoress of *Evelina!* Have you read it?"

"No; is it to be had?" "Oh dear, yes! it's been printed these two years! You'd never think it! But it's the most elegant novel I ever read in my life. Writ in such a style!"

Certainly," said he, very civilly; "I have every <u>inducement</u> to get it. Pray where is it to be had? everywhere, I suppose?"

"Oh, nowhere, I hope!" cried I, wishing at that moment it had been never in human ken.⁷

My *square* friend, Lord Say and Sele, then putting his head forward, said, very solemnly, "I'll purchase it!"

His lady then mentioned to me a hundred novels that I had never heard of, asking my opinion of them, and whether I knew the authors; Lady Hawke only occasionally and languidly joining in the discourse: and then Lady S. and S., suddenly arising, begged me not to move, for she should be back again in a minute, and flew to the next room.

I took, however, the first opportunity of Lady Hawke's casting down her eyes, and reclining her delicate head, to make away from this terrible set; and, just as I was got by the piano-forte,⁸ where I hoped Pacchierotti would soon present himself, Mrs. Paradise again came to me, and said,

"Miss Burney, Lady Say and Sele wishes vastly to cultivate your acquaintance, and begs to know if she may have the honor of your company to an assembly at her house next Friday?—and I will do myself the pleasure to call for you, if you will give me leave."

"Her ladyship does me much honor, but I am unfortunately engaged," was my answer, with as much promptness as I could command. *

7. ken: range of vision; sight.

8. piano-forte (pē-ăn'ō-fôr'tā): piano.

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Jot down your impression of Burney's experience at the party.

Comprehension Check

- Why is Lady Say and Sele so anxious to meet Burney?
- Why does Burney want to escape from Lady Say and Sele and her sister, Lady Hawke?

Think Critically

THINK

ABOUT

- **2.** In your opinion, what different aspects of human nature are illuminated by the **dialogue** Burney recounts?
 - the reasons for Burney's popularity
 - the conduct of Mrs. Paradise
 - the sentiments expressed by Lady Say and Sele
 - the attitude of Lady Hawke
- 3. ACTIVE READING EFFECT OF WORD CHOICE ON TONE Compare your list of descriptive words in your READER'S NOTEBOOK with that of a partner. What tone do Burney's word choices help establish? What descriptive words might the writer have used if she had wanted to set an altogether different tone?
- **4.** What kind of person does Fanny Burney seem to be? Cite details from the letter to support your answer.

Extend Interpretations

- 5. Comparing Texts Compare the ways in which Fanny Burney and Samuel Pepys describe social gatherings. How do they differ in the types of details they record? What do the differences reveal about the writers? Justify your answers with examples from their selections in this book.
- 6. Different Perspectives Imagine that Lady Say and Sele writes a gossip column for the society page of her local newspaper. What might she report about her meeting with Fanny Burney? How would her account differ from Burney's?
- 7. Connect to Life Have you ever met or observed a person who behaved like Lady Say and Sele? What do you think motivated the person's behavior?

Literary Analysis

DIALOGUE Dialogue—the written conversation between two or more people—helps bring characters to life by providing insights into their qualities and personality traits. It also shows the relationships between characters. Read the following dialogue between Lady Say and her sister:

"Well," cried Lady Say, "but do repeat that sweet part that I am so fond of—you know what I mean; Miss Burney must bear it,—out of your novel, you know!"

Lady H.—No I can't; I have forgot it.

Lady S.—Ob no! I am sure you have not; I insist upon it.

Lady H.—But I know you can repeat it yourself; you bave so fine a memory; I am sure you can repeat it.

Lady S.—Ob, but I should not do it justice! that's all,—I should not do it justice!

The dialogue reveals Lady Say's excessive admiration for her sister and her sister's complacent acceptance of it.

Cooperative Learning Activity Do you think Burney's account of the party would have been as effective without dialogue? With a group of classmates, rewrite a scene from the party, replacing the dialogue with description. How does the removal of the dialogue affect your perception of the characters?

Choices CHALLENGES

Writing Options

1. Party Script Create a script for the scene Burney describes. Be sure to include any stage directions and director's notes that you think are needed to flesh out the scene.

2. Diary Entry Use a conversation that you recently took part in or overheard as the basis for a diary entry written, like Burney's, as a letter to a friend or sibling. Place the entry in your Working Portfolio.

Activities & Explorations

1. Caricature of a Lady Draw a humorous caricature of Lady Say and Sele, based on the information revealed in this selection. Try to capture her personality as well as her appearance. ~ ART

2. Photo Essay Create a photo essay called "Conversations." Include pictures that show a variety of facial expressions and gestures. ~ VIEWING AND REPRESENTING

Inquiry & Research

Literary Ladies Research the origin of the term *bluestocking*. What role did the bluestockings play in the history of English literature? Did they change society's attitudes toward women?

Vocabulary in Action

EXERCISE: IDIOMS Write the word suggested by each of the following sets of idioms.

- 1. on cloud nine, walking on air
- 2. rattle on, run off at the mouth
- 3. point the finger, give credit where it's due
- 4. dangle a carrot in front of, light a fire under
- 5. without batting an eye, not give a hoot

WORDS ascribed TO complacently KNOW inducement loquacious transport

Building Vocabulary

Several Words to Know in this lesson contain prefixes and suffixes. For an in-depth study of word parts, see page 1104.



Fanny Burney

Timid Child Largely self-taught, Fanny Burney was an avid reader who, by the time she was ten, had begun writing stories, poems, and plays. As a girl, she stood timidly in the background at her father's parties, listening closely to the guests; her remarkable memory allowed her to recall conversations word for word. Even after becoming a successful novelist, she remained modest around her ardent admirers.

Influential Author Burney's novels influenced a number of later female novelists, particularly Jane Austen. *Evelina* was a forerunner of the "novel of manners," a genre in which the customs and conventions of social life occupy a prominent place. None of Burney's other novels had the success of *Evelina*, although Austen was to find both the title and the theme for her *Pride and Prejudice* in Burney's second novel, *Cecilia.*

Working Woman In 1786, Burney's life took a new direction when she reluctantly accepted a position at the court of King George III. It was an unpleasant experience that allowed her little time to write, and she left the court after five years. At age 41, she married Alexandre d'Arblay, a French general who had fled to England during the French Revolution. Although d'Arblay was poor, the proceeds from Burney's third novel, Camilla, enabled them to live comfortably. In 1802, a visit to France became a ten-year exile for the d'Arblays and their son when the country suddenly became engaged in war with England. During her later years, back in London, Burney published her father's memoirs. Her own diary was not published until long after her death.

PREPARING to Read

from Memoirs of Madame Vigée-Lebrun

By ÉLISABETH VIGÉE-LEBRUN (vē-zhā' lə-brœn')

Comparing Literature of the World

Personal Narratives Across Cultures



The Diary and Letters of Madame d'Arblay and Memoirs of Madame Vigée-Lebrun Like Fanny Burney, Vigée-Lebrun was a keen observer of human nature and offers a unique perspective on some of the famous as well as the ordinary people of her day. Burney and Vigée-Lebrun were writing during the same period, one in England and one in France. Points of Comparison As you read this memoir, compare how Vigée-Lebrun and Burney paint vivid portraits of their particular time and place through their use of telling detail and attention to daily life.

Build Background

A Painter and Writer In these excerpts from her memoirs, Élisabeth Vigée-Lebrun—a gifted artist who painted portraits of the French nobility—recalls events of her own life amidst the turmoil of the French Revolution, which began in 1789. Before the Revolution, France was ruled by a king, who had almost unlimited authority, and by the privileged nobility and clergy. These groups obtained most of the money they needed to maintain their rich lifestyles by taxing peasant farmers and other poor workers. In 1789, the French government's finances were in a shambles. Peasants and farmers were angry because their requests for a voice in government had been denied. Facing economic hardships, they revolted and stormed the Bastille, a Paris fortress-prison that was a hated symbol of royal authority and oppression.

A long period of violence ensued, during which King Louis XVI and his wife, Marie Antoinette, were imprisoned and later executed—the king in January 1793 and the queen in October. The most horrific months of the Revolution, the Reign of Terror, came in

late 1793 and 1794, when thousands of citizens were imprisoned and executed.

WORDS TO KNOW Vocabulary Preview amiability fortitude consternation mien

execrable

Focus Your Reading

LITERARY ANALYSIS DESCRIPTION Description is writing that helps a reader to picture scenes, events, and characters. Notice, for example, how Vigée-Lebrun describes Marie Antoinette in the following passage:

Her nose was slender and pretty, and ber mouth not too large, though her lips were rather thick.

As you read, be aware of the writer's use of vivid description to bring to life the people and events that she describes.

ACTIVE READING INTERPRETING DETAILS

Élisabeth Vigée-Lebrun includes many **details** in her **descriptions.** These details help to create rich and rounded portraits of the various people she encounters in her world.

READER'S NOTEBOOK As you read Vigée-Lebrun's memoirs, use a chart like the one shown to note the details she uses to describe the

people whom she encounters.

Person	Details
Marie Antoinette	brilliant complexion

MADAME VIGÉE-LEBRUN

It was in the year 1779 that

I painted the Queen

for the

first time; she was then in the heyday of her youth and beauty. Marie Antoinette was tall and admirably built, being somewhat stout, but not excessively so. Her arms were superb, her hands small and perfectly formed, and her feet charming. She had the best walk of any woman in France, carrying her head erect with a dignity that stamped her queen

in the midst of her whole court, her majestic mien, however, not in the least diminishing the sweetness and amiability of her face. To anyone who has not seen the Queen it is difficult to get an idea of all the graces and all the nobility combined in her person. Her features were not regular; she had inherited that long and narrow oval peculiar to the Austrian nation. Her eyes were not large; in color they were almost blue, and they were at the same time merry and kind. Her nose was slender and pretty, and her mouth not too large, though her lips were rather thick. But the most remarkable thing about her face was the splendor of her complexion. I never have seen one so brilliant, and brilliant is the word, for her skin was so transparent that it bore no umber¹ in the painting. Neither could I render the real effect of it as I wished. I had no colors to paint such freshness, such delicate tints, which were hers alone, and which I had never seen in any other woman.

At the first sitting the imposing air of the Queen at first frightened me greatly, but Her Majesty spoke to me so graciously that my fear was soon dissipated. It was on that occasion that I began the picture representing her with a large basket, wearing a satin dress, and holding a rose in her hand. This portrait was destined for her brother, Emperor Joseph II, and the Queen ordered two copies besides—one for the Empress of Russia, the other for her own apartments at Versailles or Fontainebleau.²

I painted various pictures of the Queen at different times. In one I did her to the knees, in a pale orange-red dress, standing before a table on which she was arranging some flowers in a vase. It may be well imagined that I preferred to paint her in a plain gown and especially without a wide hoopskirt. She usually gave these portraits to her friends or to foreign diplomatic envoys. One of them shows her with a straw hat on, and a white muslin dress, whose sleeves are turned up, though quite neatly. When this work was exhibited at the Salon,³ malignant folk did not fail to make the remark that the Queen had been painted in her chemise,⁴ for we were then in 1786, and calumny⁵ was already busy concerning her. Yet in spite of all this the portraits were very successful.

Toward the end of the exhibition a little piece was given at the Vaudeville Theater, bearing the title, I think, "The Assembling of the Arts." Brongniart,⁶ the architect, and his wife, whom the author had taken into his confidence, had taken a box on the first tier, and called for me on the day of the first performance. As I had no suspicion of the surprise in store for me, judge of my emotion when Painting appeared on the scene and I saw the actress representing that art copy me in the act of painting a portrait of the Queen. The same moment everybody in the parterre⁷ and the boxes turned toward me and applauded to bring the roof down. I can hardly believe that anyone was ever more moved and more grateful than I was that evening.

I was so fortunate as to be on very pleasant terms with the Queen. When she heard that I had something of a voice we rarely had a sitting without singing some duets by Grétry⁸ together, for she was exceedingly fond of music, although she did not sing very true. As for her conversation, it would be difficult for me to convey all its charm, all its affability. I do not think that Queen Marie Antoinette ever missed an opportunity of saying something pleasant to those who had the honor of being presented to her, and the

- 1. umber: a brown pigment.
- 2. Versailles (věr·sī') . . . Fontainebleau (fôn-těn-blō'): sites of royal palaces.
- 3. Salon: an annual French art exhibition.
- 4. chemise (shə-mēz'): a woman's loose-fitting undergarment.
- 5. calumny (kăl'əm-nē): the making of false statements intended to injure a person's reputation; slander.
- 6. Brongniart (brôn-nyär').
- 7. parterre (pär-târ'): the seating area nearest the stage on the main floor of a theater.
- 8. Grétry (grā-trē'): an 18th-century French composer of operas.

kindness she always bestowed upon me has ever been one of my sweetest memories.

One day I happened to miss the appointment she had given me for a sitting; I had suddenly become unwell. The next day I hastened to Versailles to offer my excuses. The Queen was not expecting me; she had had her horses harnessed to go out driving, and her carriage was the first thing I saw on entering the palace yard. I nevertheless went upstairs to speak with the chamberlains on duty. One of them, M. Campan, received me with a stiff and haughty manner, and bellowed at me in his stentorian voice, "It was yesterday, madame, that Her Majesty expected you, and I am very sure she is going out driving, and I am very sure she will give you no sitting today!" Upon my reply that I had simply come to take Her Majesty's orders for another day, he went to the Queen, who at once had me conducted to her room. She was finishing her toilet,9 and was holding a book in her hand, hearing her daughter repeat a lesson. My heart was beating violently, for I knew that I was in the wrong. But the Queen looked up at me and said most amiably, "I was waiting for you all the morning yesterday; what happened to you?"

