

UNIT 3



Included in this unit: TEKS 1B, 1C, 1E, 2, 2A, 2C, 3, 5A–5D, 6, 8, 10A, 10B, 11B, 12B, 13A–E, 15A, 15C, 16, 16A–G, 17, 17A, 18, 19, 25, 26, RC-12(A), RC-12(B)

Preview Unit Goals

LITERARY ANALYSIS

- Understand the historical context of literature of the Restoration and the 18th century
- Analyze nonfiction, including biographies, diaries, essays, and journals
- Identify and analyze neoclassicism as a literary style
- Identify, analyze, and interpret satire, including Horatian and Juvenalian, in poetry and prose
- Identify and analyze humorous elements of satire, including irony, sarcasm, and overstatement
- Analyze poetic forms, including elegy and mock epic
- Analyze poetic structure, including heroic couplets

READING

- Identify and analyze author's purpose
- Make inferences and draw conclusions
- Identify and analyze proposition and support
- Analyze an argument, including claim, support, and counterargument

WRITING AND GRAMMAR

- Write a persuasive essay
- Use subordinate clauses to add description
- Use parallelism to add emphasis

LISTENING AND SPEAKING

- Present a persuasive speech

VOCABULARY

- Use analogies to determine relationships between words
- Use dictionary entries to determine usage, pronunciation, and precise meaning of words
- Use specialized dictionaries, histories of the language, and books of quotations
- Use synonyms as context clues

ACADEMIC VOCABULARY

- affect
- challenge
- respond
- consent
- final

MEDIA AND VIEWING

- Evaluate the interactions of different techniques used in multilayered media

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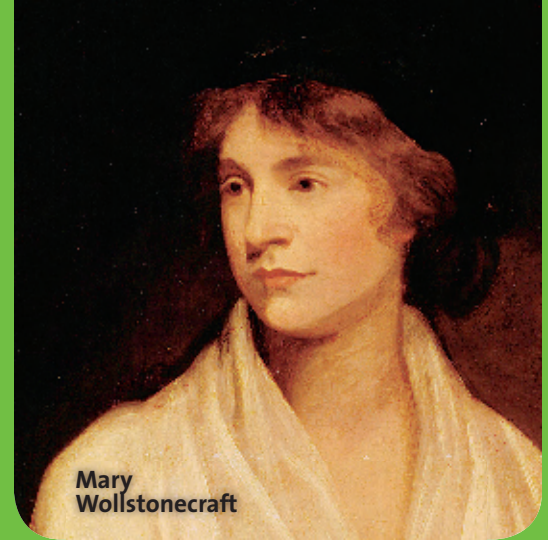


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The Restoration and the 18th Century

1660–1798



Mary Wollstonecraft



TRADITION AND REASON

- Social Observers
- Satirical Voices
- The Age of Johnson
- The Rise of Women Writers

Media  Smart DVD-ROM

Great Stories on Film

Discover how a movie captures the **Imagination** in a scene from *Gulliver's Travels*. Page 658

UNIT 3

Questions of the Times

DISCUSS After reading the following questions and talking about them with a partner, discuss them with the class as a whole. Then read on to explore the ways in which writers of the Restoration period and the 18th century in England dealt with the same issues.

What can fix society's **PROBLEMS?**

Writers of the Restoration and 18th century often used satire to bring attention to the problems of the day. Appalled by their society's dark side, social critics castigated the aristocracy, educators, politicians, and any other persons who the writers believed had failed to exercise their innate sense of reason. Is satire an effective tool for changing society? Might it really make a difference?

Can SCIENCE *tell us how to live?*

Inspired by the many achievements in science, philosophers of this period hoped to apply the scientific method to human behavior, using reason to decide, for instance, what form of government would be best or how people ought to live their lives. What role should scientific reasoning play in society? Do you think logic and observation can tell us not just what is but what should be?





READING 2 Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts.

What topics are NEWSWORTHY?

Eighteenth-century writers Joseph Addison and Richard Steele changed the nature of news with their periodicals *The Tatler* and *The Spectator*. Often gossipy in character, the periodicals examined contemporary manners and customs as well as more serious subjects. Do you think news should focus only on serious subjects, or does the lighter side have a place as well?

What is a woman's ROLE in public life?

Women of this period were as interested in new ideas as men were, but they were excluded from the public arenas where men enjoyed lively discussions. Undaunted, some women held salons, bringing intellectual life into their own homes; others, through their writing, broke into the public sphere. How are women today challenging their traditional roles and changing expectations?

NUMB. 1

The SPECTATOR.

*Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat; ut speciosa dehinc miracula promat.* HOR.

To be Continued every Day.

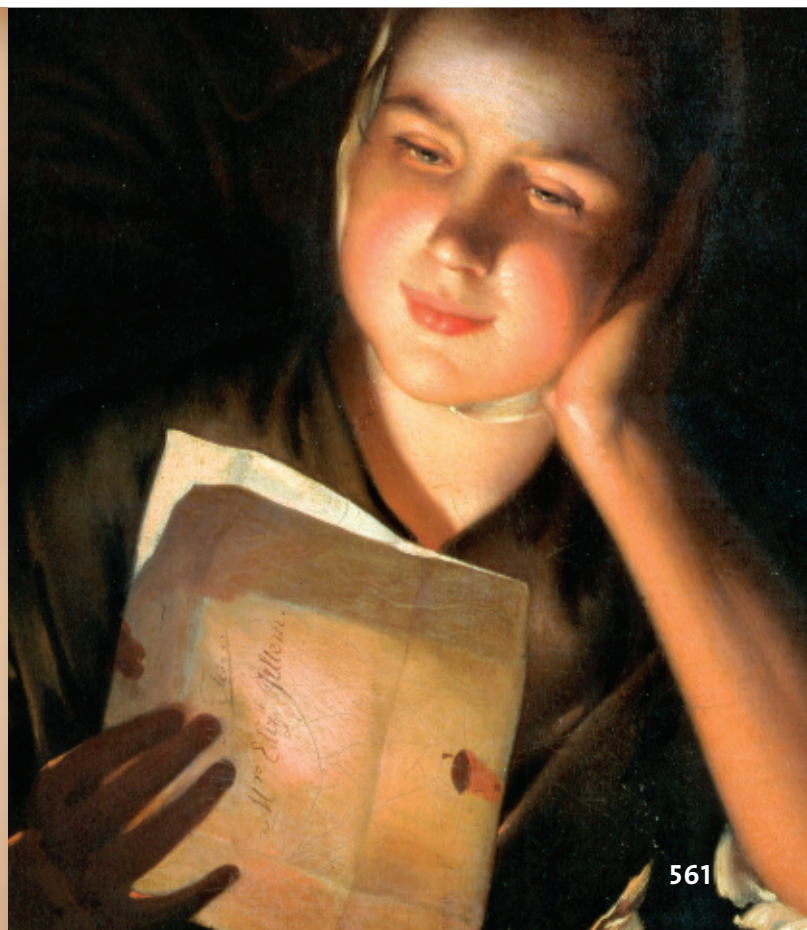
Thursday, March 1. 1711.

I Have observed, that a Reader seldom peruses a Book with Pleasure 'till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Bachelor, with other Particulars of the like nature, that conduce very much to the right Understanding of an Author. To gratify this Curiosity, which is so natural to a Reader, I design this Paper, and my next, as Prefatory Discourses to my following Writings, and shall give some Account in them of the several Persons that are engaged in my Work. As the chief Trouble of Composing, Digressing and Correcting will fall to my Share, I shall do my self the Justice to open the Work with my own History.

I was born to a small Hereditary Estate, which I find, by the Writings of the Family, was bounded by the same Hedges and Ditches in William the Conqueror's Time that it is at present, and has been delivered down from Father to Son whole and entire, without the Loss or Acquisition of a single Field or Meadow, during the Space of six hundred Years. There goes a Story in the Family, that my Mother was come with Child of age

tinguished my self by a most profound Silence: For, during the Space of eight Years, excepting in the publick Exercises of the College, I scarce uttered the Quantity of an hundred Words; and indeed do not remember that I ever spoke three Sentences together in my whole Life. Whilst I was in this Learned Body I applied my self with so much Diligence to my Studies, that there are very few celebrated Books, either in the Learned or the Modern Tongues, which I am not acquainted with.

Upon the Death of my Father I was resolved to travel into Foreign Countries, and therefore left the University, with the Character of an odd unaccountable Fellow, that had a great deal of Learning, if I would but show it. An insatiable Thirst after Knowledge carried me into all the Countries of Europe, where there was any thing new or strange to be seen; nay, to such a Degree was my Curiosity raised, that having read the Controversies of some great Men concerning the Antiquities of Egypt, I made a Voyage to Grand Cairo, on purpose to take the Measure of a Pyramid; and as soon as I had fix my self right in that

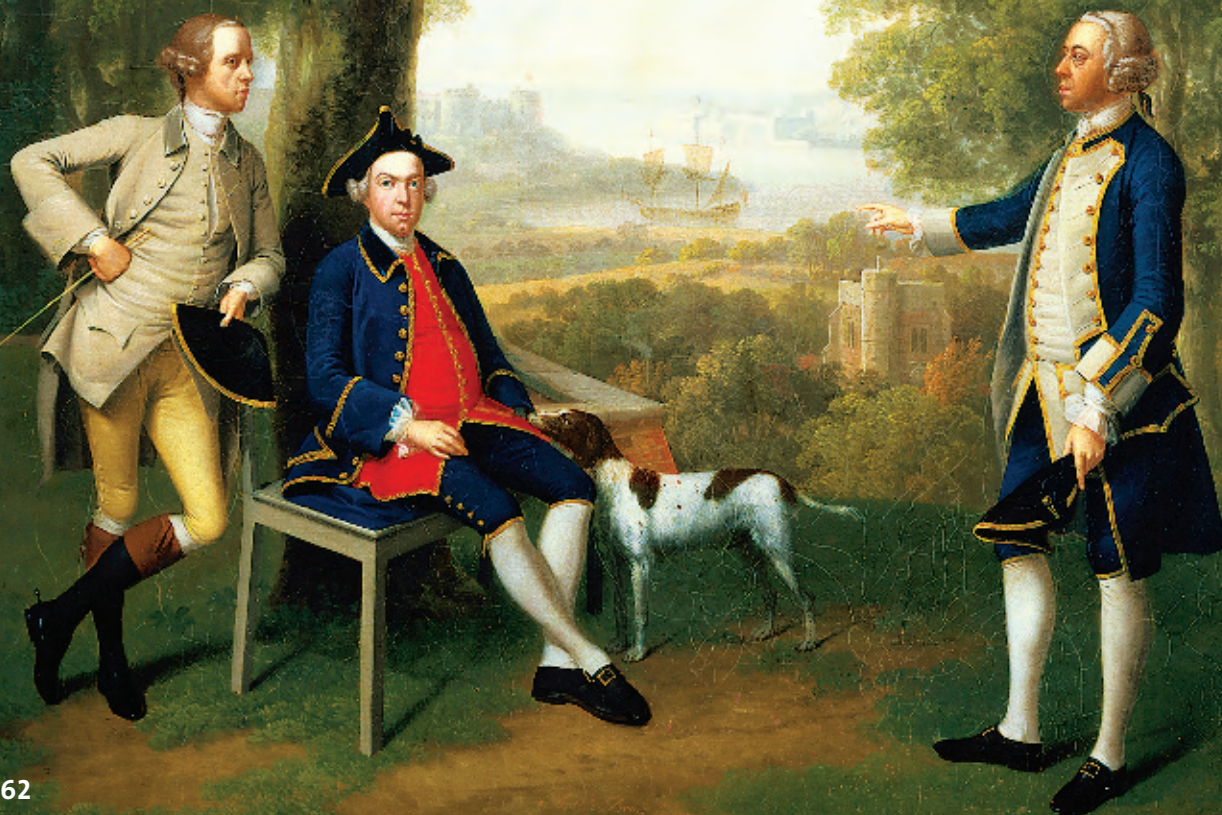


The Restoration and the 18th Century

1660–1798

Tradition and Reason

After years of tumult and upheaval, England settled happily into a time of peace, order, and prosperity. Behind the façade of tradition, however, was a radical new way of thinking— scientific, logical, “enlightened”—that would change the face of Britain. The monarchy had been restored, but in this era, reason ruled unchallenged.



The Restoration and the 18th Century: Historical Context

Writers of this era worked in a context of relative political stability and increasing rights under a more limited monarchy.

The Reign of Charles II

The coronation of Charles II in 1660 as he regained the throne was surely a sight to behold. **Samuel Pepys** recorded the event in his diary, describing the crowd of “10,000 people,” who watched the king with “his scepter in his hand—under a canopy borne up by six silver staves, carried by Barons of the Cinque Ports—and little bells at every end.” This grand celebration signaled the beginning of a new era in England: the **Restoration**.

SOPHISTICATED SOCIETY Turning its back on the grim era of Puritan rule, England entered a lively period in which the glittering Stuart court of Charles II set the tone for upper-class social and political life. Charles had spent much of his long exile in France, and upon his return, he tried to emulate the sophistication and splendor he’d observed at the court of Louis XIV. As a result, the lords and ladies of his court dressed in silks and lace, elaborate wigs and sparkling jewels. They held elegant balls and flocked to London’s newly reopened theaters, where they proved their sophistication by attending **comedies of manners**, plays that poked fun at the glamorous but artificial society of the royal court.

Like Louis XIV, Charles was a patron of the arts and sciences, appointing **John Dryden** England’s first official poet laureate and chartering the scientific organization known as the Royal Society. In addition, Charles re-established Anglicanism as England’s state religion.

RESTORATION POLITICS With the restoration, however, came a realization that monarchs would have to share their authority with Parliament, whose influence had increased substantially. An astute 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 in two factions that became the nation’s chief political parties: the **Tories** and the **Whigs**.

The Whigs, who wanted to limit royal authority, included wealthy merchants, financiers, and some nobles. They 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. The Tories—supporters of royal authority—consisted mainly of land-owning aristocrats and conservative Anglicans, who had little tolerance for Protestant dissenters and no desire for war with France.



R56READING 2 Analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.

▶ TAKING NOTES

Outlining As you read this introduction, use an outline to record the main ideas about the history and literature of the period. You can use headings, boldfaced terms, and the information in these boxes as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

I. Historical Context

A. Charles II

1. French sophistication
2. Patron of arts & sciences
3. Supported by Tories, limited by Whigs

B. Royalty and the People

Royalty and the People

WILLIAM AND MARY Political conflict increased when Charles 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. As a result, Parliament forced James to abdicate his throne. In 1688, James's Protestant daughter Mary and her husband, the Dutch nobleman William of Orange, took the throne peacefully in what came to be known as the **Glorious 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.

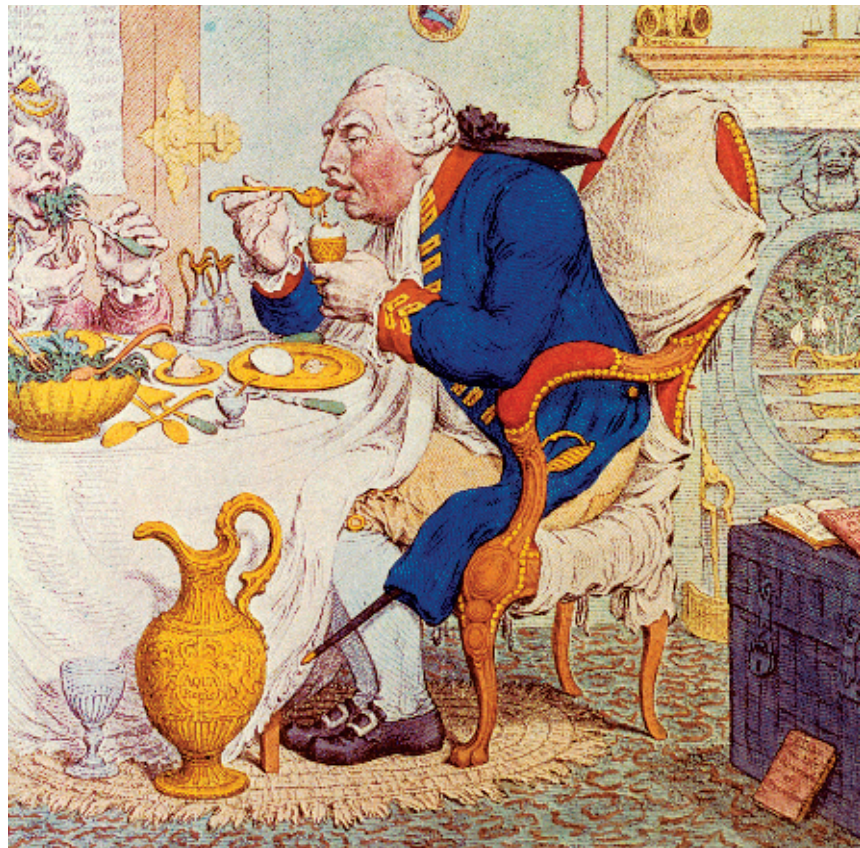
As a Dutchman and a Protestant, King William (who ruled alone after Mary died) was a natural enemy of Catholic France and its expansionist threats to Holland. From the first year of his reign, with Whig support, he took every opportunity to oppose the ambitions of Louis XIV with English military power, 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**.

THE HOUSE OF HANOVER Outliving all 16 of her children, Anne was the last monarch in the house of Stuart. With her death in 1714, the crown passed to a distant cousin, 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 II's Catholic son, James Edward Stuart. The Whigs, on the other hand, supported the new king and won his 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**, 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.

▼ Analyze Visuals

Eighteenth-century artist James Gillray was known for his caricatures of political figures. In this cartoon, "Temperance enjoying a Frugal Meal" (1792), Gillray satirizes King George III and his wife, Charlotte, who were notorious for their miserliness—particularly when it came to food and drink. The king is shown dining on a boiled egg while the queen stuffs her large mouth with salad. Can you find another detail that points to the couple's frugality?



George II's grandson became the first British-born monarch of the house of Hanover. As George III, he sought a more active role in governing the country, but his highhanded ways antagonized many. Scornful of the Whigs, George had trouble working with nearly everyone, partly because he suffered from an illness that affected his mind and grew worse over the years. During his reign, he led Britain into a series of political blunders that ultimately resulted in the loss of the American colonies.

Ideas of the Age

This period became known as the **Age of Reason**, because people used reason, not faith, to make sense of the world.

The Age of Reason

The period including the late 1600s and the 1700s is called the **Enlightenment** or the **Age of Reason** because it was then that people began to use scientific reasoning to understand the world. Earlier, most people had regarded natural events such as comets and eclipses as warnings from God. The new, scientific way of understanding the world suggested that by applying reason, people could know the natural causes of such events.

THE SCIENTIFIC METHOD The British scientist **Sir Isaac Newton** set the tone for the era in his major work, *Mathematical Principles of Natural Philosophy* (1687), in which he laid out his newly formulated laws of gravity and motion and the methodology by which he arrived at his conclusions. Newton's **scientific method**, still employed today, consists of analyzing facts, developing a hypothesis, and testing that hypothesis with experimentation.

Newton's findings were enormously important because they suggested that the universe operated by logical principles that humans were capable of understanding. Inspired by Newton's example, scientists searched for these principles, making all kinds of discoveries along the way. Astronomers learned that stars were not fixed but moving and that the Milky Way was an immense collection of stars. Chemists isolated hydrogen, discovered carbon dioxide, and converted hydrogen and oxygen into water. Botanists and zoologists categorized literally millions of individual plants and animals, and in agriculture, breeding was improved, as were methods for cultivating and harvesting crops.

ENLIGHTENED PHILOSOPHIES The discoveries of Newton thrilled not only scientists but also philosophers. If nature operated by simple, orderly laws that could be worked out by logic, they asked, why not human nature as well? Why couldn't scientific methods be used to predict economic trends, for instance, or to figure out what form of government was best?

A replica of the first reflecting telescope, invented by Sir Isaac Newton and shown to the Royal Society in 1668



A Voice from the Times

*Nature and Nature's laws lay
hid in night:
God said, Let Newton be! and
all was light.*

—Alexander Pope

Believing that reasonable people could create a perfect society, philosophers such as **John Locke** encouraged people to use their intelligence to rid themselves of unjust authorities. Rejecting the “divine right” of kings, Locke provided a logical justification for the Glorious Revolution (and, later, the American Revolution) by asserting the right of citizens to revolt against an unfair government.

LIVING WELL The spirit of the Enlightenment led to many improvements in living conditions. Early in the century, for instance, writer **Lady Mary Wortley Montagu**, wife of a British ambassador, brought back from Turkey the idea of inoculation, and by the end of the 1700s, scientist Edward Jenner had developed an effective smallpox vaccination.

Many British citizens lived well during the 18th century, and a few lived sumptuously. Wealthy aristocrats built lavish country estates 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 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. However, as the period drew to a close and the Industrial Revolution took hold, one writer noted, “No society can be flourishing and happy of which the far greater part of the members are poor and miserable.”

A Voice from the Times

Man being . . . by nature all free, equal, and independent, no one can be put out of his estate, and subjected to the political power of another, without his own consent.

—John Locke

Coffee House (1668), unknown artist. © Eileen Tweedy/British Museum/The Art Archive.





A view of London on the river Thames, 18th century

Literature of the Times

In this time of prosperity and relative stability, literature flourished, finding new audiences, new forms, and new voices.

Social Observers

Despite recurring warfare with France and the disaster of the American Revolution, the Restoration and the 18th century were a relatively stable time in Britain. The middle class grew and prospered, and ordinary men and women had more money, leisure, and education than ever before. For writers, that meant a broad new audience eager to read and willing to pay for literature. However, this audience did not have much taste for highbrow poetry full of sophisticated allusions to classics they had never read. Instead, they wanted writing that reflected their own concerns and experiences—working hard, doing right, gaining respectability—and they wanted it written in clear **prose** that they could understand.

One enormously popular form of “real-life” literature was **journalism**. Newspapers had been around since the early 1600s, but rigid censorship under both Charles I and Oliver Cromwell had discouraged their growth. As restrictions gradually eased, the press flourished. Daily newspapers appeared, and serials such as *The Tatler* and *The Spectator* published essays by **Joseph Addison** and **Richard Steele** that satisfied the middle-class appetite for instruction and amusement. Journalists did not simply report current events; they moralized, mocked, and gossiped, giving their opinions on everything from social manners to international politics.

► For Your Outline

SOCIAL OBSERVERS

- A growing middle class increased demand for middlebrow literature.
- Journalism became popular, providing opinions as well as facts.
- Novels were modeled on nonfiction forms.
- Pepys's diary captured Restoration period.

A Voice from the Times

The newspapers! Sir, they are the most villainous, licentious, abominable, infernal—Not that I ever read them! No, I make it a rule never to look into a newspaper.

—Richard Brinsley Sheridan

Journalist **Daniel Defoe** used his experience writing nonfiction when creating *Robinson Crusoe* (1719), considered by many to be England's first **novel**. As is typical of early novels, Defoe wrote in the familiar realistic style of a newspaper account, making it seem as if his tale of a shipwrecked man's survival on a desert island had really happened. Other writers followed with novels of their own, often modeled on nonfiction forms such as **letters**—for example, *Pamela* by **Samuel Richardson**—and **diaries**.

A real-life diary, although not intended for publication, provides modern readers with one of the best glimpses of life during these times. **Samuel Pepys**, a prosperous middle-class Londoner, began his diary in the first year of the Restoration and kept it for nine years. In it he tells of the major events of the day, including the coronation of Charles II and the Great London Fire.

Satirical Voices

While the realism of novels and newspapers pleased middle-class readers, another literary style—polished, witty, and formal—was aimed at the elite. This style was known as **neoclassicism** (“new classicism”). Neoclassical writers modeled their works on those of ancient Greece and Rome, emulating what they saw as the restraint, rationality, and dignity of classical writing. Indeed, the period in which these writers worked—the first half of the 18th century—is sometimes called 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. Neoclassical writers stressed balance, order, logic, and emotional restraint, focusing on society and the human intellect and avoiding personal feelings.

Neoclassicists often used **satire**, or ridicule, to point out aspects of society that they felt needed to be changed. In this, too, they followed Roman models, choosing between the gentle, playful, and sympathetic approach of Horace (**Horatian satire**) and the darker, biting style of Juvenal (**Juvenalian satire**). Two outstanding writers of the period beautifully illustrate the two modes of satire.

One of the writers, **Alexander Pope**, wrote satiric poetry in the Horatian mode, poking fun at the dandies and ladies of high society and addressing moral, political, and philosophical issues in clever, elegant couplets. Pope's friend **Jonathan Swift**, on the other hand, wrote Juvenalian satire. Appalled by the hypocrisy and corruption he saw around him, Swift savagely attacked educators, politicians, churchmen, and any others he saw as corrupt. His masterpiece, *Gulliver's Travels*, is still a remarkably incisive commentary on human nature.

A CHANGING LANGUAGE

Standardizing the 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.” Over the next several decades, scholars worked to remedy the situation.

The Dictionary One such scholar was Samuel Johnson, whose *Dictionary of the English Language* was published in 1755. Almost singlehandedly, Johnson created a work of gigantic proportions, consisting of 40,000 definitions and 110,000 quotations. Johnson recognized that language was always changing, but he also saw the value in having a standard for pronunciation, usage, and spelling. In his dictionary, he did not attempt to “fix the language”; he simply defined words as they had been used by the “best writers.”

Grammar 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 frustrated generations of school children.



Gulliver Exhibited to the Brobdingnag Farmer, Richard Redgrave. Oil on canvas, 25" × 30". Victoria & Albert Museum, London. © Victoria & Albert Museum, London/Art Resource, New York.

England's newly reopened theaters provided another outlet for the period's most brilliant satirists. Influenced by the French comedies of manners, **John Dryden**, **William Congreve**, and other playwrights entertained audiences with **Restoration comedies** that satirized the artificial, sophisticated society centered in the Stuart court.

The Age of Johnson

The second half of the 18th century is sometimes affectionately referred to as the Age of Johnson—a tribute to **Samuel Johnson**, Britain's most influential man of letters of the day. Johnson, a poet, critic, journalist, essayist, scholar, and lexicographer, was also a talker, a brilliant conversationalist who enjoyed holding forth at coffeehouses, clubs, and parties. He was friends with many of the greatest literary and artistic talents of the time and stood at the center of a lively circle of intellectuals that included his biographer **James Boswell**, the historian **Edward Gibbon**, the novelist and diarist **Fanny Burney**, and the comic dramatist **Richard Brinsley Sheridan**.

► For Your Outline

SATIRICAL VOICES

- Neoclassicists emulated the rationality of ancient Greek and Roman writers.
- The early 1700s were called the Augustan Age, in reference to the times of Roman emperor Augustus.
- Satire pointed out society's problems; Horatian satire was gentle, Juvenalian was dark.
- Restoration comedies satirized the Stuart court.

The 18th-century concern with real life can be seen in the number, variety, and quality of nonfiction works published during the Age of Johnson. Works of biography, history, philosophy, politics, economics, literary criticism, aesthetics, and natural history all achieved the level of literature. Writers strove for a style not merely clear and accurate but also eloquent and persuasive. Edward Gibbon's *The History of the Decline and Fall of the Roman Empire* is a superb example of the heights achieved by nonfiction prose during these years. Also notable are the works of philosopher David Hume, the artist Sir Joshua Reynolds, and the economist Adam Smith—and, of course, Johnson himself, who described his notion of good style as “familiar but not coarse, and elegant but not ostentatious.”

Johnson wrote *A Dictionary of the English Language*, a stupendous feat that won him an important place in literary history (see **A Changing Language**, page 568). His essays remain classic examples of the formal 18th-century prose of which he was the acknowledged master. He also wrote graceful biographies of poets, and critiques of poems and other literary works. Johnson was more than an accomplished writer; he was the literary dictator of London and the undisputed arbiter of taste for his time.

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.

► For Your Outline

THE AGE OF JOHNSON

- The late 1700s were called the Age of Johnson in tribute to Samuel Johnson, an influential writer.
- Nonfiction flourished.
- Poetry entered a transitional period.

WOMEN WRITERS

- Unable to participate in public intellectual life, women formed salons.
- Intellectual women were known as bluestockings.
- Women began publishing their work.
- Wollstonecraft called for women's rights.

Fanny Burney (1784), Edward Francis Burney. The Granger Collection, New York.

The Rise of Women Writers

Enlightenment ideals weren't the exclusive property of men; women—especially upper-class women—were equally interested in exercising their reason and learning about the world around them. However, the universities were closed to them, as were the nearly 3,000 coffeehouses that had sprung up in London. Denied access to these places, women missed out on many ideas being discussed by England's educated class—its writers, artists, politicians, and statesmen.

Unable to go out and participate in the intellectual life of the nation, several enterprising women in the mid-1700s decided to bring it into their own homes in the form of French-style private gatherings known as **salons**. Salons quickly became a popular form of evening entertainment, taking the place of card games, and were often attended by well-known writers and other public figures, such as Samuel Johnson and Horace Walpole. Because guests were invited to leave their silk stockings at home and come casually dressed



in everyday blue worsted stockings (the 18th-century equivalent of wearing jeans to a party), the women who frequented salons—and intellectual women in general—became known as **bluestockings**.

Inspired by the example of pioneers such as **Aphra Behn**, the first woman in England to earn a living as a professional writer (indeed, she rivaled John Dryden as the most prolific playwright of the Restoration), many talented bluestockings began publishing their own works. For years, male writers had written novels aimed at female audiences, such as Samuel Richardson's *Pamela*, the story of a servant girl who resists her master's advances and ultimately wins an offer of marriage. Now, the men faced competition from women novelists such as **Charlotte Smith** and **Fanny Burney**.

Charlotte Smith wrote to support her family, beginning with poetry but soon turning to novels, which were more lucrative. Her work was similar to that of other women novelists of the day. It was quite radical, however, in its attitude toward morality and its examination of class equality.

Fanny Burney's novels, on the other hand, may seem overly sentimental and moralistic to modern readers. However, her understanding of women's concerns and her accurate portrayal of polite society won her a wide following in her day. Although Burney 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. Since Burney moved in high society, with Samuel Johnson and even the king and queen of England as acquaintances, her diary gives modern readers a fascinating glimpse into the lives of the upper class in the Age of Johnson.

While many women, such as Fanny Burney, defied the norms by educating themselves, engaging in salon discussions, and writing for publication (often under assumed names), **Mary Wollstonecraft** openly challenged the status quo. In *A Vindication of the Rights of Woman* (1792), she argued that women should be educated equally with men and allowed to join the professions so that the relationship between men and women could be one of “rational fellowship instead of slavish obedience.” Her views were radical at a time when most women accepted their inferior status, or at least refrained from expressing their discontent. Although Wollstonecraft died shortly following the birth of her daughter Mary, she would surely have been proud to learn that the daughter, **Mary Wollstonecraft Shelley**, grew up to become one of the most enduring writers of the next period in England's literary history—the **romantic period**.

THE ARTISTS' GALLERY



Satire in Art

Satirizing everything from crooked elections to bad taste in opera, the paintings and engravings of **William Hogarth** (1697–1764) were received with great enthusiasm at all levels of mid-18th-century British society.

Mockery and Moralizing Hogarth was most famous for painting what he called “modern moral subjects”—series of lively, detailed scenes showing how bad behavior leads to ruin. While some of these series depicted the seamy side of London, others targeted the wealthier classes.

In the work shown in detail here (the second in a series called *Marriage à la Mode*), Hogarth depicts the downfall of a marriage based on greed and vanity. The wife appears exhausted from a card party held the night before, the house is in disarray, and the husband appears to have just returned from his own revels. The title of the series was taken from John Dryden's well-known comedy of manners; Hogarth's ideas of satire owed a great deal to the theater.

Artistic Independence Before Hogarth, artists had earned their living by painting flattering portraits of wealthy patrons. By turning his own popular paintings into engravings that could be printed and sold cheaply to ordinary people, Hogarth opened up new possibilities for artists. He also successfully lobbied Parliament for a copyright law that protected artists' rights by making it illegal for others to copy their work. The law's passage led to a dramatic growth in British printmaking.

Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to learn more about the Restoration period and the 18th century. Consider to what extent British literature reflected the historical events of the day.

BRITISH LITERARY MILESTONES

1660

- 1660 Samuel Pepys begins his diary.
- 1668 John Dryden is named the first official poet laureate.
- 1671 John Milton’s *Paradise Regained* is published.
- 1690 John Locke publishes his essay *Two Treatises on Government*, stating the natural rights of life, liberty, and property.

1695

- 1711 Addison and Steele begin periodical *The Spectator*.
- 1719 Daniel Defoe’s *Robinson Crusoe*, considered by many to be the first novel in English, is published. ▶
- 1726 Jonathan Swift arranges for anonymous delivery of his manuscript of *Gulliver’s Travels* to a London printer.



HISTORICAL CONTEXT

1660

- 1660 The monarchy is restored with the crowning of Charles II, who rules until 1685.
- 1665 The Great Plague of London kills thousands.
- 1666 The Great Fire of London destroys a large section of the city.
- 1687 Sir Isaac Newton publishes the law of gravity.

1695

- 1707 England, Wales, and Scotland unite as Great Britain.
- 1714 Reign of George I, the first Hanoverian monarch, begins (to 1727).
- 1718 Lady Mary Wortley Montagu introduces inoculation in England. ▶
- 1721 Robert Walpole, the first political leader to be called prime minister, takes office.



WORLD CULTURE AND EVENTS

1660



- 1661 Louis XIV begins building the grand palace at Versailles, near Paris. ▲
- 1684 China opens ports to foreign trade.

1695

- 1703 Peter the Great begins building the city of St. Petersburg.
- 1707 Mughal Empire in India breaks into a patchwork of independent states.
- 1717 French author Voltaire is imprisoned in the Bastille for nearly a year.
- 1721 Edo (Tokyo) becomes the world’s largest city.

MAKING CONNECTIONS

- Were the early years of Charles II's reign a good time to live in London? Explain.
- Name three parts of the world held by the British Empire at this time.
- Name two scientific or medical advances that occurred during these years.
- What literary "first" occurred during this period?



READING 11B Evaluate the structures of text for their clarity and organizational coherence and for the effectiveness of their graphic representations.

1730

1740 Samuel Richardson's novel *Pamela* is published.

1746 Samuel Johnson signs a contract to write *A Dictionary of the English Language* (published 1755).

1763 James Boswell meets Samuel Johnson, beginning a 21-year friendship. ▶



1730

1732 A royal charter is granted for the founding of the American colony of Georgia; 114 passengers leave Gravesend, England, to settle there.

1757 British rule over India begins (to 1947).

1760 The reign of George III begins (to 1820).

1763 Britain defeats France in Seven Years' (French and Indian) War, acquiring French Canada.

1730

1740 Maria Theresa becomes queen of Austria, Bohemia, and Hungary (to 1780).

1756 Frederick the Great of Prussia starts the Seven Years' War, fought in Europe, North America, and India.

1762 Catherine the Great begins rule of Russia (to 1796). ▶



1765

1768 The publication of *Encyclopaedia Britannica* begins in Scotland.

1784 William Blake creates illuminated printing, a technique for combining text and illustration.

1791 James Boswell issues the two-volume *Life of Samuel Johnson*.

1765

1775 War with colonies in North America begins (to 1783). ▶

1783 American independence is acknowledged in the Treaty of Paris.

1793 War with revolutionary France begins (to 1815).



1765

1773 Phillis Wheatley becomes the first African American to publish a book of poetry.

1789 The French Revolution begins (to 1799).

1791 Austrian composer Wolfgang Amadeus Mozart dies at age 35. ▶

1793 French king Louis XVI is executed by guillotine.



UNIT 3

The Legacy of the Era

Science and Society

The scientific method that was developed during the Age of Reason has given us everything from lifesaving heart transplants to potatoes bred to make the perfect French fry. However, despite the hopes of Enlightenment philosophers, science has failed to solve all our social problems; in fact, some scientific advances have created new problems.

DISCUSS With a small group, identify scientific advances that have truly benefited society. Then discuss any negatives—ethical, physical, ideological, or otherwise—associated with these advances.

A scientist pulls frozen cells from cryostorage.



Social Critics

Satire ruled in the 18th century—the age that brought us the wit and wisdom of Alexander Pope and Jonathan Swift and the artistry of William Hogarth. Today's newspaper columnists, cartoonists, comedians, and late-night TV show hosts also use humor to make serious points about contemporary political and social issues. Has social criticism changed to suit the issues of our modern world, or is satire, at its core, the same no matter what the era?

RESEARCH Find two examples of modern-day satire, one in the light Horatian style of Pope and one in the darker Juvenalian style of Swift. Share your examples with the class and discuss how they compare with the work of 18th-century satirists.



An example of modern satire in the Horatian mode

The Novel

Perhaps the most significant literary legacy of this period is the novel. From Daniel Defoe's *Robinson Crusoe* to today's bestsellers, the genre's popularity has never flagged.

QUICKWRITE Many pundits have predicted the demise of the novel, especially in its printed form, as other forms of literature and technology have gained popularity. Write several paragraphs to explain why you think the novel endures despite so many distractions.





Included in this workshop:
READING 2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **6** Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction.

Nonfiction in the 18th Century

We often refer to the current era as the information age, in which we have come to expect a steady stream of instant information through television, the Internet, radio, and print. England in the 18th century experienced a similar demand for information but was limited to one form of media—print.

A New World of Ideas

At the dawn of the 18th century in England, the movement known as the Enlightenment was ushered in by the writings of two major philosophical thinkers, John Locke and Thomas Hobbes. Their writings inspired the English people to rethink all aspects of society, question accepted beliefs, and explore new ideas. In this rich environment of ideas, **nonfiction** became a favored literary form.

Though the aristocracy was the primary audience of the Enlightenment writers, the spread of education in the 17th century had caused the literacy rate in England to soar among the middle and lower classes. The newly literate public's appetite for information grew, and London became home to a number of periodicals. The practices of modern publishing, such as the use of copyright and royalty fees, began to emerge in London at this time.



The stereotype press, invented in 1805

The Development of the Essay

The contents of most 18th-century periodicals consisted of essays. An **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 titled *Essais*, which means "attempts." In 1597, Francis Bacon became the first prominent English essayist when he published the first edition of his *Essays*. From then on, 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. Works labeled "essays" were even written in verse, such as Alexander Pope's *An Essay on Criticism*.

Informal essays are essays in which writers express their opinions without adopting a completely serious or formal tone. Informal essays can include humor and may deal with unconventional topics, such as Joseph Addison's witty and entertaining commentaries on British morals and manners of the day, which appeared in the periodical *The Spectator* (page 602).

Formal essays explore topics in a more serious, thorough, and organized manner than informal essays. One example is Mary Wollstonecraft's argument against injustice in *A Vindication of the Rights of Woman* (page 720).

Other Forms of Nonfiction

Letters and **diaries** often provide personal details of everyday life at the time they were written. Most are private and not intended to be shared, but some are published because they are well written or concern famous historical or literary figures. *The Diary of Samuel Pepys* (page 580) is an important historical record of the Restoration in which Pepys observed life in its smallest details and then meditated on the meaning of what he had witnessed. Eighteenth-century examples include Fanny Burney's journal and collected letters (page 708).

Biography is nonfiction in which a writer recounts the events of another person's life. **Autobiographies** and **memoirs** are works in which people recall significant events in their own lives. James Boswell's *The Life of Samuel Johnson* (page 682) is an example of a biography about a great literary figure.

When you are reading nonfiction, use the following strategies:

- Take note of the **type of document** you are reading. Is it a formal essay, or is it an informal work with a loose structure?
- Draw conclusions about the **author's purpose**. Is the writer addressing a social problem? If so, what solutions does he or she suggest?
- Consider the **historical context** and the value of the work at the time it was written or published. Ask yourself if the work is still of value today.
- Summarize the **main ideas** of the work in your own words.

Before marriage we cannot be too inquisitive and discerning in the faults of the person beloved, nor after it too dim-sighted and superficial.

—Joseph Addison, *The Spectator*

Close Read

Do you find the ideas in this passage to be of value to today's audience? Explain.

THE RISE OF JOURNALISM

1650	1690	1700	1710
1650s Coffeehouses emerge as cultural and political discussion centers.	1690s Oral communication of the news decreases as printed news sources rapidly increase. 1694 Lifting of licensing act allows English newspapers to grow.	1702 <i>The Daily Courant</i> , England's first daily newspaper, is established. 1709 <i>The Tatler</i> begins publication.	1711 <i>The Spectator</i> is founded by Joseph Addison and Richard Steele.



READING 6 Analyze the effect of irony in literary essays, speeches, and other forms of literary nonfiction. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

DID YOU KNOW?

Samuel Pepys ...

- had 10 brothers and sisters.
- saved his house from the Great Fire of London, only to have it burn seven years later.
- kept his diary a secret—not even telling his wife about it.

Background: Diary entry written in Pepys's shorthand

from The Diary of Samuel Pepys

Diary by Samuel Pepys

Meet the Author

Samuel Pepys 1633–1703

The Diary of Samuel Pepys contains firsthand accounts of some of the most important historical events of 17th-century England. Yet it is Pepys's candor in recording the minutiae of his private life—what he ate for dinner, a squabble with his wife, his childlike excitement over a new watch—that prompted his biographer Claire Tomalin to declare him “both the most ordinary and the most extraordinary writer you will ever meet.”

An Insatiable Curiosity Pepys (pēps) had an insatiable curiosity and attempted to learn all that he could about every subject. It was undoubtedly this fascination with life that inspired him, at the age of 26, to begin keeping a diary in which he would eventually set down more than 1.2 million words. At the age of 35, he abandoned his diary, fearing it was straining his eyes so much that he might go blind.

“The Right Hand of the Navy” Shortly after starting his diary, Pepys became a clerk in the Royal Navy office and worked hard at rooting out corruption and streamlining management. Acknowledged as “the right hand of the Navy,” in 1684 he was appointed the secretary of the

admiralty. In that capacity, he doubled the number of battleships and restored the Royal Navy as a major sea power.

A Confidante of Kings During his years of public service, Pepys enjoyed a close relationship with King Charles II and his successor, James II. However, Pepys also made enemies in his rise to power. In 1678, some of his adversaries tried unsuccessfully to ruin his reputation, falsely accusing him of murder and treason. Although Pepys was imprisoned briefly, the intervention of Charles II kept him from further punishment.

A Scholarly Retirement Pepys lived in retirement for the last 14 years of his life. He spent his time amassing a large personal library, corresponding with various artists and scholars, and collecting material for a history of the navy, which he never completed. He bequeathed his large library, including his diary, to Cambridge University.

Postponed Publication Written in shorthand, the diary was not transcribed until the early 19th century. An abridged version—with his romantic dalliances and other details that “could not possibly be printed” removed—was published in 1825. The full, uncensored version did not appear until 1970.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-578



LITERARY ANALYSIS: DIARY

A writer keeps a **diary** in order to make a daily account of his or her thoughts, experiences, and feelings. Diaries are **primary sources**, or materials created by people who were present at events either as participants or as observers. Most diaries are private and not intended to be shared. However, some have been published because, as primary documents, they provide valuable insights into historical events and eras. One example is *The Diary of Samuel Pepys*, which paints a fascinating portrait of English life in the early 1660s, the time of the Restoration. In the following passage, notice how Pepys conveys details about his household even as he reports on a major disaster of the period, 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.

As you read the selection, pay attention to how Pepys discusses matters of both personal and public concern.

READING SKILL: CONNECT TO HISTORY

Eyewitness accounts like Pepys's diary often stir feelings of curiosity and excitement in readers. You may find yourself comparing the historical events retold in this selection to experiences you have read about, heard about, or known firsthand. You may even imagine yourself in Pepys's position, listening to the stories of Charles II or escaping the Great Fire. These responses are ways of **connecting** with what you are reading. As you read the selection, make connections between Pepys's world and your own by listing similarities between them. Record your observations in a chart like the one shown.

<i>Pepys's World</i>	<i>My World</i>
Great Fire of London	Hurricane Katrina

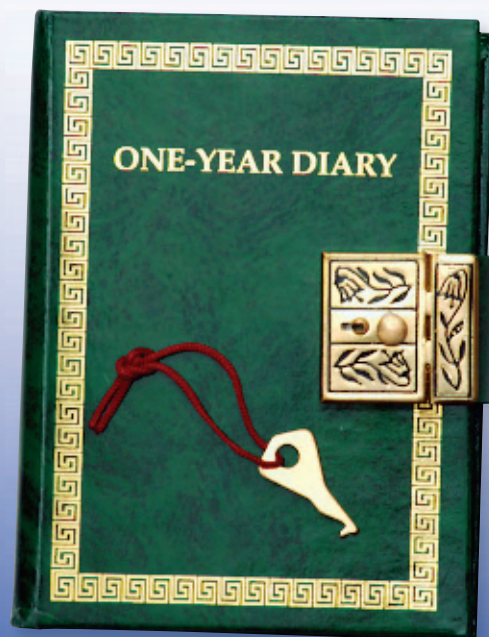


Complete the activities in your **Reader/Writer Notebook**.

Why keep a DIARY?

Samuel Pepys had no aspirations for publication. In fact, he took great measures to ensure the secrecy of his diary, writing his entries in an encrypted shorthand. Today, diarykeeping remains a popular pastime. Yet with the advent of online journals and blogs, it seems to be evolving from a private to a more public activity.

QUICKWRITE Make a list of the reasons that might prompt you to keep a diary. If you already have a diary or a blog, record the reasons you started it. Consider your reasons and then write a paragraph describing whether you would prefer to keep a traditional diary—one you could keep hidden from prying eyes—or a public blog that has a potential readership of millions.



THE DIARY OF *Samuel Pepys*

Samuel Pepys

BACKGROUND 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 more than 300 years ago. As personal secretary to a British admiral, Pepys was aboard the ship on which King Charles II returned to England from exile in France. He also witnessed the Great Plague of 1665 and the Great Fire of London in 1666, which destroyed thousands of homes and most of London's government buildings.

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 Gloucester³ in gray and red. My Lord⁴ 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
10 (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.⁵ 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 **A**

Analyze Visuals ►

Pepys commissioned this portrait, choosing his costume and the music he holds. What image of himself do you think he was trying to convey?

A DIARY

Reread lines 5–13. What details tell you that Pepys was an eyewitness to Charles II's return to England?

1. **Parliament . . . themselves:** This Parliament ended the government established by Oliver Cromwell and restored the monarchy under Charles II, who had been living in exile in France.
2. **Speaker . . . mace:** a signal that Parliament is dissolved. The mace is the staff or stick used as a symbol of authority by the Speaker, or head, of Parliament's House of Commons.
3. **Duke of York . . . Gloucester** (glōs'tər): the younger brothers of Charles II.
4. **My Lord:** Sir Edward Montagu, Pepys's relative and employer, who commanded the fleet that brought Charles back to England.
5. **his escape from Worcester** (wōōs'tər): After the forces he led were defeated by Oliver Cromwell's troops at the Battle of Worcester in 1651, Charles went into hiding and managed to escape to continental Europe.



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
 20 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,⁶ 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. . . . **B**

The Coronation of the King 1661

APRIL 23. . . . About 4 in the morning I rose. . . . And got to the Abbey,⁷ . . . 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
 30 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 copes⁸); and after them the nobility all in their parliament-robcs, which was a most magnificent sight. Then the duke and the King with a scepter (carried by my Lord of Sandwich) and sword and mond⁹ before him, and the crown too.

The King in his robes, bare-headed, which was very fine. And after all had placed themselves—there was a sermon and the service. And then in the choir at the high altar 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
 40 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-arms¹⁰ went to the three open places on the scaffold and proclaimed that if any one could show any reason why Ch. Stuart¹¹ 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



TEKS 6

B IRONY

In **situational irony**, what happens is the opposite of what a character or the reader might expect. Authors often use situational irony to shock or surprise readers or to create a humorous situation. Reread the Diary entry for May 23rd. Which incidents in this passage might be considered ironic? How does Pepys feel about the events he relates?

6. **Roundhead:** a supporter of Cromwell's Puritan government, so called because of the close-cropped style of hair that Puritan men generally wore.

7. **Abbey:** Westminster Abbey, the London church where monarchs are traditionally crowned.

8. **copes:** long robes worn by church officials while performing services or rites.

9. **scepter** (sĕp'tər) . . . **mond:** symbols of royal authority. A scepter is a rod or staff held by a ruler; a mond is a sphere with a cross on top, used as a symbol of royal power and justice.

10. **king-at-arms:** one of the chief heralds assigned to make official proclamations.

11. **Ch. Stuart:** Charles Stuart, who will be crowned Charles II.



Detail of *Charles II's Cavalcade through the City of London, 22nd April, 1661* (1662), Dirck Stoop. Museum of London, London. © HIP/Art Resource, New York.

medals flung up and down by my Lord Cornwallis—of silver; but I could not come by any.

But so great a noise, that I could make but little of the music; and indeed,
 50 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 brave¹² 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
 60 Cinque Ports¹³—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

Language Coach

Oral Fluency Part of reading fluently is correct pronunciation. In most English words that begin with *sce* or *sci*, the *c* is silent. Thus, *scepter*—a rod used in ceremonies to symbolize power—is pronounced /sep t r/ (line 58). What other words are like *scepter*?

12. **brave**: having a fine appearance.

13. **Cinque** (sīŋk) **Ports**: a group of five seaports on England's southeastern coast that formed a defensive association.

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. . . . **C**

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, Jane¹⁴ 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
70 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 closet¹⁵ 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 Tower and there got up upon one of the high places, Sir J. Robinson's¹⁶ little son 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
80 the end of the bridge—which, among other people, did trouble me for poor little Michell and our Sarah on the bridge.¹⁷ 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 lighters¹⁸ that lay off. Poor people staying in their houses as long as till the
90 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. **D**

. . . At last met my Lord Mayor in Canning Street, like a man spent, with a handkerchief about his neck. To the King's message,¹⁹ 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

C CONNECT TO HISTORY

Reread lines 27–65. Compare the king's coronation to a modern event, such as a presidential inauguration. Would you have been as eager as Pepys to witness the ceremony? Explain your response.

D GRAMMAR AND STYLE

Reread lines 81–93. Note how Pepys's emotionally charged phrases, such as "heart full of trouble," and his use of **sentence fragments** reflect the intimacy and informality of a diary entry.

14. **Jane:** Jane Birch, Pepys's cook.

15. **closet:** private room.

16. **Tower . . . Sir J. Robinson's:** Sir John Robinson was Lieutenant of the Tower of London, built as a fortress and later used as a royal residence and a prison.

17. **on the bridge:** people living in one of the houses that lined Old London Bridge.

18. **lighters:** barges.

19. **the King's message:** The king has ordered Pepys to find the Lord Mayor of London and tell him to pull down all the houses in the path of the fire to keep it from spreading.



Great Fire of London, 1666 (1800s). Wood engraving. The Granger Collection, New York.

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
 100 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 Street²⁰—and warehouses of oil and wines and brandy and other things. . . .

Having seen as much as I could now, I away to Whitehall²¹ by appointment, and there walked to St. James's Park, and there met my wife and Creed and Wood and his wife and walked to my boat, and there upon the water again, and to the fire up and down, it still increasing and the wind great. So near the fire as we could for smoke; and all over the Thames, with one's face in the wind you were almost
 110 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 stayed till it was dark almost and saw the fire grow; and as it grew darker, appeared more and more, and in corners and upon steeples and between churches and houses, as far as we could see up the hill of the city, in a most horrid malicious bloody flame, not like the fine flame of an ordinary fire. Barbary and her husband away before us. We stayed till, it being darkish, we saw the fire as only one entire arch of fire from this to the other side the

Language Coach

Meaning of Idioms The word *away* usually appears after a verb and means “from that place” (to go away). Pepys often uses *away* without a verb but with the same meaning as the example above. How would you rephrase lines 104 and 116 in modern English?

20. **Thames** (tĕmz) **Street**: a street running along the Thames, the main river flowing through London.

21. **Whitehall**: a wide road in London, the location of many government offices.

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
120 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. . . . **E**

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. . . .

130 **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,²² 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
140 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
150 keep a good charcoal fire, which I was not then provided with. . . .

OCTOBER 21. This evening after I came home, I begun to enter my wife in arithmetic, in order to her studying of the globes,²³ and she takes it very well—and I hope with great pleasure I shall bring her to understand many fine things. **F**

E CONNECT TO HISTORY

Reread Pepys's account of the Great Fire in lines 66–121. Think about your own reaction to an impending fire or another disaster. Would you have responded as Pepys did? Why or why not?

F DIARY

In lines 135–153, Pepys describes aspects of his home life. What roles and responsibilities do he and his wife each fulfill?


22. **chine of beef . . . jack:** a cut of meat containing part of the backbone, roasted on a device called a jack that rotates the meat.


23. **globes:** geography (the earthly globe) and astronomy (the heavenly globes).

1667


JANUARY 7. . . . To the duke's house and saw *Macbeth*;²⁴ which though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement,²⁵ 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 glass²⁶ up and
160 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 Garden²⁷ 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,
170 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. . . . 

 **DIARY**
Reread lines 154–174.
Which details suggest that Pepys led a privileged life during the Restoration?

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
180 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. . . . 

24. **To the duke's house . . . *Macbeth*:** to the new Duke Theatre, to see a production of Shakespeare's *Macbeth*.

25. **divertisement** (də-vûr'tīs-mənt): diversion; amusement.

26. **perspective glass:** small telescope.

27. **Bear Garden:** a London establishment used for the spectator sport of bearbaiting, in which a bear was chained to a post and tormented by dogs. The Bear Garden also held prizefights between men.

Comprehension

1. **Recall** What is Pepys's attitude toward the return of King Charles II?
2. **Clarify** What issue causes conflict between Pepys and his wife?
3. **Summarize** In your own words, describe Samuel Pepys's way of life.

Literary Analysis

4. **Make Inferences About the Author** Summarize Pepys's behavior. What can you infer about his **character traits**, or consistent qualities, from his diary?
5. **Interpret Diction and Tone** Reread lines 66–93 of the selection, noting Pepys's diction, or word choice. On the basis of phrases such as “my heart full of trouble” and “lamentable fire,” describe Pepys's tone, or attitude toward his subject.
6. **Examine Author's Purpose** In general, an author writes to fulfill one or more of these purposes, or goals: to inform, to express thoughts or feelings, to persuade, or to entertain. What is Pepys's primary purpose in keeping his diary? Cite evidence from the selection to support your conclusion.
7. **Analyze Diary** *The Diary of Samuel Pepys* not only records the drama of public events but also provides a rare glimpse into the author's views about social issues. What messages does Pepys communicate about the following?
 - the English monarchy (lines 36–60)
 - education (lines 151–153)
 - material wealth (lines 135–150)
 - marriage (lines 175–189)
8. **Connect to History** Review the chart you completed as you read the selection. What historical events presented in Pepys's diary did you find most compelling? Explain the connections you made between these events and your own life experiences.

Literary Criticism

9. **Critical Interpretations** The author Virginia Woolf once said that the “chief delight” of Pepys's diary is its revelation of “those very weaknesses and idiosyncrasies that in our own case we would die rather than reveal.” Do you agree or disagree with this opinion? Explain your answer.



READING 8 Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

Why keep a **DIARY**?

Why do you think so many people are compelled to record their thoughts and experiences in diaries? What advantages does a diary offer that other means of expression do not?

Conventions in Writing

◆ GRAMMAR AND STYLE: Use Appropriate Language

Review the **Grammar and Style** note on page 584. Like most diarists, Samuel Pepys used his diary as a place to jot down the events of his life soon after they happened. Pepys dispenses with formal language in favor of an informal, conversational style peppered with **sentence fragments** and charged with raw emotion—a writing style that is appropriate for a diary. Here is an example:

Upon the quarter-deck he [Charles II] fell in discourse of his escape from Worcester. Where it made me ready to weep to hear the stories that he told of his difficulties that he had passed through. (lines 11–13)

Pepys confesses that he had been “ready to weep,” conveying a sense of how deeply the stories affected him. The sentence fragment gives the passage a sense of spontaneity—as if Pepys were transcribing an image from his memory directly to the pages of his diary.

PRACTICE Rewrite the following paragraph about the great Asian tsunami of 2004 as a diary entry, imitating Samuel Pepys’s writing style. Make sure to incorporate emotionally charged words and sentence fragments to convey the difficult experiences of the time.

On December 26, 2004, a massive undersea earthquake erupted in the waters off the western coast of the Indonesian island of Sumatra, setting off a tsunami, or giant shock wave, that was felt more than 3,000 miles away on the coast of East Africa. Survivors of the disaster described hearing a roar moments before seeing a wall of water rip through beaches and villages. Within minutes, the water swept trees, cars, buildings, and people hundreds of yards inland. The worst damage was in the Indonesian province of Ache, where at least 127,000 people died, another 30,000 were reported missing, and more than 500,000 were left homeless.

READING-WRITING CONNECTION



Expand your understanding of *The Diary of Samuel Pepys* by responding to this prompt. Then, use the **revising tips** to improve your diary entry.

WRITING PROMPT

WRITE A DIARY ENTRY What kind of information about life today could your diary provide to readers centuries from now? Write a **three-to-five-page diary entry** in which you describe how you spend a normal day.

REVISING TIPS

- Describe your day in chronological order.
- Make sure you include clear, detailed references to specific objects and activities.



WRITING 15C Write an interpretation of a literary text. **ORAL AND WRITTEN CONVENTIONS 17** Understand the function of and use the conventions of academic language when speaking and writing.

Interactive
Revision



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KEYWORD: HML12-589

British Masterpiece



Daniel Defoe



READING 5C Compare and contrast the effects of different forms of narration across various genres of fiction.

from *Robinson Crusoe*

Novel by Daniel Defoe

BACKGROUND You are the sole survivor of a shipwreck. You are alive, but you are alone on a deserted island far from home. How can you survive, not just physically, but emotionally? What if you are never rescued? What if you never see another human being again? Robinson Crusoe must face this dilemma head-on. Published in 1719, *Robinson Crusoe* is often considered the first English novel. In writing this tale, Daniel Defoe could draw on his own experiences traveling. Before he became a writer, Defoe was a merchant who traveled widely in Europe. He never traveled as far as the New World, but he did read about—and possibly meet—Alexander Selkirk, a Scottish sailor who survived several years on an uninhabited island near Chile before returning to tell of his adventures. Drawing on Selkirk's experiences as well as on his own travels, Defoe produced *Robinson Crusoe*, a pioneering work of realistic fiction that continues to inspire tales of castaways, from the novel *The Swiss Family Robinson* to the television series *Survivor* and *Lost*.

LITERARY ANALYSIS Defoe wanted to make Crusoe's story as realistic as possible. He could have used **third-person point of view**, in which a voice outside events narrates the story using pronouns like *he*, *she*, and *they*. Instead, the author uses the **first-person point of view**, in which Crusoe tells his story in his own words using the pronoun *I*. First-person narration emphasizes Crusoe's isolation: he has only his own thoughts to keep him company and must draw on his own mental resources to survive. First-person narration also allows us to experience what goes on in Crusoe's mind, as we follow the trials he undergoes. As he struggles to deal with his situation, we experience Crusoe's moments of desolation and triumph, such as Crusoe's conversation with himself about the positive, as well as negative, sides of his situation that he records in the following excerpt.

WRITE If *Robinson Crusoe* had been narrated from a third-person point of view instead of a first-person point of view, it would be a very different work. With a classmate, rewrite the excerpt from *Robinson Crusoe* from a third-person point of view, including Crusoe's list of the pros and cons of his situation. Discuss what kinds of changes you made and how you think your revision alters the effect of Crusoe's story on readers.

I now began to consider seriously my Condition, and the Circumstance I was reduc'd to, and I drew up the State of my Affairs in Writing, not so much to leave them to any that were to come after me, for I was like to have but few Heirs, as to deliver my Thoughts from daily poring upon them, and afflicting my Mind; and as my Reason began now to master my Despondency, I began to comfort my self as well as I could, and to set the good against the Evil, that I might have something to distinguish my Case from worse, and I stated it very impartially, like Debtor and Creditor, the Comforts I enjoy'd, against the Miseries I suffer'd, Thus,

Evil.

*I am cast upon a horrible desolate Island,
void of all hope of Recovery.*

*I am singl'd out and separated, as it were,
from all the World to be miserable.*

*I am divided from Mankind, a Solitaire,
one banish'd from humane Society.*

I have not Clothes to cover me.

*I am without any Defence or Means to
resist any Violence of Man or Beast.*

I have no Soul to speak to, or relieve me.

Good.

*But I am alive, and not drown'd as all my
Ship's Company was.*

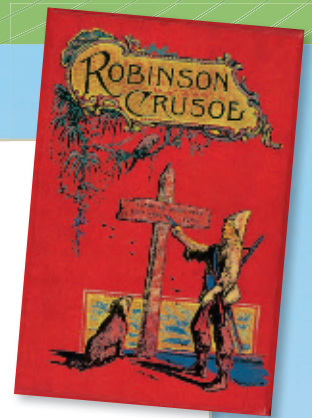
*But I am singl'd out too from all the
Ship's Crew to be spar'd from Death; and
he that miraculously sav'd me from Death,
can deliver me from this Condition.*

*But I am not starv'd and perishing on a
barren Place, affording no Sustenance.*

*But I am in a hot Climate, where if I had
Clothes I could hardly wear them.*

*But I am cast on an Island, where I see
no wild Beasts to hurt me, as I saw on the
Coast of Africa: And what if I had been
Shipwreck'd there?*

*But God wonderfully sent the Ship in
near enough to the Shore, that I have
gotten out so many necessary things as will
either supply my Wants, or enable me to
supply my self even as long as I live.*



from *A Journal of the Plague Year*

Fiction by Daniel Defoe



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

DID YOU KNOW?

Daniel Defoe ...

- was an undercover government spy.
- promoted several of his novels as memoirs.
- died while in hiding from creditors.

Meet the Author

Daniel Defoe 1660?–1731

Daniel Defoe has been hailed not only as a pioneer of modern journalism but also as the father of the English novel. Best known for *Robinson Crusoe* (page 590), the tale of a man's struggle for survival on a remote island, Defoe wrote more than 370 works, including novels, poems, histories, political and social commentaries, and essays, making him one of the most prolific writers of his day.

A Disastrous Childhood Defoe was born in London, probably in 1660, the year England reestablished itself as a monarchy. When Defoe was about five years old, bubonic plague broke out in London, taking the lives of thousands. A year later, a massive fire destroyed a considerable part of the city. Although Defoe and his family were spared, Defoe's childhood memories of how people coped with crisis and fear no doubt helped inform his writing.

A Daring Journalist

Defoe began writing political essays in 1683, working at various times on behalf of both Tory and Whig causes. He contributed articles to more than 26 publications and started

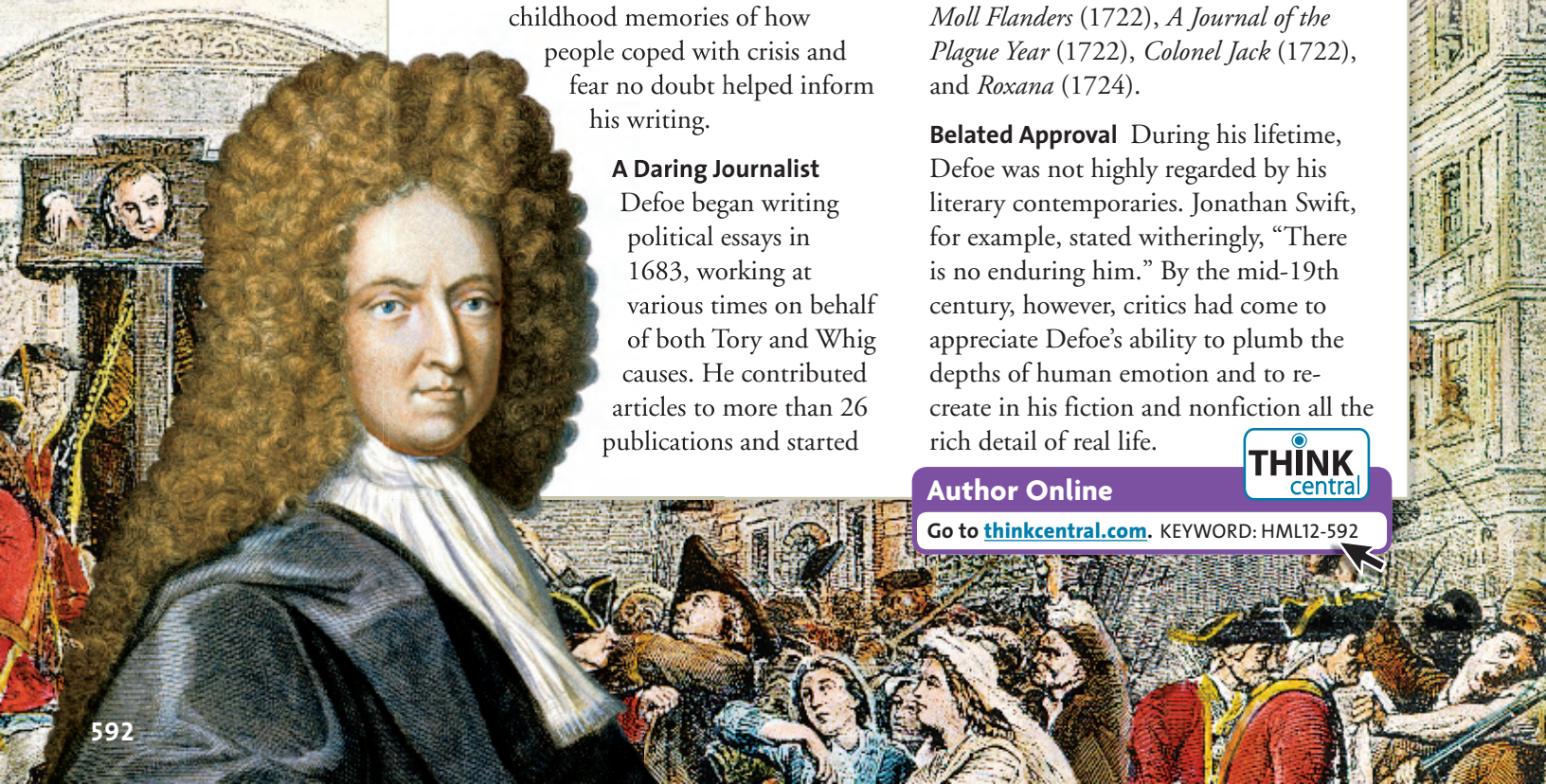
his own newspaper, the *Review*, writing nearly all the articles himself. He did not shy away from attacking government policies and was arrested more than once as a result of his inflammatory commentaries. In 1702, his writings landed him in the pillory, a wooden device with holes for the prisoner's head and hands. Prisoners in the pillory were usually pelted with rotten eggs and vegetables, but Defoe's views were so popular that people drank to his health and threw flowers instead.

Novel Approach Defoe did not write his first novel, *Robinson Crusoe* (1719), until he was nearly 60 years old. It was tremendously successful, and he quickly published two *Crusoe* sequels, following them with several other novels, including *Moll Flanders* (1722), *A Journal of the Plague Year* (1722), *Colonel Jack* (1722), and *Roxana* (1724).

Belated Approval During his lifetime, Defoe was not highly regarded by his literary contemporaries. Jonathan Swift, for example, stated witheringly, "There is no enduring him." By the mid-19th century, however, critics had come to appreciate Defoe's ability to plumb the depths of human emotion and to re-create in his fiction and nonfiction all the rich detail of real life.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-592



LITERARY ANALYSIS: VERISIMILITUDE

Unlike the diary of Samuel Pepys, Daniel Defoe's *A Journal of the Plague Year* is a work of fiction. The novel portrays London during the summer of 1665, the darkest days of the city's bubonic plague epidemic. An innovative writer, Defoe incorporated details from mortality records, city maps, and other historical documents to help him achieve **verisimilitude**, or the appearance of reality. Presented as an eyewitness account, the novel purposefully blurs the line between fact and fiction. In this way, Defoe's writing anticipates the realism and psychological depth of modern novels. As you read, notice how the following conventions help make the selection seem like an authentic report of the tragedy:

- a first-person narrator
- geographical names
- numbers and statistics
- precise details
- dates and references to time

READING SKILL: DRAW CONCLUSIONS

As you read the selection, use your own reactions and text clues to help you make **inferences**, or logical guesses, about the effects of the plague on London society. For example, you can infer that the epidemic caused a collapse of social customs, such as public mourning, from the following lines:

London might well be said to be all in tears; the mourners did not go about the streets indeed, for nobody put on black or made a formal dress of mourning for their nearest friends. . . .

Record your inferences in a chart like the one shown. After reading the selection, you will use these notes to **draw conclusions**, or make general statements, about the tragedy.

<i>Passages About London Society</i>	<i>My Reactions</i>	<i>My Inferences</i>
<i>"As near as I may judge, [the burial pit] was about forty feet in length, and about fifteen or sixteen feet broad, and . . . about nine feet deep. . . ."</i>	<i>The burial pit was so large. What a terrible sight it must have been!</i>	<i>The plague caused Londoners to change their burial practices. Mass graves were created.</i>

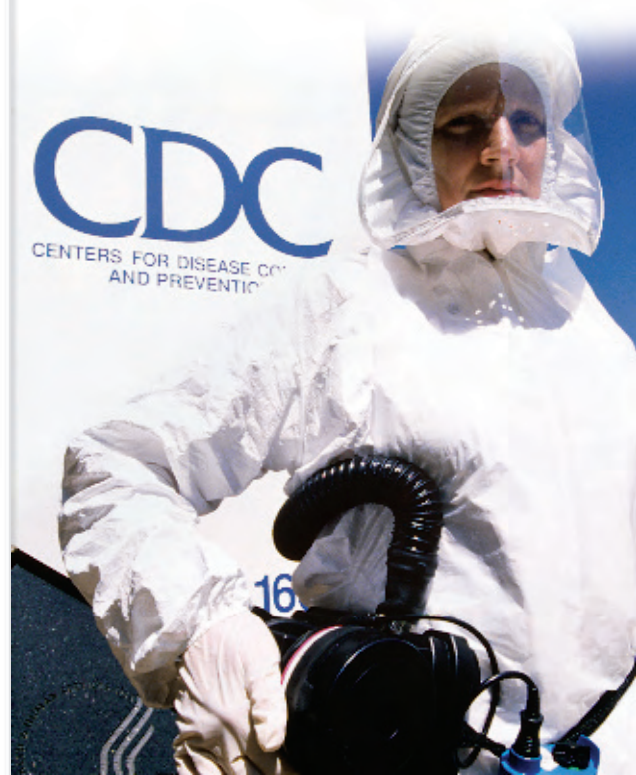


Complete the activities in your **Reader/Writer Notebook**.

How can a PLAGUE affect society?

As Daniel Defoe emphasizes in his novel, a plague can strike indiscriminately and unpredictably. Even today, with advanced medicine, diseases capable of triggering epidemics remain terrible threats to society.

DISCUSS Imagine that you and a small group of classmates are public health officials. You have just discovered several cases of a highly infectious disease that you fear may develop into an epidemic. Discuss the ways that you might work with different sectors of society—such as the media, politicians, and the elderly—to limit the spread of disease. Compare your ideas with those of other groups.



A JOURNAL of *the* **PLAGUE YEAR**

Daniel Defoe

BACKGROUND In *A Journal of the Plague Year*, Defoe chronicles the epidemic through the eyes of his narrator, a saddle maker known only as H. F. Early in the novel, as many people are fleeing the city, H. F. agonizes over whether he too should leave London. After reading a passage in the Bible, he decides to stay and to do what he can for those in need, trusting that God will keep him from falling victim to “the noisome pestilence.”

Analyze Visuals ►

What details in the engraving reveal the terrible circumstances of the plague outbreak?

The face of London was now indeed strangely altered, I mean the whole mass of buildings, city, liberties, suburbs, Westminster, Southwark, and altogether; for as to the particular part called the city, or within the walls, that was not yet much infected. But in the whole the face of things, I say, was much altered; sorrow and sadness sat upon every face; and though some parts were not yet overwhelmed, yet all looked deeply concerned; and, as we saw it apparently coming on, so every one looked on himself and his family as in the utmost danger. Were it possible to represent those times exactly to those that did not see them, and give the reader due ideas of the horror that
10 everywhere presented itself, it must make just impressions upon their minds and fill them with surprise. London might well be said to be all in tears; the mourners did not go about the streets indeed, for nobody put on black or made a formal dress of mourning for their nearest friends; but the voice of mourning was truly heard in the streets. The shrieks of women and children at the windows and doors of their houses, where their dearest relations were perhaps dying, or just dead, were so frequent to be heard as we passed the streets, that it was enough to pierce the stoutest heart in the world to hear them. Tears and lamentations were seen almost in every house, especially in the first part of the visitation; for towards the latter end men’s hearts
20 were hardened, and death was so always before their eyes, that they did not so much concern themselves for the loss of their friends, expecting that themselves should be summoned the next hour. . . . **A**

I went all the first part of the time freely about the streets, though not so freely as to run myself into apparent danger, except when they dug the great

2 city: the portion of London once within the old city walls, with Westminster to the west and Southwark (sūth’ərĕk) to the south; **liberties:** densely populated areas just outside the city walls.

A DRAW CONCLUSIONS

Reread lines 14–22. Which details suggest that the plague caused family relationships and friendships to fall apart?

The Great Pit in Aldgate (1865), Davenport after Cruikshank. © Science Museum Library/Science and Society Picture Library.



pit in the churchyard of our parish of Aldgate. A terrible pit it was, and I could not resist my curiosity to go and see it. As near as I may judge, it was about forty feet in length, and about fifteen or sixteen feet broad, and, at the time I first looked at it, about nine feet deep; but it was said they dug it near twenty feet deep afterwards in one part of it, till they could go no deeper
 30 for the water; for they had, it seems, dug several large pits before this. For though the plague was long a-coming to our parish, yet, when it did come, there was no parish in or about London where it raged with such violence as in the two parishes of Aldgate and Whitechapel. . . .

They had supposed this pit would have supplied them for a month or more when they dug it, and some blamed the churchwardens for suffering such a frightful thing, telling them they were making preparations to bury the whole parish, and the like; but time made it appear the churchwardens knew the condition of the parish better than they did, for the pit being finished the 4th of September, I think, they began to bury in it the 6th,
 40 and by the 20th, which was just two weeks, they had thrown into it 1,114 bodies when they were obliged to fill it up, the bodies being then come to lie within six feet of the surface. . . .

It was about the 10th of September that my curiosity led, or rather drove, me to go and see this pit again, when there had been near 400 people buried in it; and I was not content to see it in the daytime, as I had done before, for then there would have been nothing to have been seen but the loose earth; for all the bodies that were thrown in were immediately covered with earth by those they called the buriers, which at other times were called bearers; but I resolved to go in the night and see some of them thrown in. **B**

50 There was a strict order to prevent people coming to those pits, and that was only to prevent infection. But after some time that order was more necessary, for people that were infected and near their end, and delirious also, would run to those pits, wrapt in blankets or rugs, and throw themselves in, and, as they said, bury themselves. I cannot say that the officers suffered any willingly to lie there; but I have heard that in a great pit in Finsbury, in the parish of Cripplegate, it lying open then to the fields, for it was not then walled about, [some] came and threw themselves in, and expired there, before they threw any earth upon them; and that when they came to bury others and found them there, they were quite dead,
 60 though not cold. **C**

This may serve a little to describe the dreadful condition of that day, though it is impossible to say anything that is able to give a true idea of it to those who did not see it, other than this, that it was indeed very, very, very dreadful, and such as no tongue can express.

I got admittance into the churchyard by being acquainted with the sexton who attended, who, though he did not refuse me at all, yet earnestly persuaded me not to go, telling me very seriously, for he was a good, religious, and sensible man, that it was indeed their business and duty to venture, and to run all hazards, and that in it they might hope to
 70 be preserved; but that I had no apparent call to it but my own curiosity,

25 parish of Aldgate: The street and area known as Aldgate take their name from the nearby old gate, or Aldgate.

33 Whitechapel: an area just east of Aldgate and the old city walls.

B VERISIMILITUDE
 Review Defoe's use of **numbers**, **dates**, and **statistics** in lines 25–49. Would the description of the Aldgate burial pit be as compelling without these details? Explain your response.

C VERISIMILITUDE
 The narrator recounts information about Aldgate and Finsbury, actual areas of London struck by the epidemic. How might Defoe's original audience have reacted to reading these familiar **geographical names**?

66 sexton: a church officer or employee in charge of maintaining church property.

which, he said, he believed I would not pretend was sufficient to justify my running that hazard. I told him I had been pressed in my mind to go, and that perhaps it might be an instructing sight, that might not be without its uses. "Nay," says the good man, "if you will venture upon that score, name of God go in; for, depend upon it, 't will be a sermon to you, it may be, the best that ever you heard in your life. 'T is a speaking sight," says he, "and has a voice with it, and a loud one, to call us all to repentance;" and with that he opened the door and said, "Go, if you will."

His discourse had shocked my resolution a little, and I stood wavering for
 80 a good while, but just at that interval I saw two links come over from the end of the Minories, and heard the bellman, and then appeared a dead-cart, as they called it, coming over the streets; so I could no longer resist my desire of seeing it, and went in. There was nobody, as I could perceive at first, in the churchyard, or going into it, but the buriers and the fellow that drove the cart, or rather led the horse and cart; but when they came up to the pit they saw a man go to and again, muffled up in a brown cloak, and making motions with his hands under his cloak, as if he was in a great agony, and the buriers immediately gathered about him, supposing he was one of those
 90 bury themselves. He said nothing as he walked about, but two or three times groaned very deeply and loud, and sighed as he would break his heart.

When the buriers came up to him they soon found he was neither a person infected and desperate, as I have observed above, or a person distempered in mind, but one oppressed with a dreadful weight of grief indeed, having his wife and several of his children all in the cart that was just come in with him, and he followed in an agony and excess of sorrow. He mourned heartily, as it was easy to see, but with a kind of masculine grief that could not give itself vent by tears; and calmly defying the buriers to let him alone, said he would only see the bodies thrown in and go away,
 100 so they left importuning him. But no sooner was the cart turned round and the bodies shot into the pit promiscuously, which was a surprise to him, for he at least expected they would have been decently laid in, though indeed he was afterwards convinced that was impracticable; I say, no sooner did he see the sight but he cried out aloud, unable to contain himself. I could not hear what he said, but he went backward two or three steps and fell down in a swoon. The buriers ran to him and took him up, and in a little while he came to himself, and they led him away to the Pie Tavern over against the end of Houndsditch, where, it seems, the man was known, and where they took care of him. He looked into the pit again as he went away, but the
 110 buriers had covered the bodies so immediately with throwing in earth, that though there was light enough, for there were lanterns, and candles in them, placed all night round the sides of the pit, upon heaps of earth, seven or eight, or perhaps more, yet nothing could be seen. **D**

This was a mournful scene indeed, and affected me almost as much as the rest; but the other was awful and full of terror. The cart had in it sixteen or seventeen bodies; some were wrapt up in linen sheets, some in rags, some

74–75 if you will venture . . . go in: If you will go in for that reason, in the name of God, go in.

80 links: torches.

81–82 Minories: a street running from Aldgate to the Tower of London; **bellman . . . dead-cart:** In front of a cart bearing the dead away, a bellman walked ahead, ringing a bell and crying, "Bring out your dead!"

94 distempered: afflicted with distemper, or disorder, of the mind; deranged; mentally disturbed.

101 promiscuously (prə-mĭs'kyōō-əs-lē): without sorting or discrimination; without making distinctions.

108 Houndsditch: a street on the site of an old ditch running northwest along the city wall between Aldgate and Bishopsgate.


D DRAW CONCLUSIONS

Reread lines 79–113. Contrast the actions of the desperate man to those of the buriers. Whose response to the plague is more disturbing? Explain your thoughts.

little other than naked, or so loose that what covering they had fell from them in the shooting out of the cart, and they fell quite naked among the rest; but the matter was not much to them, or the indecency much to any
120 one else, seeing they were all dead, and were to be huddled together into the common grave of mankind, as we may call it, for here was no difference made, but poor and rich went together; there was no other way of burials, neither was it possible there should, for coffins were not to be had for the prodigious numbers that fell in such a calamity as this. . . .

I had some little obligations, indeed, upon me to go to my brother's house, which was in Coleman Street parish, and which he had left to my care, and I went at first every day, but afterwards only once or twice a week.

In these walks I had many dismal scenes before my eyes, as particularly of persons falling dead in the streets, terrible shrieks and screechings of women,
130 who, in their agonies, would throw open their chamber windows and cry out in a dismal, surprising manner. It is impossible to describe the variety of postures in which the passions of the poor people would express themselves. . . . People in the rage of the distemper, or in the torment of their swellings, which was indeed intolerable, running out of their own government, raving and distracted, and oftentimes laying violent hands upon themselves, throwing themselves out at their windows, shooting themselves, etc.; mothers murdering their own children in their lunacy, some dying of mere grief as a passion, some of mere fright and surprise without any infection at all, others frightened into idiotism and foolish distractions, some into despair
140 and lunacy, others into melancholy madness. . . . **E**

I heard of one infected creature who, running out of his bed in his shirt in the anguish and agony of his swellings, of which he had three upon him, got his shoes on and went to put on his coat; but the nurse resisting, and snatching the coat from him, he threw her down, ran over her, ran downstairs and into the street, directly to the Thames in his shirt, the nurse running after him, and calling to the watch to stop him; but the watchman, frightened at the man, and afraid to touch him, let him go on; upon which he ran down to the Stillyard stairs, threw away his shirt, and plunged into the Thames, and, being a good swimmer, swam quite over the river; and the
150 tide being coming in, as they call it, that is, running westward, he reached the land not till he came about the Falcon stairs, where landing, and finding no people there, it being in the night, he ran about the streets there, naked as he was, for a good while, when, it being by that time high water, he takes the river again, and swam back to the Stillyard, landed, ran up the streets again to his own house, knocking at the door, went up the stairs and into his bed again; and that this terrible experiment cured him of the plague, that is to say, that the violent motion of his arms and legs stretched the parts where the swellings he had upon him were, that is to say, under his arms and his groin, and caused them to ripen and break, and that the cold of the water
160 abated the fever in his blood. 

Language Coach

Denotations and Connotations

The feelings or images connected to a word are the word's **connotations**. How do the connotations of *huddled* (line 120) differ from those of its synonyms *grouped* and *nestled*?

126 Coleman Street parish: an area about half a mile west of the narrator's parish.

133 swellings: Bubonic plague is characterized by the painful swelling of inflamed lymph glands, or buboes.

134 running . . . government: losing the ability to control themselves.

E VERISIMILITUDE

In lines 128–140, the **first-person narrator** describes the horrors of London's infected parishes. How might your sense of the epidemic be different if a third-person narrator described the scene?

146 watch: the night watch, which patrolled and guarded the city at night.

Comprehension

1. **Recall** Why does the narrator want to visit the Aldgate burial pit at night?
2. **Clarify** Why does the sexton try to prevent the narrator from entering the burial grounds?
3. **Summarize** What horrors does the narrator witness during regular walks to his brother's house?