"I am sorry to say, Your Majesty," I replied, "I was so ill that I was unable to comply with Your Majesty's commands. I am here to receive more now, and then I will immediately retire."

"No, no! Do not go!" exclaimed the Queen. "I do not want you to have made your journey for nothing!" She revoked the order for her carriage and gave me a

sitting. I remember that, in my confusion and my eagerness to make a fitting response to her kind words, I opened my paint-box so excitedly that I spilled my brushes on the floor. I stooped down to pick them up. "Never mind, never mind," said the Queen, and, for aught I could say, she insisted on gathering them all up herself.

When the Queen went for the last time to Fontainebleau, where the court, according to custom, was to appear in full gala, I repaired there to enjoy that spectacle. I saw the Queen in her grandest dress; she was covered with diamonds, and as the brilliant sunshine fell upon her she seemed to me nothing short of dazzling. Her head, erect on her beautiful Greek neck, lent her as she walked such an imposing, such a majestic air, that one seemed to see a goddess in the midst of her nymphs. During the first sitting I had with Her Majesty after this occasion I took the liberty of mentioning the impression she had made upon me, and of saying to the Queen how the carriage of her head added to the nobility of her bearing. She answered in a jesting tone, "If I were not Queen they would say I looked insolent, would they not?"

The Queen neglected nothing to impart to her children the courteous and gracious manners which endeared her so to all her surroundings. I once saw her make her six-year-old daughter dine with a little peasant girl and attend to her wants. The Queen saw to it that the little visitor was

served first, saying to her daughter, "You must do the honors."

> The last sitting I had with Her Majesty was given me at Trianon, where I did her hair for the large picture in which she appeared with her children. After doing the Queen's hair, as well as separate studies of the Dauphin,¹⁰ Madame Royale, and the Duke de Normandie, I

busied myself with my picture, to which I attached great importance, and I had it ready for the Salon of 1788. The frame, which had been taken there alone, was enough to

^{9.} toilet: the process of dressing or grooming oneself.

^{10.} Dauphin (dō-făn'): the eldest son of the king of France.



evoke a thousand malicious remarks. "That's how the money goes," they said, and a number of other things which seemed to me the bitterest comments. At last I sent my picture, but I could not muster up the courage to follow it and find out what its fate was to be, so afraid was I that it would be badly received by the public. In fact, I became quite ill with fright. I shut my-



Marie Antoinette and Her Children (about 1785), Élisabeth Vigée-Lebrun. Chateau Versailles, France. Giraudon/Art Resource, New York.

self in my room, and there I was, praying to the Lord for the success of my "Royal Family," when my brother and a host of friends burst in to tell me that my picture had met with universal acclaim. After the Salon, the King, having had the picture transferred to Versailles, M. d'Angevilliers,¹¹ then minister of the fine arts and director of royal residences, presented me to His Majesty. Louis XVI vouchsafed¹² to talk to me at some length and to tell me that he was very much pleased. Then he added, still looking at my work, "I know nothing about painting, but you make me like it."

The picture was placed in one of the rooms at Versailles, and the Queen passed it going to mass and returning. After the death of the Dauphin, which occurred early in the year 1789, the sight preservation of my picture, for the fishwives¹³ who soon afterward came to Versailles for Their Majesties would certainly have destroyed it, as they did the Queen's bed, which was ruthlessly torn apart.

I never had the felicity of setting eyes on Marie Antoinette after the last court ball at Versailles. The ball was given in the theater, and the box where I was seated was so situated that I could hear what the Queen said. I observed that she was

- 11. d'Angevilliers (dänzh-vēl-yā').
- 12. vouchsafed (vouch-sāft'): granted in a gracious manner; condescended.
- 13. fishwives: women who sell fish (a derogatory reference to the common women who supported the French Revolution).

of this picture reminded her so keenly of the cruel loss she had suffered that she could not go through the room without shedding tears. She then ordered M. d'Angevilliers to have the picture taken away, but with her usual consideration she informed me of the fact as well, apprising me of her motive for the removal. It is really to the Queen's sensitiveness that I owed the

very excited, asking the young men of the court to dance with her, such as M. Lameth, whose family had been overwhelmed with kindness by the Queen, and others, who all refused, so that many of the dances had to be given up. The conduct of these gentlemen seemed to me exceedingly improper; somehow their refusal likened a sort of revolt—the prelude to revolts of a more serious kind. The Revolution was drawing near; it was, in fact, to burst out before long. . . .

It was in 1786 that I went for the first time to Louveciennes,14 where I had promised to paint Mme. Du Barry. She might then have been about forty-five years old. She was tall without being too much so; she had a certain roundness, her throat being rather pronounced but very beautiful; her face was still attractive, her features were regular and graceful; her hair was ashy, and curly like a child's. But her complexion was beginning to fade. She received me with much courtesy, and seemed to me very well behaved, but I found her more spontaneous in mind than in manner: her glance was that of a coquette,15 for her long eyes were never quite open, and her pronunciation had something childish which no longer suited her age.

She lodged me in a part of the building where I was greatly put out by the continual noise. Under my room was a gallery, sadly neglected, in which busts, vases, columns, the rarest marbles, and a quantity of other valuable articles were displayed without system or order. These remains of luxury contrasted with the simplicity adopted by the mistress of the house, with her dress and her mode of life. Summer and winter Mme. Du Barry wore only a dressing-robe of cotton cambric or white muslin, and every day, whatever the weather might be, she walked in her park, or outside of it, without ever incurring disastrous consequences, so sturdy had her health become through her life in the country. She had maintained no relations with the numerous court that surrounded her so long. In the evening we were usually alone at the fireside, Mme. Du Barry and I. She sometimes talked to me

about Louis XV and his court. She showed herself a worthy person by her actions as well as her words, and did a great deal of good at Louveciennes, where she helped all the poor. Every day after dinner we took coffee in the pavilion which was so famous for its rich and tasteful decorations. The first time Mme. Du Barry showed it to me she said: "It is here that Louis XV did me the honor of coming to dinner. There was a gallery above for musicians and singers who performed during the meal."

When Mme. Du Barry went to England, before the Terror, to get back her stolen diamonds, which, in fact, she recovered there, the English received her very well. They did all they could to prevent her from returning to France. But it was not long before she succumbed to the fate in store for everybody who had some possessions. She was informed against and betrayed by a little Negro called Zamore, who is mentioned in all the memoirs of the period as having been overwhelmed with kindness by her and Louis XV. Being arrested and thrown into prison, Mme. Du Barry was tried and condemned to death by the Revolutionary tribunal at the end of 1793. She was the only woman, among all who perished in those dreadful days, unable to face the scaffold with firmness; she screamed, she sued for pardon to the hideous mob surrounding her, and that mob became moved to such a degree that the executioner hastened to finish his task. This has always confirmed my belief that if the victims of that

^{14.} Louveciennes (loov-syĕn'): an estate given to Madame Du Barry by Louis XV.

^{15.} coquette (kō-kĕt'): a woman who tries to get men to notice and admire her; a flirt.

period of execrable memory had not had the noble pride of dying with fortitude the Terror would have ceased long before it did.

I made three portraits of Mme. Du Barry. In the first I painted her at half length, in a dressing-gown and straw hat. In the second she is dressed in white satin; she holds a wreath in one hand, and one of her arms is leaning on a pedestal. The third portrait I made of Mme. Du Barry is in my own possession. I began it about the middle of September, 1789. From Louveciennes we could hear shooting in the distance, and I remember the poor woman saying, "If Louis XV were alive I am sure this would not be happening." I had done the head, and outlined the body and arms, when I was obliged to make an expedition to Paris. I hoped to be able to return to Louveciennes to finish my work, but heard that Berthier and Foulon¹⁶ had been murdered. I was now frightened beyond measure, and thenceforth thought of nothing but leaving France. The fearful year 1789 was well advanced, and all decent people were already seized with terror. I remember perfectly that one evening when I had gathered some friends about me for a concert, most of the arrivals came into the room with looks of consternation; they had been walking at Longchamps that morning, and the populace assembled at the Étoile gate had cursed at those who passed in carriages in a dreadful manner. Some of the wretches had clambered on the carriage steps, shouting, "Next year you will be behind your carriages and we shall be inside!" and a thousand other insults.

As for myself, I had little need to learn fresh details in order to foresee what horrors impended. I knew beyond doubt that my house in the Rue Gros Chenet, where I had settled but three months since, had been singled out by the criminals. They threw sulphur into our cellars through the airholes. If I happened to be at my

ТО

window, vulgar ruffians would shake their fists at me. Numberless sinister rumors reached me from every side: in fact. I now lived in a state of continual anxiety and sadness. My health became sensibly affected, and two of my best friends, the architect Brongniart and his wife, when they came to see me, found me so thin and so changed that they besought me to come and spend a few days with them, which invitation I thankfully accepted. Brongniart had his lodgings at the Invalides, whither I was conducted by a physician attached to the Palais Royal, whose servants wore the Orléans livery,¹⁷ the only one then held in any respect. There I was given everything of the best. As I was unable to eat, I was nourished on excellent Burgundy wine and soup, and Mme. Brongniart was in constant attendance upon me. All this solicitude ought to have quieted me, especially as my friends took a less black view of things than I did. Nevertheless, they did not succeed in banishing my evil

forebodings. "What is the use of living; what is the use of taking care of oneself?" I would often ask my good friends, for the fears that the future held over me made life distasteful to me. But I must acknowledge that even with the furthest stretch of my imagination I guessed only at a fraction of the crimes that were to be committed. . . .

17. livery: the uniform of a servant.

execrable (ĕk'sĭ-krə-bəl) adj. detestable; hateful WORDS fortitude (fôr'tĭ-tood') n. the strength to bear misfortune or pain calmly and patiently; firm courage KNOW

consternation (kŏn'stər-nā'shən) n. a sudden fear or amazement that makes one feel helpless; dismay

^{16.} Berthier (ber-tyā'): a French aristocrat; Foulon (foo-lôn'): a government minister of war and finance who increased his own wealth at the expense of the poor.



Self-Portrait (late 1700s), Élisabeth Vigée-Lebrun. Oil on canvas, Uffizi, Florence, Italy. Scala/Art Resource, New York.

I had made up my mind to leave France. For some years I had cherished the desire to go to Rome. The large number of portraits I had engaged to paint had, however, hindered me from putting my plan into execution. But I could now paint no longer; my broken spirit, bruised with so many horrors, shut itself entirely to my art. Besides, dreadful slanders were pouring upon my friends, my acquaintances and myself, although, Heaven knows, I had never hurt a living soul. I thought like the man who said, "I am accused of having stolen the towers of Notre Dame; they are still in their usual place, but I am going away, as I am evidently to blame." I left several portraits I had begun, among them Mlle. Contat's. At the same time I refused to paint Mlle. de Laborde (afterward Duchess de Noailles),¹⁸ brought to me by her father. She was scarcely sixteen, and very charming, but it was no longer a question of success or money-it was only a question of saving one's head. I had my carriage loaded, and my passport ready, so that I might leave next day with my daughter and her governess, when a crowd of national guardsmen burst into my room with their muskets. Most of them were drunk and shabby, and had terrible faces. A few of them came up to

me and told me in the coarsest language that I must not go, but that I must remain. I answered that since everybody had been called upon to enjoy his liberty, I intended to make use of mine. They would barely listen to me, and kept on repeating, "You will not go, citizeness; you will not go!" Finally they went away. I was plunged into a state of cruel anxiety when I saw two of them return. But they did not frighten me, although they belonged to the gang, so quickly did I recognize that they wished me no harm. "Madame," said one of them, "we are your neighbors, and we have come to advise you to leave, and as soon as possible. You cannot live here; you are changed so much that we feel sorry for you. But do not go in your carriage: go in the stage-coach; it is much safer." I thanked them with all my heart, and followed their good advice. I had three places reserved, as I still wanted to take my daughter, who was then five or six years old, but was unable to secure them until a fortnight later, because all who exiled themselves chose the stage-coach, like myself. At last came the long-expected day.

It was the 5th of October, and the King and Queen were conducted from Versailles to Paris surrounded by pikes. The events of that day filled me with uneasiness as to the fate of Their Majesties and that of all decent people, so that I was dragged to the stage-coach at midnight in a dreadful state of mind. I was very much afraid of the Faubourg Saint Antoine, which I was obliged to traverse to reach the Barrière du Trône.¹⁹ My brother and my husband escorted me as far as this gate without leaving the door of the coach for a moment; but the suburb that I was so frightened of was perfectly quiet. All its inhabitants, the workmen and the rest, had been to Versailles after the royal family, and fatigue kept them all in bed.

Opposite me in the coach was a very filthy man, who stunk like the plague, and told me quite simply that he had stolen watches and

^{18.} Noailles (nô-ĩ').

^{19.} Faubourg Saint Antoine (fō-boor' săn än-twän') ... Barrière de Trône (bä-ryĕr' də trōn').

other things. Luckily he saw nothing about me to tempt him, for I was only taking a small amount of clothing and eighty louis for my journey. I had left my principal effects and my jewels in Paris, and the fruit of my labors was in the hands of my husband, who spent it all. I lived abroad solely on the proceeds of my painting.

Not satisfied with relating his fine exploits to us, the thief talked incessantly of stringing up such and such people on lamp-posts, naming a number of my own acquaintances. My daughter thought this man very wicked. He frightened her, and this gave me the courage to say, "I beg you, sir, not to talk of killing before this child." That silenced him, and he ended by playing at battle with my daughter. On the bench I occupied there also sat a mad Jacobin²⁰ from Grenoble, about fifty years old, with an ugly, bilious²¹ complexion, who each time we stopped at an inn for dinner or supper made violent speeches of the most fearful kind. At all of the towns a crowd of people stopped the coach to learn the news from Paris. Our Jacobin would then exclaim: "Everything is going well, children! We have the baker and his wife safe in Paris. A constitution will be drawn up, they will be forced to accept it, and then it will be all over." There were plenty of ninnies and flatheads who believed this man as if he had been an oracle. All this made my journey a very melancholy one. I had no further fears for myself, but I feared greatly for everybody elsefor my mother, for my brother, and for my friends. I also had the gravest apprehensions concerning Their Majesties, for all along the route, nearly as far as Lyons, men on horseback rode up to the coach to tell us that the King and Queen had been killed and that Paris was on fire. My poor little girl got all a-tremble; she thought she saw her father dead and our house burned down, and no sooner had I succeeded in reassuring her than another horseman appeared and told us the same stories.

I cannot describe the emotions I felt in passing over the Beauvoisin²² Bridge. Then only did I breathe freely. I had left France behind, that

France which nevertheless was the land of my birth, and which I reproached myself with guitting with so much satisfaction. The sight of the mountains, however, distracted me from all my sad thoughts. I had never seen high mountains before; those of the Savoy²³ seemed to touch the sky, and seemed to mingle with it in a thick vapor. My first sensation was that of fear, but I unconsciously accustomed myself to the spectacle, and ended by admiring it. A certain part of the road completely entranced me; I seemed to see the "Gallery of the Titans,"24 and I have always called it so since. Wishing to enjoy all these beauties as fully as possible, I got down from the coach, but after walking some way I was seized with a great fright, for there were explosions being made with gunpowder, which had the effect of a thousand cannon shots, and the din echoing from rock to rock was truly infernal.

I went up Mount Cenis, as other strangers were doing, when a postilion²⁵ approached me, saying, "The lady ought to take a mule; to climb up on foot is too fatiguing." I answered that I was a work-woman and quite accustomed to walking. "Oh! no!" was the laughing reply. "The lady is no work-woman; we know who she is!" "Well, who am I, then?" I asked him. "You are Mme. Lebrun, who paints so well, and we are all very glad to see you safe from those bad people." I never guessed how the man could have learned my name, but it proved to me how many secret agents the Jacobins must have had. Happily I had no occasion to fear them any longer. \Rightarrow

- 20. Jacobin: radical revolutionary.
- 21. bilious (bĭl'yəs): sickly yellow.
- 22. Beauvoisin (bō-vwä-zăn').
- 23. the Savoy: the mountainous region along the border between France and Italy.
- 24. Titans: a group of giants in Greek mythology.
- 25. postilion: a person who helps guide a coach by riding on one of the lead horses.

Thinking LITERATURE

Connect to the Literature

1. What Do You Think? As you read, how did you feel about the situation Vigée-Lebrun found herself in? Share your reactions with your classmates.

Comprehension Check

- What was the author's occupation?
- Describe Vigée-Lebrun's relationship with the Queen of France.

Think Critically

THINK

ABOUT

- 2. Explain Vigée-Lebrun's feelings about the French Revolution, as revealed in her comments about the rich and the poor.
 - the encounters she has with aristocrats and with revolutionaries
 - the terms that she uses to refer to the aristocracy and the revolutionaries
 - her acceptance by the French aristocracy
- 3. ACTIVE READING INTERPRETING DETAILS Review the chart in your READER'S NOTEBOOK that lists details about people Vigée-Lebrun encounters. What impression of Marie Antoinette do you think Vigée-Lebrun wished to convey? Why might she have wanted to convey that impression? Use details from the selection to support your opinions.
- 4. Do you find Vigée-Lebrun a sympathetic person? Why or why not?

Extend Interpretations

- 5. Different Perspectives How do you think Vigée-Lebrun's fellow stagecoach passenger, the "mad Jacobin from Grenoble," would describe her?
- 6. Connect to Life Problems between the rich and the poor continue to exist in modern life. Think about how the rich and the poor view one another in contemporary American society. What do you think would be the best ways of resolving misunderstandings and conflicts between the two groups?
- 7. Points of Comparison Compare this excerpt from Vigée-Lebrun's memoir with the excerpt from Fanny Burney's diary. What details of daily life does each portray? How do these details affect the tone of each work?

Literary Analysis

DESCRIPTION Descriptive writing helps readers understand exactly what someone or something is like by allowing them to picture scenes, events, and characters in their minds. An effective **description** is often like a good painting: it provides visual details of color, size, texture, and shape that give the reader a clear impression of the person, place, object, or event being described.

Paired Activity With a partner, review the excerpt from Vigée-Lebrun's *Memoirs* and decide what descriptive passage in the selection you think is the most effective. Explain your choice.

ACTIVE EVALUATING READING SOURCES

In recounting her experiences, Vigée-Lebrun offers a glimpse of life in France at the outbreak of the French Revolution. Do you think her motives for writing the memoirs affect the **credibility** of her account in any way? Do you think her memoirs would be an **appropriate** source of information for understanding the causes and consequences of the French Revolution? List the reasons for your conclusions.

Choices CHALLENGES

Writing Options

Points of Comparison Write an essay in which you compare the portrayal of people in Fanny Burney's diary with that in Vigée-Lebrun's memoir. As you develop your comparison, consider the techniques used by each author, the relationship of the author to the people being described, and the relative importance of the wider social setting in each work.

Writing Handbook

See page 1367: Compare and Contrast.

Vocabulary in Action

EXERCISE: CONTEXT CLUES On your paper, write the word that best completes each sentence.

- It was reported that Marie Antoinette, when told that the poor had no bread, responded, "Let them eat cake," and such a response was thought to be truly _____.
- That story fit the common perception of the queen as haughty and uncaring; Madame Vigée-Lebrun, on the other hand, praises her for her _____.
- What many of the French people saw as an air of arrogance, Vigée-Lebrun viewed as a majestic _____.
- 4. Whatever the queen's character, her awareness that her power was gone and that she faced death must have filled her with
- 5. Even after the king was executed, however, she showed composure and courage in prison—surely a sign of _____.

WORDS	amiability	fortitude
ТО	consternation	mien
KNOW	execrable	

Building Vocabulary

For an in-depth study of context clues, see page 938.



Élisabeth Vigée-Lebrun 1755-1842

A Budding Young Artist As a child, Élisabeth Vigée-Lebrun drew miniature portraits in the margins of her schoolbooks and even on the dormitory walls of the convent school she attended in Paris. She received some instruction from her father, a minor painter, and from artist friends, but she was mainly self-taught. When she was 13, her father died, and Vigée-Lebrun began supporting her mother and brother by painting portraits.

Painter of the Nobility The young artist quickly gained a following, and her reputation as a portrait painter of the nobility was established by the time she was 19. At the age of 24, she was invited to do her first portrait of Marie Antoinette. The many portraits of the queen that followed are among the artist's most famous works.

Painting and Politics Because she painted and mingled with the aristocracy, Vigée-Lebrun felt especially threatened by the events leading up to the French Revolution. After she fled Paris in 1789, she traveled and lived in various parts of Europe and England and was sought as a painter wherever she went. She returned to France in 1810 and published her memoirs in the 1830s.

Portrait of an Age During her long and illustrious career, Vigée-Lebrun created more than 800 paintings, including more than 600 portraits. Although her portraits of women were usually flattering—undoubtedly one reason for her popularity—her talent and the stature of her work are undisputed.

UNIT THREE *Reflect* and Assess

The Restoration and Enlightenment

As you read the selections in this unit, what did you learn about the ways people in the 17th and 18th centuries viewed themselves and others? What did they see clearly? In what areas did they have blind spots? Did you learn anything about yourself and the ways people today view themselves and others? Explore these questions by completing one or more of the options in each of the following sections.



Reflecting on the Unit

OPTION 1

Gaining Insights Some of the writers represented in this unit portrayed life as it was in the late 17th century and the 18th century, whereas others portrayed life as they thought it should be. Choose two of the writers—one to represent each perspective. What does the work of each reveal about how people see themselves and others? Which had the greater impact on your understanding of human nature and society? Explain your choices in one or two paragraphs.

OPTION 2

Examining Form and Content The selections in this unit include essays, poetry, a diary, letters, biography, and autobiography. Which kind of writing did you enjoy reading the most? Which do you think gives the clearest, most objective view of human nature? Make a chart in which you list the literary forms and identify at least one example of each among the selections in this unit. Then jot down one strength and one weakness of each form.

OPTION 3

Evaluating the Issues The selections in this unit reveal a variety of human weaknesses and problems. How clearly did the people of the time understand their own faults and those of others? Which of their concerns seem trivial? Which seem significant? Are any of their concerns important to people today? Get together with some of your classmates to discuss your conclusions.

Self ASSESSMENT

To explore what you have learned about human nature from this unit, create a three-column chart. In the first column, list four insights you have gained into how people view themselves and others; in the second, identify the source of each insight; in the third, rank the insights according to how important each is to you.

Reviewing Literary Concepts

OPTION 1

Analyzing Essays Several of the prose selections in this unit are informal or persuasive essays. Make a chart like the one shown, listing the selections that are essays and identifying each as informal or persuasive. Briefly explain the purpose of each essay and evaluate how effectively the purpose is carried out.

Selection	Type of Essay	Purpose	Effectiveness
from The Spectator	informal	entertainment, mild criticism of human weaknesses	enjoyable humor, accurate perceptions of human nature

OPTION 2

Recognizing Irony and Satire Writers often use irony and satire to reveal human defects and weaknesses. Think about the selections that you read from this unit that use these techniques. Which examples are most effective? Why? Compare your choices with those of your classmates and discuss any differences in your opinions.

Building Your Portfolio

- Writing Options Many of the Writing Options in this unit asked you to observe and comment on aspects of human behavior. Look over your work for these assignments and pick two pieces that you think contain your most perceptive ideas. Write a brief cover note in which you explain why these pieces show particularly clear insights, and add them, along with the note, to your Presentation Portfolio.
- Writing Workshops In this unit you wrote a Proposal recommending a solution to a problem. You also wrote a Satire that made use of humor to persuade your readers. Reread these pieces and decide which is more successful at convincing your readers to adopt a particular viewpoint. Explain your choice in a note attached to the preferred one. Place the piece in your Presentation Portfolio.
- Additional Activities Think back to any of the assignments you completed under Activities & Explorations and Inquiry & Research. Keep a record in your portfolio of any assignments that you would like to do further work on in the future.

Self ASSESSMENT

On a piece of paper, copy the following list of literary terms introduced in this unit. Put checks next to those you understand well and question marks next to those that are still unclear to you. Then find a partner and exchange lists. Take turns defining the terms that one of you understands well but the other is having difficulty with. Work together to define any terms whose meanings you are both unsure of.

diary
heroic couplet
fable
informal essay
parallelism
persuasive
essay
fantasy
irony

humor argumentation aphorism biography personification elegy dialogue description

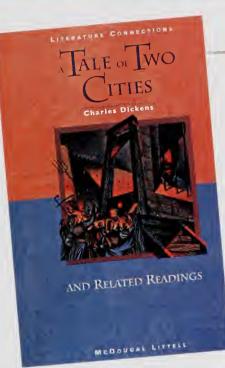
Self ASSESSMENT

You are now beginning to build up a variety of writing pieces in your portfolio. Look through them. Do you find a stronger sense of confidence in your more recent writing? What is your favorite piece so far?

Setting GOALS

As you reviewed your work for this unit, you probably noticed some aspects of your writing that are not as strong as others. Identify the weak areas that need continued attention and the skills that need practice. Keep these in mind as you work through the next unit.

UNIT THREE Extend Your Reading



LITERATURE CONNECTIONS A Tale of Two Cities

CHARLES DICKENS

Set against the raging upheaval of the French Revolution, this novel examines what it means to be a true hero. A Tale of Two *Cities* explores questions about revolutions, the abuse of power. the nature of justice and loyalty, and the ability of love to triumph over hatred.

These thematically related readings are provided along with A Tale of Two Cities:

Declaration of the Rights of Man and of the Citizen. August 27, 1789

Declaration of the Rights of Women BY OLYMPE DE GOUGES

A Last Letter from Prison BY OLYMPE DE GOUGES

In Defense of the Terror BY MAXIMILIEN ROBESPIERRE

from Hind Swarj or Indian Rule

by Mohandas K. Gandhi

from Guillotine: Its Legend and Lore BY DANIEL GEROULD

Five Men BY ZBIGNIEW HERBERT

The Pit and the Pendulum BY EDGAR ALLAN POF

from Darkness at Noon BY SIDNEY KINGSLEY (BASED ON THE NOVEL BY ARTHUR KOESTLER)

The Strike BY TILLIE OLSEN

And Even . More . . .

The Letters of **James Boswell**

EDITED BY C. B. TINKER

Boswell's letters to his friends give the reader a glimpse of the customs, beliefs, and occupations of 18th-century England. In addition to being the biographer of Samuel Johnson, Boswell led a busy life as a lawyer, a literary critic, and a traveler. All in all, his letters provide a richly detailed portrait of an age.

Books

Isaac Newton and the Scientific Revolution

GALE E. CHRISTIANSON A compelling description of the genius of Isaac Newton and the absolutely central role he played in the history of science.

The Age of Reason Begins

WILL AND ARIEL DURANT A history of the Enlightenment from 1558 to 1648.

Robinson Crusoe by Daniel Defoe

Robinson Crusoe

DANIEL DEFOE

This riveting tale of shipwreck and survival portrays the adventures of a man isolated on an island for 24 years. Crusoe displays great ingenuity in making the best of his situation. A practical man, he applies his intelligence to contriving various means of improving his physical comfort and security. The novel illustrates the various skills and virtues needed to survive in the face of adversity.