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

Literary Analysis

4. **Make Inferences About the Narrator** Reread lines 23–49. Is the narrator compassionate, aggressive, or some combination of these? Support your answer with specific details.
5. **Interpret Imagery and Mood** Find several examples of sensory imagery—or words and phrases that appeal to the senses—in lines 1–22. What overall mood, or atmosphere, do these vivid images help create?
6. **Analyze Verisimilitude** Reread lines 79–124, about the narrator's encounter with the desperate man. What aspects of verisimilitude make the most impact in this scene? Review the list of conventions on page 593, if necessary.
7. **Draw Conclusions** Look over the **inferences** you recorded as you read the selection. Summarize the effects of the plague on various members of London society. What social customs and institutions did the epidemic of 1665 alter or destroy? Support your conclusion with evidence from the text.
8. **Compare Texts** Compare Defoe's work with *The Diary of Samuel Pepys* (page 580). Which author presents the more memorable account of London during the Restoration? Cite details from the texts to support your response.

Literary Criticism

9. **Historical Context** In Defoe's day, any advice doctors might offer on what caused disease was based on suspicion and guesswork. How might modern society's response to a widespread outbreak of disease differ from the response Defoe describes in *A Journal of the Plague Year*?

*How can a **PLAGUE** affect society?*

Defoe published *A Journal of the Plague Year* in 1722, just decades after the actual epidemic struck London. Do you think Defoe wanted to create a moving, realistic portrayal of the suffering caused by the plague or did he want to exploit that suffering to provide readers with a sensational, shocking read? Explain your reasons.

from The Spectator

Essays by Joseph Addison



READING 2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **6** Analyze the effect of overstatement in literary essays. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

DID YOU KNOW?

Joseph Addison ...

- was shy around strangers.
- was nicknamed “the parson in a tie-wig” because of his intense moral convictions.
- was among England’s first journalists to write for both men and women.

Meet the Author

Joseph Addison 1672–1719

Together with his friend Richard Steele, Joseph Addison helped usher in a new age of journalism with the influential periodical *The Spectator*, which helped shape middle-class taste, manners, and morality during the 18th century.

From Poetry to Politics Addison attended Oxford University, where he distinguished himself as a master of Latin verse. In 1695, he wrote *A Poem to his Majesty* in praise of King William III. By dedicating the poem to John Somers, a prominent Whig politician, Addison won Somers’s patronage and was given a grant to travel abroad in Europe on diplomatic missions. In 1705, he again used poetry to further his political career, penning *The Campaign*, which glorified John Churchill, the duke of Marlborough, for his role in the British conquest of the French during the War of the Spanish Succession. The poem helped secure his position in

Whig political circles. He later served as a member of the British and Irish parliaments and eventually obtained several important government posts, including that of secretary of state.

A Friendship Rekindled

When the Whigs lost power in 1710, Addison found himself without

steady income. He reconnected with his old college friend Richard Steele, who had recently launched *The Tatler*, a journal that offered humorous pieces and political commentary with a decidedly Whig bias. Soon Addison began regularly contributing essays anonymously to *The Tatler*. They were so well received that the poet John Gay wondered why the author refused to sign “pieces which the greatest pens in England would be proud to own.”

Manners, Morals, and the Middle Class

The Tatler folded in January 1711, but two months later Steele and Addison inaugurated *The Spectator*, which, unlike their earlier venture, was nonpartisan. A masterful prose stylist, Addison was responsible for a considerable amount of the journal’s content. Addison and Steele were successful in their 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 its 18th-century audience. By praising marriage and honesty while ridiculing hypocrisy and pride, Addison sought to improve the morals and manners of the readers. His scenes of everyday life continue to provide readers valuable insights into how the emerging middle class of early 18th-century England lived.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-600



● **LITERARY ANALYSIS: NEOCLASSICISM**

The literary style that prevailed in England from the Restoration to nearly the end of the 18th century is referred to as **neoclassicism**, or “new classicism.” In this age, many writers intentionally modeled their works on classical Greek or Latin texts, which they had studied in school. Neoclassicists believed that such ancient works were valuable because they revealed universal and timeless truths about the human condition. These authors respected order, reason, and rules and viewed humans as essentially limited and imperfect. Their writing typically favors society, reason, and observable facts over individuality, emotions, and opinions. As you read, consider the ways in which Addison’s essays embody the spirit and principles of the neoclassical movement.

● **READING SKILL: ANALYZE AUTHOR’S PURPOSE**

Writers create their works to fulfill one or more of these general **purposes**: to express thoughts or feelings, to persuade, to inform, or to entertain. In the essay “Plan and Purpose,” Addison states plainly:

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.

These works both inform and entertain, inspiring readers to acknowledge and change awkward or inappropriate behaviors. As you read Addison’s essays, examine the way in which he achieves his dual purposes by including these elements:

- amusing situations or **anecdotes**
- a gently mocking **tone**, or attitude toward his subject
- forms of exaggeration, such as **overstatement**

Record your observations in a chart like the one shown.

Essay	Details That Inform	Details That Entertain



Complete the activities in your **Reader/Writer Notebook**.

Whose OPINIONS matter?

In the early 18th century, Joseph Addison wrote about matters that resonated with people of his class and background. His opinions helped people navigate their social sphere. Today, people still look to newspaper columnists, comedians, and other media personalities for advice on everything from how to vote to where to find the best pizza.

DISCUSS With a group of classmates, brainstorm a list of influential media figures. Discuss the way they present their opinions and the techniques of persuasion they use. Why do you think they are able to exercise influence over so many people?

Influential Media Figures

1. Anna Quindlen

2.

3.

4.

The SPECTATOR

Joseph Addison

BACKGROUND In the late 1600s, certain writers began to offer moral instruction in periodicals, displaying a casual, good-natured 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 modern newspaper and magazine columns.

PLAN AND PURPOSE

It 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 fallow but a single day, sprouts up in follies that are only to be killed by a constant and assiduous culture.¹ It was said of Socrates,² 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. **A**

Analyze Visuals ►

What sort of family is represented in the painting? Which details indicate the family's social class?

A NEOCLASSICISM

Reread lines 1–13. What details suggest that Addison prefers public rather than private themes in his writing?

1. **The mind . . . culture:** The mind that is uncultivated for a single day sprouts up in foolishness that can be killed only by constant and careful cultivation. Addison is comparing an idle mind to an unsown field in which weeds sprout up.

2. **Socrates** (sŏk'ŕə-tēz'): an ancient Greek philosopher and teacher.



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.³ . . .

COUNTRY MANNERS

The first and most obvious reflections which arise in a man who changes the city
20 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's⁴ dinner almost cold before
the company could adjust the ceremonial and be prevailed upon to sit down. . . .
Honest Will Wimble,⁵ who I should have thought had been altogether uninfected
30 with ceremony, gives me abundance of trouble in this particular. Though he has
been fishing all the morning, he will not help himself at dinner till I am served.
When we are going out of the hall, he runs behind me; and last night, as we were
walking in the fields, stopped short at a stile⁶ 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. . . . **B**

B AUTHOR'S PURPOSE

Reread lines 28–34. What is Addison's **tone** toward Honest Will Wimble? Cite specific words and phrases to support your answer.

ON COURTSHIP AND MARRIAGE

Before 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,⁷ upon a more intimate acquaintance,
which you never discovered or perhaps suspected. Here therefore discretion and
40 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. . . . **C**

C NEOCLASSICISM

In "On Courtship and Marriage," which details reflect the neoclassical idea that reason is more important than emotions?

3. **equipage** (ěk'wə-pīj): equipment.

4. **Sir Roger's**: referring to Sir Roger de Coverley, the central figure of a group of fictional characters that Addison sketches in his essays.

5. **Will Wimble**: another in the group of fictional characters that Addison portrays in his essays.

6. **stile**: a set of steps used to climb over a fence.


7. **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 laudable; as if mirth was made for reprobates, and cheerfulness of heart denied those who are
50 the only persons that have a proper title to it.

Sombrius⁸ is one of these sons of sorrow. He thinks himself obliged in duty to be sad and disconsolate. 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 pomps⁹ and vanities. Mirth is wanton,¹⁰ 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. . . . **D**

ADVANTAGES OF MARRIAGE

60 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. . . . 



TEKS 6

D OVERSTATEMENT

Reread lines 51–59. Addison uses **overstatement**, or exaggeration, to mock what he considers the annoying behavior of those who are too often, for no good reason, “a prey to grief and melancholy.” He invents a fictional character, Sombrius, whose very name is a pun on doom and gloom. Addison exaggerates Sombrius’s demonstrations of despair as much as possible: laughter is immoral, playful children scandalize him, and he is as sorrowful at weddings as he is at funerals. By using such overstatements, Addison reveals just how silly he finds Sombrius’s excessively gloomy behavior. How does making the reader laugh help Addison achieve his purpose in this passage?

Language Coach

Roots and Affixes The suffix *-tion* turns a verb into a noun. Thus, *produce* becomes *production* (line 65). Add *-tion* to *perpetuate*, the root of *perpetuated*, which means “caused to continue” (line 65). What is the resulting word, and what does it mean?

8. **Sombrius**: another fictional character that Addison sketches in his essays.

9. **pomps**: ostentatious or overly showy rituals or displays.

10. **wanton** (wŏn'tən): immoral or impure.

Comprehension

- 1. Recall** What advice does Addison have for “well-regulated” families?
- 2. Clarify** Why does Addison object to some practices stemming from “rural politeness”?
- 3. Summarize** According to Addison, how should a person regard his or her beloved before marriage? after marriage?



READING 2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author’s meaning or purpose.

Literary Analysis

- 4. Make Inferences About the Author** In his work, Addison comments on his own life, including his temperament (lines 24–27) and his children (lines 62–64). Summarize his statements and then explain what each reveals about his personality.
- 5. Examine Neoclassicism** Reread “Plan and Purpose,” lines 1–18. Explain how the selection exemplifies key aspects of neoclassical writing.
- 6. Analyze Author’s Purpose** Review the chart you completed as you read the essays. Among the purposes you identified, how important is the purpose of entertaining the reader? Cite examples or passages from the essays to support your opinion.
- 7. Compare Texts** Compare and contrast the third and fifth excerpts from Addison’s essays with Sir Francis Bacon’s essay “Of Marriage and Single Life” (page 467). What differences in **subject matter** and **tone** do you notice? Use a chart like the one shown to help you organize your thoughts.

	Addison	Bacon
Subject Matter		
Tone		

Literary Criticism

- 8. Critical Interpretation** The author Samuel Johnson once described Addison’s writing in the following way: “His prose is the model of the middle style; on grave subjects not formal, on light occasions not groveling.” Cite specific examples and passages from the essays that support this opinion.

Whose **OPINIONS** matter?

What influential media figure’s opinions do you consider overrated today and why? Which media figure do you think deserves a wider audience for his or her opinions? Why?

An Eye for Social Behavior

Everyone has something to say about society. Eavesdrop on almost any conversation and you're bound to hear comments about how people dress, how they treat their dogs, the latest election, or what's on television these days. The social observations of Samuel Pepys, Daniel Defoe, and Joseph Addison have held their place in literary history because of their keen insight and detailed description of English life during the Restoration and 18th century.

"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. 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."

—*The Diary of Samuel Pepys*

Writing to Analyze

Covering both the mundane and the majestic, the writings of Pepys, Defoe, and Addison reveal a great deal about English society. What might these accounts have to offer that a history book would not? Write an essay in which you analyze the value of these writings as a window into a historical time.

Consider

- descriptive details provided by Pepys, Defoe, and Addison about historical events
- commentary by these writers about the events
- how a history book might cover these same events

Extension Online

INQUIRY & RESEARCH

Internet bloggers can be considered the modern-day heirs to the social observers of the 17th and 18th century. Search the Internet for personal weblogs offering social commentary, whether on high school life, national politics, the music business, or some other social arena. Choose two or three that in your opinion offer the most insightful observations. What, if anything, do these bloggers have in common with Pepys, Defoe, and Addison?



WRITING 15A Write an analytical essay.

Literary Analysis Workshop



Included in this workshop:

READING 3 Evaluate the changes in sound, form, and dramatic structure in poetry across literary time periods.

5D Demonstrate familiarity with works of fiction by British authors from each major literary period.

6 Analyze the effect of irony and overstatement in literary essays, speeches, and other forms of literary nonfiction.

Satire

Can humor make someone see the serious side of an issue? Since ancient times, writers have used satire to attack injustice, to highlight the absurd, and to show the brutal truth about one topic while seeming to write about another. In their works, satirists have employed every genre to surprise and delight readers with portraits of society that elicit an equal measure of amusement and shock.

A History of Mockery

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. The use of satire began with the ancient Greeks but came into its own in ancient Rome, where the “fathers” of satire, Horace (1st century B.C.) and Juvenal (2nd century A.D.), were inspired by the decadence of the Roman Empire to write scathing critiques of their society.

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 John Dryden, Alexander Pope, Jonathan 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 18th-century novelist Henry Fielding.

With a few notable exceptions—namely, the writings of Lord Byron, William Makepeace Thackeray, and Samuel Butler in England and Mark Twain in the United States—satirical writing faded in the 19th century. Literary satire in the 20th century has been somewhat scarce, but other forms of media, such as political cartoons and television shows, have shown a resurgence of satire.



This illustration lampoons women's fashions.

Characteristics of Satire

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. Typically, satirists use **irony** and **exaggeration** to poke

fun at human faults and foolishness in order to correct human behavior. The two basic types of satire are named after the great Roman writers Horace and Juvenal, who perfected satire in different ways.

Horatian satire is playfully amusing and urbane. It seeks to correct vice or foolishness with gentle laughter and understanding. A famous example of Horatian satire is Alexander Pope's brilliant mock epic *The Rape of the Lock* (page 612). The poem, which satirizes the trivial pursuits of the idle wealthy, echoes the openings of ancient epics in its famous first lines.

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*

Juvenalian satire provokes a darker kind of laughter. It is often bitter, or even angry, and criticizes corruption or incompetence with scorn and outrage. The most famous example of Juvenalian satire comes from Jonathan Swift, whose savage wit was unequaled among his 18th-century English contemporaries. Swift's fictional *Gulliver's Travels* (page 636) tended toward Juvenalian satire. But it was his famous essay, "A Modest Proposal" (page 622), that shocked and appalled readers. Notice the biting verbal irony in this passage from the essay, which describes certain abilities of young children.

They can very seldom pick up a livelihood by stealing till they arrive at six years old, except where they are of towardly parts [have a promising talent]; although I confess they learn the rudiments much earlier . . .

—Jonathan Swift, "A Modest Proposal"

STRATEGIES FOR READING SATIRE

Use the following strategies when reading a satirical work:

- Determine the object of the satire. The custom or character that provokes laughter is probably the undesirable part of society the writer is criticizing.
- Note what is criticized in order to infer what the satirist believes is right and proper.
- Watch for irony, which often points directly to the object of satire.
- Pay attention to anything that is exaggerated.
- Evaluate whether the satire is Horatian (playful and sympathetic) or Juvenalian (bitter and critical).

Close Read

What is exaggerated in this passage? What is ironic?

Close Read

What is humorous about this passage? What assumption is made that might shock readers?

from The Rape of the Lock

Poem by Alexander Pope



READING 3 Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **RC-12(A)** Reflect on understanding to monitor comprehension.

DID YOU KNOW?

Alexander Pope . . .

- was run over by a wild cow when he was three years old.
- suffered from poor health and once said that his life had been a “long disease.”
- wrote the first two cantos of *The Rape of the Lock* in less than two weeks.

Meet the Author

Alexander Pope 1688–1744

As a poet and satirist, Alexander Pope was unrivaled during the early 18th century. Revered for his masterful use of the heroic couplet, Pope influenced the literature of the first half of the 18th century so undeniably that the time period is sometimes called the Age of Pope.

A Precocious Poet 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. Pope was an exceptional youth; by the time he was 17, his poems were being read and admired by many of England’s best literary critics.

At the age of 12, Pope developed tuberculosis of the spine, possibly from drinking contaminated milk. The tuberculosis stunted his growth (he never grew taller than four feet six inches) and permanently deformed his spine. Pope’s illness limited the amount of physical activity he could engage in, which may have contributed to his early devotion to reading and writing.

Fame and Fortune

Pope’s most celebrated work, *The Rape of the Lock*, appeared in 1712, when he was only 24. Poetry, however, did

not pay the bills. Pope was a neoclassicist, modeling his writing on the works of ancient Greece and Rome, which stressed balance, order, rationality, and sophisticated wit. As a great admirer of classical poetry, he took on the task of translating Homer’s *Iliad* and *Odyssey*. It was an enormous amount of work, but the money he made on the project made him financially independent—a luxury most poets of his day did not enjoy.

Good Friends and Cruel Enemies Pope was a member of the exclusive Scriblerus Club, a group of writers affiliated with the Tory political party who dedicated themselves to exposing the pretensions and affectations of literary society through satire. Other members of the club included his good friends John Gay and Jonathan Swift. Although Pope’s poetry was widely admired, he was often the object of criticism from less talented writers who attacked his religion, politics, and, most cruelly, his physical appearance.

Pope’s satire grew more biting as he aged, and he articulated his views on England’s political and literary leaders in many of his later works. Pope died shortly after his 56th birthday and was buried near his parents in Twickenham, the rural town where he had spent the latter half of his life.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-610



● POETIC FORM: MOCK EPIC

A **mock epic** uses the lofty style and conventions of epic poetry to satirize a trivial subject. In *The Rape of the Lock*, Pope makes fun of a silly quarrel by narrating it in a grandiose manner. As you read, look for epic characteristics such as formal language, boasting speeches, supernatural intervention in human affairs, and elaborate descriptions of weapons and battles.

● LITERARY ANALYSIS: HEROIC COUPLET

A **heroic couplet** is a pair of rhymed lines written in **iambic pentameter**, a metrical pattern of five feet (units), each of which consists of two syllables, the first unstressed and the second stressed. Pope was a master of the heroic couplet, employing it for matters both witty and wise, as in the following example:

*O thoughtless mortals! ever blind to fate,
Too soon dejected, and too soon elate:*

As you read *The Rape of the Lock*, notice how Pope uses surprising rhymes to create humor.

● READING SKILL: UNDERSTAND ELEVATED LANGUAGE

Pope often uses difficult words and unusual **syntax**, or word order, to mimic the style of epic poetry and to maintain the meter and rhyme scheme of heroic couplets. The following strategies can help you make sense of his elevated language:

- Use **sidenotes** to understand unfamiliar words and historical allusions in the text.
- Try to **visualize** the action and imagery in the poem.
- **Paraphrase** sentences, restating them in your own words. If sentences have unusual syntax, rearrange the words to form a more familiar sentence structure.

As you read, use a chart like the one shown to record and paraphrase examples of elevated language.

Example	Paraphrase
Hither the heroes and the nymphs resort ...	The heroes and maidens often go to this place.



Complete the activities in your **Reader/Writer Notebook**.

What are the signs of VANITY?

All of us are susceptible to occasional bouts of vanity. Some people find it difficult to resist a chance to gaze lovingly at themselves in a mirror or talk at length about their favorite subject—themselves. In *The Rape of the Lock*, Pope holds up a different kind of mirror, one that he hoped would prompt people to take a more critical look at themselves.

SURVEY How can you tell if someone is vain? Complete the following survey to help you distinguish between vanity and self-confidence. Then form a small group with three or four classmates and discuss how everyone answered each question.

1. You spend a lot of time choosing just the right outfit to wear.
☐ VAIN ☐ SELF-CONFIDENT
2. You usually think you have the best solution to a problem.
☐ VAIN ☐ SELF-CONFIDENT
3. You frequently check your appearance in mirrors, windows, etc.
☐ VAIN ☐ SELF-CONFIDENT
4. What you have to say is almost always important.
☐ VAIN ☐ SELF-CONFIDENT
5. People are sometimes envious of you.
☐ VAIN ☐ SELF-CONFIDENT

THE RAPE OF THE LOCK

Alexander Pope

BACKGROUND *The Rape of the Lock* was based on a real-life quarrel between two affluent Roman Catholic families, the Fermors and the Petres. The feud began when young Lord Petre (the “Baron” in the poem) snipped a lock of hair from Arabella Fermor (“Belinda”). The dispute escalated out of all proportion, and a friend of Pope’s asked him to intervene, hoping that he could “laugh them together again.” Pope rose to the occasion, mocking the folly of the dispute by portraying it as if it were a battle of epic scale.

In the first of the poem’s five cantos, a Muse is evoked for inspiration (a tradition in epic poetry) and Belinda is warned of impending danger by Ariel, a spirit sent to protect Belinda. In Canto 2, Belinda rides up the Thames River to a Hampton Court party and is noticed by the scheming Baron, who resolves to possess one of the two curly locks spiraling down Belinda’s back.

from CANTO 3

- Close by those meads, forever crowned with flowers,
Where Thames with pride surveys his rising towers,
There stands a structure of majestic frame,
Which from the neighboring Hampton takes its name.
5 Here Britain’s statesmen oft the fall foredoom
Of foreign tyrants and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tea. **A**
Hither the heroes and the nymphs resort,
10 To taste awhile the pleasures of a court;
In various talk the instructive hours they passed,
Who gave the ball, or paid the visit last;
One speaks the glory of the British Queen,
And one describes a charming Indian screen;

1 meads: meadows.

2 Thames (tēmz): a river that flows through southern England.

3–4 structure . . . name: the royal palace of Hampton Court, about 15 miles from London.

6 nymphs (nĭmfs): maidens; young women.

7 Anna . . . obey: Queen Anne, who rules over the three realms of England, Scotland, and Wales.

A HEROIC COUPLET

In Pope’s time, *tea* was pronounced “tay.” How does Pope use rhyme in lines 7–8 to mock pomposity?



15 A third interprets motions, looks, and eyes;
 At every word a reputation dies.
 Snuff, or the fan, supply each pause of chat,
 With singing, laughing, ogling, and all that.
 Meanwhile declining from the noon of day,

20 The sun obliquely shoots his burning ray;
 The hungry judges soon the sentence sign,
 And wretches hang that jurymen may dine;
 The merchant from the Exchange returns in peace,
 And the long labors of the toilet cease.

25 Belinda now, whom thirst of fame invites,
 Burns to encounter two adventurous knights,
 At ombre singly to decide their doom,
 And swells her breast with conquests yet to come. . . .
 The Baron now his Diamonds pours apace;

30 The embroidered King who shows but half his face,
 And his refulgent Queen, with powers combined,
 Of broken troops an easy conquest find.
 Clubs, Diamonds, Hearts, in wild disorder seen,
 With throngs promiscuous strew the level green.

35 Thus when dispersed a routed army runs,
 Of Asia's troops, and Afric's sable sons,
 With like confusion different nations fly,
 Of various habit, and of various dye,
 The pierced battalions disunited fall

40 In heaps on heaps; one fate o'erwhelms them all.
 The Knave of Diamonds tries his wily arts,
 And wins (oh, shameful chance!) the Queen of Hearts.
 At this, the blood the virgin's cheek forsook,
 A livid paleness spreads o'er all her look;

45 She sees, and trembles at the approaching ill,
 Just in the jaws of ruin, and Codille.
 And now (as oft in some distempered state)
 On one nice trick depends the general fate.
 An Ace of Hearts steps forth: The King unseen

50 Lurked in her hand, and mourned his captive Queen.
 He springs to vengeance with an eager pace,
 And falls like thunder on the prostrate Ace.
 The nymph exulting fills with shouts the sky,
 The walls, the woods, and long canals reply. **B**

55 O thoughtless mortals! ever blind to fate,
 Too soon dejected, and too soon elate:
 Sudden these honors shall be snatched away,
 And cursed forever this victorious day.
 For lo! the board with cups and spoons is crowned,

60 The berries crackle, and the mill turns round;

17 snuff: powdered tobacco that is inhaled.

24 toilet: the process of dressing, fixing one's hair, and otherwise grooming oneself.

27 ombre (öm'bər): a popular card game of the day, similar to bridge.

30 King . . . face: the king of diamonds, the only king shown in profile in a deck of cards.

31 refulgent (rĭ-fŏl'jənt) **Queen:** resplendent or shining queen of diamonds. The Baron is leading his highest diamonds in an effort to win.

34 promiscuous (prə-mĭs'kyŏŏ-əs): unsorted; **level green:** the green cloth-covered card table.

36 Afric's sable sons: Africa's black soldiers.

41 Knave: jack.

43 the virgin's: Belinda's.

46 Codille (kō-dēl'): a losing hand of cards in ombre.

47 distempered: disordered.

48 nice: delicate; subtle; **trick:** a single round of cards played and won.

B ELEVATED LANGUAGE

Reread lines 53–54, imagining the sounds that Pope describes. Write a **paraphrase** of this couplet.

60 berries: coffee beans.

On shining altars of Japan they raise
 The silver lamp; the fiery spirits blaze:
 From silver spouts the grateful liquors glide,
 While China's earth receives the smoking tide.
 65 At once they gratify their scent and taste,
 And frequent cups prolong the rich repast.
 Straight hover round the fair her airy band;
 Some, as she sipped, the fuming liquor fanned,
 Some o'er her lap their careful plumes displayed,
 70 Trembling, and conscious of the rich brocade.
 Coffee (which makes the politician wise,
 And see through all things with his half-shut eyes)
 Sent up in vapors to the Baron's brain
 New stratagems, the radiant Lock to gain.
 75 Ah, cease, rash youth! desist ere 'tis too late,
 Fear the just Gods, and think of Scylla's fate!
 Changed to a bird, and sent to flit in air,
 She dearly pays for Nisus' injured hair!
 But when to mischief mortals bend their will,
 80 How soon they find fit instruments of ill!
 Just then, Clarissa drew with tempting grace
 A two-edged weapon from her shining case:
 So ladies in romance assist their knight,
 Present the spear, and arm him for the fight.
 85 He takes the gift with reverence, and extends
 The little engine on his fingers' ends;
 This just behind Belinda's neck he spread,
 As o'er the fragrant steams she bends her head.
 Swift to the Lock a thousand sprights repair,
 90 A thousand wings, by turns, blow back the hair,
 And thrice they twitched the diamond in her ear,
 Thrice she looked back, and thrice the foe drew near.
 Just in that instant, anxious Ariel sought
 The close recesses of the virgin's thought;
 95 As on the nosegay in her breast reclined,
 He watched the ideas rising in her mind,
 Sudden he viewed, in spite of all her art,
 An earthly lover lurking at her heart.
 Amazed, confused, he found his power expired,
 100 Resigned to fate, and with a sigh retired.
 The Peer now spreads the glittering forfex wide,
 To enclose the Lock; now joins it, to divide.
 Even then, before the fatal engine closed,
 A wretched Sylph too fondly interposed;
 105 Fate urged the shears, and cut the Sylph in twain

61 shining altars of Japan: small lacquered tables. In mock-epic style, Pope elevates the tables to altars.

64 China's earth . . . tide: China cups receive the hot coffee.

66 repast (rĭ-păst'): meal.

67 the fair: Belinda; **her airy band:** the Sylphs (sĭlfs), supernatural creatures attending Belinda. Epic heroes and heroines are generally aided by higher powers.

74 new stratagems (străt'ə-jəmz) . . . **gain:** new schemes for acquiring a lock of Belinda's hair.

76–78 Scylla's (sĭl'əz) **fate . . . Nisus'** (nĭ'səs) **injured hair:** In ancient Greek legend, Scylla was turned into a bird because she betrayed her father, King Nisus, by giving his enemy the purple lock of his hair on which his safety depended.

Language Coach

Figurative Language In lines 81–86, Pope refers to an everyday object through metaphors: *weapon*, *spear*, and *engine*. What do these metaphors refer to?

89 sprights (sprĭts): the Sylphs.

93 Ariel (âr'ĕ-əl): Belinda's special guardian among the Sylphs.

95 nosegay: a small bouquet of flowers.

101 the Peer: the Baron; **forfex:** a fancy term for scissors.



The Rape (1896), Aubrey Beardsley. From *The Rape of the Lock* by Alexander Pope. Line block print. CT46089. Victoria & Albert Museum, London.
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(But airy substance soon unites again):
The meeting points the sacred hair dissever
From the fair head, forever and forever!

- Then flashed the living lightning from her eyes,
110 And screams of horror rend the affrighted skies. **C**
Not louder shrieks to pitying heaven are cast,
When husbands, or when lapdogs breathe their last;
Or when rich china vessels fallen from high,
In glittering dust and painted fragments lie!
115 “Let wreaths of triumph now my temples twine,”
The victor cried, “the glorious prize is mine!
While fish in streams, or birds delight in air,
Or in a coach and six the British fair,
As long as *Atalantis* shall be read,
120 Or the small pillow grace a lady’s bed,
While visits shall be paid on solemn days,
When numerous wax-lights in bright order blaze,

C HEROIC COUPLET

Reread lines 107–110. Which details in these couplets highlight the contrast between the actual incident that occurs and Belinda’s exaggerated reaction?

115 wreaths . . . twine: In epics, victors or champions traditionally wore laurel wreaths as a kind of crown.

118 coach and six: a coach drawn by six horses.

119 *Atalantis*: *The New Atalantis* by Mary Manley, a thinly disguised account of scandal among the rich.

While nymphs take treats, or assignations give,
 So long my honor, name, and praise shall live!
 125 “What time would spare, from steel receives its date,
 And monuments, like men, submit to fate!
 Steel could the labor of the Gods destroy,
 And strike to dust the imperial towers of Troy;
 Steel could the works of mortal pride confound,
 130 And hew triumphal arches to the ground.
 What wonder then, fair nymph! thy hairs should feel,
 The conquering force of unresisted steel?” **D**

In Canto 4, following an epic tradition, a melancholy sprite descends to the Underworld—which Pope calls the “Cave of Spleen”—and returns to the party with a vial of grief and “flowing tears” and a bag of “sobs, sighs, and passions,” which are emptied over Belinda’s head, fanning her fury even further.

from CANTO 5

“To arms, to arms!” the fierce virago cries,
 And swift as lightning to the combat flies.
 135 All side in parties, and begin the attack;
 Fans clap, silks rustle, and tough whalebones crack;
 Heroes’ and heroines’ shouts confusedly rise,
 And bass and treble voices strike the skies.
 No common weapons in their hands are found,
 140 Like Gods they fight, nor dread a mortal wound. . . . **E**
 See, fierce Belinda on the Baron flies,
 With more than usual lightning in her eyes;
 Nor feared the chief the unequal fight to try,
 Who sought no more than on his foe to die.
 145 But this bold lord with manly strength endued,
 She with one finger and a thumb subdued:
 Just where the breath of life his nostrils drew,
 A charge of snuff the wily virgin threw;
 The Gnomes direct, to every atom just,
 150 The pungent grains of titillating dust.
 Sudden, with starting tears each eye o’erflows,
 And the high dome re-echoes to his nose.
 “Now meet thy fate,” incensed Belinda cried,
 And drew a deadly bodkin from her side.
 155 (The same, his ancient personage to deck,
 Her great-great-grandsire wore about his neck,
 In three seal rings; which after, melted down,
 Formed a vast buckle for his widow’s gown:

125 **date:** end.

127–128 the labor of the Gods . . . towers of Troy: Troy, an ancient city famous for its towers, whose walls were said to have been built by the Greek gods Apollo and Poseidon.

D MOCK EPIC

In lines 125–132, what humorous effect does Pope create by using lofty language and allusions to Greek mythology?

133 virago (və-rä’gō): a woman who engages in warfare or other fighting. She has come to Belinda’s aid at Ariel’s request.

136 whalebones: elastic material from whales’ mouths, used in corsets or support undergarments.

E MOCK EPIC

What characteristics of a mock epic do you find in lines 133–140?

145 endued (ĕn-dōōd’): endowed; provided with.

149 Gnomes (nōmz): supernatural creatures bent on causing mischief.

152 And the high . . . nose: In other words, he sneezes.

154 bodkin (bōd’kĭn): a long, ornamental hairpin.

157 seal rings: signet rings bearing a person’s family crest or initials.

Her infant grandame's whistle next it grew,
 160 The bells she jingled, and the whistle blew;
 Then in a bodkin graced her mother's hairs,
 Which long she wore, and now Belinda wears.)
 "Boast not my fall," he cried, "insulting foe!
 Thou by some other shalt be laid as low.
 165 Nor think to die dejects my lofty mind:
 All that I dread is leaving you behind!
 Rather than so, ah, let me still survive,
 And burn in Cupid's flames—but burn alive."
 "Restore the Lock!" she cries; and all around
 170 "Restore the Lock!" the vaulted roofs rebound.
 Not fierce Othello in so loud a strain
 Roared for the handkerchief that caused his pain.
 But see how oft ambitious aims are crossed,
 And chiefs contend till all the prize is lost!
 175 The lock, obtained with guilt, and kept with pain,
 In every place is sought, but sought in vain:
 With such a prize no mortal must be blessed,
 So Heaven decrees! with Heaven who can contest?
 Some thought it mounted to the lunar sphere,
 180 Since all things lost on earth are treasured there.
 There heroes' wits are kept in ponderous vases,
 And beaux' in snuffboxes and tweezer cases.
 There broken vows and death-bed alms are found,
 And lovers' hearts with ends of riband bound. . . .
 185 But trust the Muse—she saw it upward rise,
 Though marked by none but quick, poetic eyes. . . .
 A sudden star, it shot through liquid air,
 And drew behind a radiant trail of hair. . . .
 Then cease, bright nymph! to mourn thy ravished hair,
 190 Which adds new glory to the shining sphere!
 Not all the tresses that fair head can boast
 Shall draw such envy as the Lock you lost.
 For, after all the murders of your eye,
 When, after millions slain, yourself shall die:
 195 When those fair suns shall set, as set they must,
 And all those tresses shall be laid in dust,
 This Lock the Muse shall consecrate to fame,
 And 'midst the stars inscribe Belinda's name. **F**

159 Her infant grandame's
 (grăn'dāmz) . . . **grew:** It was
 next melted down and turned
 into a whistle used by Belinda's
 grandmother as a child. Pope
 is here making fun of family
 heirlooms.

168 burn in Cupid's flames: burn
 with passion.

170 rebound: echo.

171–172 Othello . . . pain: In
 Shakespeare's *Othello*, the deeply
 jealous Othello demands the
 handkerchief that he believes is
 a sign of his wife's infidelity.

179 mounted to the lunar sphere:
 climbed up to the moon.

182 beaux' (bōz): the wits of fops.

184 riband (rīb'ənd): ribbon.

185 Muse (myōōz): the goddess who
 inspires the writing of the poem. In
 typical epic fashion, the narrator
 opens the poem by addressing his
 Muse and continues to address her
 throughout the poem.

188 trail of hair: The word *comet*
 comes from a Greek word that
 means "long haired."

193 murders of your eye: men struck
 down by your glance.

F ELEVATED LANGUAGE

Reread lines 193–198 and
 the accompanying side note.
Paraphrase what the narrator
 says to comfort Belinda about
 the loss of her lock.

Comprehension

1. **Summarize** What happens in the card game in lines 29–54?
2. **Recall** How does the Baron obtain the lock of Belinda’s hair?
3. **Clarify** At the end of the poem, what happens to the lock of Belinda’s hair?



READING 3 Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **RC-12(A)** Reflect on understanding to monitor comprehension.

Literary Analysis

4. **Identify Irony** A contrast between expectations and actual outcomes is referred to as **situational irony**. Where is the irony in *The Rape of the Lock*?
5. **Interpret Satire** In addition to satirizing a quarrel, Pope used *The Rape of the Lock* to point out flaws in British society and upper-class behavior. For each of the following passages, describe the flaw that Pope is criticizing:
 - lines 15–16 (“A third interprets . . . dies.”)
 - lines 21–22 (“The hungry judges . . . dine;”)
 - lines 111–114 (“Not louder shrieks . . . lie!”)
6. **Examine Heroic Couplet** One of the drawbacks of heroic couplets is that they can begin to sound monotonous in a long poem. Reread lines 167–168. How does Pope vary the rhythm in this couplet? What does the variation in the rhythm suggest about the Baron?
7. **Analyze Mock Epic** *The Rape of the Lock* parodies the epic form by treating a trivial subject in a grand, lofty style. Citing specific examples from the text, describe how Pope makes fun of these elements of traditional epic poetry:
 - elaborate descriptions of weapons and battles
 - plot affected by supernatural intervention
 - boasting speeches
8. **Draw Conclusions About Elevated Language** Review the chart you filled in as you read, comparing your paraphrases with the original lines. In what ways does Pope’s use of elevated language enhance the poem?

Literary Criticism

9. **Different Perspectives** Pope’s friend Jonathan Swift once wrote, “Satire is a sort of glass, wherein beholders do generally discover everybody’s face but their own.” While the mock epic *The Rape of the Lock* was written nearly 300 years ago to poke fun at vanity, beauty, and pride, in what ways does the satire reflect today’s society?

What are the signs of **VANITY**?

Judging from the excerpts you read from *The Rape of the Lock*, how do think Pope felt about vanity? Do you share his opinion?



READING 6 Analyze the effect of irony, overstatement, and sarcasm in literary essays.

A Modest Proposal

Essay by Jonathan Swift

VIDEO TRAILER



KEYWORD: HML12-620A

Meet the Author

DID YOU KNOW?

Jonathan Swift ...

- had learned to read by the time he was three.
- coined the term *yahoo* to refer to a boorish and ignorant person.
- left much of his fortune to go toward the building of a mental hospital.

(background) St. Patrick's Cathedral, Dublin

Jonathan Swift 1667–1745

Jonathan Swift has been called the greatest satirist in the English language. His genuine outrage at man's inhumanity to man and his commitment to championing liberty found voice in his biting satire and unflinching criticism of his times. Few writers of the 18th century were as politically and socially influential as Swift.

A Priest with a Pen Jonathan Swift was born of Anglo-Irish parents in Dublin, Ireland. Though his family was not wealthy, Swift attended the prestigious Trinity College. After graduating, he moved to Surrey in England to accept a position as secretary to a retired diplomat. In 1695, Swift was ordained as an Anglican priest and became a full-fledged satirist, with two completed works ready for publication.

Swift was a clergyman and a political writer for the Whig party. His first two satires, *The Battle of the Books* and *A Tale of a Tub*, quickly established his acerbic style.

Whether lampooning modern thinkers and scientists (John Locke and Sir Isaac Newton among them), religious abuses, or humanity at large, Swift raged at the arrogance, phoniness, and shallowness he saw infecting contemporary intellectual and moral life. Though his early publications were anonymous, people began

to recognize his vicious and witty political writing through his contributions to London periodicals such as Richard Steele's and Joseph Addison's *The Spectator*.

When the Whigs lost power to the Tories in 1710, the Tories courted the conservative Swift to join their side. As a man of principle and a strict moralist, however, he ultimately became disenchanted with the compromises and manipulations of politics.

Irish Patriot In 1713, Swift was appointed dean of St. Patrick's Cathedral in Dublin. Though Swift at first felt exiled in Ireland, in time he regained his interest in politics. Angered by the way England tyrannized Ireland, Swift fought back in a series of publications called *The Drapier's Letters*, in which he wrote, "Am I a freeman in England, and do I become a slave in six hours by crossing the channel?" For Irish Catholics and Protestants alike, Swift became a hero. His last major work about Ireland, "A Modest Proposal," is one of the most famous satires ever written.

Gulliver's Success In 1726, Swift anonymously published the masterly satire *Gulliver's Travels*, in which he vents his fury at political corruption and his annoyance with the general worthlessness of human beings. Though Swift aroused controversy, *Gulliver's Travels* turned out to be surprisingly popular, and it remains a classic for readers of all ages.

Author Online



Go to thinkcentral.com. KEYWORD: HML12-620B

LITERARY ANALYSIS: SATIRE

While Alexander Pope is generally sympathetic to his satirical targets, Swift's work is darker and more biting. **Satire** is a literary technique in which people's behaviors or society's institutions are ridiculed for the purpose of bringing about social reform. Swift used satire to comment on specific political and cultural concerns that angered and offended him.

One of the satirist's most reliable tools is **verbal irony**, in which what is said is the opposite of what is meant. As you read "A Modest Proposal," notice how Swift uses verbal irony and **sarcasm**, the use of a mocking, ironic tone, to present his seemingly rational proposal.

READING SKILL: IDENTIFY PROPOSITION AND SUPPORT

Although "A Modest Proposal" is a satire, it is written like a serious problem-solution essay. Specifically, it

- clearly identifies a **problem** and its causes
- proposes a **solution** to the problem—Swift's **proposition**—and explains how to implement it
- provides **support** for the proposed solution in the form of reasons and evidence
- notes **other possible solutions** and argues against them

As you read the essay, use a chart like the one shown to record Swift's proposition and the evidence he gives to support it.

Proposition:

Support:

- "These children can help feed and clothe thousands."
-

VOCABULARY IN CONTEXT

Determine the meaning of each boldfaced word in context.

1. food needed for **sustenance**
2. a beginner just learning the **rudiments**
3. a **collateral** benefit in addition to the main one
4. politely show **deference** to others' views
5. an **expedient** that will make life easier
6. an **encumbrance** that will make life harder
7. **famine** caused by massive crop failures
8. **propagation** of the human race to increase population

How can we fight INJUSTICE?

There's an old proverb that states, "The pen is mightier than the sword." Jonathan Swift wielded his pen like a rapier, using it to slash away at injustice. Though some may claim the power of the pen is greatly diminished these days, people still fight injustice with words—in speeches, in newspapers and magazines, and on the Internet.

DISCUSS With a small group, brainstorm a list of methods people use to fight injustice. Then think of a contemporary example of injustice. It may be a local, a national, or a global issue. With your group, discuss which method or methods would be most effective in publicizing, and possibly leading to a solution to, the problem.