Gulliver's Travels

Jonathan Swift

This satiric work traces the travels of a man who encounters strange and fantastic worlds. In addition to the land of Lilliput, populated by tiny people, and Brobdingnag, peopled by giants, Lemuel Gulliver visits a land where the Houyhnhnms (horse-like, rational creatures) rule over Yahoos, who resemble humans. He also encounters Laputa, a flying island ruled by experts and pedants. Fantasy, science fiction, and satire combine in this compelling story of a stranger who visits strange lands.

JONATHAN SWIFT GULLIVER'S TRAVELS

Johnson and Boswell

PAT ROGERS A dual biography of the most famous pair in English literature, written by one of the leading scholars of the period.

Vindication

FRANCES SHERWOOD Mary Wollstonecraft is portrayed vividly in this fictionalized treatment of her life and times.

Other Media A Tale of Two Cities

British production of the Dickens classic about the French Revolution, starring Dirk Bogarde. Social Studies School Service.

(VIDEOCASSETTE)

Gulliver's Travels

Dove Audio. (Audiocassettes)

The Age of Reason: Europe After the Renaissance Knowledge Unlimited. (VIDEOCASSETTE)

The Age of Enlightenment Cambridge Social Studies. (VIDEOCASSETTE)

UNIT FOUR

To see a world in a grain of sand And a heaven in a wild flower, Hold infinity in the palm of your hand And eternity in an hour.

> William Blake POET AND ARTIST

The Lake, Petworth: Sunset, Fighting Bucks (about 1828), Joseph Mallord William Turner. Clore Collection, Tate Gallery, London/Art Resource, New York.



1798-1832

THE FLOWERING OF Omanticism



TIME LINE 1798-1832

THE FLOWERING OF Omanticism

1800

EVENTS IN BRITISH LITERATURE

1790

1798 William Wordsworth and Samuel Taylor Coleridge publish "Tintern Abbey" and "The Rime of the Ancient Mariner" anonymously in book *Lyrical Ballads*



1800 Dorothy Wordsworth begins keeping *Grasmere Journals*

1810

1811 Jane Austen's *Sense and Sensibility* published anonymously

1812 Lord Byron wins fame with first two sections of *Childe Harold's Pilgrimage*

1813 Jane Austen's *Pride and Prejudice* published anonymously

1814 Sir Walter Scott anonymously publishes *Waverly*

EVENTS IN BRITAIN

17	90	800	1810
	1799 British diplomats assemble Second Coalition (Britain, Austria, and Russia) hoping to drive Napoleon from power in France	 1800 Act of Union passed, creating United Kingdom of Great Britain and Ireland 1805 British fleet defeats Napoleon's navy in Battle of Trafalgar off Spanish coast, ending Napoleon's hopes of invading Britain 1807 British slave trade abolished 	 1811 George III declared permanently insane; eldest son George, Prince of Wales, named regent 1812 Britain fights United States in War of 1812 1815 British and Prussian armies under British leader Wellington defeat Napoleon at Waterloo

EVENTS IN THE WORLD

1790	1800	1810
1799 Coup d'état establishes Napoleon dictator of France (crowned emperor in 1804)	 1803 U.S. president Jefferson buys Louisiana Territory from France 1804 Haiti gains independence from France 1805 Napoleon begins conquering most of Europe (to 1812); Muhammad Ali begins rule and modernization of Egypt (to 1849) 1808 U.S. abolishes slave trade 	1814 Congress of Vienna opens, seeking to remake Europe after Napoleon's downfall and prevent spread of French ideals of democracy (to 1815)

PERIOD PIECES



Combination night lamp and tea warmer



1820

Iron in which heated brick was inserted



Twelve-month equation clock

1818 Mary Shelley's Frankenstein published anonymously



1819 Percy Bysshe Shelley writes "Ode to the West Wind"; John Keats writes "Ode on a Grecian Urn" and "To Autumn"

- 1821 John Keats, age 25, dies of tuberculosis
- 1822 Percy Bysshe Shelley, age 29, drowns off coast of Italy
- 1823 Lord Byron joins Greek war for liberation from Turks
- 1824 Byron, age 36, dies of fever

1830

18	20 18	30
 1818 Crossing of Atlantic Ocean by steamship 1819 "Peterloo Massacre"— killed in St. Peter's Field, Manchester, when cavalry charges social reformers 	 1820 Regency ends with death of George III and crowning of Prince of Wales as George IV 1821 Engineer George Stephenson begins work on world's first railroad line (passenger service starts in 1825) 	 1830 George IV dies; reign of brother, William IV, begins (to 1837) 1832 First Reform Bill extends voting rights to middle-class men but affects only 5 percent of population
	1829 First water-purification plant built in London; Catholic Emancipation Act passed, freeing Catholics from restrictions	

18	20	1830
 c. 1816 Zulu chief Shaka begins rule over large kingdom in southeastern Africa (to 1828) 1817 Ludwig van Beethoven, nearly deaf, begins composing monumental Ninth Symphony (to 1823) 	 1821 Spain's Latin American empire begins collapse as Mexico, several Central American states, and Venezuela win independence 1823 U.S. president Monroe issues <i>Monroe Doctrine</i> to keep Europe out of Latin America 1824–25 Simón Bolívar liberates last Spanish colonies in Latin America 1829 Greece wins full independence from Ottoman Turks 	

HISTORICAL BACKGROUND

THE FLOWERING OF

omanticism

1798-1832

G reat change swept the Western world at the end of the 18th century. A successful revolution in America and an ongoing one in France shattered the political stability of the day. In Britain, revolutions in industry and agriculture rocked the social and economic structure of the nation. Reflecting and responding to these dramatic changes was a movement that came to be called romanticism, which dominated Western intellectual and artistic life in the early 19th century.

Romanticism was an outgrowth of 18th-century neoclassicism as well as a reaction against it. The spiritual father of the movement was the French Enlightenment thinker Jean Jacques Rousseau. Rousseau's argument that human society is based on a contract between the government and the governed echoed earlier ideas of England's John Locke and helped inspire the French Revolution. Rousseau attributed evil not to human nature but to society, insisting that in the natural state a human being was essentially good and happy-a "noble savage." This idealization of nature and human beings became basic tenets of romantic thinking. Also basic was an emphasis on the individual, the personal, and the emotionalin sharp contrast to the emphasis on soci-





Top: Portrait of Jean Jacques Rousseau (1753), Maurice Quentin de La Tour. Musée d'Art et d'Histoire, Geneva, Switzerland, Giraudon/Art Resource, New York.

Bottom: Taking of the Bastille on July 14, 1789 (about 1789–1800), unknown French artist. Giraudon/Art Resource, New York.

ety, science, and reason that had been at the root of neoclassical thought.

Literary romanticism was pioneered in Germany by Johann Wolfgang von Goethe and in Britain by William Wordsworth and Samuel Taylor Coleridge. However, unlike the artistic ideals of neoclassicism, those of romanticism did not reflect the mainstream views of British society. During its peak period from 1798 to 1832, while the political instability and violence emanating from continental Europe prompted a conservative reaction throughout most levels of British society, romanticism flowered mainly as a movement of protest—a powerful expression of a desire for personal freedom and radical reform.

WILLIAM PITT THE YOUNGER

In the 1780s, before the conservative reaction set in, the need for reform was apparent not only to members of Britain's more liberal Whig party but also to the new Tory prime minister, William Pitt the Younger (son of the prime minister who led Britain through the Seven Years' War). The nation's growing cities were beset with a host of problems, including crime and poor sanitation. Child labor and other factory abuses were not being addressed, the emerging industrial centers in the north and west had no representation in Parliament, and archaic laws denied rights to many religious groups, including the Catholic majority in Ireland. Britain had lost its American colonies, primarily because of incompetent management, and the rest of its overseas empire faced a number of difficulties, ranging from corruption in India to the evils of the slave trade.

Although Pitt came to power as a reformer, his

Development of the English Language

The democratic attitudes of romanticism helped broaden the concept of "acceptable" English and narrow the gap between the language of scholars and aristocrats and that of the common people. In their efforts to create literature based on natural speech, romantic writers sometimes employed regional dialects, colloquialisms, and even slang—to the dismay of more conservative critics. Romantic writers who were interested in capturing the flavor of the legendary past sometimes even used archaic language (*quoth* instead of *said*, for example).

In the aftermath of the American Revolution, British and American English grew further apart. A major figure in the development of American English was Connecticut-born Noah Webster, who patriotically set about proving that the new nation's language was as good as its mother tongue. His American Spelling Book went through over 300 editions from 1788 to 1829, and his 1828 American Dictionary of the English Language became a national institution. It was in part through Webster's influence that Americans dropped the k at the end of words like publick and traffick; eliminated the *u* in words such as colour, flavour, and splendour (but not, for some reason, in *glamour*); and changed the British re to er in words like centre.

reform plans were pushed aside when the French Revolution erupted in 1789. Initial British sympathy for the revolution soon died down when France's revolutionary moderates fell from power. The Whig politician Edmund Burke, who had supported the American



William Pitt Addressing the House of Commons in 1793, Karl Anton Hickel. Oil on canvas, The Granger Collection, New York.

Revolution, was among the first to attack the excesses of the increasingly radical government of France. Burke's attacks created a rift within the Whig party, leaving the party's leader, Charles James Fox, with little support. As the violence of the French radicals increased, so did the British reaction, especially when France began exporting revolution beyond its borders. In 1793, after French troops invaded Holland, Britain entered upon a war with France that would ultimately last for over 25 years. Pitt was forced to succumb to fearful voices equating all reform efforts with revolution and arguing for domestic repression to keep Britain from falling victim to the violence and anarchy seen in France.

Near the end of the century, rebellious Irishmen, encouraged by the promise of French assistance, rose up against their British masters. Though this rebellion was quelled after poor weather prevented a major French landing, the threat of a French invasion of Britain by way of Ireland remained. To combat the threat, Pitt offered to sponsor various reforms, including the granting of voting rights to Roman Catholics, if the Irish Parliament would agree to dissolve itself and join politically with the British Parliament. The passage of the Act of Union in 1800 formalized this arrangement, creating the United Kingdom of Great Britain and Ireland, but George III-still on the throne despite his periodic bouts of madness-refused to allow voting rights for Catholics. Pitt was forced to resign, just when his nation needed him most-when the brilliant Corsican general Napoleon Bonaparte had emerged as the dominant force on the French political scene.

THE RISE AND FALL OF NAPOLEON

In late 1799, when Napoleon had taken control of France's revolutionary government, his charisma and acceptance of democratic principles had won him the admiration of reform-minded intellectuals throughout Europe. Soon, however, his hunger for power became clear. In 1804 he crowned himself



Above: Napoleon Bonaparte Crossing the Alps (about 1801), Jacques Louis David. Chateau de Malmaison, Rueil-Malmaison, France, Giraudon/Art Resource, New York.



Created as a symbol of the Junion of Great Britain and Ireland, this flag—known as the Union Jack—has served as the national flag of the United Kingdom since 1801. It consists of elements taken from earlier flags of England (red cross on white), Scotland (diagonal white cross on blue), and Ireland (diagonal red cross on white). emperor of France, and over the next several years his military and political maneuvers allowed him to establish control over most of continental Europe. Called back to power in 1804, Pitt tried to prepare Britain for a seemingly inevitable French invasion. Fortunately, in 1805 the British fleet under Horatio Nelson succeeded in destroying the French navy in the Battle of Trafalgar off the coast of Spain, ending the threat of invasion. The victory was bittersweet, however, for Nelson himself was killed in the battle, and within months Pitt was also gone, dying of overwork at the age of 46.

His plans of invasion thwarted, Napoleon tried to break Britain economically by closing the ports of continental Europe to British trade. Tightening his grip on the Iberian Peninsula (Spain and Portugal), Napoleon deposed the Spanish king and placed his brother Joseph on the throne. In the "Peninsular War" that followed, British troops—commanded first by Sir John Moore (killed in action in 1809) and then by Sir Arthur Wellesley—gradually liberated the Iberian Peninsula from French control.

In 1811, with the Peninsular War in full swing, George III was declared insane and his eldest son and heir—George, Prince of Wales—became Britain's regent, or acting ruler. A spendthrift with loose personal morals, Prince George had been a gambling buddy of the now-deceased Whig leader Charles James Fox and (unlike George III) had always favored the Whigs. Now, however, he abandoned them and sided with the Tories, once again quashing hopes of domestic reform. Anyone who criticized the regent too openly became subject to arrest and imprisonment.

In 1812, Napoleon made the mistake of invading Russia, a nation with which he had enjoyed an uneasy peace. Though his army got as far as Moscow, the brutal Russian winter forced it into a retreat during which starvation, the freezing weather, and Cossack raids managed to kill off most of the French troops. Meanwhile, Wellesley's British forces were closing in on France from the south. At the Battle of Leipzig in 1813, the nations allied against Napoleon dealt him what seemed a death blow. When the allied forces entered Paris a year later,

LITERARY HISTORY

Although the beginning of Britain's romantic period is traditionally assigned to the year 1798, aspects of romanticism are evident in earlier British literature. Writing in the dialect of Lowland Scotland, Robert Burns, who died in 1796, produced heartfelt lyrics about love, nature, and the Scottish past, many of which were meant to be sung to familiar tunes. William Blake, who began publishing in the 1780s, expressed his rebellious spirit and his mystical view of the nature of good and evil in such works as The French Revolution, The Marriage of Heaven and Hell, and the contrasting poems of Songs of Innocence and Songs of Experience.

Nevertheless, the real flowering of romanticism came with the 1798 publication of William Wordsworth and Samuel Taylor Coleridge's landmark collection Lyrical Ballads. The two men, who had first met in 1795, were united by their shared desire to explore new modes of literary expression. Wordsworth, who had visited France when the revolution began, was deeply committed to the common people and sought to express individual human experiences in a natural language. Coleridge, in poems like "Kubla Khan," focused on more exotic experiences, letting his imagination wander in realms of mystery and the supernatural. Both poets rejected the world of science and industry, feeling that insight into human experience flows most freely from communion with nature. With Wordsworth's sister, Dorothywhose diaries reveal much about the two poets' personalities-they spent a good deal of their time in the rural Lake District of northwestern England, so that they and their friend Robert Southey are sometimes referred to as the Lake Poets.



Above: Early 19th-century improvements in public hygiene included the construction of sewers.

Napoleon was captured and exiled to the island of Elba; but while allied ministers met to decide Europe's fate at the Congress of Vienna, Napoleon escaped and returned to the French throne for the so-called Hundred Days. He was finally defeated at the Battle of Waterloo in Belgium in 1815 and exiled to the more remote island of St. Helena. Wellesley (recently ennobled as the duke of Wellington), who commanded the British troops that bore the brunt of the battle, was the hero of the hour, and "to meet one's waterloo" became synonymous with "to suffer a decisive defeat."



THE AFTERMATH OF THE WAR

he end of the war with France did not mean an immediate end to reactionary British domestic policies, for the fear of revolution still remained strong. To Britain's growing mass of restless laborers were added thousands of discharged veter-

n August 1819, workers met in St. Peter's Fields. Manchester, to peacefully demonstrate their discontent with Britain's economic and labor policies and to call for reform. The local militia, ordered to arrest the protest's leader, instead launched an attack that resulted in 11 deaths and hundreds of injuries. The incident, likened to the Battle of Waterloo, became known as the Peterloo Massacre.

ans returning to a nation in which jobs were scarce, wages low, and poverty widespread. Large landowners successfully pressured the Tory government to continue the Corn Laws, which barred cheap foreign grain from British markets and so kept the price of food high. Industry, in contrast, operated under the economic philosophy of laissez-faire capitalism, which held that government should not interfere in private enterprise. Thus, workers remained at the mercy of factory owners. They were even forbidden from banding together in labor unions that might pressure owners into improving work conditions and wages.

The Regency ended in 1820, when George III died and the Prince of Wales officially took the throne as George IV. Over the next several years, the Tories gradually began to institute some of the reforms that the nation so sorely needed. Sir Robert Peel revamped Britain's harsh criminal code and organized the nation's first professional civilian police force. The duke of Wellington, now serving as prime minister, pushed the Catholic Emancipation Act through Parliament in 1829, just in time to allow the newly elected Irish Catholic political leader Daniel O'Connell to take his seat in the House of Commons. Wellington's more conservative fellow Tories opposed the bill,

however, and like Pitt before him, he was forced to resign over the issue. Thus, the passage of the Reform Bill of 1832, which more fairly distributed seats in Parliament and extended the vote to middle-class men, would be a Whig effort, not a Tory one. This landmark bill marks the end of the romantic period and the start of the mainstream reform efforts that characterized the dawning Victorian era.



Above: Although certain reforms were made in the education of females, midcentury educational policies were still extremely limiting.

LITERARY HISTORY

Wordsworth and Coleridge belonged to the so-called first generation of romantic writers. The leading poets of the second generation, which rose to prominence during the Regency, were Lord Byron, Percy Bysshe Shelley, and John Keats. Byron, in both his poetry and his personal life, helped popularize the brooding, self-absorbed romantic figure now sometimes known as the Byronic hero. Both he and his friend Shelley, a brilliant lyric poet, were members of the upper class whose radical politics and personal affairs eventually made them figures of scandal, leading to their self-imposed exile from Britain. The equally brilliant John Keats, a less-well-born acquaintance of Shelley's, also left Britain, seeking a cure for his tuberculosis in the warmer climate of Italy. All three poets died young while living abroad.

Though best known for poetry, the romantic period also was a time when many memorable works of prose were produced. The romantic emphasis on personal experience is evident in the fine personal essays of Charles Lamb,

William Hazlitt, and Thomas De Quincey, many of which first appeared in literary journals. Sir Walter Scott, the most popular novelist of the day, pioneered the historical novel in his best-selling Waverley (1814), set in his native Scotland. Also popular were gothic novels of mystery and horror, such as Frankenstein (1818) by Mary Wollstonecraft Shelley, the wife of Percy Bysshe Shelley and the daughter of Mary Wollstonecraft (see page 638). Jane Austen, on the other hand, remained in many ways a neoclassical writer, penning ironic novels of manners such as Pride and Prejudice (1813) and Emma (1815). Nevertheless, Austen's introduc-

tion of more dialogue into fiction helped pave the way for the realistic novels of the Victorian era.

PART 1 Seeking Truth

The poets of the romantic period turned their attention from the common experience of society in order to focus on the experiences of the individual, believing that emotion was more important than reason as a way of understanding life. Many rejected the formal style of the neoclassicists and instead employed more lyrical poetic forms to express themselves. Romantic poets looked in particular to the natural world as a source of truth and inspiration, as you will see in this part of Unit Four.

William Blake	from Songs of Innocence The Lamb The Little Boy Lost The Little Boy Found from Songs of Experience The Tyger The Fly The Sick Rose Contrasting views of the world	709 709 709 709 709 709 709
	ARING LITERATURE: The Poetry of William Blake and the Haiku Poets Poetry Across Cultures: Japan	
Matsuo Bashō and Kobayashi Issa	Haiku Brief reflections on nature	717
illiam Wordsworth	Author Study	722
	Lines Composed a Few Miles Above Tintern Abbey Composed upon Westminster Bridge, September 3, 1802	725 725
	The World Is Too Much with Us It Is a Beauteous Evening I Wandered Lonely as a Cloud	725 725 725
Dorothy Wordsworth	from the Grasmere Journals The power and pleasures of nature	736
Samuel Taylor Coleridge	Kubla Khan What appeared in his vision?	741

The Rime of the Ancient Mariner *The adventures of a sailor on a haunted ship* 745

Wi

LEARNING Language of Citerature

Romanticism

Have you ever read a poem that had a surprisingly strong impact upon you? Maybe, in an inspired moment, you yourself have written a poem to express your feelings. English poet William Wordsworth described such poetry as the "spontaneous overflow of powerful feelings." The kind of poetry we are most familiar with today reflects many of the qualities in the personal, emotional, and meditative poetry written by Wordsworth and other romantic poets.

In the British literary tradition, **romanticism** refers to a historical

period dominated by Wordsworth and five other poets: William Blake, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. While critics often mark the start of European romanticism around the French Revolution in 1789, they mark the start of the romantic literary movement in England around the publication of the poetry collection *Lyrical Ballads* by Wordsworth and Coleridge in 1798.

Revolt Against Neoclassicism

In his famous Preface to *Lyrical Ballads*, Wordsworth declared the poems as "experiments" in poetic language and subject matter. He deliberately chose language and subjects taken from "common life" instead of upper-class life. The second generation of romantic poets—Byron, Shelley, and Keats—added their unique voices and visions to Wordsworth's foundation, yet took their poetry in slightly different directions. Despite their differences, however, the English romantics were united in rebellion against their Enlightenment forebears, which included John Dryden, Alexander Pope, and Samuel Johnson. Reflecting the revolutionary spirit of the age, the romantics



According to the romantics, the common man was a worthy subject for poetry.

broke neoclassical conventions and expressed a new sensibility of freedom and self-expression. Where the neoclassical writers—also called the Augustans—admired and imitated classical forms, the romantics looked to nature for inspiration. Where the Augustans prized reason, the romantics celebrated strong emotions. Where the Augustans wrote witty satires ridiculing others, the romantics wrote serious lyric poems about their own experiences.

Neoclassical Writers	Romantic Writers
Stressed reason and common sense	 Stressed emotions and imagination
Wrote about objective issues that concerned society as a whole, such as politics and religion	 Wrote about subjective experiences of the individual, such as desires, hopes, and dreams
Respected human institutions of church and state	 Exalted nature in all its creative and destructive forces
Believed in order in all things	 Believed in spontaneity of thought and action
Maintained traditional	Believed in experimentation
standards	Reflected on the
Focused on adult concerns, primarily those of the ruling class	experiences of childhood, primitive societies, and the common man
Exercised controlled wit and urbanity	• Celebrated intense passion and vision
Followed formal rules and diction in poetry	 Sought a more natural poetic diction and form

Romantic Poetry's Defining Features

"There was a mighty ferment in the heads of statesmen and poets, kings and people. . . . It was a time of promise, a renewal of the world," wrote essayist William Hazlitt in 1825 to describe his age of revolution and change. Critics and historians have tried to pin down the characteristics of this "mighty ferment" ever since. Here are five features of English romanticism, taken largely from Wordsworth's preface to *Lyrical Ballads*.

A New CONCEPT OF POETRY Wordsworth's emphases on personal experience and on the glorification of the individual are very different from earlier poets' emphasis on the greater world of human behavior. To some degree, all romantic poets wrote about the intricate workings of their own minds and the complexities of their emotions.

A New Spontaneity AND FREEDOM Spontaneity is part of Wordsworth's definition of poetry. The romantics were critical of the artificiality they saw in much neoclassical literature, and they placed a high value on emotional outbursts: "I fall upon the thorns of life! I bleed!" wails Shelley in "Ode to the West Wind." This emotional freedom is matched by the free play of imagination. In his poem "Kubla Khan," Coleridge describes an elaborate palace that existed only in his mind.

LOVE OF NATURE Romantic poetry is often dubbed "nature poetry" because of its subject matter. But the romantics rarely use nature for its own sake; rather, they look to nature as a stimulus for their own thinking. For instance, a "beauteous evening" for Wordsworth is an occasion for spiritual contemplation. **YOUR TURN** Explain some ways that you think nature could stimulate spiritual thoughts.

THE IMPORTANCE OF THE COMMONPLACE

Wordsworth wanted to enlarge the province of poetry to include "incidents and situations from common life." Although Byron was the only aristocrat among his contemporary poets and didn't quite accept such a lowering of standards, the other romantics often chose humble subjects. They celebrated with Wordsworth the ordinary things—an early morning stroll, a field of daffodils, or a change of seasons.

FASCINATION WITH THE SUPERNATURAL AND THE EXOTIC

While Wordsworth concentrated mostly on ordinary life, Coleridge introduced mystery and magic into English romantic poetry. From the wonderfully strange journey in "The Rime of the Ancient Mariner" to the "stately pleasure dome" of "Kubla Khan," Coleridge opened up to poetry the realm of the supernatural and the exotic. A preoccupation with the supernatural already characterized Gothic novels of the 18th century, but the romantic poets added a touch of elegance and alluring beauty to the terrors of the unknown.

YOUR TURN Why do you think the romantics were attracted to the supernatural?

Strategies for Reading: Romantic Poetry

- Compare the tone and the language used in romantic poetry with comparable elements in Augustan poetry by writers like Alexander Pope.
- 2. Notice how the romantic poets freely embrace such subjects as life, death, love, and nature.
- **3.** Pay attention to the extensive use of imagery and figurative language.
- **4.** Watch for elements of the supernatural and the exotic in the poetry.
- Monitor your reading strategies and modify them when your understanding breaks down. Remember to use your strategies for Active Reading: predict, visualize, connect, question, clarify, and evaluate.

PREPARING to Read

Selected Poems

By WILLIAM BLAKE

Connect to Your Life

An Author's Inspiration Have you ever wondered what inspired an author to write a particular story or poem? Briefly describe to the class one of your favorite novels, short stories, or poems. Then share your thoughts and speculations about the source of the author's inspiration.

Build Background

The Visionary World of Blake William Blake was an artist, a poet, and a visionary. His work was so incompatible with the taste of his day that his contemporaries could not appreciate his accomplishments. Some believed him to be inspired but irrational; others thought him to be mad. Throughout his life, Blake saw visions—from angels sitting in a tree to messages from his dead brother—which he attributed not to a supernatural source but to the interaction of his imagination with the world and with infinity, or God. This interaction was the inspiration for both his poetry and his art. His work reflects highly original interpretations of human experience and of the relationship between the human and the divine.

In 1789, using his own method of producing books with hand-colored illustrations, Blake published his first major work, *Songs of Innocence*, a group of poems modeled on the street ballads and rhymes sung by London's children. In

1794, he added to these poems a group of contrasting poems called *Songs of Experience*. Many of the poems in *Songs of Innocence* have matching poems in *Songs of Experience*—for example, "The Lamb" is paired with "The Tyger." In the subtitle for this combined edition of the two collections, Blake indicated that his purpose in putting them together was to show "the two contrary states of the human soul."



Comparing Literature of the World

Blake and the Haiku Poets

This lesson and the one that follows present an opportunity for comparing the poetry of two very different cultures: that of William Blake and that of the Japanese haiku poets Bashō and Issa. Specific points of comparison in the lesson on haiku will help you contrast Blake's style and subject matter with that of the two haiku masters.

Focus Your Reading

LITERARY ANALYSIS SYMBOL A symbol is a person, place, object, or activity that stands for something beyond itself. A heart, for example, is a symbol frequently used to stand for love. As you read these examples of Blake's poetry, think about what the subject of each poem might symbolize.