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

Jonathan Swift

BACKGROUND By 1700, Ireland was so completely dominated by England that it seemed like a conquered territory. The Catholic majority could not vote, hold public office, buy land, or receive an education. The repressive policies reduced many Irish people to poverty. When crops failed—as they did for several years during the 1720s—many faced starvation. Jonathan Swift, outraged by the injustice of England’s treatment of Ireland, penned “A Modest Proposal,” using ferocious satire to strike back at those who neglected Ireland’s poor.

It 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.² 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 want³ of work, or leave their dear native country to fight for the Pretender⁴ in Spain, or sell themselves to the Barbadoes.⁵

I think it is agreed by all parties that this prodigious number of children in
10 the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation. **A**

Analyze Visuals ►

What impression does the engraving convey about the lives of poor people in the 18th century? Cite details to support your answer.

sustenance (süs'tə-nəns)
n. a means of support or nourishment

A PROPOSITION AND SUPPORT

What problem does Swift identify in lines 1–15?

1. **this great town:** Dublin, Ireland.
2. **importuning** (ĩm'pŏr-tŏŏn'ĩng) . . . **alms** (ãmz): begging from every passerby for a charitable handout.
3. **want:** lack; need.
4. **Pretender:** James Edward Stuart, who claimed the English throne, from which his now deceased father, James II, had been removed in 1688. Because James II and his son were Roman Catholic, the common people of Ireland were loyal to them.
5. **sell . . . Barbadoes:** To escape poverty, some Irish migrated to the West Indies, obtaining money for their passage by agreeing to work as slaves on plantations there for a set period.



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.

20 As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors,⁶ I have always found them grossly mistaken in their computation. It is true, a child just dropped from its dam⁷ 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.

30 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,⁸ 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 40 remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only 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 seldom pick up a livelihood by stealing till they arrive at six years old, except where they are of towardly parts;⁹ although I confess they learn the **rudiments** much earlier, during which time 50 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. **B**

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

Language Coach

Synonyms Words with the same or almost the same meaning are **synonyms**. Which word in line 36 is a synonym for *reckon* (present tense of *reckoned*, line 35)?

rudiment (rōō'də-mənt)
n. a basic principle or element

B SATIRE

Reread lines 43–53. What social problem does Swift blame for the widespread thievery in Ireland?

6. **projectors**: persons who propose public projects or plans.

7. **dam** (dām): female parent. The term is used mostly for farm animals.

8. **doubt**: suspect.

9. **are of towardly** (tōrd'lē) **parts**: have a promising talent.

cannot turn to account¹⁰ 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
60 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.¹¹

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,¹² 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
70 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,
80 who, as they have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after. For we are told by a grave author, an eminent French physician,¹³ that fish being a prolific¹⁴ diet, there are more children born in Roman Catholic countries about nine months after Lent¹⁵ than at any other season; therefore, reckoning a year after Lent, the markets will be more glutted than usual, because the number of popish infants is at least three to one in this kingdom; and therefore it will have one other **collateral** advantage, by lessening the number of Papists¹⁶ among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four fifths of the farmers), to be about two shillings per annum, rags included; and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will

© SATIRE

Understatement is an ironic device in which an author conveys an outrageous or shocking idea using rational language. What is Swift's shocking proposal in this paragraph? What language does he use to make it seem rational or "modest"?

collateral (kə-lăt'ər-əl)
adj. accompanying as a parallel or subordinate factor; related

10. **turn to account:** earn a profit; benefit; prove useful.

11. **fricassee** (frĭk'ə-sē') . . . **ragout** (ră-gōō'): types of meat stews.

12. **reserved for breed:** kept for breeding (instead of being slaughtered).

13. **grave . . . physician:** François Rabelais (răb'ə-lă'), a 16th-century French satirist.

14. **prolific:** promoting fertility.

15. **Lent:** Catholics traditionally do not eat meat during Lent, the 40 days leading up to Easter, and instead eat a lot of fish.

16. **popish** (pō'pĭsh) . . . **Papists:** hostile or contemptuous terms referring to Roman Catholics.



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,
 100 and summer boots for fine gentlemen. **D**

As to our city of Dublin, shambles¹⁷ may be appointed for this purpose in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying the children alive, and dressing them hot from the knife as we do roasting pigs.

A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased in discoursing on this matter to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years of age
 110 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



TEKS 6

D OVERSTATEMENT

Overstatement creates emphasis through deliberate exaggeration. Swift exaggerates his satirical solution to poverty by suggesting that poor children be used for food. What other examples of overstatement do you find in lines 90-100? How do they further sharpen Swift's satire?

deference (děf'ər-əns) *n.*
 a yielding or courteous regard toward the opinion, judgment, or wishes of others; respect

17. **shambles**: slaughterhouses.



The Idle 'Prentice Executed at Tyburn, William Hogarth. Plate XI of *Industry and Idleness*, 1833. Engraving. © Guildhall Library, City of London/Bridgeman Art Library.

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. E

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa,¹⁸ 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,¹⁹ 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 groat²⁰ to their fortunes cannot

E SATIRE

What is **ironic** about Swift's concern in lines 117–122 regarding what “some scrupulous people” might think?

expedient (ĭk-spē'dē-ənt)
n. something useful in achieving the desired effect; a convenience; an advantage

18. **Psalmanazar** (săl'mə-nāz'ər) ... **Formosa** (fôr-mō'sə): a French imposter in London who called himself George Psalmanazar and pretended to be from Formosa (now Taiwan), where, he said, cannibalism was practiced.

19. **gibbet** (jĭb'ĭt): gallows.

20. **groat:** an old British coin worth four pennies.

stir abroad without a chair,²¹ 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 who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an **encumbrance**. But I am not in the least pain upon that matter, because it is very well known that they are every day dying and rotting by cold and **famine**,
140 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
150 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.²²

Secondly, the poorer tenants will have something valuable of their own, which by law may be made liable to distress,²³ 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
160 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. **F**

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
170 vintners will certainly be so prudent as to procure the best receipts²⁴ 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

encumbrance
(ĕn-kŭm'brəns) *n.*
a burden

famine (făm'ĭn) *n.* a period in which there is a severe shortage of food

F PROPOSITION AND SUPPORT

Why does Swift supply these cost and profit calculations?

21. **cannot stir . . . chair:** cannot go outside without using an enclosed chair carried on poles by two men.

22. **Protestants . . . curate** (kyŏŏr'ĭt): Swift is criticizing absentee Anglo-Irish landowners who lived—and spent their income from their property—in England.

23. **distress:** seizure of a person's property for the payment of debts.

24. **receipts:** recipes.

a skillful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, this would be a great inducement to marriage, which all wise nations have either encouraged by rewards or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children, when they were sure of a settlement for life to the poor babes, provided in some sort by the public, to their annual profit instead of expense. We should see an honest emulation among the
180 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 miscarriage. **G**

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,
190 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. **H**

Supposing that one thousand families in this city would be constant customers for infants' flesh, besides others who might have it at merry meetings, particularly weddings and christenings, I compute that Dublin would take off annually about twenty thousand carcasses, and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.

I can think of no one objection that will possibly be raised against this proposal, unless it should be urged that the number of people will be thereby much lessened
200 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,²⁵ prudence, and temperance: of learning to love our country, in the want of which we differ even from Laplanders and
210 the inhabitants of Topinamboo:²⁶ 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:²⁷ of being a little cautious not to sell our country and conscience for nothing: of teaching landlords to have at least one degree of

G PROPOSITION AND SUPPORT

According to Swift in lines 175–184, how would his proposal improve family life?

propagation

(prŏp'ə-gā'shən) *n.* the act of reproducing, multiplying, or increasing

H GRAMMAR AND STYLE

Reread lines 185–191.

Notice that Swift uses **nouns** such as *carcasses* and *flesh* to emphasize the dehumanization of the Irish by the English.

25. **parsimony** (pär'sə-mō'nē): frugality; thrift.

26. **Topinamboo** (tŏp'ī-nām'bōō): an area in Brazil supposedly inhabited by wild savages.

27. **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 Romans to capture the city.



Detail of *Gin Lane* (1700s), William Hogarth. Engraving. © Art Resource, New York.

mercy toward their tenants: lastly, of putting a spirit of honesty, industry, and skill into our shopkeepers; who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure, and the goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it. **I**

Therefore I repeat, let no man talk to me of these and the like expedients,²⁸
 220 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

I PROPOSITION AND SUPPORT

Reread lines 198–203. What attitude toward the Irish does Swift reveal in refuting this opposing view?

28. **let no man . . . expedients:** In his writings, Swift had suggested “other expedients” without success.

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.

230 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 stock²⁹ 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

240 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. ❶

I profess, in the sincerity of my heart, that I have not the least personal interest

250 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. ∞

Language Coach

Synonyms *Effectual* is a synonym of *effective* and *efficient*. All three mean “having an effect.” *Effectual* applies to things and refers to hypothetical situations. *Effective* applies to actual results. *Efficient* implies minimum cost and effort. Could Swift’s proposal be called *effective* or *efficient*?



TEKS 6

❶ SATIRE

Swift employs biting **sarcasm**, or a mocking and ironic tone, in the final defense of his proposal. Sarcasm is a common feature in **Juvenalian satire** (page 609), which is noted for its harsh and unforgiving tone, and “A Modest Proposal” is a classic of this type of satire. What words sarcastically mock Swift’s supposed critics? What do you think is Swift’s real opinion of his critics?

29. **common stock**: ordinary stock in a company or business venture.

Comprehension

1. **Recall** What is Swift's proposal for easing poverty in Ireland?
2. **Recall** How will the proposal benefit Irish parents?
3. **Clarify** Reread lines 222–229. Why does Swift feel that his proposal is superior to others that have been put forward?



READING 6 Analyze the effect of irony, overstatement, and sarcasm in literary essays.

Literary Analysis

4. **Examine Verbal Irony** What verbal irony does Swift use in each of the following parts of “A Modest Proposal”?
 - the title of the essay
 - lines 59–60 (“I shall now . . . least objection.”)
 - lines 135–145 (“Some persons . . . evils to come.”)
5. **Interpret Satire** Instead of directly attacking injustice and flawed behavior, Swift uses irony to convey his ideas indirectly. What conclusions would you draw about his attitude toward each of the following?
 - Irish landlords (lines 79–81)
 - the way most English and Irish Protestants view Irish Catholics (lines 82–89)
 - Irish Protestants living abroad (lines 149–155)
6. **Evaluate Proposition and Support** Review the chart you created as you read. Regardless of your emotional response to the essay, do you consider the proposal to be well supported? Explain why or why not.
7. **Compare Texts** Recall that on page 609, you learned the difference between **Horatian** and **Juvenalian satire**. Compare the tone of *The Rape of the Lock* with the tone of “A Modest Proposal.” Why is Pope’s poem considered Horatian and Swift’s essay considered Juvenalian? Support your answer with examples from the texts.

Literary Criticism

8. **Historical Context** The 18th century is often called the Age of Reason because advances in science and technology fueled belief that governments could apply rational thought to solve many social problems. Swift, a traditionalist, was often skeptical of new ideas. In what ways does “A Modest Proposal” reflect this attitude?

How can we fight **INJUSTICE?**

Based on “A Modest Proposal,” Swift’s satirical response to the problem of poverty in Ireland, do you think satire is an effective means of fighting injustice? Why or why not?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Indicate whether the words in each pair are synonyms or antonyms.

1. propagation/reduction

2. collateral/accompanying

3. famine/feast

4. deference/contempt
5. encumbrance/advantage

6. expedient/convenience

7. rudiment/foundation

8. sustenance/nourishment

ACADEMIC VOCABULARY IN WRITING

- affect
- challenge
- consent
- final
- respond

How might a food shortage **affect** our society today? How would we **respond** to such a disaster, and what kinds of cracks or divisions might it reveal in society? In your response, use at least two additional Academic Vocabulary words.

VOCABULARY STRATEGY: LANGUAGE REFERENCES

In addition to general dictionaries and thesauri, language references include the following types of books:

Type of Language Reference	Uses	Example
Usage dictionary	To understand the subtle differences in how similar words are used in actual language	Fowler’s Dictionary of Modern English Usage
History of Language	To find detailed information about a word’s origin	Concise Oxford Dictionary of English Etymology
	To learn about a word named after a person	New Dictionary of Eponyms
Other specialized dictionaries	To find the meaning of common English expressions	Oxford Dictionaries of Idioms
	To find a rhyme for a word	Oxford Dictionaries of Rhymes
	To understand the meaning of a foreign word or phrase in an English text	Oxford Essential Dictionary of Foreign Terms in English
Book of Quotations	To find a famous quotation that contains a certain word or is associated with a certain person	Bartlett’s Familiar Quotations

PRACTICE Answer each question below based on the information in the chart above.

1. Where would you turn to find out how *bloomers* get their name?
2. Where could you find a word that rhymes with *aardvark*?
3. Where could you find out the difference between *regretful* and *regrettable*?

WORD LIST

collateral

deference

encumbrance

expedient

famine

propagation

rudiment

sustenance



READING 1E Use specialized dictionaries, histories of language, books of quotations, and other related references (printed or electronic) as needed.

Interactive Vocabulary

Go to thinkcentral.com.
KEYWORD: HML12-633

Conventions in Writing

GRAMMAR AND STYLE: Choose Effective Words

Review the **Grammar and Style** note on page 629. Swift underscores the shocking nature of his proposal by using disparaging **nouns** to describe the poor of Ireland, as shown in the passages below.

I am assured by our merchants that a boy or girl before twelve years old is no salable commodity; (lines 54–55)

... these children are seldom the fruits of marriage, a circumstance not much regarded by our savages ... (lines 68–69)

Notice how Swift’s carefully chosen nouns satirize the dismissive attitude that the wealthy Protestants had toward the Catholic poor, heightening the essay’s effectiveness.

PRACTICE Copy the sentences below. Then rewrite them using nouns that will give the sentences a more satirical edge. An example sentence is provided.

EXAMPLE

Nine out of ten landlords overeat, and some weigh as much as 300 pounds.
Nine out of ten landlords are gluttons, and some weigh as much as a full-grown sow.

- 1. Cars that use an excessive amount of gas make our oil-dependence problem worse.
- 2. Those who want to preserve the rain forests can be alarmists at times.
- 3. Companies that dump waste in our waterways are irresponsible corporate citizens.

READING-WRITING CONNECTION



Expand your understanding of satire by responding to this prompt. Then use the **revising tips** to improve your proposal.

WRITING PROMPT

WRITE A SATIRICAL PROPOSAL In the spirit of Swift’s essay, write a **three-to-five-paragraph satirical proposal** on an issue you’ve heard or read about recently. The issue could relate to something at school, a problem in your town, or an issue that challenges the nation.

REVISING TIPS

- Clearly identify the issue that your proposal will solve and choose something that you have strong opinions about.
- Address possible opposing views.
- Use carefully chosen nouns for satirical effect in your proposal.



WRITING 16 Write a persuasive text.

Interactive Revision

Go to thinkcentral.com.
KEYWORD: HML12-634

THINK
central

Satirical Voices

from *Gulliver's Travels*

Fiction by Jonathan Swift



LITERARY ANALYSIS: FANTASY

Fantasy is literature in which the limits of reality are purposely disregarded. The writer's aim may be pure entertainment or to convey a serious message. In *Gulliver's Travels*, the narrator visits four imaginary lands. These settings serve as ideal vehicles for Swift's **satire**, allowing him to criticize human nature and European society by comparing them with the strange beings and societies Gulliver observes in his travels. As you read *Gulliver's Travels*, notice how Swift's fantasy worlds parallel and comment on ours.

READING SKILL: UNDERSTAND SATIRE IN HISTORICAL CONTEXT

You can clarify your understanding of a satire from an earlier period by focusing on the **historical context**—the conditions and events that inspired or influenced the work's creation. Swift participated on both sides in the struggle between England's two political parties, the Whigs and the Tories. As a clergyman, he was deeply concerned about religious differences that divided Europe. These conflicts inspired much of his satire in *Gulliver's Travels*. To familiarize yourself with the work's historical context, reread the author biography on page 620 and examine the background information on page 636. Then, as you read the selection, use footnotes to help you understand the specific context of Swift's satire.

VOCABULARY IN CONTEXT

Use the following sentences to help you figure out the meanings of the boldfaced words.

1. The detective's accusation was pure **conjecture**.
2. The servant bowed in a **submissive** manner.
3. Her hands moved with **dexterity** across the keyboard.
4. The **diminutive** dog was smaller than the cat it chased.
5. Judging from its huge footprints, the beast is **prodigious**.
6. The **animosities** between the clans led to a bloody feud.
7. Her lies and deceit seemed designed to **foment** mistrust.
8. In 100 years, how will **posterity** judge today's leaders?



Complete the activities in your **Reader/Writer Notebook**.

Can we trust our own PERCEPTIONS?

Have you ever misjudged a situation or a person? Sometimes our perceptions are not as keen as we'd like them to be. In *Gulliver's Travels*, Jonathan Swift creates fantastic encounters that challenge both his hero's and his readers' perceptions of the world.

QUICKWRITE With a group of classmates, look through your textbook and choose an interesting picture of two or more people. Have each member of your group write a paragraph about the picture, describing the people and their relationship to each other. Share your paragraphs with one another and discuss the ways in which your perceptions of the picture differ.



GULLIVER'S TRAVELS

JONATHAN SWIFT

BACKGROUND In Swift's day, travel books, in which writers described their visits to foreign lands, had become a popular genre and a boon to the publishing business. Swift used the form for his four-part fantasy, which allowed him to comment freely on subjects like the 200-year-old religious divisions between Catholics and Protestants in England, as well as the rancorous political split between the Tories, who were obedient to the crown and the Church of England, and the Whigs, who wanted to limit the powers of both institutions.

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 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
10 something alive moving on my left leg, which advancing gently forward over my

Analyze Visuals ►

How well does this illustration correspond to Swift's description of Gulliver's captivity? Explain your answer.

1. **ligatures** (lĭg'ə-chōōrz'): cords used to tie something up.



breast, came almost up to my chin; when bending my eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a 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
 20 repeated the same words several times, but I then knew not what they meant.

I lay all this while, as the reader may believe, in great uneasiness; at length, struggling to get loose, I had the fortune to break the strings, and wrench out the pegs that fastened my left arm to the ground; for, by lifting it up to my face, I discovered the methods they had taken to bind me; and, at the same time, with a violent pull, which gave me excessive pain, I a little loosened the strings that tied down my hair on the left side; so that I was just able to turn my head about two inches. But the creatures ran off a second time, before I could seize them; whereupon there was a great shout in a very shrill accent; and after it ceased, I heard one of them cry aloud, *Tolgo phonac*; when in an instant I felt above an
 30 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 volley 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 jerkin,³ 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
 40 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. **A**

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,⁴ made me a long
 50 speech, whereof I understood not one syllable. But I should have mentioned, that before the principal person began his oration, he cried out three times, *Langro Dehul san*: (these words and the former were afterwards repeated and explained

conjecture (kən-jĕk'chər)
 v. to infer based on
 incomplete evidence;
 guess

A FANTASY
 What details does Swift
 include in lines 21–42 to
 make this fantastic scene
 believable?

2. **quiver**: a case for carrying arrows.

3. **buff jerkin**: a jacket of brownish-yellow leather.

4. **person of quality**: a high-ranking person.

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 page⁵ who held up his train,⁶ 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
 60 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
 70 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 suffice me; and being a most ingenious people,
 80 they slung up with great **dexterity** one of their largest hogsheads;⁸ then rolled it towards my hand, and beat out the top; I drank it off at a draft,⁹ 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*. **B**

90 I 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

submissive (səb-mĭs'ĭv)
adj. tending to yield to the will of others; docile; meek

Language Coach

Etymology *Mutton* (line 74) is the word for the flesh, or meat, of a sheep. It comes from the French word for sheep. What do we call meat that comes from a pig or a cow? What does the word *veal* refer to?

dexterity (dĕk-stĕr'ĭ-tē) *n.*
 skill in manipulating one's hands or body

B FANTASY
 What details in lines 67–89 help you **visualize** the difference in size between Gulliver and the Lilliputians?

5. **page:** a youth serving as a personal attendant.

6. **train:** the trailing section of a garment.

7. **intelligence:** news; information.

8. **hogsheads:** large barrels used to store liquids such as wine or ale.

9. **at a draft:** in one gulp.

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 intrepidity¹⁰ of these **diminutive** mortals, who durst¹¹ 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 retinue. And producing his credentials under the Signet Royal,¹² 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,¹³ 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 civility and cheerful countenances. 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 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,

diminutive
(dĭ-mĭn'yə-tĭv) *adj.* very small

prodigious (prə-dĭj'əs)
adj. of great size or power; huge; impressive

10. **intrepidity** (ĭn'trə-pĭd'ĭ-tē): boldness; courage.

11. **durst**: dared.

12. **Signet Royal**: the official seal of a king or a queen.

13. **disapprobation** (dĭs-ăp'rə-bā'shən): disapproval.

both for dexterity and magnificence. I was diverted with none so much as that of the rope-dancers,¹⁴ performed upon a slender white thread, extended about two foot, 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,¹⁵ is allowed to cut a caper¹⁶ on the strait rope, at least an inch higher than any other lord in the whole empire. I have seen him do the summerset several times together upon a trencher¹⁷ fixed on the rope, which is no thicker than a common packthread¹⁸ 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. **C**

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.¹⁹ 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

C HISTORICAL CONTEXT

Reread lines 138–151 and the accompanying footnotes. What do you conclude is Swift's attitude toward the politicians he alludes to in this description? Explain.

14. **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.)

15. **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.

16. **allowed . . . caper:** acknowledged to leap.

17. **summerset . . . trencher:** several somersaults on a wooden serving tray or platter.

18. **packthread:** a strong twine for tying packages.

19. **One is blue . . . green:** The threads represent the Order of the Garter, the Order of the Bath, and the Order of the Thistle, medieval orders of knighthood revived by Walpole as honors for the king to bestow.

170 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 girt²⁰ twice round about the middle; and you see few great persons about this court who are not adorned with one of these girdles. . . . **D**

I had sent so many memorials and petitions for my liberty, that his Majesty at length mentioned the matter first in the cabinet, and then in a full council; 180 where it was opposed by none, except Skyresh Bolgolam,²¹ 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 190 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. **E**

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 200 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. **F**

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 210 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.

D HISTORICAL CONTEXT

Reread footnote 19. Why might Walpole's revival of the orders of knighthood have inspired Swift's description of the ceremony in lines 165–177?

E FANTASY

Gulliver performs a strange ritual in lines 188–192 as part of the signing of his freedom agreement. What might Swift be poking fun at?

F FANTASY

What is *ironic* about the praise of the Emperor in lines 197–203?

20. **girt**: wrapped.

21. **Skyresh Bolgolam**: probably the Earl of Nottingham, a Tory extremist who was an enemy of Swift's.



Fourthly, As he walks the said roads, he shall take the utmost care not to trample upon the bodies of any of our loving subjects, their horses, or carriages, nor take any of our said subjects into his hands, without their own consent.

Fifthly, If an express require extraordinary dispatch, the Man-Mountain shall be obliged to carry in his pocket the messenger and horse, a six days' journey once in every moon, and return the said messenger back (if so required) safe to our Imperial Presence.

220 Sixthly, He shall be our ally against our enemies in the island of Blefuscu,²² 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
230 the support of 1,728 of our subjects; with free access to our Royal Person, and other marks of our favor. Given at our palace at Belfaborac the twelfth day of the ninety-first moon of our reign.

I swore and subscribed to these articles with great cheerfulness and content . . . 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 prostrating myself at his Majesty's feet: but he commanded me to rise; and after many gracious expressions, which, to avoid the censure 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,
240 or might do for the future.

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,²³ 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
250 of that people, as well as the prudent and exact economy of so great a prince. **G**

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

G FANTASY

Reread lines 241–250. Why might Swift have included these exact calculations in his narrative?

22. **Blefuscu**: This imaginary country represents France, England's chief rival in Swift's day and a primarily Catholic country.

23. **quadrant** (kwŏd'rənt): an instrument for measuring altitude.

account of his quality, and personal merits, as well as of the many good offices he had done me during my solicitations at court.²⁴ 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 to²⁵ some merit in it; but, however, added, that if it
 260 had not been for the present situation of things at court, perhaps I might not have obtained it so soon. For, said he, as flourishing a condition as we appear to be in to foreigners, we labor under two mighty evils; a violent faction at home, and the danger of an invasion by a most potent enemy from abroad. As to the first, you are to understand, that for above seventy moons past, there have been two struggling parties in the empire, under the names of *Tramecksan*, and *Slamecksan*, from the high and low heels on their shoes,²⁶ 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
 270 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.²⁷ Now, in the midst of these intestine disquiets,²⁸ we are threatened with an invasion from the island of Blefuscu, which is the other great empire of
 280 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 war²⁹ for six and thirty moons past. It began upon the following occasion. **H**

animosity (ăn'ə-mōs'ĭ-tē)
n. ill feeling; hostility

H HISTORICAL CONTEXT

Reread footnotes 26 and 27. How does the historical context help you understand the underlying meaning of Swift's description of the Lilliputian prince in lines 275–277?

24. **good offices . . . solicitations at court:** helpful services he had done for me during my pleadings or requests made at court.

25. **pretend to:** lay claim to.

26. **two struggling parties . . . shoes:** The “high heel” party corresponds to the Tories, who promoted the High Church (Catholic) aspects of the Church of England; the “low heel” party corresponds to the Whigs, who promoted the Low Church (Protestant) aspects. George I turned the Tories out when he came to the throne, since most of them had not supported his succession.

27. **his Imperial Highness . . . gait:** The Prince of Wales, who later reigned as George II, had both Tory and Whig friends.

28. **these intestine** (ĭn-tēs'tĭn) **disquiets:** this internal unrest.

29. **most obstinate war:** The war corresponds to the War of the Spanish Succession (1702–1713), in which England and France were the chief opponents.

290 It is allowed on all hands, that the primitive way of breaking eggs before we eat them, was upon the larger end: but his present Majesty's grandfather, while he was a boy, going to eat an egg, and breaking it according to the ancient practice, happened to cut one of his fingers. Whereupon the Emperor his father published an edict, commanding all his subjects, upon great penalties, to break the smaller end of their eggs.³⁰ 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.³¹ 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
 300 times, suffered death, rather than submit to break their eggs at the smaller end. Many hundred large volumes have been published upon this controversy: but the books of the Big-Endians have been long forbidden, and the whole party rendered incapable by law of holding employments.³² During the course of these troubles, the emperors of Blefuscu did frequently expostulate 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
 310 conscience, or at least in the power of the chief magistrate to determine. Now the Big-Indian 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
 320 his affairs before you. **I**

foment (fō-měnt') v. to stir up trouble; to incite

I HISTORICAL CONTEXT

Reread lines 290–314 and the accompanying footnotes. What does Swift's account of Blefuscu suggest about France's role in England's religious conflicts?

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;³³ but I was ready, with the hazard of my life, to defend his person and state against all invaders.

30. **the Emperor his father . . . end of their eggs:** a reference to Henry VIII, who in 1533 split from the Roman Catholic Church (because it would not grant him a divorce from his wife) and founded the Church of England.

31. **six rebellions . . . his crown:** The dispute over egg breaking represents 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 King James II, who fled into exile.

32. **employments:** political offices.

33. **parties:** political parties; internal politics.

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.

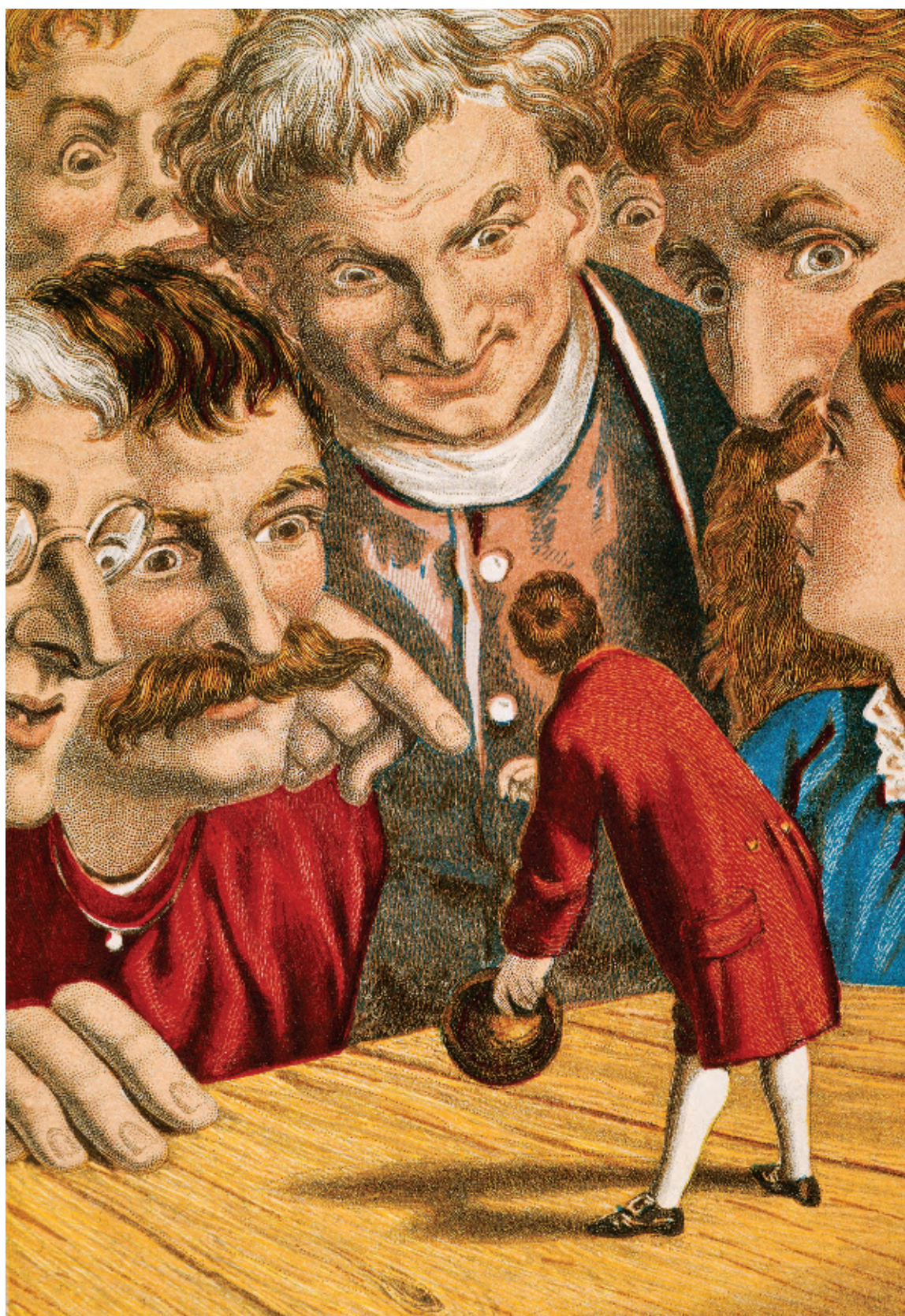
I fell into a highroad, for so I took it to be, although it served to the inhabitants only as a footpath through a field of barley. Here I walked on for some time, but could see little on either side, it being now near harvest, and the corn rising at least forty foot. I was an hour walking to the end of this field, which was fenced in with a hedge of at least one hundred and twenty foot high, and the trees so
330 lofty that I could make no computation of their altitude. There was a stile³⁴ to pass from this field into the 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;
340 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. 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 laid³⁵ by the
350 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

GRAMMAR AND STYLE

Reread lines 332–336. Notice that Swift uses **subordinate clauses** beginning with *because*, *when*, and *whom* to convey specific details of the fantasy he is creating.

34. **stile**: a set of steps for climbing over a hedge or a fence.

35. **laid**: knocked down.



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 forbear thinking of Lilliput, whose inhabitants looked upon me as the greatest prodigy that ever appeared in the
 360 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, 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
 370 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? **K**

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,
 380 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 lappet³⁶ 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
 390 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 hinds³⁷ about him, and asked them (as 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

posterity (pŏ-stēr'ī-tē) *n.*
 future generations

K FANTASY
 Reread lines 358–373.
 What message about people and nations does Swift convey through the fantasy of the tiny Lilliputians and the giant Brobdingnagians?

36. **lappet**: flap or fold.

37. **hinds**: farm servants.

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
400 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 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
410 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.

It is the custom that every Wednesday (which, as I have before observed, was their Sabbath) the King and Queen, with the royal issue of both sexes, dine together in the apartment of his Majesty, to whom I was now become a favorite; and at these times my little chair and table were placed at his left hand, before one of the salt-cellars. 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
420 so exact, that he made very wise reflections and observations upon all I said. But I confess that after I had been a little too copious 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*,³⁸ 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
430 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

38. *Royal Sovereign* (söv'ər-ĭn): at the time, one of the largest ships in the British navy.

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
440 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,³⁹ acting their several parts in the most courtly manner of strutting and bowing and prating, 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. . . .

I was frequently rallied by the Queen upon account of my fearfulness, and she
450 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 optics⁴⁰ 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 viscous matter, which our naturalists tell us enables those creatures to walk with
460 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. **L**

I remember 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),
470 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

L FANTASY

Reread lines 451–461. How do the details in this passage enhance the depiction of Gulliver's life in Brobdingnag?

39. **birthday clothes:** elaborate clothing worn at court on the monarch's birthday.

40. **optics:** eyes.



their stings. However, I had the courage to rise and draw my hanger,⁴¹ 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
480 of Europe, upon my return to England I gave three of them to Gresham College,⁴² 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


41. **hanger**: a small sword hanging from a person's belt.

42. **Gresham** (grěsh'əm) **College**: a London school that was the meeting place of the Royal Society, the chief British scientific organization in Swift's day.

own customs (for so he conjectured of other monarchs, by my former discourses),
490 he should be glad to hear of anything that might deserve imitation. . . .

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.⁴³ He asked what business we had out of our own islands, unless upon the 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 army⁴⁴ 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
500 by himself, his children, and family, than by half a dozen rascals picked up at a venture⁴⁵ in the streets for small wages, who might get an hundred times more by cutting their throats. . . . **M**

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, perfidiousness, cruelty, rage, madness, hatred, envy, lust, malice, or ambition could produce.

His Majesty in another audience was at the pains to recapitulate the sum of all I had spoken; compared the questions he made with the answers I had given;
510 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
520 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." 

43. **our generals . . . kings:** a reference to the great wealth of the Duke of Marlborough, a former general whom Swift detested and whose palace was larger than the king's.

44. **mercenary** (mûr'sə-nĕr'ē) **standing army:** an army of hired soldiers maintained on a permanent basis. In the English Bill of Rights of 1689, a standing army had been declared illegal, and Swift and the Tories remained strongly opposed to one.

45. **at a venture:** at random.

M HISTORICAL CONTEXT

Reread lines 491–502 and the accompanying footnotes. In what ways are Swift's own political views reflected in the questions and comments of the king?

Reading for Information

LETTER In this letter to his friend, Swift tells Pope some of the reasoning behind the writing of *Gulliver's Travels*. Swift also offers a friendly wager on whether Pope will agree with him or not.

Letter to Alexander Pope

September 29, 1725

Sir,

I am now returning to the noble scene of Dublin. . . . I have employed my time . . . in finishing correcting, amending, and transcribing my Travels, in four parts complete, newly augmented, and intended for the press when the world shall deserve them, or rather when a printer shall be found brave enough to venture his ears. I like your schemes of our meeting after distresses and dispersions; but the chief end I propose to myself in all my labors is to vex the world rather than divert it, and if I could compass that design without hurting my own person or fortune I would be the most indefatigable writer you have ever seen. . . . I have ever hated all nations, professions, and communities, and all my love is towards individuals; for instance, I hate the tribe of lawyers, but I love Counsellor Such-a-one, Judge Such-a-one: so with physicians—I will not speak of my own trade—soldiers, English, Scotch, French, and the rest. But principally I hate and detest that animal called man, although I heartily love John, Peter, Thomas, and so forth. This is the system upon which I have governed myself many years (but do not tell) and so I shall go on till I have done with them. . . . Upon this great foundation of misanthropy . . . the whole building of my Travels is erected; and I never will have peace of mind till all honest men are of my opinion. By consequence you are to embrace it immediately and procure that all who deserve my esteem may do so too. The matter is so clear that it will admit little dispute; nay I will hold a hundred pounds that you and I agree in the point.

J. S.

Comprehension

1. **Recall** How do the Lilliputians treat Gulliver when they first encounter him?
2. **Clarify** Why does Gulliver become important to the Lilliputians?
3. **Recall** What dangers does Gulliver face in Brobdingnag because of his size?
4. **Paraphrase** Based on Gulliver's descriptions, what does the king of Brobdingnag conclude about the English?



READING 2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **5A** Analyze how complex plot structures and devices function and advance the action in a work of fiction.

Literary Analysis

- 5. **Analyze Fantasy** In order for a **fantasy** tale to succeed, the world that is created needs to be somewhat believable to the reader. How does Swift create a believable fantasy world in Lilliput? Cite examples from the text.
6. **Make Inferences** Reread lines 420–425. The king of Brobdingnag asks Gulliver if he is a Whig or a Tory. What does the king's laughter suggest about Swift's attitude toward political conflict in England?
- 7. **Interpret Satire in Historical Context** Swift's descriptions of people and events are intended to satirize specific individuals or aspects of English society and politics. Find examples of such descriptions from the selection, and interpret what Swift is satirizing.
8. **Compare Texts** In his letter to his friend Alexander Pope on page 654, Swift says that although he hates nations and communities, he reserves his love for individual people. Based on the excerpts you read from *Gulliver's Travels*, do you agree with Swift's self-assessment? Support your answer.

Literary Criticism

9. **Different Perspectives** At the time Swift was writing his anonymously published satires, England had been entrenched in a long war with France, the British monarchy had undergone upheaval—King George I was unpopular yet very powerful—and the country was plagued by political scandals. *Gulliver's Travels* gave Swift the opportunity to express his anger and frustration with England's ruling class and monarchy. To what extent might Swift's satire be relevant today?

Can we trust our own **PERCEPTIONS**?

Gulliver's Travels is told from the first-person point of view, which means the reader is limited to Gulliver's perceptions—what he sees, hears, or experiences. What do Gulliver's reactions and thoughts tell us about his character?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Show that you understand the meaning of each boldfaced vocabulary word by answering the question about it.

1. Who shows more **dexterity**, an acrobat or a clumsy oaf?
2. Would a sign of **animosity** be a kiss or a slap on the cheek?
3. Which is more **diminutive**, a whale or a goldfish?
4. When you **conjecture**, are you certain or are you just guessing?
5. Who **foments** trouble, a troublemaker or a peacemaker?
6. Is **posterity** a thing of the past or the future?
7. Does a **submissive** person usually obey or disobey orders?
8. Would a **prodigious** portion of food fill you up or leave you hungry?

WORD LIST

animosity
conjecture
dexterity
diminutive
foment
posterity
prodigious
submissive

ACADEMIC VOCABULARY IN WRITING

• affect • challenge • consent • final • respond

Imagine that you are visiting an inhabited planet that no one on Earth has ever visited before. Write a brief description of the people and their behavior. What **challenges** might you face? How might you **respond** to those challenges? Use at least one additional Academic Vocabulary word in your response.

VOCABULARY STRATEGY: ANALOGIES

Vocabulary **analogies** show similar relationships between pairs of words. You read the examples as “*Diminutive is to mouse as prodigious is to elephant*” and “*Submissive is to curtsy as aggressive is to punch*.” In the first analogy, the pairs of words have a size relationship: just as a mouse is diminutive in size, an elephant is prodigious in size. In the second analogy, the relationship is one of example or illustration: just as a curtsy is an example of a submissive act, a punch is an example of an aggressive act.

PRACTICE Indicate which word makes the relationship of the second pair most like the relationship of the pair of words in capital letters. If you are unsure of the meaning of any word here, check a dictionary.

1. VILLAGE : METROPOLIS :: hill : (a) valley, (b) plain, (c) mountain, (d) forest
2. CIRCLE : CIRCUMFERENCE :: orange : (a) pit, (b) rind, (c) juice, (d) Florida
3. SPEAKER : ORATION :: singer : (a) concert, (b) rehearsal, (c) stage, (d) hoarse
4. KING : RETINUE :: train : (a) engine, (b) schedule, (c) station, (d) caboose
5. CLEVER : PRODIGY :: intelligent : (a) fool, (b) school, (c) small, (d) genius



READING 1C Use the relationship between words encountered in analogies to determine their meanings.

Analogy Examples

DIMINUTIVE : MOUSE :: prodigious : elephant

SUBMISSIVE : CURTSY :: aggressive : punch

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Vocabulary



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Conventions in Writing

◆ GRAMMAR AND STYLE: Add Descriptive Details

Review the **Grammar and Style** note on page 647. Swift uses **subordinate clauses** to help readers visualize his fantastical lands. Subordinate clauses contain a subject and a verb but do not express a complete thought. They answer questions such as *where*, *when*, *how*, *what kind*, and *which one*. Notice Swift's description of Gulliver's arrival at Lilliput:

I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and as I reckoned, above nine hours; for when I awaked, it was just daylight. (lines 1–3)

Here, *which*, *where*, *than*, *as*, and *when* introduce the subordinate clauses. Words such as *after*, *that*, *while*, *who*, and *whose* can also signal subordinate clauses.

PRACTICE Mimic the following sentence by using the same signal words to form subordinate clauses. An example has been done for you.

EXAMPLE

I 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.

I was often amused, while reading Swift's satire, to learn that politicians in his time loved to hear themselves speak.

1. 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.

READING-WRITING CONNECTION



Expand your understanding of these excerpts from *Gulliver's Travels* by responding to this prompt. Then use the **revising tips** to improve your analysis.