ACTIVE READING DRAWING CONCLUSIONS

A reader might be easily tempted to think of Blake's poems as simple descriptions of people and other living things in the natural world. It is important, however, to look beyond the obvious—to try to **draw conclusions** about the possible deeper meaning of Blake's work. As you read, keep in mind the following questions:

- What **details** does Blake include about the subject of each poem?
- What seems to be Blake's **tone**, or attitude, in each poem?
- Why might Blake have chosen a lamb, a tiger, etc., as the subject of each poem?
- What might each subject symbolize?

READER'S NOTEBOOK First, read each poem in its entirety. Then go back and read each poem again, pausing after each stanza to jot down any observations you have made about the subject of the poem. See if you can answer any of the above questions.

William

Blake

0

The Lamb

Little Lamb, who made thee? Dost thou know who made thee? Gave thee life & bid thee feed, By the stream & o'er the mead;¹ Gave thee clothing of delight, Softest elothing week bright:

Softest clothing wooly bright; Gave thee such a tender voice, Making all the vales² rejoice! Little Lamb, who made thee? Dost thou know who made thee?

10

5

Little Lamb, I'll tell thee, Little Lamb, I'll tell thee! He is callèd by thy name, For he calls himself a Lamb:³

He is meek & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.
Little Lamb, God bless thee.

20 Little Lamb, God bless thee.

1. mead: meadow.

2. vales: valleys.

3. In the New Testament, Jesus is sometimes referred to as the Lamb of God.



"Father, father, where are you going? O do not walk so fast. Speak father, speak to your little boy, Or else I shall be lost."

- The night was dark, no father was there; The child was wet with dew; The mire¹ was deep, & the child did weep, And away the vapor² flew.
 - 1. mire: wet, swampy ground.
 - 2. vapor: mist; fog.



Detail of title page of *Songs of Innocence* (1789), William Blake. The Granger Collection, New York.

The Little Boy

The little boy lost in the lonely fen,¹ Led by the wand'ring light, Began to cry, but God ever nigh, Appear'd like his father in white.

 5 He kissed the child & by the hand led And to his mother brought, Who in sorrow pale, thro' the lonely dale, Her little boy weeping sought.

1. fen: swamp; marsh.

Thinking Through the Literature

- 1. What thoughts went through your mind as you were reading these poems? Describe your reactions to a classmate.
- 2. What ideas about life do you think the speaker expresses?
 - THINK **f** his thoughts about the lamb's creation
 - ABOUT **** what happens to the lost boy
- **3.** Do you think the title *Songs of Innocence* is appropriate for these poems? Explain your answer.

from S o n g s

William Blake

The TYGER

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, & what art,

Could twist the sinews of thy heart?And when thy heart began to beat,What dread hand? & what dread feet?

What the hammer? what the chain? In what furnace was thy brain?

15 What the anvil? what dread grasp Dare its deadly terrors clasp?

> When the stars threw down their spears And water'd heaven with their tears, Did he smile his work to see?

20 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 symmetry: balance of form.

Л

7 he: the tiger's creator; aspire: soar; ascend; aim for something great.

10 sinews (sĭn'yōoz): tendons.

The

Little Fly, Thy summer's play My thoughtless hand Has brush'd away.

5 Am not I A fly like thee? Or art not thou A man like me?

For I dance 10 And drink & sing, Till some blind hand Shall brush my wing.

If thought is life And strength & breath, 15 And the want Of thought is death,

> Then am I A happy fly If I live Or if I die.

20



Title page of *Songs of Experience* (1794), William Blake. The Granger Collection, New York.

William Blake

The Sick Rose

O Rose, thou art sick. The invisible worm That flies in the night In the howling storm

 5 Has found out thy bed Of crimson joy, And his dark secret love Does thy life destroy.

Thinking & LITERATURE

Connect to the Literature

 What Do You Think? Discuss some of the images that came to mind as you read "The Tyger," "The Fly," and "The Sick Rose."

Think Critically

THINK About

- **2.** What view of experience do you think is reflected in these *Songs of Experience*?
 - the questions the speaker asks about the tiger
 - the reasons the speaker compares himself to a fly
 - the image of the worm in the rose
- **3**. What seems to be the **tone**, or attitude, of the speaker in each of these poems?
- 4. ACTIVE READING DRAWING CONCLUSIONS Review any notes you took in your READER'S NOTEBOOK while reading the poems in *Songs of Experience*. What conclusions can you reach about Blake's choice of a tiger, a fly, and a rose as the subjects of these poems?

Extend Interpretations

- **5. Comparing Texts** Compare the attitudes of the speakers in *Songs of Innocence* with those of the speakers in *Songs of Experience*. Consider similarities as well as differences.
- 6. Comparing Texts Compare the views of life expressed in these poems from *Songs of Innocence* and *Songs of Experience* with the views of life presented in the excerpts from the King James Bible in Unit Two. What similarities and differences do you see?
- 7. Connect to Life What do you think might have been the sources of Blake's inspiration for these two sets of poems? Consider feelings and thoughts as well as aspects of the external world.
- 8. Art Connection Look at the two illustrations of Blake's on pages 711 and 713. How do the scenes depicted reflect the themes of innocence and experience?

Literary Analysis

SYMBOL As you know, a person, place, object, or activity that stands for something beyond itself is called a **symbol.** Literary symbols take on meaning within the context of the works in which they occur, and sometimes literary symbols have more than one meaning. For example, the rose in Blake's poem might symbolize goodness, innocence, or all of humanity.

Cooperative Learning Activity In a chart like the one shown, identify the qualities of the lamb and the tiger and tell what you think each animal symbolizes. Then identify any other objects in the six Blake poems that you think might be considered symbols.

Object	Qualities	Symbol of
Lamb		
Tiger		



Choices CHALLENGES

Writing Options

1. Blake Critique Think back to Blake's statement (quoted on page 709) that he paired Songs of Innocence with Songs of Experience to show "the two contrary states of the human soul." Write a critique of the two groups of poems, in which you evaluate how well they fulfill that purpose. Place the critique in your Working Portfolio. 2. Discussion Questions Think about some of the issues about life and death that Blake raises in these six poems. Then prepare a set of questions that could be used to lead a discussion of the main themes in *Songs of Innocence* and *Songs of Experience*.

Questions

Issues

1. 2.

Activities and Explorations

Ideas through Art Create a montage—a composite picture made up of a variety of photos or parts of photos—to illustrate Blake's concept of innocence. Then create a similar montage to illustrate his concept of experience. ~ ART



William Blake

Other Works

"Introduction" and "The Chimney Sweeper" in Songs of Innocence "Introduction" and "The Chimney Sweeper" in Songs of Experience

Innocence and Experience William Blake's life was at once extraordinary and uneventful. Although his imaginative life was rich and astonishingly creative, his everyday life was lived in obscurity and near poverty. The son of a London clothing merchant, Blake showed an early flair for drawing and began attending art school when he was only 10. He spoke of having visions from the time he was a young child, and he was already writing poetry by the age of 12. When he was 14 he entered a seven-year apprenticeship to an engraver, after which he studied engraving at the Royal Academy of Arts.

Printer and Illustrator When Blake was 24, he married Catherine Boucher, a poor and illiterate young woman. Blake taught her to read, and she later helped him in his engraving and printing work. In 1784, Blake opened his own print shop, where he developed an engraving technique that

he called "illuminated printing." The method involved printing both text and illustration on a page at the same time, then coloring the illustration by hand. *Songs of Innocence* was one of the first works he printed in this manner. Because the process was time-consuming, Blake produced only a few copies of each of his books, undoubtedly one of the reasons that his works were not widely known during his lifetime.

Originality and Obscurity Blake's later works were on a grand scale, marked by prophetic and mythic visions, richly illustrated and difficult to understand. These complex works were almost totally ignored by readers in his own day. During his 60s, Blake stopped writing poetry and devoted all his time to pictorial art. He finally gained the recognition of a small group of artists who admired his work, and it was during this period that he created some of his best designs, including illustrations for Dante's Divine Comedy and designs for the book of Job. Blake died three months before his 70th birthday, confident of the value of his work but still relatively unknown, his stunning originality as a poet and artist not to be recognized until well into the 20th century.

PREPARING to Read

Haiku

Poetry by MATSUO BASHŌ (măt-sŏŏ'ō bă'shō) and KOBAYASHI ISSA (kō-bă-yă'shē ēs'să)

Comparing Literature of the World

Nature Poetry Across Cultures

The Poetry of William Blake and the Haiku Poets Despite differences in location, culture, and time period, the Japanese haiku poets, like William Blake, found nature to be an important source of inspiration.

Points of Comparison As you read the haiku poems in this lesson, compare them with those of Blake. Look for similarities and differences in subject matter, style of writing, ideas expressed, and attitude toward nature.

Build Background

Russia

Japan

Pacific Ocean

North Korea Japan

South Korea

China

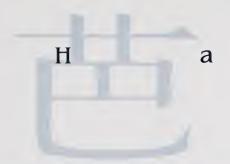
Haiku and Its Masters Haiku $(h\bar{i}'k\bar{o}\bar{o})$ is a form of poetry that evolved during the Tokugawa period in Japan (1603-1867). Although it began as a comic style of verse, it eventually became a serious art form, largely due to the efforts and artistry of Matsuo Basho. Bashō, a 17th-century teacher of haiku, was idolized in his own lifetime and is still regarded as the greatest of all Japanese haiku poets. Kobayashi Issa, who composed nearly 20,000 haiku, achieved fame a century later.

Focus Your Reading

LITERARY ANALYSIS HAIKU Haiku is a form of Japanese poetry that embodies three qualities greatly valued in Japanese art: precision, economy, and delicacy. The rules of haiku are strict—in only 17 syllables, arranged in 3 lines of 5, 7, and 5 syllables, the poet must create a clear picture of a single aspect of nature that evokes a strong emotional response in the reader. Although Bashō and Issa followed the strict requirements of the haiku form, the exact number and pattern of syllables in their poems cannot usually be reproduced in English versions, as you may notice when you read these translations.

ACTIVE READING INTERPRETING IMAGES AND IDEAS In order to appreciate the full impact of haiku, make sure to read each poem slowly, allowing a mental **image** to form based on the **details** provided. Then read each poem a second time, stopping to ponder the idea implied.

READER'S NOTEBOOK As you read each haiku, jot down words or phrases that describe your mental image. Also record any ideas that you think the haiku imply.





Autumn even the birds and clouds look old.

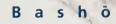
Bashō

Wintry day, on my horse a frozen shadow.

Bashō



Skylark sings all day, and day not long enough.



i

Nightingale's song this morning, soaked with rain.

lssa

What a world, where lotus flowers are ploughed into a field.

Issa

Autumn wind mountain's shadow wavers.

Issa

Translated by Lucien Stryk and Takashi Ikemoto

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? Which of these haiku did you enjoy the most? As a class, discuss reasons for your choice.

Think Critically

- 2. How would you describe the overall mood of the haiku poems?
- 3. What impressions of nature do the two haiku poets seem to share?
- 4. ACTIVE READING INTERPRETING IMAGES AND IDEAS Review what you recorded in your **READER'S NOTEBOOK** about the images and ideas you found in the haiku, and compare them with those recorded by a classmate. Are there more similarities or more differences?

Extend Interpretations

- 5. What If? If the two haiku about autumn were about spring instead, what images might be used?
- 6. Critic's Corner Donald Keene, a scholar of Japanese literature, wrote that Basho was able "to capture at once the eternal and the momentary" in his haiku. Briefly explain what you think Keene meant by this characterization of Basho's poems. Then explain why you agree or disagree with the comment.
- 7. Connect to Life On the basis of your reading of these poems, do you think haiku have relevance for all cultures and times, or are they more relevant to a specific culture or era? Support your answer with evidence from the poems.
- 8. Points of Comparison Compare the haiku of Bashō and Issa with the poems of William Blake. Use the following criteria as your points of comparison:



- THINK
ABOUT• the subject matter of the poems• the poets' style of writing
• the ideas expressed in the poems

Literary Analysis

HAIKU Through the use of precision, economy, and delicacy, haiku poetry has the ability to appeal to both the emotions and intelligence of its readers. The brevity of haiku can be misleading; their powerful effect comes as much from what is suggested as from what is directly said.

Cooperative Learning Activity With

two other classmates, rate each haiku on a scale of 1 to 10 (10 being highest)-first, according to its emotional appeal and second, according to its appeal in terms of ideas expressed. Use a chart like the one below to record your ratings. Then compare the ratings with those of other groups. Analyze whether one or two of the poems had particular appeal to the class.

	Emotional Appeal	ldeas Expressed
Bashō		
Autumn		
Wintry day		
Skylark		10 - 1 - 10 - 1
Issa		
Nightingale		• 0 0 1 1 1 mm
Lotus flowers		· · · ·
Autumn wind		

Choices CHALLENGES

Writing Options

1. Modern Haiku Think about various aspects of nature that have strong appeal to you. Then write an original haiku that conveys your reaction to this aspect of nature. Place the poem in your Working Portfolio.

2. Points of Comparison In a brief essay, discuss whether you think Blake and the haiku poets viewed nature in the same way. Cite evidence to support your opinion.



Inquiry & Research

Japanese Art Explore the Japanese arts of woodblock printing, calligraphy, painting, and pottery. What do these arts have in common with haiku? Create a bulletin-board display to illustrate the connections.



Matsuo Bashō

Humble Beginnings Bashō was born to a family of modest means. Early in life, he became friends with the son of a noble family, whose connections allowed Bashō to study with a prominent teacher of haiku. After his friend died, Bashō pursued a career as a professional haiku poet.

Writer and Teacher Around 1677, Bashō started his own school of haiku and by 1680 was the most famous Japanese poet of his day. In 1684, he began the first of many journeys through Japan journeys that provided inspiration for much of his poetry. Teaching wherever he traveled, he had more than 2,000 students by the time of his death.

Legendary Figure One day, according to legend, a student announced that he had thought of a poem: "Pluck off the wings of a bright red dragonfly and there a pepper pod will be." Bashō informed him that he would never be a poet. A poet, according to Bashō, would have said: "Add but the wings to a bright red pepper pod and there a dragonfly will be." Whether or not the story is true, it reflects a compassion for living things that, along with his superb technical skills as a poet, has made Bashō a major figure in world literature.

Kobayashi Issa 1763-1828



Promising Student After leaving home at the age of 14, Kobayashi Issa studied under Chikua, a prominent haiku poet. When Chikua died in 1790, Issa took over as head of his school. Issa is known for simple, personal poetry that often touches upon two subjects: his love for insects and small animals and his poverty. Like Bashō, Issa traveled to many parts of Japan and was honored by leading poets of the day.

Poverty and Grief Issa dealt with adversity all his life. In spite of his talent, he lived most of his life in poverty, occasionally being forced to rely on friends for shelter. In 1813, a small inheritance from his family may have given Issa, then in his 50s, the means to marry for the first time. His first four children died in infancy, and his wife eventually died in childbirth. Issa's second marriage ended unhappily, and his only healthy child, the offspring of a third marriage, was born after the poet's death.

Author Study

Villiam Wordsworth

OVERVIEW

Life and Times	722
Lines Composed a Few Miles Above Tintern Abbey - POEM	726
Composed upon Westminster Bridge ~ POEM	732
The World Is Too Much with Us ~ POEM	733
It is a Beauteous Evening ~ POEM	734
I Wandered Lonely as a Cloud ~ POEM	735
from the Grasmere Journals by Dorothy Wordsworth	
~ JOURNAL ENTRY	736
The Author's Style	739
Author Study Project	740

He is the first poet to try to examine the human mind from a psychological viewpoint."

-Margaret Drabble

England's Greatest Nature Poe

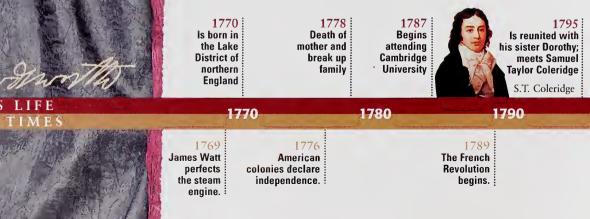
Outliving all the other major English romantic poets, William Wordsworth was a conservative figure by the time of his death in 1850. Yet five decades before, with his friend Samuel Taylor Coleridge, Wordsworth had ushered in a revolution in English poetry, championing the literary philosophy now called romanticism. Viewed as a nature poet, Wordsworth saw nature as a source of spiritual comfort to human beings. His romantic philoso-



1770-1850

phy valued imagination and emotion over reason and stressed the importance of the individual. It also placed poetry at the very center of human experience.

CHILDHOOD TRAGEDY As a child, Wordsworth spent his free time taking in the sights and sounds of the Lake District in northern England, where his father worked as an estate manager. These happy times lasted only until he was seven, when his mother's death began a family breakup that continued with his father's death just five years later. Placed in the care of uncles, the young Wordsworth was sent to the finest schools,



HIS



including Cambridge University, but he took little joy in them. He had already developed a deep appreciation for nature; by contrast, he found school life stifling and artificial.

ROMANCE AND REVOLUTION During a summer break from Cambridge in 1790, Wordsworth and a friend hiked through France and witnessed firsthand the effects of its recent revolution. Excited by the changes he saw, Wordsworth returned to France a year later, where he fell in love with a young woman named Annette Vallon. But before the two could marry, the outbreak of war between Britain and France forced Wordsworth to return home abruptly. The growing violence and steady erosion of democratic principles in France turned Wordsworth away from his ardent support of the revolution; and with France an enemy nation, for years he could do little to help the child Annette had borne him. The entire situation filled him with guilt and anxiety.

DOROTHY AND DORSETSHIRE One bright spot of Wordsworth's return to England was his reunion with his sister Dorothy, from whom he had been separated since childhood. Resolving not to be parted again, he and Dorothy moved to the western English county of Dorset. They lived near the poet Samuel Taylor Coleridge, whom Wordsworth had recently met. There the two men began

> German romantic poet Goethe

publishes first

part of Faust.

1798 Publishes first edition of *Lyrical Ballads* with Coleridge 1802 Marries Mary Hutchinson

LITERARY Contributions

Hugely popular in the decades after his death, Wordsworth is still widely regarded as one of England's finest poets.

Lyric Poems Wordsworth is best known for lyric poetry of moderate length, including

- "Composed upon Westminster Bridge"
- "I Wandered Lonely as a Cloud"

"I Traveled Among Unknown Men"

"It Is a Beauteous Evening"

"Lines Composed a Few Miles Above Tintern Abbey"

- "Lines Written in Early Spring"
- "London, 1802" (also called "To Milton")
- "My Heart Leaps Up"

"Nuns Fret Not"

- "Ode: Intimations of Immortality" "She Dwelt Among the Untrodden
- Ways"
- "She Was a Phantom of Delight"
- "A Slumber Did My Spirit Seal"
- "The Solitary Reaper"
- "Strange Fits of Passion Have I Known"
- "Surprised by Joy"
- "The Tables Turned"
- "Three Years She Grew in Sun and Shower"
- "The World Is Too Much with Us"

Other Works Of Wordsworth's longer works, the most famous probably are the following:

The Excursion (philosophical poem) The Prelude (autobiographical poem) Prefaces to Lyrical Ballads (prose)

Workers protest

factory layoffs

by destroying

1805 1813 1820 Death by Wins Gains critical drowning of appointment and public brother John; as revenue popularity begins writing collector in the with The The Prelude River Duddon Lake District 1810 1820 1815 1808 1816

Napoleon is defeated

Parliament passes

at Waterloo;

the Corn Laws. i machinery.



1800

Napoleon Bonaparte London police

established.

force is

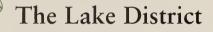
Author Study: William Wordsworth

the famous collaboration that would result in the publication of *Lyrical Ballads*. The poems in the collection, with their simple language and subject matter drawn largely from nature and common life, represented a sharp departure from the more formally crafted poetry of the day. Though now considered a cornerstone of England's romantic movement, *Lyrical Ballads* was praised by only a handful of critics when it was first published in 1798.

BACK TO THE LAKES A year later, Wordsworth and his sister settled in the Lake District of their childhood, with Coleridge for a time taking lodgings nearby. In 1802, Wordsworth married Mary Hutchinson, whom he had known since childhood, and over the next several years he continued to labor to win mainstream acceptance as a poet. Gradually, his reputation improved, enough so that by 1813 he was offered the post of local revenue collector, a patronage job showing appreciation for his literary achievements. By the 1820s, he was hugely popular, and in 1843 he was named Britain's poet laureate, succeeding his friend Robert Southey. Wordsworth died on April 23, 1850, and was buried in the Grasmere Churchyard.

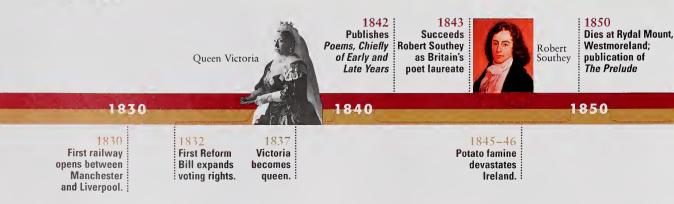


More Online: Author Link www.mcdougallittell.com



The Lake District, where Wordsworth was born and to which he returned in 1799, is a picturesque hilly area of northern England near the Scottish border. The names of many of the area's small lakes (and the towns on their banks) end in *mere*, from the Old English word for "pond": *Windermere* and *Grasmere*, for example. At the right is a photo of Dove Cottage, the house in Grasmere where Wordsworth lived, first with his sister, Dorothy, and later also with his wife and children.







PREPARING to Read

Selected Poems

By WILLIAM WORDSWORTH

Connect to Your Life

A Sense of Place Think about the places you have visited in your life. Which place made the strongest impression on you? What images leap to mind? Briefly describe the setting that so impressed you and the thoughts and feelings it inspired. Organize your details on a web diagram.



Build Background

Evocative Settings In almost all of the poems on the upcoming pages, Wordsworth describes a specific setting and expresses his thoughts and feelings about it. In "Lines Composed a Few Miles Above Tintern Abbey," he captures an outdoor scene in the Wye River Valley near the English-Welsh border, not far from the ruins of an old abbey. "Composed upon Westminster Bridge" expresses his feelings on seeing the city of London early one morning from a bridge spanning the River Thames. "It Is a Beauteous Evening" also focuses on a specific time of day and the feelings it evokes in the speaker. In "I Wandered Lonely as a Cloud," Wordsworth describes the daffodils he saw on a walk in England's Lake District, not far from the village of Grasmere, where he then lived.

Focus Your Reading

LITERARY ANALYSIS IMAGERY To capture the scenes he describes, Wordsworth makes frequent use of **imagery**, words and phrases that create a vivid sensory experience for the reader. The majority of images are visual, but imagery may also appeal to the senses of smell, hearing, taste, and touch. As you read Wordsworth's poetry, look for examples of imagery that help you imagine being in the scene he describes.

ACTIVE READING DRAWING CONCLUSIONS When you draw conclusions, you use information you already know as well as details in the poems to make logical statements about themes, attitudes, and feelings that are not directly stated. For example, read Wordsworth's description of London in early morning, when the city seems closest to nature:

This City now doth, like a garment, wear The beauty of the morning; silent, bare, Ships, towers, domes, theaters, and temples lie Open unto the fields, and to the sky; All bright and glittering in the smokeless air.

The images describing the city's beauty also give you an idea of what London must be like after it has awakened, when the smoke, noise, and bustle of human activity (in the "ships, towers, domes, theaters, and temples") displace the early morning calm. You can then draw conclusions about Wordsworth's attitude toward nature in general and London in particular.

READER'S NOTEBOOK As you read Wordsworth's poems, use details in the poems—especially the imagery—plus your own experience with nature to draw conclusions about Wordsworth's reactions to nature. Record your conclusions.



Lines Composed a Few Miles Above Tintern Abbey

Five years have passed; 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
- 20 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;

25 But oft, in lonely rooms, and 'mid the din Of towns and cities, I have owed to them,

GUIDE FOR READING

9 repose: lie at rest.

14 copses (kŏp'sĭz): thickets of small trees.

16 pastoral (păs'tər-əl): rural and serene.

20 vagrant: wandering.



of Art, Raleigh, purchased with funds from the Sarah Graham Kenan Foundation and the North Carolina Art Society (Robert F. Phifer Bequest).

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

- 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
- ⁴⁵ 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.

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—
- 55 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!

38 burthen: burden.

43 corporeal (kôr-pôr'ē-əl): bodily.

56 sylvan: located in a wood or forest; **Wye**: a river in Wales and England.

22-57 What effect do you think the memory of the "beauteous forms" has on the speaker?

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, 65 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 70 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 75 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, 80 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 8.5 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 90 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 95 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:

64-65 What does the speaker suggest by saying "there is life and food / For future years"?

67 roe: deer.

76 cataract: waterfall.

67-83 Notice how the speaker formerly responded to nature.

88 recompense: compensation. Here the speaker begins to describe what he has received in place of the "aching joys" and "dizzy raptures" of youth.

93 chasten (chā'sən): scold; make modest.

60

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,
 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 informThe mind that is within us, so impressWith quietness and beauty, and so feedWith 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 freeTo blow against thee: and, in after years,When these wild ecstasies shall be maturedInto a sober pleasure; when thy mind
- Shall be a mansion for all lovely forms,Thy memory be as a dwelling placeFor all sweet sounds and harmonies; oh! then,

115 thou my dearest Friend: Wordsworth's sister, Dorothy.

119–120 The speaker sees in his sister's response to nature a mirror of his own youthful response.

121 Note the "prayer" the speaker has made. What does he hope for his sister?

If solitude, or fear, or pain, or grief Should be thy portion, with what healing thoughts

- Of tender joy wilt thou remember me, 145 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 150 We stood together; and that I, so long A worshiper 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, 155 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!

146 exhortations: words of encouraging advice.

Thinking Through the Literature

- 1. Use details provided by the visual imagery to sketch a memorable scene depicted in the poem. Share your sketch with classmates.
- 2. What effect does nature seem to have on the speaker in the present, and how is that different from its effect in the past? Use details from the poem to support your answer.
- 3. Do you think the speaker regrets his loss of youth? Explain.



- the way he reacted to nature as a youth in lines 67-83
 his reference to "other gifts" in line 86
 his reaction to his sister's presence
- 4. Considering what you know about Wordsworth and his feelings expressed in this poem, what conclusions can you draw about his relationship with his sister? Why does showing her the scene a few miles above Tintern Abbey have special meaning for him?



Composed upon Westminster Bridge, September 3, 1802



The Thames Below Westminster (1871), Claude Monet. National Gallery, London, Bridgeman/Art Resource, New York.

Earth has not anything to show more fair: Dull would he be of soul who could pass by A sight so touching in its majesty; This City now doth, like a garment, wear

- The beauty of the morning; silent, bare,
 Ships, towers, domes, theaters, and temples lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
- In his first splendor, valley, rock, or hill; Ne'er saw I, never felt, a calm so deep! The river glideth at his own sweet will: Dear God! the very houses seem asleep; And all that mighty heart is lying still!

GUIDE FOR READING

4 this City: London.

9 steep: soak; saturate.

12 the river: the Thames (těmz) the principal river in London.

13 houses: Westminster Bridge is next to the Houses of Parliament; this word may therefore have a double meaning.