WRITING PROMPT

WRITE AN ANALYSIS Suppose that Gulliver could not return to England. Where do you think he would prefer to live out the rest of his life, in Lilliput or in Brobdingnag? Write a **one-page analysis** in which you determine which country he would choose as his home. Support your ideas with information from the text.

REVISING TIPS

- In your response, consider Gulliver's character traits.
- Describe living conditions and relationships in each country.



WRITING 15C Write an interpretation of a literary text. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases.

Interactive
Revision



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Media Study

from *Gulliver's Travels*

Film Clips on Media  Smart DVD-ROM



READING 12B Evaluate the interactions of different techniques used in multilayered media.

From Page to Screen

In *Gulliver's Travels* Jonathan Swift achieved a rare feat—a novel that both entertains with its fantastic adventures and criticizes with its biting satire. In 1996 Charles Sturridge directed a TV miniseries version of Swift's popular novel. In this lesson, you'll view a clip from Gulliver's first voyage, to the island of Lilliput.

The Filmmakers' Challenge

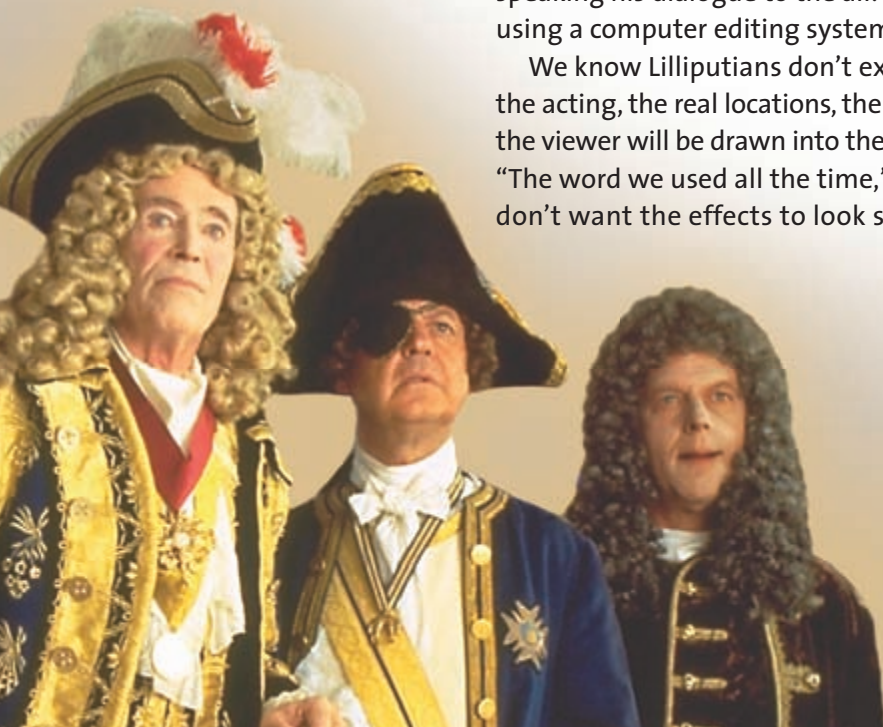
Adapting *Gulliver's Travels* to film was an ambitious undertaking. The incredible characters and fantastic world that sprang from Swift's imagination almost 300 years ago had to be re-created believably for the screen. To achieve this goal, the filmmakers used a wide array of special effects, from **computer-generated imagery**, filmed images created from computer graphics, to



Gulliver meets the Lilliputian emperor.

models, scaled-down copies of settings, creatures, and objects. The scene you'll view was filmed using **bluescreen** effects. It was filmed on two locations. The actors portraying Lilliputians were in a real palace in Portugal, and the actor portraying Gulliver was in a studio with brightly lit blue walls, ceiling, and floor, speaking his dialogue to the air. The two scenes were then merged into one, using a computer editing system.

We know Lilliputians don't exist. However, if the elements of the scene—the acting, the real locations, the bluescreen effects—are combined just right, the viewer will be drawn into the story as though the six-inch people were real. "The word we used all the time," says Sturridge, "was 'unspecial' effects. We don't want the effects to look special. We want them to look invisible."



Comparing Texts: Suspension of Disbelief

In order to enjoy any work of fiction, a reader or viewer suspends disbelief to accept the unreal as possible. Suspension of disbelief is made possible through realistic details, through the characters' convincing reactions to the unbelievable events, and through the tone of the text or film. We know we're dealing with fiction—it's "just a movie," or "just a book"—but if the details are presented correctly, we experience the story as though it were real.

Read the following passage from *Gulliver's Travels*. Compare the treatment of the Lilliputians in the text with the film clip's special effects. Note the details that cause you to suspend your disbelief and accept these little people as real.

In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when bending my eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the meantime, I felt at least forty more of the same kind (*as I conjectured*) following the first. I was in the utmost astonishment, and roared so loud, that they all ran back in a fright; and some of them, as I was afterwards told, were hurt with the falls they got by leaping from my sides upon the ground.

Viewing Guide

MediaSmart DVD-ROM

- **Film:** *Gulliver's Travels*
- **Director:** Charles Sturridge
- **Genre:** Fantasy adventure
- **Running Time:** 5 minutes

In the clip from *Gulliver's Travels*, Gulliver has been captured by the Lilliputians. They bring him to the palace to present him to the emperor. To critically analyze the clip, you may want to view it more than once.

NOW VIEW

CLOSE VIEWING: Media Analysis

1. **Analyze Special Effects** Describe what you think the director meant by "unspecial," invisible effects. Do you think the filmmakers achieved their goal in this scene?
2. **Evaluate Actor's Performance** This scene was filmed with the actor playing Gulliver acting alone in a blue room. Was he successful in convincing you that he was truly a part of the scene's setting? Explain.
3. **Compare Suspension of Disbelief** Compare the ways in which Swift's text and the film version allow you to suspend disbelief and accept the fantastic elements of the story. Think about the following:
 - the tone of Swift's writing and its translation to film
 - Gulliver's reactions to the impossible events
 - the details included in the text and film



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction.

5B Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters.

from *Candide*

Fiction by Voltaire

Meet the Author

Voltaire 1694–1778

Voltaire (vōl-târ'), like his English counterparts Pope and Swift, used satire to rail against the oppression, prejudice, corruption, and religious intolerance he saw in France. During his lifetime, he was praised as a literary genius as well as condemned as a blasphemer. Today, he is acknowledged as one of the leading writers of his era and a champion of human rights.

Literature Trumps Law Voltaire, whose real name was François-Marie Arouet (är-wě'), was born into a middle-class Parisian family. At age 10, he began studies at the Jesuit Collège Louis-le-Grand, located in the heart of Paris, where he learned Latin and developed a love for classical literature, as well as a strong skepticism concerning established religions. Upon his graduation in 1711, his father expected him to pursue a law career, but Arouet rejected this plan. He wanted to become a writer.

Arouet had his first literary success at the age of 24 with the play *Oedipe*, which was produced in 1718. The tragedy was an enormous hit and prompted Arouet to choose the pen name Voltaire. Many theatrical successes followed.

A Very Enlightening Exile In 1726, Voltaire was forced to leave France after a feud with a young nobleman resulted in Voltaire's arrest. For nearly three years Voltaire lived in England, where he met fellow satirists Alexander Pope and Jonathan Swift. He came to look upon England as an enlightened society, with great tolerance for individual thought and expression.

After Voltaire returned to Paris in 1729, he wrote *Letters Concerning the English Nation*, a book that praised English traditions, institutions, and scholarship. The book was perceived as a criticism of the French government, and copies of it were ordered to be burned. Voltaire fled Paris once again. He made his home in the Lorraine region of France, where he produced copious political pamphlets on issues of the day and a series of *contes philosophiques*, or philosophical tales, the most famous of which is *Candide*.

A Warm Welcome in Paris Voltaire enjoyed worldwide fame. He returned to Paris for the last time early in February 1778 to oversee a production of his play *Irène*. On opening night, an actor stepped up to Voltaire's seat and placed a crown on the author's head as the audience applauded wildly. Soon after, the 83-year-old Voltaire's health failed, and he died in Paris on May 30, 1778.

Author Online

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DID YOU KNOW?

Voltaire ...

- reportedly drank dozens of cups of coffee a day.
- spent 11 months in Bastille prison for writing poetry that offended the royal family.
- is sometimes credited with having written the first work of science fiction.



LITERARY ANALYSIS: HUMOR

Voltaire conveys his satirical messages through **humor**. There are three basic types of humor.

- **Humor of situation** involves exaggerated plot structures or situational irony.
- **Humor of character** often involves exaggerated personality traits or characters who cannot recognize their own failings.
- **Humor of language** may involve devices such as verbal irony, puns, hyperbole, or absurd logic.

As you read, look for examples of these types of humor.

READING SKILL: DRAW CONCLUSIONS ABOUT CHARACTERS

When you **draw conclusions** about a character in a literary work, you form opinions about his or her personality. You should base your conclusions on the character's words, thoughts, and behaviors as he or she faces various dilemmas, challenges, and obstacles. As you read, use a chart like the one below to record information about what each character says and does to better understand the meaning of Voltaire's satire.

Character	Speech	Actions	Descriptions
Candide			a most sweet disposition

VOCABULARY IN CONTEXT

Knowing the following boldfaced words will help you understand this selection from *Candide*. To see how many words you know, substitute another word or phrase with the same meaning.

1. The **oracle** wisely predicted what would happen.
2. He believed her **implicitly** and asked no questions.
3. The teacher's **doctrine** included several new theories.
4. She was a creature of delicate **sensibility**.
5. The hurricane forecast brought great **consternation** to the community.
6. Was the monster a **terrestrial** creature, or did it come from outer space?
7. Behave with **civility**, not rudeness.
8. She tried in vain to **remonstrate** with the children.



Complete the activities in your Reader/Writer Notebook.

Are you an OPTIMIST or a PESSIMIST?

It has been said that an optimist sees a doughnut and a pessimist sees the hole. This saying humorously captures the difference between the sunny attitude of the optimist and the bleak outlook of the pessimist. Believing that the world was filled with evils over which neither God nor humanity had any control, Voltaire wrote *Candide* in order to puncture the philosophy of optimism with his sharp satirical pen.

ROLE-PLAY With a partner, improvise a conversation between a pessimist and an optimist who are standing at a bus stop when it starts to rain. The optimist should try to persuade the pessimist that the rain is a good thing, while the pessimist should insist that it is bad.





CANDIDE

Voltaire

BACKGROUND Voltaire wrote *Candide* partly in response to German philosopher Gottfried Leibniz, a proponent of the philosophy of optimism. According to Leibniz, God had created the “best of all possible worlds,” and therefore people should accept evil because it is part of God’s plan. Voltaire found such a philosophy both insufficient and appalling. In *Candide*, Voltaire exposes his innocent main character to a world of horrors and folly.

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 disposition. 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 quarterings in his arms;² the rest of the genealogical tree belonging to the family having been lost through the injuries of time. **A**

10 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.

Analyze Visuals ►

Narrative painting is art that implies a story. Describe the story that Fragonard conveys in *The Stolen Kiss*.

A DRAW CONCLUSIONS

Based on the description in lines 1–4, what is your initial impression of Candide?

1. **Candide** (kăñ-dēd’): The name is a French word meaning “innocent” or “without guile.”

2. **no more than . . . arms**: in his coat of arms, no more than 71 divisions indicating connections with other noble families. The number of quarterings is ridiculously large.

3. **grand almoner** (ăl’mə-nər): a person in charge of distributing charity to the poor.



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. Pangloss the preceptor⁴ was the **oracle** of the family, and little Candide listened to his instructions with all the simplicity natural to his age and disposition.

oracle (ôr'ə-kəl) *n.* a wise person who foresees the future

Master Pangloss taught metaphysico-theologo-cosmolo-nigology.⁵ He could prove admirably 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 for the best end. 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." **B**

B HUMOR
What examples of absurd logic can you find in lines 26–34?

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-ten-tronckh, 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 Pangloss, the greatest philosopher of the whole province, and consequently of the whole world.

implicitly (ĩm-plĩs'ĩt-lē) *adv.* without the need to hear spoken; without doubt or question

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 wished him a good 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, 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.

doctrine (dŏk'trĩn) *n.* teachings; theories

sensibility (sĕn'sə-bĩl'ĩ-tē) *n.* the ability to be affected emotionally; sensitivity

consternation (kŏn'stər-nā'shən) *n.* fear or shock that makes one feel bewildered or upset

4. **Pangloss the preceptor** (prĩ-sĕp'tər): Pangloss the teacher. The name of this know-it-all character is from the Greek for "all tongues" or "all languages."

5. **metaphysico-theologo-cosmolo-nigology**: Voltaire is satirizing the widely accepted optimistic philosophy of the day. In the pretentious yet nonsensical name that Voltaire gives the philosophy, the last part, *nigology*, is from the French word for "foolish."

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 eyes, 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
 60 next town, which was called Waldberghoff-trarbk-dikdorff, 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 blue⁶ 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.”

70 “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?”⁷

“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,⁸ 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.” **C**

His generous companions next entreated him to accept a few crowns, which he
 80 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 off⁹ his glass.

terrestrial (tə-rēs'trē-əl)
adj. of the earth; earthly

civility (sī-vīl'ĭ-tē) *n.* good manners; decent behavior

C DRAW CONCLUSIONS

What does Candide's reaction to the recruiting officers' kindness suggest about his character?

6. **dressed in blue:** Voltaire speaks of Bulgarians, but he is really satirizing the Prussian king Frederick the Great (1712–1786), whose recruiting officers wore blue uniforms.

7. **five feet five inches high:** Voltaire is poking fun at the Prussian king's height requirement for his soldiers.

8. **reckoning:** bill.

9. **tossed off:** drank down.

90 “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,¹⁰ 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. **D**

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
100 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 make use of their legs how and when they pleased. He had not gone above two leagues¹¹ 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-martial sat upon him,¹² and he was asked which he liked best, either to run the gauntlet¹³ six and thirty times through the whole regiment, or to have his brains blown out with a dozen 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 thirty times. He had gone through his discipline twice, and the regiment being
110 composed of two thousand men, they composed for him exactly four 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 favor being granted, a 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,¹⁴ entirely ignorant of the world. And, therefore, out of his great clemency,¹⁵ he condescended to pardon him, for which his name will be celebrated
120 in every journal, and in every age. A skillful surgeon made a cure of Candide in three weeks by means of emollient unguents prescribed by Dioscorides.¹⁶ 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. **E**

Translated by Tobias Smollett

D HUMOR

What **situational irony** does Voltaire develop in lines 90–97?

remonstrate

(rĭ-mŏn'strāt') v. to say or plead in protest or complaint

E HUMOR

In lines 104–114, which types of humor does Voltaire employ?

10. **ramrod**: a rod used to ram gunpowder and bullets into a musket.

11. **two leagues**: about five or six miles.

12. **A court-martial . . . him**: He was put on trial at a military tribunal.

13. **run the gauntlet** (gŏnt'lĭt): submit to a form of military punishment in which the person being punished ran between two rows of soldiers, who struck him with clubs or other weapons.

14. **metaphysician** (mĕt'ə-fĭ-zĭsh'ən): someone skilled in metaphysics, the branch of philosophy that investigates the nature of reality.

15. **clemency** (klĕm'ən-sĕ): leniency or mercy toward offenders or enemies.

16. **emollient unguents** (ĭ-mŏl'yənt ũng'gwənts) . . . **Dioscorides** (dĭ'ə-skŏr'ĭ-dĕz'): soothing ointments recommended by Dioscorides, a Greek physician of the first century A.D. whose influential book on the medicinal properties of plants was quite out-of-date even in Voltaire's day.

Comprehension

1. **Recall** Why does the Baron throw Candide out of the castle?
2. **Summarize** How does Candide become a soldier in the Bulgarian regiment?

Literary Analysis

3. **Identify Humor** Voltaire employs different types of humor in *Candide*. For each basic type listed, find two examples in the selection.
 - humor of language • humor of character • humor of situation
4. **Make Inferences** The Baron houses the philosopher Pangloss, who teaches the Baron's children and Candide. Why might the Baron appreciate Pangloss's philosophy? Provide support from the text for your answer.
5. **Draw Conclusions About Character** Refer to the information you recorded in your chart as you read. What moral dilemmas do the Baron and Candide face? How do their actions reveal their character? Why do you think Voltaire chose to place his characters in such situations?
6. **Analyze Irony** Voltaire relies heavily on irony in *Candide*. **Verbal irony** occurs when a character says one thing but means something else, and **situational irony** occurs when a character expects one thing to happen but something else actually happens. For each example listed, determine what type of irony is employed and explain Voltaire's humorous intention.
 - lines 48–51 (“The Baron . . . out of doors.”)
 - lines 90–92 (“You are now . . . away to the regiment.”)
 - lines 112–114 (“As they were preparing . . . shoot him through the head.”)
7. **Compare Texts** Both Voltaire in *Candide* and Swift in *Gulliver's Travels* employ innocent or naive main characters for their tales. In your opinion, why would both authors have chosen this type of main character? Support your conclusion.



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction. **5B** Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters.

Literary Criticism

8. **Critical Interpretations** Voltaire once said that he felt “satire is almost always unjust” because it presents only one side of an issue or argument—the author's. Do you agree, or does this kind of one-sided expression of ideas have any value in public discourse? Explain your opinion.

Are you an **OPTIMIST** or a **PESSIMIST**?

Based on what you've read of *Candide*, do you think that the main character's optimism will serve him well as the story unfolds? Or do you think Candide will become pessimistic? Explain your response.

Vocabulary in Context

▲ VOCABULARY PRACTICE

Choose the vocabulary word that best completes each sentence.

1. The professor taught his _____ of universal truths.
2. The unexpected quiz caused great _____ in the class.
3. Laughing and weeping come easily to someone of such strong _____.
4. She felt no doubt but instead followed his instructions _____.
5. They lived in a _____ paradise, a heaven on earth.
6. The mother had to _____ with her noisy children, asking them to be quieter.
7. We asked the _____ to foretell the future.
8. She is never impolite but instead treats others with _____.

WORD LIST

civility
consternation
doctrine
implicitly
oracle
remonstrate
sensibility
terrestrial

ACADEMIC VOCABULARY IN WRITING

• affect • challenge • consent • final • respond

What do you learn about Candide based on how he **responds** to the obstacles that life throws in his path? Does misfortune **affect** his view of the world? Use at least one additional Academic Vocabulary word in your written response.

VOCABULARY STRATEGY: SYNONYMS AS CONTEXT CLUES

Often you can figure out the meaning of an unfamiliar word by examining its **context**, or surroundings. One type of context clue to look for is a **synonym**, or a word with a similar meaning. In the example from *Candide* that appears below, the context presents a synonym for the word *civility*, which means “politeness” or “good manners.”

... they went up to Candide, and with the greatest ^{unfamiliar word} civility and ^{synonym} politeness invited him to dine with them.

PRACTICE Study the context of each sentence, looking for a word that is a synonym for the boldfaced word. Then explain its meaning.

1. Candide had a sweet **disposition**, but the Baron’s personality was not as sweet.
2. Candide was attracted to pretty girls, and Cunegund, who was especially **comely**, immediately caught his eye.
3. Stones were **hewn** to build the castle; trees were cut as well.
4. Feeling hesitant about approaching Candide, Cunegund spoke to him in a **faltering** tone.
5. Candide slept in a **furrow**, leaving the ditch in the morning.



READING 1B Analyze textual context (within a sentence) to draw conclusions about the nuance in word meanings.

Interactive
Vocabulary



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The Golden Age of Satire

The rise of a literate middle class with an interest in social affairs was one reason for the tremendous popularity of satire in 18th-century England. Alexander Pope and Jonathan Swift are two of the most outstanding satirists from this period. In *The Rape of the Lock*, Pope elevates a minor insult—the theft of a lock of hair—to a level of epic grandeur.

*“Just then, Clarissa drew with tempting grace
A two-edged weapon from her shining case:
So ladies in romance assist their knight,
Present the spear, and arm him for the fight.”*

In “A Modest Proposal,” on the other hand, Jonathan Swift makes light of a horrible suggestion.

*“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. . . .”*

Making liberal use of verbal irony, satirists often do not write literally about the targets of their scorn; instead, they create an imaginary scenario as a way to make an indirect point about a real-life problem.

Writing to Evaluate

Imagine that you are a member of the 18th-century English middle class, educated and concerned about the well-being of society. Consider the satires you have just read. Write a brief essay to explain which you find most compelling, and why.

Consider

- which piece you find the most clever or amusing
- how you feel about the social issues targeted by each piece
- which piece delivers the clearest social critique

Extension

VIEWING & REPRESENTING

The paintings and engravings of William Hogarth offered satirical commentary on 18th-century life that could be every bit as cutting and detailed as the works of Pope or Swift. In this painting, “The Bench,” Hogarth caricatures a group of judges. Identify the qualities of the judges depicted. What satirical comment could Hogarth be making? Give a brief oral review, citing details from the image.



WRITING 15C Write an interpretation of a literary text.



READING 6 Analyze the effect of subtlety in literary nonfiction. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

DID YOU KNOW?

Samuel Johnson ...

- became known as "Dictionary Johnson" and "the Good Doctor."
- showed little sympathy for the American colonists who, he said, demanded liberty while keeping slaves.
- is second only to Shakespeare as the most frequently quoted English writer.

from A Dictionary of the English Language Nonfiction by Samuel Johnson

VIDEO TRAILER



KEYWORD: HML12-670A

Meet the Author

Samuel Johnson 1709–1784

Samuel Johnson's wit and wisdom so dominated the English literary scene in the second half of the 18th century that historians have called the period the Age of Johnson. A consummate man of letters, Johnson wrote satires (in both poetry and prose), biographies, sermons, literary criticism, book reviews, and a multitude of essays, while also at various times working on Greek and Latin translations, editing magazines, and researching extensively for his ambitious dictionary and other scholarly works. His neoclassical literary style—highly intellectual and rational, with a sprinkling of dry wit and irony—greatly influenced the prose of the time. But as impressive as his literary credentials are, Johnson's reputation among modern readers rests primarily on his famous personality—at once cantankerous and lovable—and his dazzling conversation, which was recorded by his friend James Boswell in *The Life of Samuel Johnson* (page 682).

Years of Poverty and Obscurity Johnson's eminent reputation was a long time in the making. He was born the son of a poor small-town

bookseller in the English Midlands. Several childhood illnesses left his hearing and vision impaired and his face disfigured by scars. Still, he grew into a tough, fiercely independent young man with a love of talk and scholarship. He was able to fulfill his dream of studying at Oxford University, but he had to leave after 13 months because he did not have the money to continue. After failing to make a career of teaching, he moved to London, where he earned a meager living publishing his poetry and prose, much of it in *The Gentleman's Magazine*.

Into the Limelight Until he published his long poem *The Vanity of Human Wishes* (1749), Johnson had never signed his name to his writing. But afterward, people took notice. Over the next decade, Johnson embarked on what he called the "anxious employment of a periodical writer." He wrote over 200 essays for his periodical, *The Rambler* (1750–1752). It was around this time that he was also working on *A Dictionary of the English Language* (1755), the two-volume masterpiece that would make him famous. In 1765, he was awarded an honorary doctorate of civil law, and in 1762 the British prime minister awarded him a pension for life to honor his literary contributions to date. Johnson never again had to worry about money.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-670B



● LITERARY ANALYSIS: VOICE

Samuel Johnson was known for being scholarly and witty yet personable, and the voice in his writing clearly reflects this reputation. **Voice** is the unique expression of a writer's personality on the page. To "hear" a writer's voice, examine **diction** (word choice and syntax), tone, and the ideas expressed by the writer. Note how these elements shape Johnson's distinctive voice in the following passage from the preface to *A Dictionary of the English Language*:

It is the fate of those who toil at the lower employments of life to be rather driven by the fear of evil than attracted by the prospect of good. . . .

As you read, note Johnson's diction, tone, and ideas and how these reveal his voice.

● READING SKILL: ANALYZE AUTHOR'S PURPOSE

Authors often have more than one purpose, or reason for writing a particular work. An author may wish to inform, entertain, or persuade readers about a controlling idea, or **main idea**. Johnson wrote his dictionary entries to inform his readers of the meanings and spellings of words, but he hoped to achieve something else with his preface. To determine Johnson's purposes for writing the preface, record examples of the following as you read:

- the main idea of each paragraph
- supporting details the author uses to develop his ideas
- descriptions that convey the author's opinions or feelings

▲ VOCABULARY IN CONTEXT

The boldfaced words in these sentences appear in Johnson's preface to the dictionary. Use the sentences to help you understand the words. Then try using the words in your own sentences.

1. Lois received strong **censure** for her bad conduct.
2. A volunteer works without expecting **recompense**.
3. We grow **copious** amounts of wheat—much, much more than we could ever eat.
4. Carla was so angry with Luis that she began **expunging** every mention of his name in her diary.
5. One sister died young, but the other had great **longevity**.
6. When the library is not open, you can drop your books in a **repository** outside the front door.

What's in a WORD?

All languages change over time. Existing words take on new meanings, new words are coined, and others fall out of use. Lexicographers—those who, like Samuel Johnson, write dictionaries—attempt to establish standard definitions of words in hopes of maintaining common usage and understanding. Even so, word meanings are never static for very long.

QUICKWRITE Try your hand at defining a few words. On a piece of paper, write your own definitions for the following words: *artsy, blog, cool, flame, snail mail, text message*. Keep in mind how you and others use the words. Consider whether the words have more than one meaning. Share your definitions with your class.



‡

A Dictionary of the English Language

Samuel Johnson

‡

BACKGROUND By 1700, Italy and France both had national dictionaries that had taken their scholars decades to complete. The few English dictionaries of the time looked puny by comparison. So in 1746, Samuel Johnson—then a penniless, unknown writer—talked several booksellers into paying him to create a dictionary worthy of the English language. It took him nine years of painstaking work to define around 43,000 words, illustrated with some 114,000 quotations.

Analyze Visuals ►

Examine the photograph of an 18th-century printing press. What **inferences** can you make about printing books in Johnson's time?

‡‡ FROM THE PREFACE ‡‡

It is the fate of those who toil at the lower employments of life to be rather driven by the fear of evil than attracted by the prospect of good; to be exposed to **censure** without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward.

censure (sĕn'shər) *n.*
criticism

Among these unhappy mortals is the writer of dictionaries, whom mankind have considered not as the pupil, but the slave, of science, the pioneer of literature, doomed only to remove rubbish and clear obstructions from the paths through which learning and genius press forward to conquest and glory, without bestowing a smile on the humble drudge¹ that facilitates their progress. Every other author
10 may aspire to praise: the lexicographer² can only hope to escape reproach—and even this negative **recompense** has been yet granted to very few.

recompense
(rĕk'əm-pĕns') *n.*
payment or repayment;
compensation

I have, notwithstanding this discouragement, attempted a dictionary of the English language, which, while it was employed in the cultivation of every species of literature, has itself been hitherto neglected, suffered to spread, under the direction of chance, into wild exuberance, resigned to the tyranny of time and fashion, and exposed to the corruptions of ignorance and caprices of innovation.

1. **drudge**: someone who labors at difficult, tedious work.

2. **lexicographer** (lĕk'sĭ-kŏg'rə-fər): someone who compiles a dictionary.



When I took the first survey of my undertaking, I found our speech **copious** without order, and energetic without rules: wherever I turned my view, there was perplexity to be disentangled and confusion to be regulated; choice was to be made out of boundless variety, without any established principle of selection; adulterations were to be detected, without a settled test of purity; and modes of expression to be rejected or received, without the suffrages³ of any writers of classical reputation or acknowledged authority. **A**

Having therefore no assistance but from general grammar, I applied myself to the perusal of our writers; and noting whatever might be of use to ascertain or illustrate any word or phrase, accumulated in time the materials of a dictionary, which, by degrees, I reduced to method, establishing to myself, in the progress of the work, such rules as experience and analogy suggested to me—experience, which practice and observation were continually increasing, and analogy, which, though in some words obscure, was evident in others. . . .

When first I collected these authorities I was desirous that every quotation should be useful to some other end than the illustration of a word; I therefore extracted from philosophers principles of science, from historians remarkable facts, from chemists complete processes, from divines⁴ striking exhortations, and from poets beautiful descriptions. Such is design while it is yet at a distance from **B** execution. When the time called upon me to range this accumulation of elegance and wisdom into an alphabetical series, I soon discovered that the bulk of my volumes would fright away the student, and was forced to depart from my scheme of including all that was pleasing or useful in English literature, and reduce my transcripts very often to clusters of words in which scarcely any meaning is retained. Thus to the weariness of copying I was condemned to add the vexation of **expunging**. . . .

In hope of giving **longevity** to that which its own nature forbids to be immortal, I have devoted this book, the labor of years, to the honor of my country, that we may no longer yield the palm of philology,⁵ without a contest, to the nations of the continent. The chief glory of every people arises from its authors. Whether I shall add anything by my own writings to the reputation of English literature must be left to time: much of my life has been lost under the pressures of disease, much has been trifled away, and much has always been spent in provision for the day that was passing over me; but I shall not think my employment useless or ignoble if, by my assistance, foreign nations and distant ages gain access to the propagators of knowledge, and understand the teachers of

copious (kō'pē-əs) *adj.*
plentiful; abundant

A AUTHOR'S PURPOSE

Reread lines 17–23. What is the **controlling idea** of this paragraph? What might have motivated Johnson to make this point in his preface?

B GRAMMAR AND STYLE

Reread lines 31–35. Notice how Johnson uses **parallelism**—listing a series of phrases beginning with *from*—to emphasize his careful research.

expunging (ĭk-spŭn'jĭng)
n. erasing or removing completely **expunge** *v.*

longevity (lŏn-jĕv'ĭ-tē) *n.*
endurance over a sizable span of time; long life

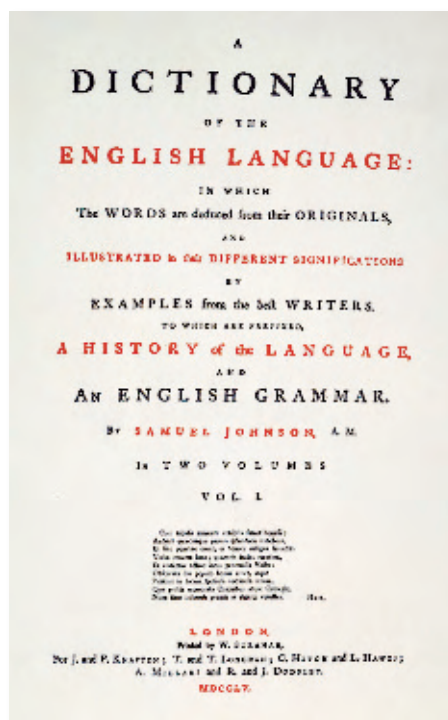
3. **suffrages** (sŭf'rĭ-jĭz): acts of support; assistance.

4. **divines**: religious leaders; members of the clergy.

5. **the palm of philology** (fĭ-lŏl'ə-jē): the symbol of triumph in the study of language and literature. Palm leaves were traditionally carried or worn as a symbol of victory.

truth, if my labors afford light to the **repositories** of science and add celebrity to Bacon, to Hooker, to Milton, and to Boyle.⁶ . . . **C**

In this work, when it shall be found that much is omitted, let it not be forgotten that much likewise is performed; and, though no book was ever spared out of tenderness to the author, and the world is little solicitous⁷ to know whence proceeded the faults of that which it condemns, yet it may gratify curiosity to inform it that the *English Dictionary* was written with little assistance of the
 60 learned, and without any patronage of the great, not in the soft obscurities of retirement, or under the shelter of academic bowers,⁸ but amid inconvenience and distraction, in sickness and in sorrow. It may repress the triumph of malignant criticism to observe that, if our language is not here fully displayed, I have only failed in an attempt which no human powers have hitherto completed. If the lexicons of ancient tongues, now immutably fixed,⁹ and comprised in a few volumes, be yet, after the toil of successive ages, inadequate and delusive; if the aggregated knowledge and cooperating diligence of the Italian academicians did not secure them from the censure of
 70 Beni;¹⁰ if the embodied critics of France, when fifty years had been spent upon their work, were obliged to change its economy¹¹ and give their second edition another form, I may surely be contented without the praise of perfection, which, if I could obtain, in this gloom of solitude, what would it avail me? I have protracted my work till most of those whom I wished to please have sunk into the grave,
 80 and success and miscarriage are empty sounds. I therefore dismiss it with frigid tranquility, having little to fear or hope from censure or from praise.



repository (rĭ-pōz'ĭ-tôr'ē)
n. a place where
 information or physical
 items are stored

C VOICE
 Reread lines 43–54.
 Identify the words and
 phrases that give this
 passage a scholarly **tone**.

6. **Bacon . . . Boyle:** English philosopher and essayist Francis Bacon (1561–1626), English clergyman and author Richard Hooker (1554–1600), English poet John Milton (1608–1674), and Irish-born scientist Robert Boyle (1627–1691), four authors whom Johnson quotes throughout his dictionary.
7. **little solicitous** (sə-lĭs'ĭ-təs): not very concerned.
8. **academic bowers** (bou'ərz): places of learning. Bowers are areas sheltered by overhanging trees, vine coverings like ivy, or other plants, as many traditional universities seem to be.
9. **lexicons** (lĕk'sĭ-kōnz') . . . **immutably** (ĭ-myōō'tə-blē) **fixed:** dictionaries of ancient languages, now unchangeable.
10. **Beni:** Paolo Beni was a Renaissance thinker who strongly criticized the pioneering Italian dictionary put out by the Accademia della Crusca of Florence, Italy, in 1612. The dictionary nevertheless was an important milestone and served as a model for dictionaries in other languages.
11. **economy:** organization.

❖❖ SELECTED ENTRIES ❖❖

- 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. **D**
- 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.
- 90 **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. **E**
- 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.
- 100 **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.
- TO SLU'BBER.** To do any thing lazily, imperfectly, or with idle hurry.
- SUN.** The luminary that makes the day.
- 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,
- 110 a breeze; a gale; a gust; a storm; a tempest.
- WA'RREN.** A kind of park for rabbits. 🐰



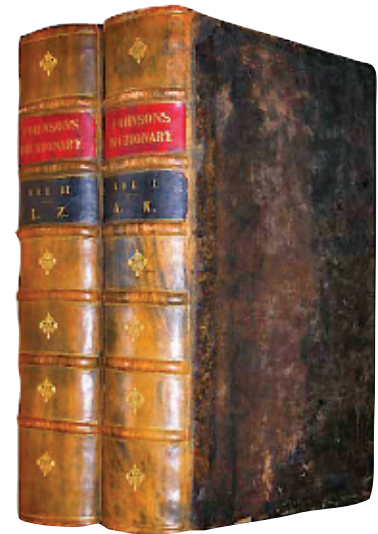
TEKS 6

D SUBTLETY

Subtlety is a fine distinction in meaning based on small nuances of language. Why does Johnson use the subtle phrase “or grown to some degree of strength” here? How does this phrase help define *adult*?

E VOICE

Reread the entry for the verb *hiss*. Which words indicate Johnson’s distinctive voice and would not likely be found in a more objective dictionary entry?



First Edition of Samuel Johnson's *A Dictionary of the English Language*, 1755. Courtesy of the Manhattan Rare Book Company.

Comprehension

1. **Recall** According to the preface, what is it like to be a lexicographer?
2. **Summarize** Describe Johnson's method of compiling information for his dictionary.
3. **Paraphrase** In your own words, restate Johnson's definition of the verb *slubber*.



READING 8 Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

Literary Analysis

4. **Identify Author's Purpose** Based on his comments in the preface, what audience did Johnson have in mind when he compiled his dictionary? What was his purpose or purposes in writing the preface?
5. **Analyze Voice** Examine the stylistic elements that create Johnson's voice. Then, in your own words, describe his voice and provide examples from the text to support your response. Do you think Johnson's voice is appropriate and effective for a preface to a dictionary? Explain why or why not.
6. **Draw Conclusions** Find clues in the preface that express Johnson's deepest feelings about his great work. What conclusions about the **author's values** and **beliefs** can you draw from Johnson's remarks on the following topics?
 - the state of the English language (lines 12–23)
 - his explanation of the process for compiling the dictionary (lines 24–42)
 - his personal ambitions (lines 43–54)
7. **Evaluate a Primary Source** Examine the selected entries from Johnson's dictionary. Using a chart like the one shown, choose two or three words that have a substantially different meaning in our language today, and explain how their usage or meanings have changed. Considering these changes, what is the best use of Johnson's dictionary today?

Word	Johnson's Definition	Definition Today

Literary Criticism

8. **Critical Interpretations** Critics have said that Johnson's writing is knowledgeable, honest, humane, and quick to seize the truth. On the basis of the preface and the entries from *A Dictionary of the English Language*, would you say that is an appropriate description of his writing? Cite evidence from the text.

What's in a WORD?

Which words do you know that have just entered the English language during your lifetime? Explain why you think this happened.

Vocabulary in Context

▲ VOCABULARY PRACTICE

Use your knowledge of the boldfaced vocabulary words to indicate whether each statement is true or false.

- 1. A person who lives to 100 has great **longevity**.
- 2. Someone with **copious** wealth is very poor.
- 3. There may be quite a few bottles in a bottle **repository**.
- 4. For **expunging** names on a list, you might use an eraser.
- 5. Most people welcome **censure** and desire more of it.
- 6. People who donate to charity always expect **recompense**.

WORD LIST

censure
copious
expunging
longevity
recompense
repository

ACADEMIC VOCABULARY IN WRITING

- affect
- challenge
- consent
- final
- respond

Samuel Johnson met the **challenge** of creating a dictionary of the English language, a task that took him years to complete. Johnson claims that one reason he wrote this dictionary was “to the honor of [his] country” (page 674). What do you think Johnson means by this? Write a paragraph in which you use at least one of the Academic Vocabulary words in your **response**.

VOCABULARY STRATEGY: USING A DICTIONARY

Since Johnson’s day, dictionaries have expanded to include a variety of information on a word. Study this sample dictionary entry for the word *censure*:

ENTRY WORD

PRONUNCIATION

ETYMOLOGY

PART OF SPEECH

DEFINITION

SYNONYM

RELATED FORM

cen•sure (sĕn’shər) [L. *cen-sura* < *censere*, to tax, value, judge]

n. 1. a condemnation as wrong; strong disapproval 2. a judgment condemning a person’s misconduct—**vt.** to express strong disapproval of. —**syn.** criticize —**cen’sur•er n.**

PRACTICE Use the information in the sample dictionary entry to help you answer these questions.

- 1. Where would you hyphenate *censure* if you had to type it on two lines?
- 2. Is the *s* in *censure* pronounced like the *s* in *sir* or the *s* in *sure*?
- 3. What is the meaning of the Latin word from which *censure* comes?
- 4. What synonym for *censure* does the entry provide?
- 5. The suffix *-er* often means “one who.” What do you think the related form of *censurer* means?



READING 1E Use general dictionaries (printed or electronic) as needed.

Interactive Vocabulary

THINK central

Go to thinkcentral.com.

KEYWORD: HML12-678

Conventions in Writing

◆ GRAMMAR AND STYLE: Add Emphasis

Review the **Grammar and Style** note on page 674. **Parallelism** is the use of similar grammatical structures to express related ideas. In this example, notice how Johnson repeats the infinitive *to be* to list his many tasks and the preposition *without* to detail the obstacles each task presented to him:

... choice was to be made out of boundless variety, without any established principle of selection; adulterations were to be detected, without a settled test of purity; and modes of expression to be rejected or received, without the suffrages of any writers of classical reputation or acknowledged authority. (lines 19–23)

Such perfectly balanced syntax serves to emphasize the laborious—and lonely—effort of Johnson’s undertaking.

PRACTICE Identify the parallel elements in each of the following sentences. Then write a sentence that contains similar parallel elements.

EXAMPLE

... Much of my life has been lost under the pressures of disease, much has been trifled away, and much has always been spent in provision for the day that was passing over me. ...

Some of the summers are spent traveling to our cabin, some are spent hiking in the canyon, and some are spent at my grandparents’ house on the lake.

1. It is the fate of those who toil at the lower employments of life to be rather driven by the fear of evil than attracted by the prospect of good; to be exposed to censure without hope of praise. ...
2. ... The *English Dictionary* was written with little assistance of the learned, and without any patronage of the great, not in the soft obscurities of retirement, or under the shelter of academic bowers, but amid inconvenience and distraction, in sickness and in sorrow.

READING-WRITING CONNECTION



Expand your understanding of Johnson by responding to this prompt. Then use the **revising tips** to improve your character analysis.

WRITING PROMPT

WRITE A CHARACTER ANALYSIS Johnson states many opinions in his preface to the dictionary. Using what you learned about Johnson in the preface, write a **three-to-five-paragraph character analysis** describing the type of person you believe Johnson was.

REVISING TIPS

- Cite specific examples that you think illustrate Johnson’s character.
- Use parallelism in at least one sentence.



WRITING 15A Write an analytical essay. **17** Understand the function of and use the conventions of academic language when speaking and writing. **17A** Use and understand the function of different types of clauses and phrases.

Interactive Revision

THINK
central

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KEYWORD: HML12-679

from The Life of Samuel Johnson

Biography by James Boswell



READING 6 Analyze the effect of sarcasm in literary nonfiction. **8** Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

DID YOU KNOW?

James Boswell ...

- claimed to be distantly related to King George III.
- married his first cousin and had five children.
- was a lawyer for 17 years.

Meet the Author

James Boswell 1740–1795

In 1763, James Boswell was a smart, fun-loving 22-year-old who had passed his law exams in his native Scotland and traveled to London to enjoy the many pleasures the city had to offer. He had also begun a journal where he recorded the drama of his unfolding life in minute detail. One dramatic moment occurred in a bookstore on May 16, when he met one of his heroes, the great Samuel Johnson. Although Johnson didn't at first like the brash young Scotsman, Boswell won him over in a matter of weeks. So began the famous 21-year friendship that produced one of the greatest biographies in Western literature.

An Odd Couple At first glance, the 53-year-old Dr. Johnson, a distinguished man of letters, and the rambunctious Boswell—a “bumbling egotist,” according to one critic—made an odd pair. But Boswell was predisposed to latch onto the older man. His own father was a prestigious judge in Edinburgh with a 20,000-acre country estate. Stern and self-righteous, the senior Boswell had ambitions for his firstborn son that were constantly thwarted by James's promiscuous lifestyle. In a compromise with his father, Boswell became a lawyer in Edinburgh

but escaped to London for periodic visits. Boswell's relationship with Johnson not only provided the intellectual and social stimulation Boswell craved but also gave him the fatherly support he lacked. For his part, Johnson was genuinely charmed by Boswell, once describing his sociable friend as a man who “never left a house without leaving a wish for his return.”

Personal Decline After Johnson's death in 1784, Boswell moved his wife and five children to London and spent the next seven years struggling to write *The Life of Samuel Johnson*. The book's instant success upon its publication in 1791 did not, however, halt Boswell's downward spiral into drink, dissolution, and debt. In the remaining few years of his life, he considered himself a failure. Later, in a nasty turn of events, the 19th-century essayist Thomas Macaulay wrote a withering critique of Boswell as “a man of the meanest and feeblest intellect,” casting the talented biographer into the far reaches of Johnson's shadow for more than 100 years. Boswell's reputation didn't recover until his private papers were discovered in the 1920s and 1930s and were published to wide acclaim in the 1950s. Modern readers appreciated Boswell's particular genius at capturing life's imperfect moments in all their spontaneity and splendor.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-680



LITERARY ANALYSIS: BIOGRAPHY

James Boswell's biography of Samuel Johnson is one of the most famous biographies in the English language. A **biography** is an account of a person's life written by another person, who may or may not be personally familiar with the subject. As a skilled biographer, Boswell synthesizes information from anecdotes, reconstructed dialogue, quotations, and interpretive passages and uses these various elements to form a full account of Dr. Johnson's life. As you read, notice how Boswell uses these various elements to depict Johnson.

READING SKILL: ANALYZE AUTHOR'S PERSPECTIVE

The **author's perspective** is the unique combination of ideas, experiences, values, and beliefs that influence the way the writer establishes his or her **main idea** about that subject. For 21 years, Boswell chronicled his conversations and experiences with Johnson, amassing numerous anecdotes and opinions about his subject. To determine Boswell's perspective, note these clues in the text:

- Boswell's personal observations
- anecdotes and dialogue that involve the biographer
- Boswell's tone and word choice

As you read, use a chart to record statements that reflect these clues. Note what these reveal about Boswell's perspective toward Johnson.

Statements from Biography

- "a masterly essay against gulosity"
-
-



Boswell's Perspective

- admires Johnson's writing
-

VOCABULARY IN CONTEXT

Use these sentences to figure out the meanings of the boldfaced words, which all appear in the selection from *The Life of Samuel Johnson*.

1. She shook her head over and over in **vehement** refusal.
2. He was **abstemious**, refusing to indulge in any excess.
3. The climate is **temperate**, neither too hot nor too cold.
4. The **mason** worked on the stone exterior of the church.
5. Hawks often swoop down and **assail** small animals.
6. Tina held her ground with great **resolution**.



Complete the activities in your Reader/Writer Notebook.

Why tell someone's LIFE STORY?

The lives of famous people have intrigued the public for centuries. Sometimes writers are inspired to write a biography because they know readers will be interested in the private details behind the public events of a famous person's life. Other biographers, such as Boswell, may have more personal reasons, such as the impact their subject had on them or their unique perspective on the subject.

DISCUSS Think of someone you know who leads an interesting life, is an unusual person, or is a hero to you in some way. He or she may be someone you know or someone famous. If you were to write a biography of this person, what kind of information would you include? What might you leave out, and why? With your classmates, discuss the information you think should be included in such a biography.



THE LIFE OF SAMUEL JOHNSON

James Boswell

ON EATING (1763)

At 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
10 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 self-command. **A**

Analyze Visuals ►

What personality traits come across in this portrait of Samuel Johnson?

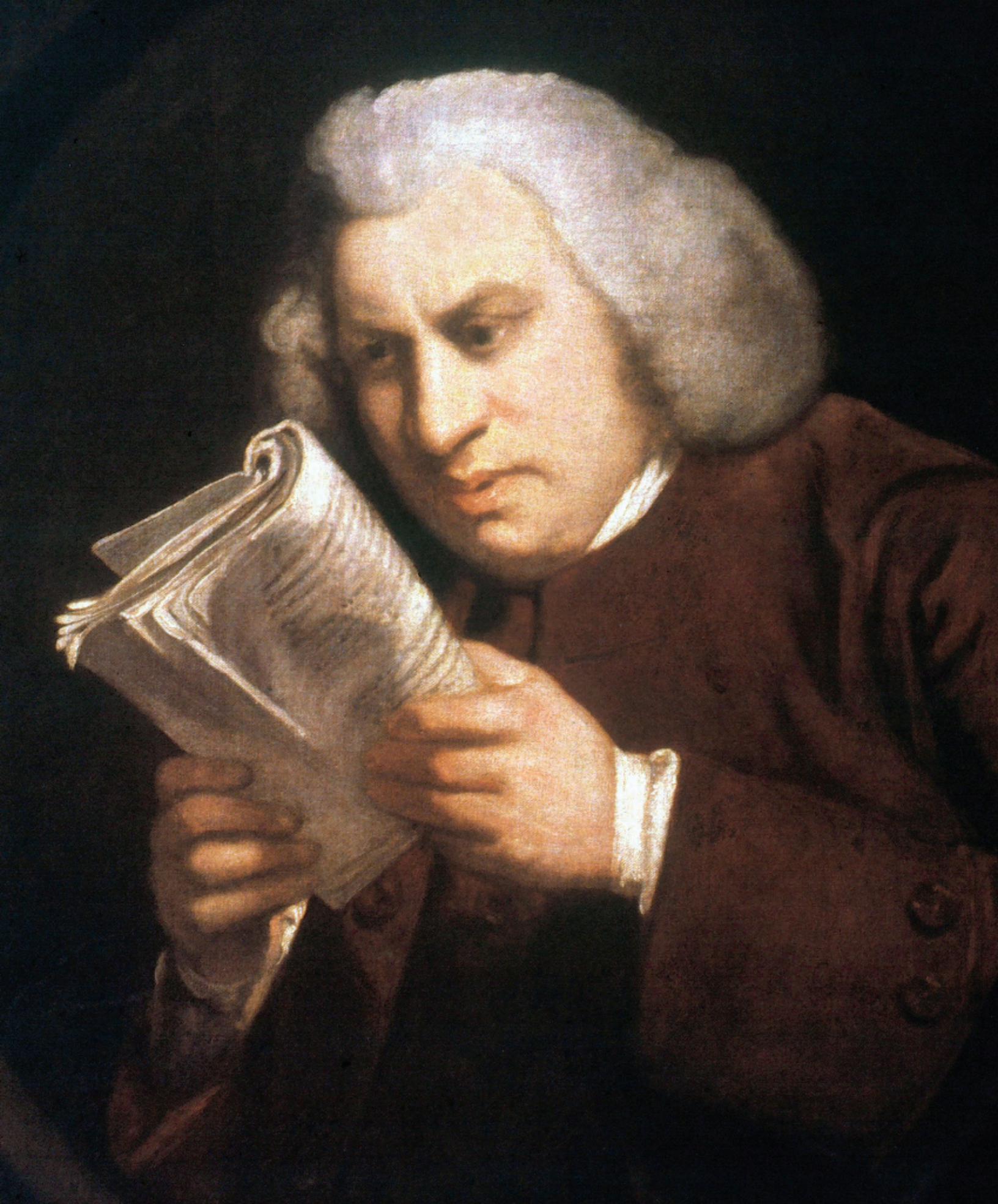
vehement (vē'ə-mənt)
adj. acting with or having great force; fervent

A AUTHOR'S PERSPECTIVE

In your own words, describe Boswell's opinion of Johnson's eating habits. Do you think Boswell is objective in his view?

1. *Jean Bull philosophe* (zhān bōōl fē'lō-zōf'): *French*: John Bull, philosopher. The name John Bull traditionally represents the typical Englishman, seen as honest, hearty, and gruff.

2. **206th number . . . gulosity** (gyōō-lōs'ī-tē): In an issue of Johnson's *The Rambler*, a periodical published from 1750 to 1752, he wrote an essay criticizing excessive appetite, or gluttony.



But it must be owned,³ that Johnson, though he could be rigidly **abstemious**,
20 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 discernment 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
30 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.

ON EQUALITY OF THE SEXES (1778)

Mrs. Knowles⁵ 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,
40 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; men must mix in the world indiscriminately. If a woman has no
50 inclination to do what is wrong being secured from it is no restraint to her. I am
at liberty to walk into the Thames;⁶ but if I were to try it, my friends would
restrain me in Bedlam,⁷ and I should be obliged to them.” **B**

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.”

abstemious (ăb-stē’mē-es)
adj. practicing abstinence;
refraining from doing
something

temperate (tēm’pər-īt)
adj. moderate

mason (mā’sən) *n.*
someone whose work is
to build walls, buildings,
and other structures
made of stone, brick,
or concrete

B BIOGRAPHY
Reread lines 36–52.
What do you learn
about Johnson from
this dialogue?

3. **owned**: admitted.

4. **descant** (dēs’kănt’): speak at length.

5. **Mrs. Knowles**: Mary Knowles, a well-educated Quaker who challenged Johnson’s opinions of women and gave her own account of their exchange in the *Gentleman’s Magazine* of 1791.

6. **Thames** (tēmz): the large river that flows through London.

7. **Bedlam**: a London institution for the mentally ill.



Mitre Tavern (1800s), unknown. Colored engraving. The Granger Collection, New York.

◀ Analyze Visuals

The engraving shows a meeting between (from left to right) writer Oliver Goldsmith, James Boswell, and Samuel Johnson at a London tavern. What can you infer from the gestures and facial expressions of the three men?

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.⁸ “I suppose, Sir, Mrs. Knowles would have them to ride in panniers,⁹ one on each side.”

60 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 carman¹⁰ will get to heaven as well as Sir Isaac Newton.¹¹ 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,¹²
70 two days before, and that none of them seemed to be under any concern.



TEKS 6

Ⓢ SARCASM

Sarcasm is a form of **verbal irony** used to mockingly undermine someone else’s opinion. Reread lines 36–60. Johnson responds to Mrs. Knowles by claiming that women are denied equal liberty for a reason: They are morally superior, rather than inferior, to men, and this greater purity of mind must be protected from a contaminating world. He concludes that if a woman is truly virtuous, she will not complain that she lacks freedom. What are other examples of Johnson’s sarcastic wit in this section?

8. **Dilly:** Edward Dilly, a bookseller and publisher who was a friend of Johnson’s.

9. **panniers** (păn’yərz): a pair of baskets hung across the back of a pack animal.

10. **carman:** carriage driver.

11. **Sir Isaac Newton:** a famous English mathematician and scientist who died in 1727.

12. **Tyburn** (tī’būrn): a former site of public hangings in London.

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,¹³ 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
80 maintain that the fear of it might be got over. I told him that David Hume¹⁴ 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,¹⁵ 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.”

90 BOSWELL. “But may we not fortify our minds for the approach of death?”

Here I am sensible¹⁶ 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,”¹⁷ 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 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

100 **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 tomorrow.” **D**

Language Coach

Cognates Cognates are words from different languages with a common origin. The word *fortify* (line 90) has cognates in French (*fortifier*), Spanish (*fortificar*), and Italian (*fortificare*). What does *fortify* mean in line 90?

assail (ə-sāl') v. to attack

D AUTHOR’S PERSPECTIVE

Describe the relationship between Johnson and Boswell presented here. How might Boswell’s view of Johnson have influenced his portrayal of this incident?

13. **awful . . . dissolution:** awe-inspiring hour of his own death.


14. **David Hume** (hyōōm): a Scottish philosopher and historian.

15. **Foote:** actor and playwright Samuel Foote.

16. **sensible:** aware.

17. **“Vanity of Human Wishes”:** a famous long poem by Johnson.

ON JOHNSON'S PHYSICAL COURAGE (1775)

110 . . . No 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’s¹⁸ 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
120 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,¹⁹ 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.²⁰ In the playhouse at Lichfield, as Mr. Garrick²¹ 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
130 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*,²² 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.
140 Mr. Macpherson’s menaces²³ 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.  **E**

resolution (rēz’ə-lōō’shən)
n. stubborn courage to face challenges; resolve

E BIOGRAPHY

Reread lines 120-123. What do you think is Boswell’s purpose in presenting this description of Johnson swimming in a dangerous pool?

18. **Mr. Beauclerk’s** (bō’kler’): referring to Topham Beauclerk, a wealthy young man-about-town who became friendly with the older Johnson.

19. **Mr. Langton . . . Oxford:** Bennet Langton, a friend of Beauclerk’s who attended Oxford with him, became friendly with Johnson and gave Boswell details for the biography.

20. **roundhouse:** jail.

21. **playhouse at Lichfield** (līch’fēld) . . . **Garrick:** David Garrick was the most famous actor of his day and a lifelong friend of Johnson’s, as well as a former student of his at Lichfield.

22. **take me off:** do an imitation of me.

23. **Mr. Macpherson’s menaces:** the threats of James Macpherson, a Scottish poet whose “translations” of supposed third-century poems had been exposed as frauds by Johnson.

Comprehension

1. **Recall** What were Johnson's eating habits?
2. **Clarify** Why did Johnson tell Boswell, "Don't let us meet tomorrow" after their discussion about the fear of death?
3. **Summarize** How did Johnson tend to behave in dangerous situations?



READING 8 Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.

Literary Analysis

4. **Interpret Text** In his biography, Boswell often presents dialogue to allow Johnson to voice his own opinions. Describe Johnson's opinions on the following issues:
 - the fear of death (lines 79–89)
 - an actor's imitation of him (lines 130–142)
5. **Draw Conclusions About the Biography** Compare the passages of reconstructed dialogue in Boswell's **biography** with the long passages in which he describes Johnson. Do you get a fuller sense of Johnson's personality from the dialogue or from the descriptive passages? Explain.
6. **Make Judgments** In your opinion, does revealing Johnson's faults and fears add to or detract from his image as a great man? Support your opinion with examples from the text.
7. **Evaluate Author's Perspective** Unlike many biographers, Boswell became intimately familiar with his subject over many years. Based on what you know about their long friendship, do you think Boswell is a **credible** biographer—one who is trustworthy and believable? Cite evidence in the excerpt to support your opinion.
8. **Compare Texts** Compare Boswell's portrayal of Samuel Johnson with Johnson's references to himself in the preface to *A Dictionary of the English Language* on page 672. In what ways do your impressions of Johnson from these two sources differ? Support your conclusions with evidence from the texts.

Literary Criticism

9. **Author's Style** Wit was highly prized in the 18th century, and both Boswell and Johnson famously practiced the art. Find two or three examples of **humor** in these excerpts to analyze. What purpose does humor serve in Boswell's biography?

Why tell someone's **LIFE STORY**?

When you read a biography of a person who deeply interests you, what information are you hoping to gain? What information would you prefer not to learn about that person? Why?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Identify the word that is closest in meaning to the boldfaced vocabulary word.

1. **abstemious**: (a) wandering, (b) abstaining, (c) annoying
2. **assail**: (a) travel, (b) dominate, (c) assault
3. **mason**: (a) bricklayer, (b) carpenter, (c) lawyer
4. **resolution**: (a) initiation, (b) vagueness, (c) determination
5. **temperate**: (a) mild, (b) chilly, (c) argumentative
6. **vehement**: (a) intense, (b) unpleasant, (c) odorous

WORD LIST

abstemious
assail
mason
resolution
temperate
vehement

ACADEMIC VOCABULARY IN WRITING

• affect • challenge • consent • final • respond

The subject of a biography may not **consent** to everything his or her biographer writes. Write a paragraph about how it might **affect** a biography if its subject had complete control of the information a biographer could use. Include at least one Academic Vocabulary word in your paragraph.

VOCABULARY STRATEGY: SPECIALIZED DICTIONARIES

Specialized dictionaries provide information on words related to particular subjects. In addition to language references, such as bilingual dictionaries, libraries may have dictionaries on subjects as diverse as business, food, and medicine. To illustrate the difference between a general and a specialized dictionary, consider *Mitre Tavern*, known as a *conversation piece*, on page 685.



READING 1E Use specialized dictionaries (printed or electronic) as needed.

EXAMPLE: GENERAL DICTIONARY (ONLINE)

conversation piece, n. 1. a painting in which figures are posed in a domestic scene, popular in the 18th century. 2. an object whose unusual quality makes it a topic of conversation.

EXAMPLE: DICTIONARY OF ART (ONLINE)

conversation piece: A portrait showing a group of full-length figures, often in a landscape or domestic setting, engaged in talk or other sedate social activity. Thomas [Gainsborough](#) and William [Hogarth](#) were famous practitioners. . . .

PRACTICE Using the examples above as needed, respond to the questions.

1. Which dictionary provides links, or cross-references, to related information?
2. Which dictionary provides more than one definition of *conversation piece*?
3. If you were reading a magazine article and were confused by the term *conversation piece*, which dictionary would be more useful? Why?

Interactive
Vocabulary



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KEYWORD: HML12-689

Elegy Written in a Country Churchyard

Poem by Thomas Gray



READING 3 Evaluate the changes in sound and form in poetry across literary time periods. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

DID YOU KNOW?

Thomas Gray ...

- hated math.
- may have had pyrophobia, or fear of fire.
- was buried in the cemetery described in his famous “Elegy.”

(background) Eton College

Meet the Author

Thomas Gray 1716–1771

In the boisterous Age of Johnson, Thomas Gray was something of an anomaly. He shunned lively public debate and the glare of intellectual celebrity for the gentler pursuit of private study and the company of an intimate circle of friends. The hustle and bustle of London held no attraction for him; he preferred the quiet confines of Cambridge University and solitary walks in the countryside. His medium was lyric poetry rather than satire. He was a shy, introverted, even secretive man who famously lacked ambition. After gaining national acclaim with the publication of “Elegy Written in a Country Churchyard” (1751), he adamantly refused the offered post of poet laureate and the publicity that came with it. His published body of work numbered less than 1,000 lines. And yet, his lyrical “Elegy” made him the dominant poet of his time and a precursor of the Romantic Age to come.

Surviving Childhood Gray was born in London, the only one of 12 brothers and sisters to survive to adulthood. His father, a “money-scrivener” (lender), was violent and abusive, while his long-suffering mother ran a small hat shop to help support the family. A frail but studious child, the

young Gray escaped his frightening home life at age eight when his mother paid for him to attend boarding school at Eton College. Gray thrived at Eton and there developed the reclusive academic habits that remained with him for life.

“Far from the Madding Crowd” While at Eton, Gray met Horace Walpole, the son of the prime minister and a lifelong friend who would later encourage Gray to publish his poems. The young men traveled together on a grand tour of Europe, but their personal differences—Gray’s love of museums and romantic scenery clashing with Walpole’s social interests—led to a bitter falling out that lasted four years. By the time Gray settled in Cambridge in 1742, he had begun writing poetry. But that year his closest friend, Richard West, died at the tender age of 25, plunging Gray into a sadness that pervaded his next poems, especially his popular “Elegy.” His later poems were not as well received by readers, who found them difficult to understand, and so Gray withdrew from his already minimal public life and even stopped writing poetry. A large inheritance ultimately allowed him to live out his remaining years doing what he liked best—reading in private, writing letters, exploring the English countryside, and spending tranquil hours with friends.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-690



● POETIC FORM: ELEGY

Gray's "Elegy Written in a Country Churchyard" is one of the most famous English elegies. An **elegy** is an extended meditative poem in which the speaker reflects on death—often in tribute to a person who has died recently—or on an equally serious subject. Most elegies are written in formal, dignified language and are serious in mood and tone. Consider these lines from Gray's poem, which describe a cemetery:

*Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a moldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.*

As you read this elegy, think about who the dead are, how the speaker pays tribute to them, and what observations are made about death.

● READING SKILL: MAKE INFERENCES

To understand this poem you must **make inferences**, or logical guesses, about the dead who are described and about the speaker who describes them. Use details from the poem to infer ideas not stated outright. For example, what would you guess about the lives of the people portrayed in this stanza?

*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!*

From the words *harvest*, *sickle*, and *furrow*, you can infer that they were farmers. *Oft* ("often") suggests that they were hardworking; *jocund* ("merry") suggests that they were happy in their labor.

What would you guess are the speaker's feelings toward these people? Positive images of strength—a harvest yielding to the sickle, the woods bowing beneath an axe stroke—suggest that he admires them. As you read, record your inferences about the dead and the speaker, and clues that led to your inferences. Use a chart like the one shown.

<i>Inferences About the Dead</i>	<i>Inferences About the Speaker</i>	<i>Clues</i>

What are life's LIMITATIONS?

In our world of modern conveniences and endless possibilities, it's hard to think about limits. But for most people in the 18th century, life's limitations were readily apparent. From scarce resources and opportunities to dangerous health threats and premature death, ordinary people faced innumerable obstacles in their lives. Gray's "Elegy" addresses the limitations imposed upon ordinary people of his time.

SURVEY Ask your classmates: What is the biggest limitation faced by young people you know? Tally the different responses given and their frequency, and present your findings to the class. How do today's limitations compare with the limitations of the past?

Biggest Limitation

lack of money THH IIII

incomplete education IIII



Complete the activities in your Reader/Writer Notebook.

Elegy Written in A Country Churchyard

Thomas Gray

BACKGROUND Gray's "Elegy" is one of the most quoted poems in English literature. Gray worked eight years on it and never meant for it to be read by the public; he first published it reluctantly and anonymously. But the intense personal feelings the poem expresses gave it an immediate and universal appeal. The speaker is widely assumed to be the poet himself. He contemplates the deaths of those buried in the churchyard, then the deaths of all people, and then his own death.

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.

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

Save that from yonder ivy-mantled tower
10 The moping owl does to the moon complain
Of such, as wandering near her secret bower,
Molest her ancient solitary reign. **A**

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.

2 lea (lē): meadow.

Analyze Visuals ►

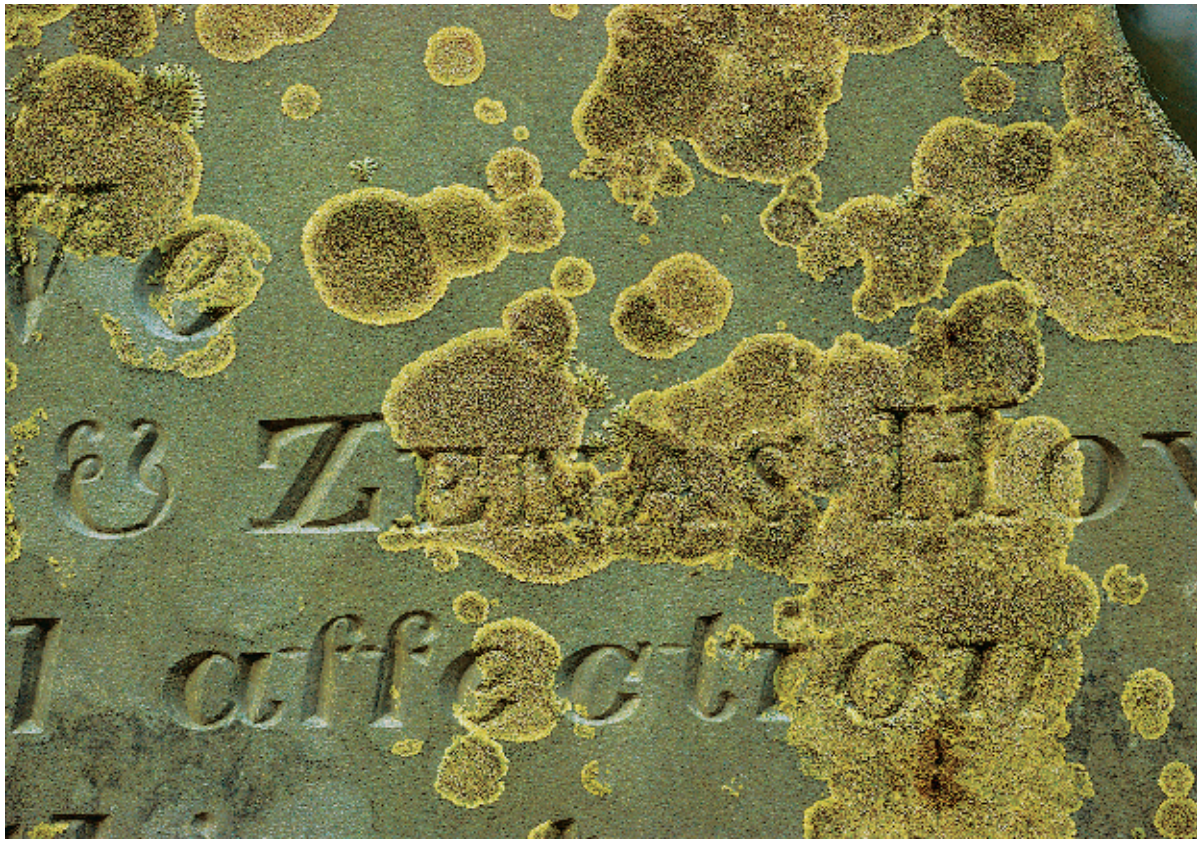
What ideas come to mind as you study this photo of an old country churchyard in England?

A ELEGY

What **mood** is created by the images in the first three stanzas?

16 rude: unsophisticated; rustic.





The breezy call of incense-breathing Morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
20 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. **B**

25 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,
30 Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

B MAKE INFERENCES

Reread lines 17–24. What do you infer about the lives and the values of those buried?

26 **glebe**: soil; earth.

27 **jocund** (jŏk'ənd): merry.

32 **annals**: descriptive records; history.

The boast of heraldry, the pomp of power,
 And all that beauty, all that wealth e'er gave,
 35 Awaits alike the inevitable hour.
 The paths of glory lead but to the grave. **C**

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
 40 The pealing anthem swells the note of praise.

Can storied urn or animated bust
 Back to its mansion call the fleeting breath?
 Can Honor's voice provoke the silent dust,
 Or Flattery soothe the dull cold ear of Death?

45 Perhaps in this neglected spot is laid
 Some heart once pregnant with celestial fire;
 Hands that the rod of empire might have swayed,
 Or waked to ecstasy the living lyre.

But Knowledge to their eyes her ample page
 50 Rich with the spoils of time did ne'er unroll;
 Chill Penury repressed their noble rage,
 And froze the genial current of the soul.

Full many a gem of purest ray serene,
 The dark unfathomed caves of ocean bear:
 55 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.

Some village Hampden, that with dauntless breast
 The little tyrant of his fields withstood;
 Some mute inglorious Milton here may rest,
 60 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,

65 Their lot forbade: nor circumscribed alone
 Their growing virtues, but their crimes confined;
 Forbade to wade through slaughter to a throne,
 And shut the gates of mercy on mankind,

33 **heraldry**: noble birth.

C ELEGY

What observation about death is made in lines 33–36?

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.

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 **penury** (pĕn'yə-rē): extreme poverty.

52 **genial current**: warm, life-giving power.

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 of the English government from 1653 to 1658.

65 **circumscribed**: limited; confined.

The struggling pangs of conscious truth to hide,
 70 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;
 75 Along the cool sequestered vale of life
 They kept the noiseless tenor of their way.

Yet even these bones from insult to protect
 Some frail memorial still erected nigh,
 With uncouth rhymes and shapeless sculpture decked,
 80 Implores the passing tribute of a sigh.

Their name, their years, spelt by the unlettered Muse,
 The place of fame and elegy supply:
 And many a holy text around she strews,
 That teach the rustic moralist to die.

85 For who to dumb Forgetfulness a prey,
 This pleasing anxious being e'er resigned,
 Left the warm precincts of the cheerful day,
 Nor cast one longing lingering look behind?

On some fond breast the parting soul relies,
 90 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;
 95 If chance, by lonely contemplation led,
 Some kindred spirit shall inquire thy fate,

Haply some hoary-headed swain may say,
 "Oft have we seen him at the peep of dawn
 Brushing with hasty steps the dews away
 100 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.

69 conscious truth: conscience.

72 incense . . . flame: poetic praise.

73 madding: wildly excited;
disorderly.

75 sequestered: isolated; secluded.

76 tenor: unwavering course.

Language Coach

Multiple Meanings In Gray's day, *uncouth* could mean "awkward" (as it does today) or "unfamiliar." Which is meant in line 79?

81 unlettered Muse: the "inspiration" of the uneducated stonemasons 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 (wŏn'tĭd): accustomed.

93 thee: that is, Gray himself.

97 hoary-headed swain: white-haired peasant.

104 pore: to gaze intently.

105 “Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies he would rove,
Now drooping, woeful wan, like one forlorn,
Or crazed with care, or crossed in hopeless love. **D**

“One morn I missed him on the customed hill,
110 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.
115 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,
120 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. **E***

D MAKE INFERENCES

What can you infer about the speaker's life and values from the way he imagines himself described in lines 98–108?

111 rill: brook.

113 dirges: funeral hymns.

115 lay: poem.

116 thorn: hawthorn.

119 science: learning.

E ELEGY

In lines 117–128, the speaker imagines his own **epitaph**, an inscription on his tomb. How does he want to be viewed upon his death?

Comprehension

1. **Recall** At what time of day does the poem take place?
2. **Paraphrase** Relate the lives of the dead to lines 55–56: “Full many a flower is born to blush unseen, / And waste its sweetness on the desert air.” Restate the meaning of these lines.
3. **Summarize** What do all the dead desire, according to the speaker?



READING 3 Evaluate the changes in sound and form in poetry across literary time periods. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

Literary Analysis

4. **Interpret Elegy** Explain the purpose of this elegy. Whom is the speaker praising, and why? What **themes** about death does he express? Cite lines to support your interpretation.
5. **Make Inferences About Characters** Review the chart of inferences you made about the dead villagers. Explain what you inferred about the following:
 - their values
 - the challenges they faced
 - the benefits of their lot
6. **Make Inferences About the Speaker** The speaker reveals almost as much about himself and his values as he does about the villagers. Infer his opinion on the following topics from the statements he makes:
 - the upper classes (lines 29–36)
 - city life vs. country life (lines 73–76)
 - famous people (lines 67–72)
 - himself (lines 105–108; 117–128)
7. **Compare and Contrast** How does the speaker’s imagined gravesite with its moving epitaph fit in with the other graves in the churchyard? How does it stand out? Discuss what the comparison suggests about the speaker’s relationship to the villagers.
8. **Analyze Influence of Author’s Background** What in Thomas Gray’s personality and experience might have led him to write a formal elegy about a rural cemetery? Review the biography on page 690 and the background on page 692, as well as details in the poem, for clues to his motivations.

Literary Criticism

9. **Different Perspectives** In lines 65–76, Gray makes the point that the poor farmers were prevented from corruption as well as from achievement. Is it widely believed today that a rural existence is less corrupting than an urban one? Support your answer.

What are life’s **LIMITATIONS?**

How might having limitations possibly increase, rather than limit, your sense of freedom?

A Man of Letters

James Boswell portrayed Samuel Johnson as a man larger than life—a man of great courage, greater appetites, strong principles, and an engaging personality. Johnson’s own body of work suggests that Boswell was not far wrong; Johnson’s extensive writings reveal a rigorous, insatiable mind and great wit. Rising to fame after the publication of his dictionary, Johnson was eventually rewarded by the king for his contribution to English letters and came to be seen as a great talent and a man of his age.

Writing to Analyze

Based on the Johnson selection you read, as well as the excerpts from his biography, what do you think are the qualities that made Johnson so widely revered? Additionally, what does his popularity tell you about the age in which he lived? Write an essay in which you present and explain your response, citing evidence from the selections.

Consider

- the way he organized his ideas
- his use of language
- his qualities as described by Boswell

Dr. Johnson in the Ante-Room of Lord Chesterfield Waiting for an Audience, 1748 (1845), Edward Matthew Ward. Tate Gallery, London. © Tate Gallery, London/Art Resource, New York.

Extension

LISTENING & SPEAKING With several classmates, stage a performance of the dialogue recorded by Boswell in the excerpts from *The Life of Samuel Johnson*. In preparation, review each section of dialogue. Discuss the traits of the people speaking as well as the ideas communicated by the dialogue, considering how to best convey both. After your performance, hold a wider discussion of the ideas that were presented. Do you agree with any of the speakers? Disagree? Why?



WRITING 15A Write an analytical essay.
LISTENING AND SPEAKING 26 Work productively with others in teams.



The Rise of Women Writers



READING 3 Evaluate the changes in sound and form in poetry across literary time periods.

On Her Loving Two Equally

Poem by Aphra Behn

Written at the Close of Spring

Poem by Charlotte Smith

Meet the Authors

Aphra Behn 1640–1689



“All women together ought to let flowers fall upon the tomb of Aphra Behn . . . for it was she who earned them the right to speak their minds.” So wrote Virginia Woolf in “A Room of One’s Own” (1929) in tribute to England’s first professional woman writer. Adventurous and talented, Aphra Behn turned to writing to support herself after a brief stint in prison for debt. She first became famous for her plays—comedies, mostly—rivaling John Dryden as the most prolific playwright of the Restoration. Modern critics have focused more on her poetry and innovative fiction.

Woman of Mystery Not much is known about Behn. She apparently achieved some renown in the court of Charles II, because after her husband’s death the king sent her to the Netherlands to spy on his Dutch enemies. Agent 160, as Behn was called, returned about a year later, in debt and out of a job.

A Scandalous Freedom For the next 19 years, Behn enjoyed an extraordinary life as the only woman writer in theatrical and literary circles. Her lively personality won her many friends, even as her unusual independence and liberty created quite a scandal at the time.

Charlotte Smith 1749–1806



When Charlotte Smith attended a political dinner in Paris in 1792, 50 supporters of the French Revolution raised their glasses to honor her. It was a shining moment for the popular English writer, whose latest novel, *Desmond* (1792), brimmed with radical fervor. But soon the ideals of the revolution collapsed, bringing down the sales of Smith’s novels along with them. Smith, who supported herself and her nine children by writing, was back at the brink of destitution.

From Riches to Rags Born into a wealthy family, Smith left home at age 16 for an arranged marriage. Her husband, besides

being cruel and abusive, squandered their money until they both landed in debtor’s prison. Smith used the time to write her first book of poems, *Elegiac Sonnets and Other Essays* (1784), and then paid their way out of prison with the profits.

From Poet to Novelist Although Smith’s sonnets were highly respected at the time, fiction paid better. In 1788, she began writing the first of her 11 novels. Yet as her novels became increasingly radical, readers began to turn away. At the end of her life, Smith barely made ends meet by writing educational books.

Authors Online



Go to thinkcentral.com. KEYWORD: HML12-700

LITERARY ANALYSIS: SPEAKER

As you probably recall, the **speaker** in a poem is the voice that “talks” to the reader, like a narrator in a short story or novel. The two works you are about to read are **lyrics**, or short poems in which a single speaker conveys personal thoughts and feelings on a particular subject. Among England’s first professional woman writers, Aphra Behn and Charlotte Smith helped change the nature of English lyric poetry. Unlike more conventional poems of the period, their works feature strong female speakers with complex emotions. In “On Her Loving Two Equally,” for example, the speaker wonders

*How strongly does my passion flow,
Divided equally ’twixt two?*

As you read the poems, pay attention to the speakers and the feelings they convey.

READING SKILL: ANALYZE POETIC STRUCTURE

Written a century apart, the works of Behn and Smith reflect the beginning and the end of the neoclassical era. Although both poems celebrate similar values, they differ considerably in the way they are structured. In poetry, **structure** is the way words, images, and lines are arranged. Generally, a poem’s structure and its content reinforce each other. The structure of “On Her Loving Two Equally” comprises three six-line stanzas. On the other hand, “Written at the Close of Spring” is a Shakespearean sonnet, with a fixed structure of three quatrains and a final, rhyming couplet. To help you understand how structure supports content in each poem, use the following strategies:

- Summarize each section to clarify the content. Identify the major events and emotions in the poem.
- Note where a **turn**, or shift in thought, occurs.
- Consider the overall effect this structure creates and how it might relate to the major events and emotions in the poem.

As you read each poem, use a chart like the one shown to record your observations.

Sections	Summaries	Turn



Complete the activities in your Reader/Writer Notebook.

Why do we often WANT what we can't HAVE?

Because the majority of English writers during the 17th and 18th centuries were male, most poems expressed a man’s point of view. In the works that follow, you will see desire expressed from another perspective—a woman’s.

QUICKWRITE People often have yearnings that are difficult, if not impossible, to fulfill. Think of a character in a book, movie, or television show who suffers from a thwarted desire. Describe the character’s predicament, and explain what advice you would offer him or her.



On Her Loving Two Equally

Aphra Behn

I

How strongly does my passion flow,
Divided equally 'twixt two?
Damon had ne'er subdued my heart
Had not Alexis took his part;
5 Nor could Alexis powerful prove,
Without my Damon's aid, to gain my love.

2 'twixt: between.

5 powerful prove: have shown himself to be powerful.

II

When my Alexis present is,
Then I for Damon sigh and mourn;
But when Alexis I do miss,
10 Damon gains nothing but my scorn.
But if it chance they both are by,
For both alike I languish, sigh, and die.

11 by: near.

III

Cure then, thou mighty wingéd god,
This restless fever in my blood;
15 One golden-pointed dart take back:
But which, O Cupid, wilt thou take?
If Damon's, all my hopes are crossed;
Or that of my Alexis, I am lost. **A**

13 wingéd god: Cupid, Roman god of love.

A POETIC STRUCTURE

Describe the **turn** that occurs in lines 13–18. Why might you expect this shift in thought to take place at the end of the poem?





Spring Flowers, Arthur Hacker. Fine Art of Oakham, Leicestershire, Great Britain. © Fine Art Photographic Library, London/Art Resource, New York.

Written at the Close of Spring

Charlotte Smith

The garlands fade that Spring so lately wove,
 Each simple flower, which she had nursed in dew,
 Anemonies, that spangled every grove,
 The primrose wan, and hare-bell mildly blue.
 5 No more shall violets linger in the dell,
 Or purple orchis variegate the plain,
 Till Spring again shall call forth every bell,
 And dress with humid hands her wreaths again.—
 Ah! poor humanity! so frail, so fair,
 10 Are the fond visions of thy early day,
 Till tyrant passion, and corrosive care,
 Bid all thy fairy colors fade away!
 Another May new buds and flowers shall bring;
 Ah! why has happiness—no second Spring? **B**

3 anemonies (ə-nēm'ə-nēz): small woodland flowers that resemble poppies and bloom in early spring.

4 primrose: an early-blooming flower; **wan** (wŏn): pale.

5 dell: a small valley.

6 orchis (ôr'kĭs): the orchid, called here by its Latin name; **variegate** (vâr'ê-ĭ-gât'): to make varied in color.

7 bell: bell-shaped flower, such as a harebell or a bluebell.

B SPEAKER

Reread lines 9–14. What emotions do “tyrant passion” and “corrosive care” help convey?



READING 3 Evaluate the changes in sound and form in poetry across literary time periods.

Comprehension

1. **Recall** What dilemma does the speaker face in Behn's poem?
2. **Clarify** What does the speaker ask of Cupid in lines 13–15?
3. **Recall** What transition is described in lines 1–8 of Smith's poem?
4. **Clarify** Why does the speaker feel that happiness is not possible for adults?

Literary Analysis

- 5. **Make Inferences About Speaker** In lines 1–8 of “Written at the Close of Spring,” the speaker refers to specific types of flowers and landscapes. What can you infer about the speaker's interests and personality based on these references?
- 6. **Draw Conclusions About Speaker** In “On Her Loving Two Equally,” is the speaker really torn between two lovers, or does she simply enjoy the attention being paid to her?
- 7. **Analyze Poetic Structure** Review the notes you recorded in your charts. Identify the main idea of each section of the two poems. In what ways does the structure of each poem reinforce its meaning?
8. **Recognize Characteristics of Neoclassicism** The neoclassical writers of the 18th century developed a style that reflected these attributes:
 - order • logic • symmetry • wit

Examine each selection to identify characteristics of the neoclassical style. Which poem is more clearly neoclassical? Support your answer with details.

9. **Compare Sonnets** Although the English sonnet flourished during the Renaissance in the hands of William Shakespeare, the poetic form had fallen out of favor by the late 18th century, when Charlotte Smith published her sonnet collection. Compare and contrast Smith's “Written at the Close of Spring” with Shakespeare's “Sonnet 29” on page 328. In what way is the subject matter of Smith's sonnet different from that of Shakespeare's traditional love sonnet?

Literary Criticism

10. **Critical Interpretations** William Wordsworth, a pioneer of English romantic poetry, once made the following observation about Smith's sonnets: “[They] appear to me the most exquisite, in which moral sentiments, affections, or feelings are deduced from, and associated with, the scenery of nature.” In what way might this interpretation apply to “Written at the Close of Spring”?

*Why do we often **WANT** what we can't **HAVE**?*

Why do you think we hold on to some desires even when we know they cannot be fulfilled? Have you or someone you know ever done so? Why?



READING 6 Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction. **8** Analyze, make inferences, and draw conclusions about the author's purpose in cultural and historical contexts. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

DID YOU KNOW?

Fanny Burney ...