14 What do you think "that mighty heart" might be?

William Wordsworth

The World Is Too Much with Us

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. 5 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; 10 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 wreathed horn.

GUIDE FOR READING

2-3 What does the speaker say alienates us from nature?

4 sordid boon: selfish or janoble gift.

10 a Pagan: a non-Christian (in this case, a worshiper of the gods of ancient Greece). In the following lines, note what the speaker thinks a pagan could do that he cannot.

11 lea: meadow.

13-14 Proteus (pro'tē-əs) ... Triton (trīt'n): sea gods of Greek mythology. Why do you think the speaker considers it an advantage to be able to see Proteus or hear Triton?

Thinking Through the Literature

- 1. What words came to mind when you read these two sonnets? Discuss your reactions with a partner.
- 2. In "Composed upon Westminster Bridge," the speaker praises the beauty of the city; but in "The World Is Too Much with Us," the speaker finds more value in the natural world. How do you explain this apparent contradiction?
- 3. With which of these two poems' speakers do you identify more strongly? Explain your response.

William Wordsworth



Mortlake Terrace (1827), Joseph Mallord William Turner. Oil on canvas, 36^{'''} × 48^{'''}, National Gallery of Art, Washington, D.C., Andrew W. Mellon Collection. Photo by Richard Carafelli.

IT IS A BEAUTEOUS EVENING

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 tranquility;

- 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.

GUIDE FOR READING

5 broods: hovers protectively.

9 dear Child: Wordsworth's daughter Caroline.

12 in Abraham's bosom: in the presence of God.

10–14 Why does the speaker say that the child's less thoughtful response to the evening does not imply a less divine nature?



I WANDERED LONELY

 $\mathcal{A}s$

A CLOUD

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;

s Beside the lake, beneath the trees, Fluttering and dancing in the breeze.

Continuous as the stars that shine And twinkle on the milky way, They stretched in never-ending line

Along the margin of a bay: Ten thousand saw I at a glance, Tossing their heads in sprightly dance.

> The waves beside them danced; but they Outdid the sparkling waves in glee;

A poet could not but be gay,
In such a jocund company;
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie

 In vacant or in pensive mood, They flash upon that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils.



GUIDE FOR READING

16 jocund (jŏk'ənd): merry.

20 pensive: dreamily thoughtful.

21 What do you think the speaker is referring to when he speaks of "that inward eye"?

Dorothy Wordsworth

from the





Preparing to Read

Build Background

Much of Wordsworth's inspiration for his poetry came during his frequent walks with his sister Dorothy, first in western England and later in the picturesque Lake District. In her journals, Dorothy recorded her own observations about the sights and sounds they encountered. It was not unusual for Wordsworth to read and borrow from the descriptions in his sister's journal, particularly when he was writing a poem about a scene that they had observed months, or even years, before. This excerpt from Dorothy's journals kept at Grasmere, in the Lake District, records the same scene that inspired Wordsworth's "I Wandered Lonely as a Cloud."

Focus Your Reading

PRIMARY SOURCES JOURNAL

Private journals, like personal letters, are valuable **primary sources** that offer insights into the everyday lives of historical figures. As you read this journal entry, think about what it tells you about both brother and sister.

Арг. 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 Boat-house, 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 flower, 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 close to the water side. 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 at 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.

Journal

Thinking Through the Literature

- I. What did you learn about Dorothy Wordsworth while reading her journal entry?
- 2. What, if any, insights into William Wordsworth did this journal entry give you?
- 3. Comparing Texts How does Dorothy's response to the daffodils compare with her brother's? What similarities do you see in the imagery and the feelings expressed?

Thinking & LITERATURE

Connect to the Literature

1. What Do You Think? What images remain in your mind after reading "It Is a Beauteous Evening" and "I Wandered Lonely as a Cloud"?

Comprehension Check

- To what religious figure does Wordsworth compare the beauteous evening?
- What does the speaker come across unexpectedly in "I Wandered Lonely as a Cloud"?
- When does the speaker think of the daffodils again?

Think Critically

2. How would you describe the speakers of the two poems?

each speaker's comments about nature



- the speaker's comments about his daughter in lines 10–14 of "It Is a Beauteous Evening"
- the reference to "that inward eye" in line 21 of "I Wandered Lonely as a Cloud"
- 3. ACTIVE READING DRAWING CONCLUSIONS Recall the conclusions you reached in your READER'S NOTEBOOK about Wordsworth's reactions to nature. What did nature mean to Wordsworth? Refer to the imagery, figurative language, and direct statements in Wordsworth's poems.
- 4. In what way is the scene described in "It Is a Beauteous Evening" similar to the scene in "Composed upon Westminster Bridge"? How are they different?
- 5. How is the experience described in the last stanza of "I Wandered Lonely as a Cloud" similar to that in "Lines Composed a Few Miles Above Tintern Abbey"?

Extend Interpretations

- 6. Comparing Texts Compare Wordsworth's treatment of innocence and experience with that of William Blake. How do the two poets differ in their attitudes toward experience and loss of youth?
- 7. Critic's Corner Samuel Taylor Coleridge praised Wordsworth for capturing "the perfect truth of nature in his images and descriptions." Do you agree with this assessment of Wordsworth's writing? Support your answer with examples.
- 8. Connect to Life If Wordsworth were alive today, what do you think he would say about our treatment of the environment and such scientific experiments as cloning? Explain.

Literary Analysis

IMAGERY Among the many tools of poets, few are more important than **imagery**, the use of words and phrases that create vivid sensory experiences for the reader. Imagery can appeal to all five senses: sight, smell, hearing, taste, and touch. Notice how the image in these lines from "Tintern Abbey" appeals to both sight and hearing:

These waters, rolling from their mountain-springs With a soft inland murmur.

Cooperative Learning Activity With a small group of classmates, list three examples of imagery from Wordsworth's poems in a chart like the one below. Discuss how the imagery helps create a particular mood or convey a particular idea or emotion.

Poem/Line(s)	Sense(s) Appealed to
"Tintern Abbey"	sight, hearing

REVIEW SIMILE The statement, "I wandered lonely as a cloud," uses a simile to add deeper meaning to the speaker's experience. For example, the simile connects the speaker to nature and emphasizes the harmony between them; the simile also sets up a lighthearted, carefree mood that complements the pleasurable images and feelings in the poem. Find three more similes in Wordsworth's poems and analyze how they add to the meaning of the poems.



THE AUTHOR'S STYLE Wordsworth's Romantic Style

Wordsworth stated the poetic philosophy of romanticism in his preface to *Lyrical Ballads* in 1798. In subsequent editions of the book, he continued to revise his preface to further clarify what he was trying to do. The aspects of his style, therefore, come not only from his own poetry but from his statements about poetry as well.

Key Aspects of Wordsworth's Style

- images drawn from nature to show connections between humans and the natural world
- · direct statements of emotions
- · philosophical statements of personal beliefs
- ordinary experiences, objects, and people transformed by the imagination and presented in an unusual way
- simple diction, or word choice, to express complicated feelings and abstract concepts

Analysis of Style

Study the aspects of Wordsworth's style and read the samples of his poetry at the right. Then complete these activities:

- Find examples of each aspect of Wordsworth's style in the samples.
- Point out other characteristics in the samples that you think distinguish Wordsworth's poetry from other types of poetry.
- Go back through the poems in this Author Study and find further examples that illustrate these key aspects of Wordsworth's style.

Applications

- 1. Imitating Style Imitate Wordsworth's style in either a short poem or a paragraph. Try to capture Wordsworth's simplicity of subject matter and language, while expressing deep emotion and/or thought. Share your work with your classmates.
- 2. Changing Style With a partner, paraphrase, or restate in your own words, three of Wordsworth's philosophical explanations in poems such as "Tintern Abbey," "The World Is Too Much with Us," and "It Is a Beauteous Evening." What gets lost in the paraphrase?
- 3. Analyzing Wordsworth's Sonnet Style All three sonnets in this Author Study are Petrarchan. With a small group of classmates, review the structure of the Petrarchan sonnet on page 308, and then analyze one of Wordsworth's sonnets by (a) tracing the rhyme scheme, (b) paraphrasing the issue or the emotional response set up in the octave, and (c) explaining the conclusions drawn in the sestet.

from "She Dwelt Among the Untrodden Ways"

She dwelt among the untrodden ways Beside the springs of Dove, A Maid whom there were none to praise And very few to love; A violet by a mossy stone Half hidden from the eye! —Fair as a star, when only one Is shining in the sky.

"My Heart Leaps Up" My heart leaps up when I behold A rainbow in the sky: So was it when my life began; 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.



from "Lines Composed a Few Miles Above Tintern Abbey" 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.

Choices CHALLENGES

Writing Options

1. Dorothy's Journal Write the journal entry that Dorothy Wordsworth might have written after visiting the area near Tintern Abbey with her brother.

2. Poem About a Place Write a poem about the setting you described for Connect to Your Life on page 725. Describe the setting and your feelings about it.

3. Poetic Comparison Write a paragraph or two comparing "Lines Composed a Few Miles Above

Tintern Abbey" and "I Wandered Lonely as a Cloud." Discuss the experiences in both poems as well as the view of nature expressed.



You might use a Venn diagram like this one to organize your ideas. Place the comparison in your **Working Portfolio**.

Writing Handbook See page 1367: Compare and Contrast.

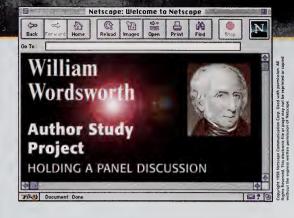
Activities & Explorations

1. Poem in Pictures Working with several classmates or alone, illustrate the scene described in one of Wordsworth's poems. Use the visual imagery to help you capture the scene in a drawing, a collage, or even a large mural to decorate your classroom. ~ ART

2. Nature Debate With a partner, debate the view of nature depicted in Wordsworth's poetry. One of you should support Wordsworth's view; the other might refute it by discussing the more threatening side of nature or by stressing the value of science and reason over nature. ~ SPEAKING AND LISTENING

Inquiry & Research

Social History Report Research and report on the early Industrial Revolution and the accompanying revolution in agriculture that were changing the English landscape in Wordsworth's day. Create a poster or other visual to illuminate the romantic poet's turn to nature.



How was Lyrical Ballads received by other writers? What did contemporary figures other than writers---such as King George IV, the artist J. M. W. Turner, the influential duke of Wellington, the inventor James Watt, and the political philosopher Jeremy Bentham—think of Wordsworth? Research the answers to these and related questions, and present your findings in a panel discussion in which each participant takes the role of a different person famous in the romantic period (1798–1832). Before the discussion starts, the panelists should introduce themselves and give a brief summary of their achievements. One student should serve as moderator, asking questions when necessary to keep the discussion moving.

Primary Print Sources Consult reviews and other literary criticism of the day, including works by famous romantic prose writers Samuel Taylor Coleridge, William Hazlitt, Thomas De Quincey, and Charles Lamb. Also consider Dorothy Wordsworth's journals and personal writing by later romantic writers, such as Sir Walter Scott, Lord Byron, Percy Bysshe Shelley, Mary Shelley, and John Keats.

Secondary Sources Consult histories, articles in literary journals, historical and biographical entries in reference works, and biographies of different personalities from Wordsworth's era.

Web Sites Reliable Web sites could provide useful information on Wordsworth and the romantic period. Also consider scholarly Web sites maintained by university English departments and established poetry societies.



More Online: Research Starter www.mcdougallittell.com



PREPARING to Read

Kubla Khan

Poetry by SAMUEL TAYLOR COLERIDGE

Connect to Your Life

Dream a Little Dream Have you ever had a dream so vivid that you wanted to write it down or tell someone about it? Were you able to recapture the mood of your dream when you described it? Discuss your experience with your classmates.

Build Background

Dream Vision Samuel Taylor Coleridge was an influential poet, critic, and philosopher who, like his good friend William Wordsworth, was a leading figure in the English romantic movement. Like other poets of the era, Coleridge responded to nature with intense emotion. In poems such as "Kubla Khan," he wrote enthusiastically not only about the beauty and serenity of nature but also about its savagery and wildness.

The circumstances surrounding the composition of "Kubla Khan" are almost as well-known as the poem itself. According to Coleridge, he had been reading about the building of a summer palace for Kublai Khan, the great 13th-century Mongol ruler, when he fell asleep in his chair as a result of a painkilling drug he had taken. In his sleep, Coleridge later reported, the images of the poem "rose up before him as *things*, . . . without any sensation or consciousness of effort." When he awoke, he began writing the poem down, but at line 54 he was interrupted by a visitor who needed to see him on business. When he returned to the poem, he was unable to remember the rest of his dream. Coleridge therefore called the lines he had written a "fragment" and "a vision in a dream."

Focus Your Reading

LITERARY ANALYSIS ONOMATOPOEIA Onomatopoeia (ŏn'ə-măt'ə-pē'ə) is the use of words whose sounds suggest their meanings—such as *buzz* and *murmur*—or of language that echoes the sound of what is being described. In "Kubla Khan," Coleridge made use of onomatopoeia and many other **sound devices.** As you read, be aware of the musical quality that these devices add to the poem.

ACTIVE READING ANALYZING STRUCTURE Structure is the organization of details in a literary work—the way in which the parts of the work are put together. Understanding a work's structure can help you understand its meaning. "Kubla Khan" is divided into three parts, which might be called the **thesis**, the **antithesis**, and the **synthesis**:

- · thesis-presents a vision
- antithesis—presents a contrasting vision
- · synthesis-pulls together the two visions

READER'S NOTEBOOK

As you read, use a diagram similar to the one shown to note where these parts begin and end and what each part of the poem describes.