- didn't learn to read until age 8 but was writing fiction by age 10.
- started her diary when she was 16.
- was a friend of Samuel Johnson's but didn't like James Boswell.

from The Journal and Letters of Fanny Burney An Encounter with King George III Diary by Fanny Burney

Meet the Author

Fanny Burney 1752–1840

In the robust world of the Age of Johnson, where novel writing was not considered a suitable occupation for a lady, Fanny Burney succeeded like no other woman. Small in stature, shy, and entirely self-educated, she had neither family money nor social status. Yet she carved out a respectable place for herself in society with her popular novels and secured her place in history with her richly detailed diary, first published a few years after her death. Critics today tend to view her as Jane Austen's predecessor and not exactly her literary equal, but Burney's novels outsold Austen's in their day, and Burney herself had a much more worldly and varied life. She counted Samuel Johnson and other members of his influential Literary Club among her friends. She also knew

the king and queen of England personally, once chatted with the French king Louis XVIII, and even got a glimpse of Napoleon himself.

Out of Her Father's

Shadow She was born Frances Burney, the middle child in a large, close family. Both of her parents were musicians, and her father had a doctorate in music from Oxford.

After the death of her mother, she devoted herself to her father's career, acting as his secretary and helping him write his ambitious history of music. Dr. Burney's growing reputation first brought her into contact with leading artists and intellectuals. With the spotlight on her father, Burney wrote for herself in secret and published all four of her novels anonymously. Even her father didn't know she was writing until after the runaway success of her first novel, *Evelina* (1778).

Literary Celebrity The popularity of Fanny Burney's novels didn't make her rich, but it did enhance her social standing. She became a fixture in literary circles and gained an appointment at the court of George III. In 1793, she met a group of liberal French émigrés, among them a handsome officer named D'Arblay (där'blā') who won her heart. The couple had only a modest income, but the marriage was a happy one and produced a son. D'Arblay supported his wife's career by serving as her secretary, sometimes even copying manuscript pages for her. Burney lived 87 years, an unusually long life for the time. She survived cancer, exile in France during the Napoleonic Wars, and the deaths of both her husband and her son.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-706



LITERARY ANALYSIS: DESCRIPTION IN NONFICTION

A keen observer of human nature, Fanny Burney kept a diary so she could record her descriptions of ordinary as well as famous people. Diaries such as Burney's provide a valuable record of life in previous eras. In the selection you are about to read, she offers an unusually candid portrait of George III. Although Burney writes about actual people, she relies on the same basic methods of description used in fiction to portray them vividly:

- describing a person's physical appearance
- quoting a person or describing his or her actions
- reporting what others say or think about a person
- including her own opinions about a person

As you read Burney's account, notice how she uses these different types of description to convey her impressions of the king.

READING SKILL: DRAW CONCLUSIONS

In her diary, Burney provides poignant revelations about George III and his illness and its effect on life at the royal court. As you read the selection, use text clues and your own knowledge to make **inferences**, or logical guesses, about the effects of the king's condition on those around him. For example, you can infer from the following lines that Burney avoids the king because his presence threatens her in some way:

This morning, when I received my intelligence of the king from Dr. John Willis, I begged to know where I might walk in safety? "In Kew gardens," he said, "as the king would be in Richmond."

Record your inferences in a chart like the one shown. After reading the selection, you will use these notes to **draw conclusions**, or make judgments, about the circumstances at court.

Passages About the King	My Inferences
"... I thought I saw the person of his majesty! Alarmed past all possible expression, I waited not to know more, but turning back, ran off with all my might." (lines 18–21)	Burney is terrified of the king. She may be afraid because she has broken the rules of the royal court.



Complete the activities in your **Reader/Writer Notebook**.

What is your image of ROYALTY?

When you consider the lives of royals, you might focus on their glamour, power, and wealth. On the other hand, you may recall their frivolous scandals and squabbles. Whatever your image of royalty, the reality is probably a combination of pomp and pettiness. At least that's what Fanny Burney discovered when she spent five years at the court of George III in her official capacity as "second keeper of the Queen's robes."

DISCUSS With a small group of classmates, discuss how you imagine everyday life is for royals. In what ways might their lives be similar to those of ordinary people? In what ways might they be different?



AN ENCOUNTER WITH KING GEORGE III

Fanny Burney

BACKGROUND Fanny Burney's diaries chronicle the momentous events and outsized personalities of late 18th-century England and post-revolutionary France. What follows is her most famous account of George III during the period of his mental illness (1788–1789). By then, Burney's own health had begun to suffer after two unhappy years at court. Lonely and bored by her royal duties, she also chafed under the rule of her superior—referred to in this selection as “the coadjutrix”—a woman she found “gloomy, dark, suspicious, rude, reproachful.”

Analyze Visuals ►

What adjectives would you use to describe the architectural and landscaping styles shown in the photograph on the opposite page?

Kew Palace, Monday February 2, 1789

What an adventure had I this morning! one that has occasioned me the severest personal terror I ever experienced in my life.

Sir Lucas Pepys¹ still persisting that exercise and air were absolutely necessary to save me from illness, I have continued my walks, varying my gardens from Richmond to Kew,² according to the accounts I received of the movements of the king. For this I had her majesty's permission, on the representation of Sir Lucas.

This morning, when I received my intelligence of the king from Dr. John Willis,³ I begged to know where I might walk in safety? “In Kew gardens,” he said, “as the king would be in Richmond.” **A**

A DRAW CONCLUSIONS

What details suggest that the king's illness has forced Burney to change her personal habits?

-
1. **Sir Lucas Pepys** (pēps): a physician who was an old friend of the Burney family.
 2. **gardens from Richmond to Kew**: the gardens at Richmond House and Kew House, two adjoining royal residences west of London that were often used by George III and his family.
 3. **Dr. John Willis**: a clergyman and physician who attended George III during his illness. His son, John Willis, also a physician, assisted in treating the king.



10 “Should any unfortunate circumstance,” I cried, “at any time, occasion my being seen by his majesty, do not mention my name, but let me run off without call or notice.”

This he promised. Everybody, indeed, is ordered to keep out of sight.

Taking, therefore, the time I had most at command, I strolled into the gardens. I had proceeded, in my quick way, nearly half the round, when I suddenly perceived, through some trees, two or three figures. Relying on the instructions of Dr. John, I concluded them to be workmen and gardeners; yet tried to look sharp, and in so doing, as they were less shaded, I thought I saw the person of his majesty!

20 Alarmed past all possible expression, I waited not to know more, but turning back, ran off with all my might. But what was my terror to hear myself pursued!—to hear the voice of the king himself loudly and hoarsely calling after me, “Miss Burney! Miss Burney!”

I protest I was ready to die. I knew not in what state he might be at the time; I only knew the orders to keep out of his way were universal; that the queen would highly disapprove any unauthorized meeting, and that the very action of my running away might deeply, in his present irritable state, offend him. Nevertheless, on I ran, too terrified to stop, and in search of some short passage, for the garden is full of little labyrinths, by which I might escape. **B**

30 The steps still pursued me, and still the poor hoarse and altered voice rang in my ears:—more and more footsteps resounded frightfully behind me,—the attendants all running, to catch their eager master, and the voices of the two Doctor Willis es loudly exhorting him not to heat himself so unmercifully.

Heavens, how I ran! I do not think I should have felt the hot lava from Vesuvius—at least not the hot cinders—had I so run during its eruption. My feet were not sensible that they even touched the ground.

Soon after, I heard other voices, shriller, though less nervous, call out “Stop! stop! stop!”

I could by no means consent; I knew not what was purposed, but I recollected
40 fully my agreement with Dr. John that very morning, that I should decamp if surprised, and not be named.

My own fears and repugnance, also, after a flight and disobedience like this, were doubled in the thought of not escaping; I knew not to what I might be exposed, should the malady be then high,⁴ and take the turn of resentment. Still, therefore, on I flew; and such was my speed, so almost incredible to relate or recollect, that I fairly believe no one of the whole party could have overtaken me, if these words, from one of the attendants, had not reached me: “Doctor Willis begs you to stop!” **C**

50 “I cannot! I cannot!” I answered, still flying on, when he called out “You must, ma’am; it hurts the king to run.”

Then, indeed, I stopped—in a state of fear really amounting to agony. I turned round, I saw the two doctors had got the king between them, and three attendants

B DRAW CONCLUSIONS

Reread lines 24–29. In what ways has the king’s malady affected the activities of the royal court?

C DESCRIPTION

What do you learn about the king based on Burney’s direct comments in lines 42–48?

4. **malady** (măl’ē-dē) **be then high**: illness then be greater, or worse, than usual.

of Dr. Willis's were hovering about. They all slackened their pace, as they saw me stand still; but such was the excess of my alarm, that I was wholly insensible⁵ to the effects of a race which, at any other time, would have required an hour's recruit.⁶

As they approached, some little presence of mind happily came to my command; it occurred to me that, to appease the wrath of⁷ my flight, I must now show some confidence. I therefore faced them as undauntedly as I was able, only charging the nearest of the attendants to stand by my side.

60 When they were within a few yards of me, the king called out, "Why did you run away?"

Shocked at a question impossible to answer, yet a little assured by the mild tone of his voice, I instantly forced myself forward, to meet him, though the internal sensation, which satisfied me this was a step the most proper to appease his suspicions and displeasure, was so violently combated by the tremor of my nerves, that I fairly think I may reckon it the greatest effort of personal courage I have ever made.

The effort answered:⁸ I looked up, and met all his wonted benignity of countenance,⁹ though something still of wildness in his eyes. Think, however, of
70 my surprise, to feel him put both his hands round my two shoulders, and then kiss my cheek!

I wonder I did not really sink, so exquisite was my affright when I saw him spread out his arms! Involuntarily, I concluded he meant to crush me; but the Willises, who have never seen him till this fatal illness, not knowing how very extraordinary an action this was from him, simply smiled and looked pleased, supposing, perhaps, it was his customary salutation! **D**

I believe, however, it was but the joy of a heart unbridled, now, by the forms and proprieties of established custom and sober reason. To see any of his household thus by accident, seemed such a near approach to liberty and recovery,
80 that who can wonder it should serve rather to elate than lessen what yet remains of his disorder!

He now spoke in such terms of his pleasure in seeing me, that I soon lost the whole of my terror; astonishment to find him so nearly well, and gratification to see him so pleased, removed every uneasy feeling, and the joy that succeeded, in my conviction of his recovery, made me ready to throw myself at his feet to express it.

What a conversation followed! When he saw me fearless, he grew more and more alive, and made me walk close by his side, away from the attendants, and even the Willises themselves, who, to indulge him, retreated. I own¹⁰ myself not
90 completely composed, but alarm I could entertain no more.

D DESCRIPTION

Reread lines 68–76. What do the king's appearance and actions toward Burney reveal about him?

5. **wholly insensible**: completely unaware.

6. **recruit** (rĭ-krōōt'): recovery; renewal of strength.

7. **appease the wrath of**: make up for the fury of.

8. **answered**: met the situation; worked.

9. **his wonted benignity** (wōn'tīd bĭ-nĭg'nĭ-tē) **of countenance** (koun'tə-nəns): the customary kindness of his facial expression.

10. **own**: admit.



King George III of England (1771), Johann Zoffany. Oil on canvas. The Granger Collection, New York.

Everything that came uppermost in his mind he mentioned; he seemed to have just such remains of his flightiness as heated his imagination without deranging his reason, and robbed him of all control over his speech, though nearly in his perfect state of mind as to his opinions.

What did he not say!—He opened his whole heart to me,—expounded all his sentiments, and acquainted me with all his intentions.

The heads of his discourse¹¹ I must give you briefly, as I am sure you will be highly curious to hear them, and as no accident can render of much consequence what a man says in such a state of physical intoxication. He assured me he was
100 quite well—as well as he had ever been in his life; and then inquired how I did, and how I went on? and whether I was more comfortable? If these questions, in their implication, surprised me, imagine how that surprise must increase when he proceeded to explain them! He asked after the coadjutrix,¹² laughing, and saying “Never mind her!—don’t be oppressed—I am your friend! don’t let her cast you down!—I know you have a hard time of it—but don’t mind her!”

Almost thunderstruck with astonishment, I merely curtsied to his kind “I am your friend,” and said nothing.

Then presently he added, “Stick to your father—stick to your own family—let them be your objects.”

110 How readily I assented!

Again he repeated all I have just written, nearly in the same words, but ended it more seriously: he suddenly stopped, and held me to stop too, and putting his hand on his breast, in the most solemn manner, he gravely and slowly said, “I will protect you!—I promise you that—and therefore depend upon me!”

I thanked him; and the Willises, thinking him rather too elevated,¹³ came to propose my walking on. “No, no, no!” he cried, a hundred times in a breath; and their good humor prevailed, and they let him again walk on with his new companion.

He then gave me a history of his pages,¹⁴ animating almost into a rage, as he
120 related his subjects of displeasure with them, particularly with Mr. Ernst, who he told me had been brought up by himself. I hope his ideas upon these men are the result of the mistakes of his malady.

Then he asked me some questions that very greatly distressed me, relating to information given him in his illness, from various motives, but which he suspected to be false, and which I knew he had reason to suspect; yet was it most dangerous to set anything right, as I was not aware what might be the views of their having been stated wrong. I was as discreet as I knew how to be, and I hope I did no mischief; but this was the worst part of the dialogue.

◀ Analyze Visuals

Examine the portrait of George III on page 712. How does this image compare with the impression you get of him in Burney’s diary?

11. **heads of his discourse:** main points of his conversation.

12. **coadjutrix** (kō-əjū’trix): Elizabeth Juliana Schwellenberg, First Keeper of the Robes to Queen Charlotte and Fanny’s immediate superior. She was known to be bossy and difficult toward the rest of the royal household staff and gave Fanny a terrible time.

13. **elevated:** excited.

14. **pages:** young male servants attending a king or someone else of high rank.

He next talked to me a great deal of my dear father, and made a thousand
130 inquiries concerning his “History of Music.”¹⁵ This brought him to his favorite
theme, Handel;¹⁶ and he told me innumerable anecdotes of him, and particularly
that celebrated tale of Handel’s saying of himself, when a boy, “While that boy
lives, my music will never want a protector.” And this, he said, I might relate to
my father. Then he ran over most of his oratorios, attempting to sing the subjects
of several airs and choruses,¹⁷ but so dreadfully hoarse that the sound was terrible.

Dr. Willis, quite alarmed at this exertion, feared he would do himself harm,
and again proposed a separation. “No! no! no!” he exclaimed, “not yet; I have
something I must just mention first.”

Dr. Willis, delighted to comply, even when uneasy at compliance, again gave
140 way. The good king then greatly affected me. He began upon my revered old
friend, Mrs. Delany;¹⁸ and he spoke of her with such warmth—such kindness!
“She was my friend!” he cried, “and I loved her as a friend! I have made a
memorandum when I lost her—I will show it you.”

He pulled out a pocketbook,¹⁹ and rummaged some time, but to no purpose.
The tears stood in his eyes—he wiped them, and Dr. Willis again became very
anxious. “Come, sir,” he cried, “now do you come in and let the lady go on
her walk,—come, now you have talked a long while,—so we’ll go in,—if your
majesty pleases.” **E**

“No, no!” he cried, “I want to ask her a few questions;—I have lived so long
150 out of the world, I know nothing!”

This touched me to the heart. . . . He then told me he was very much
dissatisfied with several of his state officers, and meant to form an entire new
establishment. He took a paper out of his pocketbook, and showed me his
new list.

This was the wildest thing that passed; and Dr. John Willis now seriously urged
our separating; but he would not consent; he had only three more words to say, he
declared, and again he conquered.

He now spoke of my father, with still more kindness, and told me he ought
to have had the post of master of the band, and not that little poor musician
160 Parsons,²⁰ who was not fit for it: “But Lord Salisbury,”²¹ he cried, “used your

E DESCRIPTION

Examine the way Dr. Willis responds to the king’s behavior in lines 136–148. What do you learn about the king’s condition based on Burney’s description of the doctor’s reaction to him?

15. **“History of Music”**: Fanny’s father, Dr. Charles Burney, was a music historian best known for his *General History of Music*, the third and fourth volumes of which were published in 1789, the same year in which the events in this selection occurred.

16. **Handel** (hăń’dl): George Frideric Handel (1685–1759), the great composer and a favorite of the king’s father, George II.

17. **oratorios** (ôr’ə-tôr’ē-ōz) . . . **choruses**: long, dramatic musical compositions that contain arias (or “airs”), choruses, and other portions to be sung but that differ from operas in not being performed with stage action, scenery, and costumes.

18. **Mrs. Delany**: Mary Delany, an elderly friend of Fanny’s who had recently died.

19. **pocketbook**: a case or folder for carrying money or papers in one’s pocket.

20. **he ought . . . Parsons**: Dr. Burney applied for the position of Master of the King’s Band when it became vacant, but the post was instead given to a William Parsons.

21. **Lord Salisbury** (sôlz’běr’ē): James Cecil, Marquess of Salisbury, who served as the royal household’s Lord Chamberlain from 1783 to 1804, would have been involved in deciding who obtained the position of Master of the King’s Band.



father very ill in that business, and so he did me! However, I have dashed out his name, and I shall put your father's in,—as soon as I get loose again!"

This again—how affecting was this!

"And what," cried he, "has your father got, at last? nothing but that poor thing at Chelsea?²² O fie! fie! fie! But never mind! I will take care of him! I will do it myself!" Then presently he added, "As to Lord Salisbury, he is out already, as this memorandum will show you, and so are many more. I shall be much better served; and when once I get away, I shall rule with a rod of iron!"

This was very unlike himself, and startled the two good doctors, who could not
 170 bear to cross him, and were exulting at my seeing his great amendment,²³ but yet grew quite uneasy at his earnestness and volubility.

Finding we now must part, he stopped to take leave, and renewed again his charges about the coadjutrix. "Never mind her!" he cried, "depend upon me! I will be your friend as long as I live!—I here pledge myself to be your friend!" And then he saluted me again just as at the meeting, and suffered me to go on.

What a scene! how variously was I affected by it! but, upon the whole, how inexpressibly thankful to see him so nearly himself—so little removed from recovery! ☞

22. **that poor thing at Chelsea** (chěi'sē): Instead of Master of the King's Band, Dr. Burney was made organist in the chapel on the grounds of Chelsea Hospital, a refuge for old and disabled soldiers located in London.

23. **amendment**: change for the better; improvement.

Language Coach

Frequently Misused

Words The word *affect* is often confused with *effect*. As a verb, the first means "to have an influence on" and the second means "to cause." In line 163, *affecting* means "emotionally touching." Use *effecting* correctly in a sentence.

Comprehension

1. **Recall** Why was Burney surprised to run into the king on her walk?
2. **Clarify** Why was she so terrified of meeting him?
3. **Summarize** In the end, what is Burney's opinion of the king's mental health?

Literary Analysis

4. **Analyze Description** Throughout the selection, Burney uses various methods of characterization to develop her portrait of George III. Identify one example of each method. Which method gives you the most vivid impression of the king's personality?
5. **Make Inferences About the Author** Summarize the events in each of the following scenes. To what extent is Burney's initial "terror" of the king justified?
 - her plans for a morning walk (lines 3–12)
 - her flight from the king (lines 20–29)
 - her "disobedience" (lines 37–48)
 - the king's treatment of her (lines 68–76)
6. **Make Judgments** Based on Burney's reaction to the king, what judgments can you make about how the king was expected to act?
7. **Draw Conclusions** Look over the **inferences** you recorded as you read the selection. What aspect of the king's illness do you think posed the most difficulty for those around him? Support your conclusion with evidence from the text.
8. **Synthesize Information** Using information from Burney's account and the newspaper article on page 717, what is your understanding of George III's condition? Cite specific details in your response.



READING 6 Understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction. **8** Analyze, make inferences, and draw conclusions about the author's purpose in cultural and historical contexts. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

Literary Criticism

9. **Analyze Diary** Burney's diaries were first published in England in 1842. Diarists are often accused of invading the privacy of others because they record potentially embarrassing details about people's lives without their permission. Do you think this applies to this excerpt from Burney's diaries about King George III's mental illness? Why or why not?

What is your image of **ROYALTY?**

The royal family of England continues to fascinate people today. Why do you think this is the case? What symbolic roles does the royal family play for other people?

NEWSPAPER ARTICLE In this recent article, Emma Ross offers a glimpse into the possible causes of George III's mental illness.

Madness of King George Tied to Arsenic

EMMA ROSS

Scientists have found high levels of arsenic in the hair of King George III and say the deadly poison may be to blame for the bouts of apparent madness he suffered.

In 1969, researchers proposed that the strange behavior of the monarch who reigned during the American Revolution resulted from a rare hereditary blood disorder called porphyria.

However, a study published this week in the British medical journal the *Lancet* found high concentrations of arsenic in the king's hair and contends the severity and duration of his episodes of illness may have been caused by the toxic substance. . . .

While on the throne, George had five episodes of prolonged and profound mental derangement.

In 1969, psychiatrists investigating his documented symptoms such as lameness, acute abdominal pain, red urine, and temporary mental disturbance, proposed he suffered from porphyria. Subsequent studies that examined records of his ancestors, descendants, and other relatives refined the diagnosis to a certain type of porphyria.

However, the research did not explain the unusual persistence, severity, and late onset of attacks.

"People can have the faulty gene which makes them susceptible to attacks, but in about 80 percent of cases they never have any symptoms," said Martin Warren, a professor of biosciences at the University of Kent in England who led the latest study.

"If you are unfortunate enough to get them, porphyric attacks can be deadly, and some patients die from their first one," Warren

said. "But in many cases the attacks tend to be much less severe, and certainly not for the same duration that George III had."

Warren and his team set out to examine a sample of the king's hair on display at London's Science Museum for traces of mercury or lead, metals known to make porphyria worse.

"What surprised us was there were very high levels of arsenic. Arsenic is also known to push porphyric patients into a worse state," Warren said. The semimetallic element was found to be at 17 parts per million in the hair.

Levels normally are found at less than one part per million.

Arsenic interferes with the production of hemoglobin, a key element of blood and the central problem of porphyria. The blood then gets toxic, which can cause mental disturbance and severe pain.

John Henry, a toxicologist at Imperial College in London, was

cautious about interpreting the findings.

"He may have accumulated significant amounts in the last few months of his life, but that doesn't prove it caused his illness all his life," Henry said. "It's a nice theory, but it's just that—a theory." . . .

The king's medical records revealed he had consistently been given medicine containing antimony, a mineral often found in the ground with arsenic.

"The way antimony was extracted 200 years ago means that it was often quite contaminated with arsenic," Warren said. "The king was given large doses of antimony for his abdominal pains, and that was probably the source of the arsenic."



The Rise of Women Writers

from *A Vindication of the Rights of Woman*

Essay by Mary Wollstonecraft

VIDEO TRAILER



KEYWORD: HML12-718A

Meet the Author

Mary Wollstonecraft 1759–1797

Passionate, outspoken, and bold—at times even reckless—Mary Wollstonecraft was the antithesis of the proper 18th-century English lady. Inflamed with the revolutionary ideas of the Enlightenment, she denounced not only monarchy and slavery but also the institution of marriage. Her embrace of natural rights included the rights of women, children, and even animals. While still an unknown book reviewer and translator, she took on the eminent conservative Edmund Burke, one of Samuel Johnson's inner circle, by responding to his criticism of the French Revolution with her own attack on class and privilege in *A Vindication of the Rights of Men* (1790). Two years later, she called for an end to the prevailing injustices against women in *A Vindication of the Rights of Woman*. Reviled by some at the time as a “hyena in petticoats,” she was the mother of feminism as we know it today.

Education of a Radical

Wollstonecraft was the second of seven children born into a middle-class family spiraling into poverty. Wishing to escape hardship, the young Wollstonecraft supplemented her meager education with extensive

reading on her own. When she came of age, she worked first as a lady's companion and later as a governess, two positions that showed her how the aristocracy lived while reinforcing her own servitude. For a while, she ran a school with her sisters in London, where she met a group of liberal reformers. These new friends gave the restless Wollstonecraft a larger, more political perspective from which to view her personal struggle for liberation.

A Life Cut Short By the time she turned 30, Wollstonecraft had written a pamphlet, *Thoughts on the Education of Daughters* (1787), as well as a novel. Her London publisher then hired her to write for his new journal and introduced her to reformist intellectuals such as the essayist Thomas Paine, the poet William Blake, and the political philosopher William Godwin. After writing her notorious book on women's rights, Wollstonecraft spent two years in Paris at the height of the bloody Reign of Terror, which sobered her on the French Revolution but not on its ideals. Back in London, she drew closer to William Godwin, finding in him a kindred spirit. Tragically, only a few months after marrying Godwin, she died from complications in giving birth to their only child, Mary.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-718B



READING 6 Analyze the effect of sarcasm in literary nonfiction. **8** Analyze, make inferences, and draw conclusions about the author's purpose in cultural and historical contexts. **10A** Evaluate the merits of an argument, action, or policy by analyzing the relationships among evidence, inferences, assumptions, and claims in text. **10B** Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language.

DID YOU KNOW?

Mary Wollstonecraft ...

- inspired American women's rights pioneers Elizabeth Cady Stanton and Margaret Fuller.
- was the mother of Mary Shelley, author of *Frankenstein*.

LITERARY ANALYSIS: COUNTERARGUMENTS

An **argument** is speech or writing that makes a major **claim**, or takes a position, about an issue and supports it with reasons and evidence. In *A Vindication of the Rights of Woman*, Mary Wollstonecraft's purpose is to convince her readers that there should be a change of policy about women's education to provide women with greater educational opportunities. Wollstonecraft uses persuasive techniques that appeal to reason rather than to emotion to support her claim. For example, she anticipates opposing viewpoints and responds with **counterarguments**. In other words, she foresees opposing arguments and responds logically to them using reasons and evidence to refute their claims and the assumptions upon which they are based. As you read, pay attention to the counterarguments Wollstonecraft presents in the selection.

READING SKILL: USE HISTORICAL CONTEXT

To best appreciate why Wollstonecraft wrote *A Vindication of the Rights of Woman*, you should have some sense of the essay's **historical context**, or the social conditions that inspired its creation. Although the essay might seem conservative by modern standards, its views were considered radical in 18th-century Britain, where few women publicly expressed discontent over their limited educational opportunities. To further your understanding of the historical context of Wollstonecraft's work, study the author biography on page 718, the background information on page 720, and the footnotes within the essay. Then, as you read, note statements that you are able to clarify by using this information.

Statement	Explanation
"[Women] spend many of the first years of their lives in acquiring a smattering of accomplishments." (lines 66–67)	In Wollstonecraft's era, girls were schooled primarily in domestic activities.

VOCABULARY IN CONTEXT

The following boldfaced words are important to your understanding Wollstonecraft's controversial essay. Try to figure out the meaning of each word from the context.

1. **vindication** from blame or guilt
2. a **prerogative** of rank
3. **inculcate** the ideas through repetition
4. not long lasting but **evanescent**
5. **feign** illness when not really ill

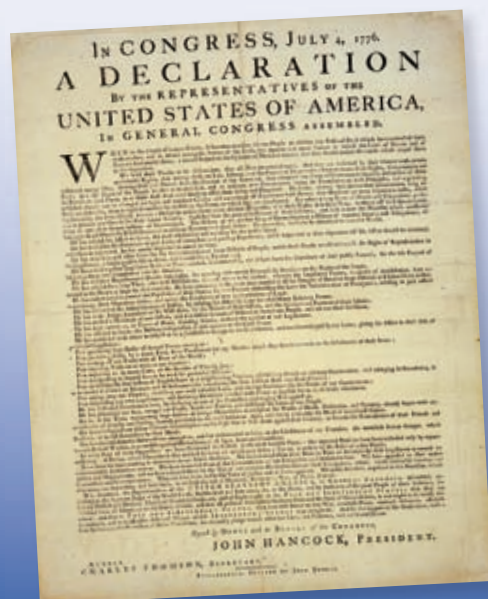


Complete the activities in your **Reader/Writer Notebook**.

What makes EQUALITY elusive?

Thomas Jefferson wrote that "all men are created equal," but he and the other Founding Fathers left out many men and all women when they first considered rights in the new United States. Writing 16 years after the Declaration of Independence, Mary Wollstonecraft was one of the first to confront the issue of equality for women, but even she confined her arguments to education.

DISCUSS Consider why equal rights have historically been so difficult to achieve. How does a country generally ensure that all of its citizens are treated equally and fairly? If you don't have these rights, how are you generally treated? Write down your thoughts on these issues and then discuss them with a small group of classmates.



A VINDICATION *of the* RIGHTS *of* WOMAN

Mary Wollstonecraft

BACKGROUND In the late 18th century, daughters of English gentlemen were educated at home before being sent away to school for a few years. In addition to reading and studying foreign languages, girls learned how to play the piano, sing, draw, and do needlework. Young women were expected to marry, and those without independent wealth had few alternatives. Barred from any professional occupation, an unmarried woman could only support herself as a servant, a nurse, a governess, or some similar occupation.

FROM THE INTRODUCTION

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 made a great difference between man and man, or that the civilization which has hitherto taken place in the world has been very partial. I have turned over various books written on the subject of education, and patiently observed the conduct of parents and the management of schools; but what has been the result?—a profound conviction that the neglected education of my fellow-creatures is the grand source of the misery I deplore; and that women, in particular, are rendered
10 weak and wretched by a variety of concurring causes, originating from one hasty conclusion. The conduct and manners of women, in fact, evidently prove that their minds are not in a healthy state; for, like the flowers which are planted in too rich a soil, strength and usefulness are sacrificed to beauty; and the flaunting leaves, after having pleased a fastidious eye, fade, disregarded on the stalk, long before the season when they ought to have arrived at maturity. One cause of this barren blooming I attribute to a false system of education, gathered from the books written on this subject by men who, considering females rather as women

vindication

(vĭn'dĭ-kā'shən) *n.*
clearing from criticism,
blame, guilt, or suspicion;
justification

Analyze Visuals ►

Describe the expressions on the faces of the two figures shown in the painting on the opposite page. What might the image suggest about relations between men and women in the 18th century?

A Girl Reading a Letter by Candlelight with a Young Man Peering over Her Shoulder (1760), Joseph Wright of Derby. Oil on canvas, 88.9 cm × 69.8 cm. Private collection. © Bridgeman Art Library.



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
20 been so bubbled by this specious homage,¹ 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. **A**

In a treatise,² 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 subordinate beings, and not as a part of the human species, when
30 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 abrogated 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-
40 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 hearts, or to become the friends of the fellow creatures who find amusement in their society. **B**

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
50 virtues, the exercise of which ennobles the human character, and which raise females in the scale of animal being, when they are comprehensively termed mankind; all those who view them with a philosophic eye must, I should think, wish with me, that they may every day grow more and more masculine. . . .

My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their *fascinating* graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists—I wish to persuade women

A HISTORICAL CONTEXT

Reread the background information on page 720. Why might Wollstonecraft have considered women's education more appropriate for a mistress than for a wife and mother?

prerogative (prĭ-rŏg'ə-tĭv)
n. a privilege or distinctive advantage

B COUNTERARGUMENTS

Reread lines 31–44. What is Wollstonecraft's counterargument to the **claim** that women are naturally inferior to men?

1. **bubbled by this specious homage** (spē'shəs hŏm'īj): deceived by this false honor.

2. **treatise**: a formal, detailed article or book on a particular subject.

3. **If by . . . inveigh** (ĭn-vā') **against their ardor**: if by this term ("masculine women") men mean to condemn some women's enthusiasm.

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
60 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. . . . **C**

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;⁵ meanwhile strength of body and mind are sacrificed to libertine⁶ notions of beauty, to the desire of establishing themselves—the only way
70 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!⁷ 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
80 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:⁸ 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?⁹ **D**

FROM CHAPTER 2

Youth is the season for love in both sexes; but in those days of thoughtless
90 enjoyment provision should be made for the more important years of life, when reflection takes place of sensation. But Rousseau,¹⁰ and most of the male writers

4. **epithets** (ěp’ə-thěts’): descriptive terms.

5. **accomplishments**: This term, when applied to women, designated only those achievements then considered suitable for middle- and upper-class women, such as painting, singing, playing a musical instrument, and embroidery.

6. **libertine** (lĭb’ər-tĕn’): indecent or unseemly.

7. **seraglio** (sə-răĭ’yō): harem.

8. **bugbear**: an object of exaggerated fear.

9. **confound . . . reveries** (rĕv’ə-rĕz): confuse simple truths with men’s sexual daydreams.

10. **Rousseau** (rōō-sō’): The Swiss-born French philosopher Jean-Jacques Rousseau (1712–1778) presented a plan for female education in his famous 1762 novel *Émile*.

Language Coach

Roots and Affixes The English word *acquire* and the Spanish *adquirir* come from the same Latin root (*quaerere*, “to seek”) and contain the same prefix, *ad-* (“to”). However, in English *ad-* becomes *ac-* before the letter *q*. What does *acquire* mean in line 58?



TEKS 6

C SARCASM

Sarcasm is a mocking or joking tone. It may be used to emphasize a point by saying the opposite of what is meant. In line 54, Wollstonecraft asks other women to “excuse” her for “treat[ing] them as rational creatures.” Wollstonecraft does not intend to apologize to women. On the contrary, she believes women are thoroughly rational and thus deserving of greater education. At whom does Wollstonecraft direct this sarcastic remark? Why does she do so?

D COUNTERARGUMENTS

Reread lines 63–88. What counterarguments does Wollstonecraft use to refute the **assumption** that improved education will make women too masculine?

who have followed his steps, have warmly **inculcated** that the whole tendency of female education ought to be directed to one point: to render them¹¹ pleasing.

Let me reason with the supporters of this opinion who have any knowledge of human nature, do they imagine that marriage can 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
100 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 **evanescent** 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
110 happiness enjoyed by congenial souls till their health is undermined and their spirits broken by discontent. How then can the great art of pleasing be such a necessary study? it is only useful to a mistress; the chaste wife, and serious mother, should only consider her power to please as the polish of her virtues, and the affection of her husband as one of the comforts that render her talk less difficult and her life happier. But, whether she be loved or neglected, her first wish should be to make herself respectable, and not to rely for all her happiness on a being subject to like infirmities with herself. **E**

The worthy Dr. Gregory fell into a similar error. I respect his heart; but entirely disapprove of his celebrated *Legacy to his Daughters*.¹² . . .

120 He actually recommends dissimulation, 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 Solomon¹³ hath said, that the heart should be

inculcate (ĩn-kŭl'kāt') v.
to impress on the mind
by frequent repetition;
to teach; to instill

evanescent (ěv'ə-něs'ənt)
adj. quick to disappear

E HISTORICAL CONTEXT

Reread lines 89–117. In his writings, the French philosopher Jean-Jacques Rousseau placed a high value on liberty and equality. How does this information help you appreciate the radical nature of Wollstonecraft's argument?

11. **them:** that is, females.

12. **Dr. Gregory . . . Daughters:** In his 1774 work *A Father's Legacy for His Daughters*, John Gregory (1724–1773) offered a plan for female education that remained popular for decades.

13. **a wiser than Solomon:** King David, reputed author of many psalms in the Bible and the father of King Solomon, who was known for his wisdom. The words that follow draw on ideas in Psalm 24, which states that only those with “clean hands, and a pure heart” shall ascend into Heaven.



In the Artist's Studio (1800s), Thomas Myles. Oil on canvas, 39.4 cm × 29.2 cm. Private collection.
© Bridgeman Art Library.

130 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 affectation necessary? Nature has given woman a weaker frame than man;
but, to ensure her husband's affections, must a wife, who by the exercise of her
mind and body whilst she was discharging the duties of a daughter, wife, and
140 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

feign (fān) v. to make a
false show of; pretend


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 constitution to excite her husband's passions. . . . **F**

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. . . . **G**

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 ignoble desire, like the servility in absolute monarchies, destroys all strength of character. Liberty is the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics,¹⁴ and be reckoned beautiful flaws in nature. 

F COUNTERARGUMENTS

Wollstonecraft suggests that a woman's marriage will actually improve if she "strengthens her body and exercises her mind" (line 146) instead of pretending "sickly delicacy" (line 141). According to Wollstonecraft, what kinds of improvements to the marriage will occur?

G HISTORICAL CONTEXT

Reread the information about Wollstonecraft's career on page 718. How might her experiences have influenced the views she expresses in lines 152–163?

14. **languish** (läng'gwīsh) **like exotics**: wilt like plants grown away from their natural environment.

Comprehension

1. **Recall** In what area does Wollstonecraft concede male superiority?
2. **Clarify** According to Wollstonecraft, why do most women go along with the “false system of education” that fails to develop their reason?
3. **Clarify** Why does she think women need strong minds and bodies?

Literary Analysis

4. **Analyze Argument** What **claim**, or position on an issue, does Wollstonecraft make in her essay? Identify three examples of reasons or evidence that she offers to **support** her **claim**.
5. **Understand Historical Context** In the late 18th century, some writers were beginning to question traditional attitudes toward women, but most people would have found it hard to imagine the changes in gender roles that occurred over the next two centuries. Which of Wollstonecraft’s statements anticipate modern ideas about women and their place in society? Which statements are more in line with 18th-century views? Cite examples from the text.
6. **Interpret Figurative Language** Wollstonecraft uses figurative language to appeal to her audience and enhance her argument. Explain the figurative language in the following passages:
 - flowers in too rich soil (lines 11–15)
 - tyranny and monarchy (lines 173–179)
 - liberty, virtue, and nature (lines 179–182)
7. **Evaluate Counterarguments** How well does Wollstonecraft use counterarguments in developing her points? Analyze the following passages to arrive at your conclusion:
 - Rousseau’s view on female education (lines 89–117)
 - Dr. Gregory’s Legacy to his Daughters (lines 118–145)

Literary Criticism

8. **Different Perspectives** What might Wollstonecraft say about the women in popular culture today? Name specific women that she would most likely admire and those she might criticize. Explain the reasons for your choices.



READING 8 Analyze, make inferences, and draw conclusions about the author’s purpose in cultural and historical contexts. **10A** Evaluate the merits of an argument, action, or policy by analyzing the relationships among evidence, inferences, assumptions, and claims in text. **10B** Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language.

*What makes **EQUALITY** elusive?*

If Mary Wollstonecraft were alive today, what issues about women’s lives do you think would concern her most? Why?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Indicate which choice best completes each sentence.

1. An **evanescent** image (a) vanishes, (b) reappears, (c) lingers.
2. Someone who **feigns** amnesia (a) has completely lost his or her memory, (b) has forgotten a few things, (c) is pretending.
3. To **inculcate** an idea, someone might (a) contradict it, (b) ask you to repeat it, (c) ask you to ignore it.
4. If someone accused of a crime gets **vindication** in court, he or she will likely (a) go to jail, (b) go free, (c) pay a large fine.
5. A **prerogative** is (a) a question to be asked, (b) a problem to be avoided, (c) a privilege to be enjoyed.

WORD LIST

evanescent
feign
inculcate
prerogative
vindication

ACADEMIC VOCABULARY IN SPEAKING

• affect • challenge • consent • final • respond

What **challenges** do women face today? How might they **respond** to them? Discuss this in a small group, using at least one additional Academic Vocabulary word in your discussion.

VOCABULARY STRATEGY: ANALOGIES

An **analogy** compares two items that may have many points of similarity or may be alike in only one way. Analyzing an analogy can help you clarify an idea. Wollstonecraft draws an analogy between women's minds and plants grown in over-fertilized soil in her discussion of women's education (lines 11–15):

The conduct and manners of women, in fact, evidently prove that their minds are not in a healthy state; for, like the flowers which are planted in too rich a soil, strength and usefulness are sacrificed to beauty; and the flaunting leaves, after having pleased a fastidious eye, fade, disregarded on the stalk, long before the season when they ought to have arrived at maturity.

You can use the relationship between words in an analogy to determine their meanings or connotations. For example, Wollstonecraft believes too much emphasis is placed on superficial qualities like beauty. Therefore, when she refers to a plant's *flaunting* leaves, you can guess that *flaunting* is a negative word for something attractive—that is, “showy or gaudy.”

PRACTICE These questions refer to the analogy above. Answer each question.

1. Does a woman's *conduct* refer to her beliefs or her actions?
2. Is someone with a *fastidious* eye picky or penetrating?
3. If you *disregard* something do you pay more attention to it or less?



READING 1C Use the relationship between words encountered in analogies to determine their meanings.

Interactive
Vocabulary

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Differing Roles for Women

Literacy rates for both genders were on the rise in 18th-century England, but women were still excluded from universities and discouraged from pursuing careers. Instead, their lives were defined in advance for them: most women were destined solely for domestic roles as wives and mothers. Those who preferred to take a different path risked a serious social and financial backlash. In *A Vindication of the Rights of Woman*, Mary Wollstonecraft likened women's situation in her day to slavery:

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, and be reckoned beautiful flaws in nature.

The authors in this section write in a variety of genres. Examples in this section include Behn's and Smith's poems, Burney's personal diary, and Wollstonecraft's persuasive essay. Some of these authors write directly about their gender; others do not. What they all share, however, is the choice they made as women to become writers in the face of great cultural resistance.

Writing to Reflect

Choose two of the writers from this section. Why might the subjects they discuss have been controversial for a woman in 18th-century England to write about? What do you think these women may have gained from taking a risk and becoming writers rather than choosing not to do so?

Consider

- the subject each writer discusses
- how each writer portrays this subject
- what it might mean for an 18th-century female writer, rather than a male writer, to express her thoughts about this subject



Extension

LISTENING & SPEAKING

Develop an **oral response** to Mary Wollstonecraft's *A Vindication of the Rights of Woman*. You may wish to deliver a speech or team up with a partner and perform an imagined dialogue between Wollstonecraft and a modern-day reader.



WRITING 15A Write an analytical essay.

Writing Workshop

Persuasive Essay

In this unit, you have read works with persuasive elements and have seen how writers use persuasive elements to change the way others think about a subject. In this workshop, you will attempt to influence the attitudes or actions of a specific audience by writing a persuasive essay.



Complete the workshop activities in your **Reader/Writer Notebook**.

WRITE WITH A PURPOSE

WRITING PROMPT

Write a **persuasive essay** supporting a position on an issue that is important to you. Think of issues that make you react strongly. In your essay, try to convince a particular audience to adopt your opinion or take a specific action.

Idea Starters

- an important issue in your community, such as homelessness or disaster relief
- a national or international issue, such as pollution
- school policies, such as curriculum changes or the installation of surveillance cameras

THE ESSENTIALS

Here are some common purposes, audiences, and formats for persuasive writing.

PURPOSES	AUDIENCES	GENRES/FORMATS
<ul style="list-style-type: none">• to persuade people to agree with your position• to motivate others to take a stand or take action	<ul style="list-style-type: none">• classmates and teacher• parents• community members• city council members• Web readers	<ul style="list-style-type: none">• essay for class• editorial• speech• blog• message board posting• letter to editor• podcast



TEXAS KEY TRAITS

1. FOCUS AND COHERENCE

- addresses an important **issue**
- introduces a clear **opinion** in a **thesis statement**

2. ORGANIZATION

- makes the position clear in the **introduction**
- follows a **logical sequence**
- concludes with a **call to action**

3. DEVELOPMENT OF IDEAS

- provides several **reasons** to support the position
- supports reasons with **evidence**
- uses **logical, emotional, and ethical appeals**
- uses rhetorical devices, such as **parallelism**
- addresses **counterarguments**

4. VOICE

- addresses the **audience** directly
- shows **commitment** to the issue

5. CONVENTIONS

- employs correct **grammar, mechanics, and spelling**

Writing
Online



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KEYWORD: HML12-730

Planning/Prewriting



WRITING 16A–G Write an argumentative essay that includes a clear thesis based on logical reasons with support; accurate representation of divergent views; an organizing structure appropriate to the purpose, audience, and context; relevant perspectives; consideration of sources; specific rhetorical devices; awareness of audience response.

Getting Started

CHOOSE AN ISSUE

In your essay, discuss an issue—a topic about which reasonable people can disagree. Make sure that your issue is meaningful, not trivial. List several potential issues, and then evaluate each one to see if it is something an audience will feel strongly about. Also think about possible sources.

ASK YOURSELF:

- Which issues do I care about the most?
- What reasons can I think of to support my position?
- What are some opinions that other people might have?
- What sources can I consult about this issue?

IDENTIFY YOUR THESIS

Write a one-sentence **thesis statement** that states your position or **opinion** on the issue. Your thesis statement should tell what you believe about the issue and how you propose to address it.

WHAT DOES IT LOOK LIKE?

Topic: drug and alcohol abuse in kids

Perspective: mentoring can help prevent it

Thesis: We can combat the problem of addiction by building relationships that teach kids the harmful effects of drugs and alcohol.

THINK ABOUT AUDIENCE AND PURPOSE

As you consider your issue more fully, keep in mind your **purpose**—to convince an audience that your opinion has merit. In order to persuade your **audience**, you will need to anticipate what they already know about the issue and how they feel about it.

ASK YOURSELF:

- Who is my audience? What do I want to convey to my audience?
- What do my audience members already know about the issue?
- Where do they stand on the issue? How can I change their minds?

SUPPORT YOUR POSITION

Include solid **reasons** why your readers should agree with your position. Reasons may **appeal** to logic, emotion, or ethics. A good persuasive essay contains a mixture of different appeals.

Logical appeals engage readers' ability to think clearly.

Emotional appeals stir readers' feelings and personalize the issue.

Ethical appeals engage readers' sense of right and wrong.

WHAT DOES IT LOOK LIKE?

Addiction affects nine percent of the United States population.

Our country's children are suffering from a plague upon our land.

This epidemic must be addressed where it begins—with our young people.

Planning/Prewriting *continued*

Getting Started

GATHER SOLID EVIDENCE

To persuade your audience, you must provide valid reasons supported by **relevant** evidence, as in these types:

- **Anecdotes:** personal examples or stories that illustrate a point
- **Examples:** specific instances or illustrations of a general idea. (**Case studies** are examples from scientific studies.)
- **Expert opinion:** statement made by an authority on the subject
- **Facts:** informational statements that can be proven true. (**Statistics** are numerical facts that can be proven true.)

Valid reasons and relevant evidence come from the **primary and secondary sources** you consult to support your thesis statement. A primary source is material written by someone who was an eyewitness to an event. A secondary source is an account written by someone who was not directly involved in or an eyewitness to an event. Either type of source must be evaluated for its **validity** (does it present correct information?) and its **reliability** (is it a trustworthy, authoritative source?).

WHAT DOES IT LOOK LIKE?

Anecdote: My friend's older sister was struggling with addiction, but counseling and a mentor have been a great help.

Example: The American Academy of Pediatrics states that parents are the most important influence on teens' decisions.

Expert opinion: According to Nora D. Volkow, the director of the National Institute on Drug Abuse, ...

Statistic: ... addiction affects nine percent of the United States population.

CONSIDER OPPOSING VIEWS

Consider objections that readers might raise. Addressing those objections in a **counterargument**—an argument that refutes those views—is a good way to strengthen your position.

WHAT DOES IT LOOK LIKE?

Potential objection: Talking about addiction only encourages kids to try drugs.

Counterargument: Studies show that kids are less likely to become addicted to drugs when adults are open and honest.

PEER REVIEW Describe to a peer your audience and purpose. Then ask: What kinds of evidence will persuade readers to agree with me?



In your *Reader/Writer Notebook*, develop your writing plan and a working thesis. Then, make lists of your reasons, evidence, and appeals. Consider the following tips as you gather evidence.

- Use reference books and articles as sources for evidence that supports your position.
- Use up-to-date and reliable Web sites to locate information on the issue, such as those ending in *.gov* or *.edu*.
- Write down any personal experiences that relate to your issue.

Drafting



WRITING 13A–B Plan a first draft; structure ideas in a sustained and persuasive way and develop drafts in open-ended situations that include rhetorical devices used to convey meaning.

The following chart shows a structure for organizing an effective persuasive essay.

Organizing a Persuasive Essay

INTRODUCTION

- Begin with an attention-grabbing statistic, fact, or anecdote.
- Provide any necessary background information.
- Include a **thesis statement** that identifies the issue and your position on it.

BODY

- Support your positions with solid **reasons** and convincing **evidence** from valid and reliable sources.
- Use **rhetorical devices**, such as rhetorical questions (questions whose answers are obvious), analogies (comparisons of two situations in order to make a point), and parallelism (repeated words, phrases, or sentences that use the same grammatical structure in order to emphasize a particular idea).
- Use **appeals** to logic, emotion, and ethics to engage readers.
- Organize information in a **logical sequence**, such as order of importance.

CONCLUSION

- Restate your opinion and summarize your reasons.
- Call readers to action.

GRAMMAR IN CONTEXT: CORRELATIVE CONJUNCTIONS

Parallel words or word groups are often joined by **correlative conjunctions** (*both ... and; either ... or; neither ... nor; not only ... but also; whether ... or*). Correlative conjunctions help writers show relationships between ideas. When using correlative conjunctions, make sure the verb agrees in number with the subject.

Correlative Conjunctions

neither ... nor

both ... and

not only ... but also

Examples

Neither peer pressure *nor* popular culture has the good influence on kids that a positive adult role model has.

Both parents *and* teachers are able to engage young adults on the issue of addiction.

Young people look to adults *not only* for guidance *but also* for example.



Develop a first draft of your persuasive essay, following the structure outlined in the chart above. As you write, be sure to include a counterargument and at least one example of parallelism.

Revising

As you revise, evaluate the content, organization, and style of your essay. Your goal is to determine if you have achieved your purpose and effectively communicated your ideas to your intended audience. The questions, tips, and strategies in the following chart will help you revise and improve your draft.

PERSUASIVE ESSAY		
Ask Yourself	Tips	Revision Strategies
1. Does the introduction grab readers' attention? Does it include necessary background information?	▶ Put brackets around any sentence or sentences that draw readers' interest. Put a check mark by any background information.	▶ Add an anecdote, quotation, or provocative statement to gain the audience's interest. Add background facts the reader may need.
2. Does the introduction include a clear thesis statement, or opinion statement?	▶ Circle the thesis statement, or opinion statement.	▶ Add a statement that expresses a clear position on the issue.
3. Does the essay include reasons and evidence to support the opinion?	▶ Underline the reasons in the essay. Double underline sentences used as evidence for each reason.	▶ Add reasons or elaborate on reasons already given. Add evidence that supports them.
4. Does the essay include a mixture of logical, emotional, and ethical appeals?	▶ Put the letters <i>L</i> by logical appeals, <i>EM</i> by emotional appeals, and <i>ETH</i> by ethical appeals. If you use only one kind of appeal, revise.	▶ Add words and examples that engage your audience members' minds, hearts, and sense of right and wrong.
5. Do rhetorical devices help support the opinion?	▶ Put a star next to any rhetorical questions, arguments by analogy, or use of parallelism.	▶ Add rhetorical devices, such as rhetorical questions, argument by analogy, or parallelism.
6. Does the conclusion restate the writer's opinion? Does it include a call to action?	▶ Circle the restatement of the position. Highlight the call to action.	▶ Add a statement that restates your opinion. Add a call to action.



PEER REVIEW Exchange your persuasive essay with a classmate. As you read and comment on your classmate's essay, make sure that you focus on its logic and organization—not whether you agree with his or her opinion. Be sure to discuss whether your classmate has convinced you of his or her position. If not, give concrete suggestions for improvement, using the revision strategies in the chart.



WRITING 13C Revise drafts to clarify meaning and achieve specific rhetorical purposes by rearranging the words, sentences, and paragraphs to employ tropes and schemes.

ANALYZE A STUDENT DRAFT

Read this student draft, and notice the comments on its strengths as well as the suggestions for improvement.

The Plague Upon the Land

by Stephen Laine, McCallum High School

1 According to Nora D. Volkow, the director of the National Institute on Drug Abuse, addiction affects nine percent of the United States population. This epidemic must be addressed where it begins—with our young people. The effects are too widespread and too many people are susceptible to the black hole of drug and alcohol addiction for us to ignore the problem. We can combat America's addiction problem by building relationships that teach kids the harmful effects of drugs and alcohol.

Stephen introduces his essay with a **statistic**, but a more relevant statistic would improve his logical appeal. Stephen states his **position** at the end of the first paragraph.

2 One way to create and nurture these relationships is through a mentoring program. Children who lack relationships with positive adult role models are more at risk to become drug and alcohol users. When kids connect with a responsible and caring mentor who engages them in productive and fun activities, they experience an alternative to drug use. A mentor can warn them about the power of peer pressure. Many kids who have avoided drinking and drugs will eventually try them. "It's just one sip; it can't hurt." Whether they know it or not that one sip can lead to one more, and then one more. A mentor can steer kids away from drugs, alcohol, and peer pressure.

Stephen offers one **reason** that supports his opinion.

LEARN HOW **Add Statistics** You won't interest an audience in your issue if your introduction lacks appeal. To grab your readers' attention, add a relevant fact, statistic, quotation, or anecdote, or ask a rhetorical question. Stephen found additional statistics that emphasize the problem and draw readers into his essay.

STEPHEN'S REVISION TO PARAGRAPH 1

In addition, the national PTA claims that every day about 4,700 American youth under the age of eighteen try marijuana for the first time. This equals the enrollment in six average-sized high schools.

This epidemic must be addressed where it begins—with our young people.

The effects are too widespread and too many people are susceptible . . .

ANALYZE A STUDENT DRAFT *continued*

3 Another way to combat drug use is to make a concerted effort in each household to teach kids that drugs and alcohol can ruin your life. The American Academy of Pediatrics states that parents or guardians are the most important influence in a teen's decisions about drug use. Children can be taught at an early age that drug use will lead to a life of destruction. Caring adults can teach children the facts: alcohol abuse will lead to liver failure and ultimately death, and drugs can decimate your body and mind. The government can create standardized teaching tools to address the dangers of addiction, but the most important tool is the parents' or guardians' interest, communication, and role as a model for their children. Communication in homes may be the best weapon we have to fight drug abuse in kids.

Stephen cites an **example** to support the idea that mentoring works.

4 We can take action against this epidemic of drug abuse and addiction. We can urge the community to teach schools, churches, clubs, and families how to approach the subject of drug and alcohol abuse. We can create meaningful relationships with children through effective mentoring programs.

Stephen uses **parallelism** at the end to emphasize his points. His **call to action**, however, lacks **emotional appeal**.

LEARN HOW **Add Emotional Appeal to a Conclusion** A good conclusion to a persuasive essay should stir readers' emotions and prompt them to act on the issue. Stephen's conclusion lacks a strong emotional appeal. He could add emotional appeal by inserting stirring language into his conclusion.

STEPHEN'S REVISION TO PARAGRAPH 4

We ^{must} ~~can~~ take action against this epidemic of drug abuse and addiction. We ^{must} ~~can~~ urge the community to teach schools, churches, clubs, and families how to approach the subject of drug and alcohol abuse. We ^{must} ~~can~~ create meaningful relationships with children through effective mentoring programs. *Our country's children are suffering from this plague upon our land. We all must work together to educate our children because they are our future!*



Use the feedback from your peers and teacher as well as the two “Learn How” lessons to revise your essay. Evaluate how thoroughly you have presented and supported your thesis, or opinion statement. Also, consider how well you grabbed the attention of the audience members in your introduction and appealed to their emotions in your conclusion.

Editing and Publishing



WRITING 13D–E Edit drafts for grammar, mechanics, and spelling; revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences **ORAL AND WRITTEN CONVENTIONS 18–19** Use appropriate capitalization and punctuation conventions; spell correctly.

In the editing stage, you review your essay to make sure it is free of grammar, spelling, and punctuation errors. You don't want mistakes to distract your audience from focusing on your argument.

GRAMMAR IN CONTEXT: COMMAS AFTER INTRODUCTORY ELEMENTS

Introductory phrases and clauses create transitions that help writers lead their readers through their arguments and supporting ideas. They also enliven writing by adding variety to sentence structures. When you use introductory phrases and clauses, be sure to separate them from the main clause of the sentence with a comma.

When kids connect with a responsible and caring mentor who engages them in productive and fun activities, they experience an alternative to drug use.

[A comma follows the **introductory clause**.]

As Stephen edited his essay, he noticed an incorrectly punctuated introductory phrase. A comma is necessary to set off the introductory phrase from the main clause.

Whether they know it or not, that one sip can lead to one more, and then one more.

PUBLISH YOUR WRITING

To persuade people, first you have to reach them. Here are some ways you can share your essay with an audience.

- Submit your essay to the school or local newspaper.
- Present your essay as a speech during a meeting of your school's student council, your school district's board of education, or your local city council.
- Post your essay on a Web site that focuses on your issue.



Correct any errors in your persuasive essay. Add an emotional appeal to your conclusion. Edit carefully and check that you have placed commas after any introductory clauses or phrases. Then, publish your final essay where your audience is likely to see it.



Scoring Rubric

Use the rubric below to evaluate your persuasive essay from the Writing Workshop or your response to the on-demand prompt on the next page.

PERSUASIVE ESSAY	
SCORE	TEXAS KEY TRAITS
4	<ul style="list-style-type: none">• Focus and Coherence Focuses consistently on a clear issue and offers a reasonable and thoughtful position• Organization Shows effective and logical organization throughout• Development of Ideas Supports a position thoroughly, using clearly stated reasons and convincing evidence• Voice Demonstrates clear commitment to the issue and position statement• Conventions Shows a strong command of grammar, mechanics, and spelling
3	<ul style="list-style-type: none">• Focus and Coherence Focuses on a reasonable position, with minor distractions• Organization Shows effective organization throughout, with minor lapses• Development of Ideas Offers mostly thoughtful ideas and reasons, but some evidence may be weak or unreliable• Voice Demonstrates some vagueness on the issue and position statement• Conventions Shows general control of grammar, mechanics, and spelling
2	<ul style="list-style-type: none">• Focus and Coherence Includes some loosely related ideas that distract from the writer's position• Organization Shows some organization, with noticeable gaps in the flow of ideas• Development of Ideas Offers routine, predictable ideas and reasons with uneven reasoning and supporting evidence• Voice Demonstrates little interest in the issue, and position statement is predictable• Conventions Shows a limited control of grammar, mechanics, and spelling
1	<ul style="list-style-type: none">• Focus and Coherence Shows little awareness of the topic and purpose for writing• Organization Lacks organization• Development of Ideas Offers unclear and confusing ideas and demonstrates minimal persuasive reasoning• Voice Exhibits little or no interest in the issue or position• Conventions Exhibits major problems with grammar, mechanics, and spelling



Preparing for Timed Writing



WRITING 13B Develop drafts in timed situations.

1. ANALYZE THE PROMPT

5 MIN



Read the prompt carefully. Then, read it again, underlining the words that tell the audience, the topic, and the purpose.

PROMPT

Imagine that your school board is thinking of implementing a graduation requirement mandating that students do part-time volunteer work. Write a persuasive essay convincing students to support or oppose the requirement.

Purpose ↗

↖ Audience

Topic ↘

2. PLAN YOUR RESPONSE

10 MIN



Think about the **reasons** for each side of the argument. Make a list of pros and cons for the volunteering requirement. Which side of the argument do you support? Which side can you defend with **reasons**? List at least two pieces of **evidence** (facts, statistics, anecdotes, examples) for each reason. Then decide on the position you will argue.

Reasons	Evidence

3. RESPOND TO THE PROMPT

20 MIN



Begin drafting your essay. You may want to start by simply stating your opinion or thesis. As you write, keep the following points in mind:

- In the introduction, grab your readers' attention and state your position.
- In each body paragraph, give one reason for your position with valid and specific evidence. You can use examples from your experience or someone else's.
- Conclude your essay with a statement of strong conviction and a call to action.

4. IMPROVE YOUR RESPONSE

5-10 MIN



Revising Compare your draft with the prompt. Does your draft clearly state a position? Does it provide sufficient evidence? Does it end with a persuasive conclusion?

Proofreading Find and correct any errors in grammar, usage, or mechanics. Make sure that your paper and any edits are neatly written and legible.

Checking Your Final Copy Before you submit your paper, examine it once more to make sure that you are presenting your best work.

Listening & Speaking Workshop

Giving a Persuasive Speech

Reach your audience in a new and effective way by presenting your persuasive essay as a speech. In presenting your ideas to listeners rather than readers, you can use your voice as well as your body language to make your point.



Complete the workshop activities in your **Reader/Writer Notebook**.

SPEAK WITH A PURPOSE

PROMPT

Adapt your persuasive essay into a **formal speech**. Practice your speech, and then present it to your class.

TEXAS KEY TRAITS

A STRONG PERSUASIVE SPEECH . . .

- focuses on a clear opinion about a relevant issue
- offers specific, valid reasons and compelling evidence
- moves at a reasonable pace and keeps the audience's interest
- reflects the speaker's commitment to the issue



LISTENING AND SPEAKING 25

Speak clearly and to the point, using the conventions of language. Formulate sound arguments using elements of classical speeches, the art of persuasion, rhetorical devices, eye contact, speaking rate, volume, enunciation, purposeful gestures, and conventions of language.

Adapt Your Essay

Your audience will listen to your argument instead of reading it, so you need to adapt your essay so that your ideas are better suited to an oral presentation.

- **Type of Speech** Decide which type of persuasive speech you want to give. The type of speech you choose will help you focus your purpose and call to action.

Proposition of Fact	A speech that argues a thesis as fact
Proposition of Policy	A speech that attempts to get an audience to support a particular plan of action by offering steps to follow
Proposition of Problem	A speech that tries to persuade an audience that a specific problem exists and requires solving
Proposition of Value	A speech that argues the relative merit of a person, place, or thing

- **Audience** Know your audience members and use the appeal that suits them best. For example, city council members might respond best to an appeal to logic.
- **Introduction** Grab listeners' attention by opening with a thought-provoking quotation, rhetorical question, or anecdote. Then state your opinion clearly.
- **Reasons and Evidence** Evaluate your written essay for the strongest reasons and evidence. Present only reasons and evidence that will be most compelling.
- **Counterargument** Acknowledge and counter opposing views with strong evidence.
- **Conclusion** Summarize your main points and restate your opinion. Then call the audience to action.



Listening & Speaking Online

Go to thinkcentral.com.
KEYWORD: HML12-740

Deliver Your Speech

USE VERBAL TECHNIQUES

How you use your voice can give the audience as much information as what you say. Before you deliver your persuasive speech, practice your delivery techniques. Look at the list below for tips.

- **Volume** Speak forcefully but not too loudly—you don't want listeners to think that you are yelling at them.
- **Enunciation** Pronounce words, especially unfamiliar terms, clearly and precisely.
- **Pace** Speak at a reasonable rate and use a natural rhythm. Slow down when you are discussing ideas that are important or complicated. When using emotional appeals, you may want to speed up when you want to excite listeners or slow down when you want them to consider something sad or moving.
- **Tone** Use the same inflections and gestures you use when you share your opinion respectfully with adults, teachers, and other students. Maintain a formal tone.

USE NONVERBAL TECHNIQUES

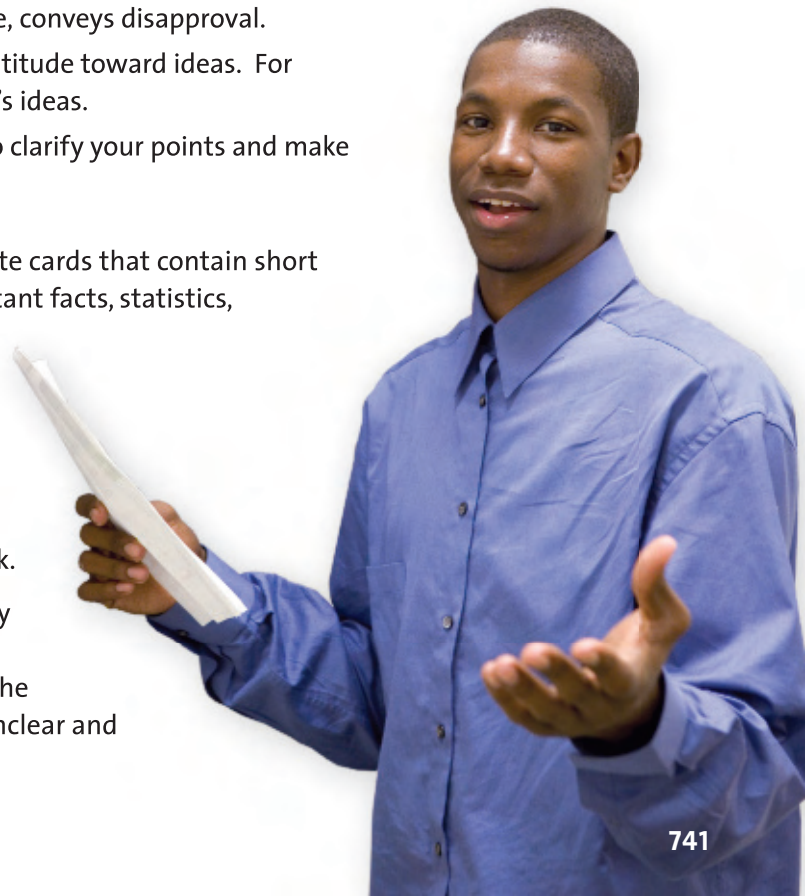
Facial expressions and gestures add meaning to your formal speech.

- Use gestures or body language to emphasize points in your argument and to underscore a particular rhythm or feeling.
- Make frequent eye contact with your audience.
- Employ facial expressions, such as smiling, frowning, or raising an eyebrow to add emphasis to your points. A frown, for example, conveys disapproval.
- Pay attention to how your posture conveys your attitude toward ideas. For example, standing tall indicates confidence in one's ideas.
- Consider using props, charts, or other visual aids to clarify your points and make your argument more convincing.



As a Speaker Before you present, create note cards that contain short words or phrases that remind you of important facts, statistics, quotations, or anecdotes that you want to include. By jotting down words and phrases, you will avoid sounding as if you are reading rather than speaking. Arrange the cards in the order in which you will present your ideas. As you give your presentation, use your notes to stay on track.

As a Listener Evaluate a classmate's delivery of his or her persuasive speech. Listen carefully to make sure that you can follow the argument. Identify any points that seem unclear and note whether the delivery is effective.





Texas Assessment Practice

ASSESS

Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

REVIEW

After you take the practice test, your teacher can help you identify any standards you need to review.



READING 1A Determine the meaning of technical academic English words derived from Latin, Greek, or other linguistic roots and affixes. **1E** Use general dictionaries. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **8** Analyze, make inferences and draw conclusions about the author's purpose in cultural and historical contexts. **9A** Summarize a text in a manner that captures the author's viewpoint, its main ideas, and its elements. **WRITING 13C** Revise drafts to clarify meaning and achieve specific rhetorical purposes, consistency of tone, and logical organization. **13D** Edit drafts for grammar, mechanics, and spelling. **ORAL AND WRITTEN CONVENTIONS 17B** Use a variety of correctly structured sentences.

For more practice, see **Texas Assessment Practice Workbook**.

Practice
Test



Take it at thinkcentral.com.
KEYWORD: HML12-742

DIRECTIONS Read the following selection and then answer the questions.

from **The Poor and Their Betters**

by Henry Fielding

- 1 Of all the oppressions which the rich are guilty of, there seems to be none more impudent¹ and unjust than their endeavor to rob the poor of a title which is most clearly the property of the latter. Not contented with all the honorables, worshipfuls, reverends, and a thousand other proud epithets which they exact of the poor, and for which they give in return nothing but dirt, scrub, mob, and such like, they have laid violent hands on a word to which they have not the least pretense or shadow of any title.
- 2 The word I mean is the comparative of the adjective good, namely better, or as it is usually expressed in the plural number betters. An appellation which all the rich usurp² to themselves, and most shamefully use when they speak of, or to the poor: for do we not every day hear such phrases as these: Do not be saucy to your betters. Learn to behave yourself before your betters. Pray know your betters, etc.
- 3 It is possible that the rich have been so long in possession of this, that they now lay a kind of prescriptive claim to the property; but however that be, I doubt not but to make it appear, that if the word better is to be understood as the comparative of good, and is meant to convey an idea of superior goodness, it is with the highest impropriety applied to the rich, in comparison with the poor.
- 4 And this I the rather undertake, as the usurpation which I would obviate,³ hath produced a very great mischief in society; for the poor having been deceived into an opinion (for monstrous as it is, such an opinion hath prevailed) that the rich are their betters, have been taught to honor, and of consequence to imitate the examples of those whom they ought to have despised; while the rich on the contrary are misled into a false contempt of what they ought to respect, and by this means lose all the advantage which they might draw from contemplating the exemplary lives of these their real betters.
- 5 First then let us imagine to ourselves, a person wallowing in wealth, and lolling in his chariot, his mind torn with ambition, avarice, envy, and every other bad passion, and his brain distracted with schemes to deceive and supplant some other man, to cheat his neighbor or perhaps the public, what a glorious use might

1. **impudent:** (im'pyə-dent) *adj.*: characterized by offensive boldness.

2. **usurp:** (yoo-sŭrp') *v.*: to seize by force.

3. **obviate:** (ob've-āt') *v.*: to anticipate and prevent.

such a person derive to himself, as he is rolled through the outskirts of the town, by due meditations, on the lives of those who dwell in stalls and cellars! What a noble lesson of true Christian patience and contentment may such a person learn from his betters, who enjoy the highest cheerfulness in their poor condition; their minds being disturbed by no unruly passion, nor their heads by any racking cares!

6 Where again shall we look for an example of temperance? In the stinking kitchens of the rich, or under the humble roofs of the poor? Where for prudence but among those who have the fewest desires? Where for fortitude, but among those who have every natural evil to struggle with?

7 In modesty, I think, there will be little difficulty in knowing where we are to find our betters: for to this virtue there can be nothing more diametrically opposite than pride. Whenever therefore we observe persons stretching up their heads, and looking with an air of contempt on all around them, we may be well assured there is no modesty there. Indeed I never yet heard it enumerated among all the bad qualities of an oyster-woman or a cider-wench, that she had a great deal of pride, and consequently there is at least a possibility that such may have a great deal of modesty, whereas it is absolutely impossible that those to whom much pride belongs, should have any tincture⁴ of its opposite virtue.

8 Nor are the pretensions of these same betters less strongly supported in that most exalted virtue of justice, witness the daily examples which they give of it in their own persons. When a man was punished for his crimes the Greeks said that he gave justice. Now this is a gift almost totally confined to the poor, and it is a gift which they very seldom fail of making as often as there is any very pressing occasion. Who can remember to have seen a rich man whipt at the cart's tail! And how seldom (I am sorry to say it) are such exalted to the pillory, or sentenced to transportation! And as for the most reputable, namely the capital punishments, how rarely do we see them executed on the rich! . . .

9 I do not pretend to say, that the mob have no faults; perhaps they have many. I assert no more than this, that they are in all laudable qualities very greatly superior to those who have hitherto, with much injustice, pretended to look down upon them.

10 In this attempt, I may perhaps have given offense to some of the inferior sort, but I am contented with the assurance of having espoused the cause of truth; and in so doing, I am well convinced I shall please all who are really my betters.

4. **tincture:** (tĭngk'cher) *n.*: slight trace, hint, or tint.

Reading Comprehension

Use “The Poor and Their Betters” (pp. 742–743) to answer questions 1–17.

- 1 Fielding’s main purpose in this essay is to —
 - A express his opinions about social class
 - B persuade lawmakers to implement reforms
 - C warn people of the danger of class warfare
 - D motivate readers to help poor people
- 2 Fielding achieves his purpose and reinforces his views by using —
 - F a satiric tone
 - G a humorous subject
 - H dramatic dialogue
 - J simple language
- 3 In his essay, Fielding identifies the problem of —
 - A the deterioration of the English language
 - B a lack of respect for poor people
 - C the government’s indifference to people
 - D a breakdown of the accepted social order
- 4 What can you conclude about Fielding’s attitude toward the poor?
 - F He hopes that poor people can learn to coexist with the rich.
 - G He wants the poor to be rewarded for their suffering.
 - H He predicts that one day the poor will rise up against the rich.
 - J He thinks that poor people are more virtuous than the rich.
- 5 Fielding probably titled his essay “The Poor and Their Betters” in order to —
 - A make poor people angry
 - B present an opinion he will refute
 - C justify economic and social inequality
 - D emphasize the problems of poverty
- 6 In paragraph 1, Fielding uses the phrase “dirt, scrub, mob, and such like” to support his claim that —
 - F although poor people can be rude and unruly, they deserve respect
 - G some people respond better to praise than to criticism
 - H rich people use many unflattering words to describe the poor
 - J name-calling is not a good way to solve social problems
- 7 Which statement summarizes the opposing viewpoint presented in paragraph 3?
 - A The wealth and privilege of the rich entitle them to a superior status.
 - B Only the rich understand the true meaning of the term *bettors*.
 - C In calling themselves *bettors*, the rich are upholding a long-standing custom.
 - D Poor people don’t want to be placed above the rich.
- 8 Fielding counters the viewpoint expressed in paragraph 3 by arguing that —
 - F the poor have been tricked into thinking that they are not as good as the rich
 - G it is not fair to compare the rich and the poor because their lives and circumstances are different
 - H because *better* means “higher in quality,” the term should not be used to compare the rich to the poor
 - J there is no evidence to prove that one social class is better or worse than another

- 9 You can conclude from the image in paragraph 5 that Fielding views wealthy people as —
 A hardworking C intelligent
 B immoral D passionate
- 10 To support his claim that poor people have great patience, Fielding notes in paragraph 5 that they —
 F are eager to learn from others
 G choose to live in harsh conditions
 H refuse to worry about anything important
 J accept their poverty with good spirits
- 11 In paragraph 6, Fielding contrasts “the stinking kitchens of the rich” with “the humble roofs of the poor” to support his claim that —
 A the rich live extravagantly, while the poor live simply
 B the rich are not good cooks, and the poor are not good builders
 C rich people and poor people both have problems
 D poor people are happier in life than rich people
- 12 When Fielding notes in paragraph 7 that the rich look on those around them “with an air of contempt,” he is supporting the claim that —
 F poor people don’t have pride
 G wealth is a sign of superiority
 H wealthy people are not modest
 J everyone deserves to live with dignity
- 13 What might you conclude about justice in 18th-century England from Fielding’s discussion in paragraph 8?
 A The judicial system favored the rich.
 B Justice was valued more than other virtues.
 C Even minor crimes were punished harshly.
 D Laws were passed to protect the poor.
- 14 In paragraph 9, Fielding counters the view that poor people have flaws by arguing that —
 F society must learn to overlook the shortcomings of poor people
 G despite their flaws, the poor are more virtuous than the rich
 H if rich people were truly virtuous, they would treat poor people with respect
 J rich people should be punished severely for their crimes
- 15 In paragraph 10, Fielding thinks his essay will please —
 A inferior people
 B poor people
 C proud people
 D rich people

SHORT-ANSWER QUESTIONS

Write three or four sentences to answer this question.

- 16 List three moral failings that Fielding assigns to the wealthy class. Give one example of support that he offers to back up each claim.

Write two to three paragraphs to answer this question.

- 17 Discuss Fielding’s claim in paragraph 3 that by using the term *betters* to describe themselves, rich people have produced “a very great mischief in society.” Give examples of the support he offers for this claim.

Vocabulary

Use context clues and your knowledge of suffixes to answer the following questions.

- 1 The word *monster* means “a creature having a strange or hideous appearance.” What is the most likely meaning of the word *monstrous* as it is used in paragraph 4?
 - A Frightful
 - B Lacking in variety
 - C Massive in size
 - D Unadorned
- 2 The word *exemplar* means “one that is a model; ideal.” What is the most likely meaning of the word *exemplary* as it is used in paragraph 4?
 - F Evenly balanced
 - G Full of excitement
 - H Meaningless
 - J Worthy of imitation
- 3 The word *prudent* means “wise in handling practical matters.” What is the most likely meaning of the word *prudence* as it is used in paragraph 6?
 - A Conformity
 - B Good judgment
 - C Kindness
 - D Laziness
- 4 The word *repute* means “the general estimation in which a person or thing is held by the public.” What is the most likely meaning of the word *reputable* as it is used in paragraph 8?
 - F Commonly used
 - G Highly regarded
 - H Physically brutal
 - J Resistant to change

Use the dictionary entry to answer the following questions.

ex•act (ĭg-zăkt') *adj.* **1.** Not having any mistakes. **2.** Characterized by precise measurements. **3.** Very strict. *tr. verb* **1.** To demand and obtain by force or authority. [Latin *exactus*, past participle of *exigere*, to weigh out, demand.] **Synonyms:** *verb:* claim, require, demand —**exactness** *n.*

- 5 Where would you hyphenate *exact* if you had to type it on two lines?

A e-xact	C exa-ct
B ex-act	D exac-t
- 6 Which meaning of the word *exact* is used in paragraph 1 of “The Poor and Their Betters”?
 - F Adjective definition 1
 - G Adjective definition 2
 - H Adjective definition 3
 - J Verb definition 1
- 7 The suffix *-ness* means “a condition or quality.” The related word *exactness* in the dictionary entry means a quality of —

A accuracy	C measurement
B forcefulness	D authority
- 8 *Exact* comes from a Latin word that means to —

F adhere	H force
G claim	J weigh out
- 9 Which meaning of *exact* is used in the following sentence?
I didn't know the exact number of pages, so I gave an estimate.
 - A Adjective definition 1
 - B Adjective definition 2
 - C Adjective definition 3
 - D Verb definition 1

Revising and Editing

DIRECTIONS Read this passage and answer the questions that follow.

(1) Bartering the exchange of goods or services, predated the use of conventional money. (2) Around 9000 B.C., people began trading cattle and plant products with each other. (3) Several thousand years later, the Chinese started to use cowrie shells as currency. (4) These shells are still used in some areas. (5) Conventional money in China was not developed until about 1000 B.C. (6) The coins were made out of bronze or copper, and resembled cowrie shells. (7) The Chinese eventually changed the coins' shapes to resemble tools. (8) Turkey, Greece, Persia, and Rome eventually began to use coins, too.

- 1 What change, if any, should be made in sentence 1?
 - A Delete comma after *services*
 - B Change *Bartering* to *Bartering*
 - C Insert comma after *Bartering*
 - D Make no change
- 2 What is the most effective way to combine sentences 3 and 4?
 - F Several thousand years later, the Chinese started to use cowrie shells, which are still used in some areas, as currency.
 - G Several thousand years later, the Chinese started to use cowrie shells although they are still used in some areas.
 - H Several thousand years later, the Chinese started to use cowrie shells; therefore, these shells are still used in some areas.
 - J Several thousand years later, the Chinese started to use cowrie shells as a form of currency, which is still common in parts of China today.
- 3 What change, if any, should be made in sentence 6?
 - A Delete comma
 - B Insert a comma after *bronze*
 - C Change *resembled* to *resembling*
 - D Make no change
- 4 What is the most effective way to revise sentence 7 using a subordinate clause?
 - F The Chinese eventually changed the coins' shapes to resemble tools, such as knives and spades.
 - G The Chinese, who developed these coins, eventually changed the coins' shapes to resemble tools.
 - H The Chinese eventually changed the coins' shapes to resemble tools; they had at one time used tools as a form of money.
 - J The Chinese eventually changed the coins' shapes to resemble sharp, pointed tools.
- 5 What change, if any, should be made in sentence 8?
 - A Delete comma after *coins*
 - B Change *eventually* to *eventually*
 - C Change *began* to *begins*
 - D Make no change



Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 560–561 with these additional works.

What can fix society's **PROBLEMS?**

Gulliver's Travels

by Jonathan Swift

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. A criticism of British colonialism, the work also satirizes political corruption, religious conflict, and the failings of human nature.

Selected Poetry

by Alexander Pope

This volume collects Pope's finest work, including his brilliant satirical poem *The Rape of the Lock*. Pope's insight into human nature, his powers of social observation, and his talent for satire have ensured his place as the most important poet of the early 18th century.

The History of Rasselas, Prince of Abissinia

by Samuel Johnson

Using a comic travelogue to analyze the world's persistent problems, *Rasselas* expresses Johnson's characteristic balance of optimism and stoicism. In the work, Prince Rasselas and his friends grow weary with happiness, and they forge out into the great world, finding much to discuss as they view scenes of misery, confusion, and random kindness.

Can SCIENCE tell us *how to live?*

Isaac Newton and the Scientific Revolution

by Gale E. Christianson

This compelling biography describes the genius of Isaac Newton and the central role he played in the history of science. It traces his development from a young, reclusive academic to a living legend—a quarrelsome and quirky man not unafraid to use his position to further his career. Yet the account never downplays Newton's legacy.

The Age of Reason Begins

by Will and Ariel Durant

This history of the Enlightenment begins with Queen Elizabeth I's ascension in 1558 and ends with the death of philosopher René Descartes in 1650. Along the way, it explores the politics, philosophy, literature, art, and science of the day, revealing the emergence of modern thinking.

Two Treatises of Government

by John Locke

More than three centuries after their writing, John Locke's political theories remain relevant today. In *Two Treatises*, Locke describes the natural laws and rights fundamental to all people, laws that can be used to distinguish legitimate governments from illegitimate ones. Locke's ideas scandalized traditionalists of his day, yet when Thomas Jefferson and other American patriots sought to justify their revolution, the ideas they seized upon were those of John Locke.



What topics are **NEWSWORTHY?**

The Great Fire of London

by Neil Hanson

This true story of the Great Fire of London makes for gripping reading. Over the course of four days in 1666, more than 13,000 homes, 80 churches, and most of London's government buildings were destroyed. As with all tragedies, the fire brought out the best and the worst in people. Yet in all, this account is a testament to the resiliency of a noble city and its people.

The Commerce of Everyday Life: Selections from *The Tatler* and *The Spectator*

edited by Erin Mackie

This volume gathers essays from *The Tatler* and *The Spectator* with excerpts from other 18th-century periodicals such as *The Guardian*, *The London Spy*, and *The Female Tatler*. Happily for today's readers, journalists in the days of Addison and Steele did more than just report on current events. They also gossiped and preached, giving their opinions on everything from marriage and manners to international relations.

The Great Plague

by A. Lloyd Moote and Dorothy C. Moote

In 1665, nearly 100,000 people died when the plague swept through London. This account of that terrible year describes the devastating effect the plague had on the city, using the words of real people who lived through the year, including the diarist Samuel Pepys, to bring immediacy and poignancy to the tale.

What is a woman's **ROLE in public life?**

Evelina

by Frances Burney

In *Evelina*, Fanny Burney's first and most popular novel, an innocent young woman plunges into the snobbish and sometimes cruel world of the fashionable set, where she learns to see through false values to find love and happiness. While shedding light on women's position in society in Burney's day, *Evelina* is at heart a love story.

Embassy to Constantinople: The Travels of Lady Mary Wortley Montagu

by Mary Wortley Montagu

Lady Mary Wortley Montagu traveled extensively and wrote extensively, publishing nearly 900 letters later in life. Some of the most celebrated of these were written from Constantinople, where she stayed with her husband, the ambassador to the sultan's court. An adventurous soul and a true traveler, Montagu's vivid and lively letters are eye opening.

Vindication: A Life of Mary Wollstonecraft

By Lyndall Gordon

Although a number of 18th-century writers discussed the role of women in society, none became as celebrated for their feminist views as Mary Wollstonecraft. This fascinating biography sheds light on the many influences that made Wollstonecraft the trailblazer she was. Her adventurous life is as interesting as her adventurous philosophies.

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