



Included in this unit: TEKS 1B, 1D, 1E, 2, 2A, 2C, 3, 4, 5A–D, 6, 7, 9B, 9C, 10A, 10B, 11A, 11B, 12A–D, 13A–E, 14, 14A, 14C, 15A, 15C, 15D, 16, 17, 17A, RC-12(A), RC-12(B)

Preview Unit Goals

LITERARY ANALYSIS

- Understand the historical and cultural context of the Victorian era
- Identify and analyze characteristics of realism and naturalism in fiction
- Identify and analyze point of view, plot structure, and theme in fiction
- Identify and analyze rhyme scheme and rhythm in poetry
- Identify and analyze speaker, mood, and tone in poetry

READING

- Make inferences and draw conclusions
- Identify a writer's key ideas and supporting details
- Identify, analyze, and evaluate persuasive techniques
- Compare, contrast, and synthesize ideas

WRITING AND GRAMMAR

- Write an analytical essay
- Add descriptive details, choose effective settings, and establish voice
- Use rhetorical questions and interrogative sentences

VOCABULARY

- Use context clues and affixes to help determine the meaning of unfamiliar words
- Use a dictionary
- Understand the history and development of the English language

ACADEMIC VOCABULARY

- analyze
- impact
- scheme
- dominate
- resource

MEDIA AND VIEWING

- Evaluate the presentation of social and cultural messages in media
- Evaluate the interactions of different techniques used in multi-layered media
- Evaluate how audience, bias, and purpose influence the representation of an issue or event, including changes in formality and tone
- Create a power presentation

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The Victorians

1832–1901



Elizabeth Barrett Browning



AN ERA OF RAPID CHANGE

- The Influence of Romanticism
- Realism in Fiction
- Victorian Viewpoints

Media Smart DVD-ROM

Great Stories on Film

Discover how visual and sound techniques combine to capture the driving motion of Britain's Industrial Revolution. Page 1050

UNIT 5

Questions of the Times

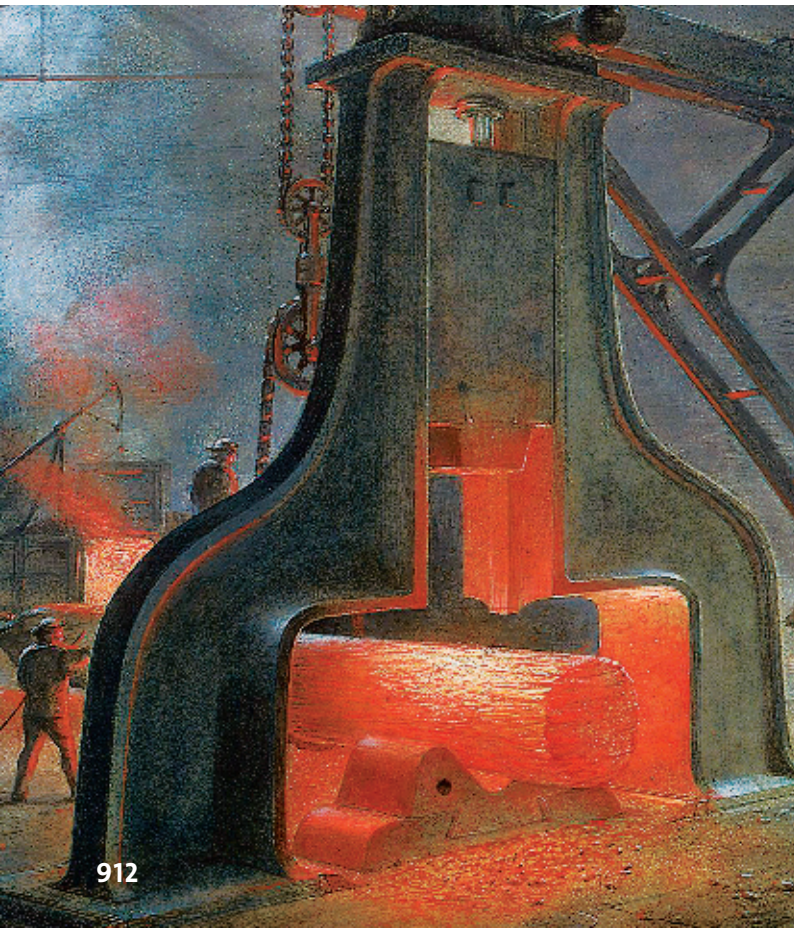
DISCUSS After reading these questions and talking about them with a partner, discuss them with the class as a whole. Then read on to explore the ways in which writers of the Victorian period dealt with the same issues.

When is progress a **PROBLEM?**

England was the first nation to industrialize, and it made enormous strides during this period. Factories made more goods available to more people than ever before, and middle-class Victorians readily consumed these goods. At the same time, changes in working conditions and social structure led to a breakdown of communities, a rise in materialistic attitudes, and the creation of a class of poverty-stricken urban workers. Is progress always worth its price?

Can values be **IMPOSED?**

Many Victorians—among them the writer Rudyard Kipling and Queen Victoria herself—proudly supported imperialism, believing they were bringing the gift of English civilization to less civilized cultures. Bloody rebellions, however, proved that the colonized peoples did not share their view. Do you think a nation can or should impose its values on other people?





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

Is it better to escape or face REALITY?

Writers of this period were not unified in outlook. Early poets ignored the everyday realities of their society in favor of more poetic subjects. In contrast, many novelists and critics reflected and recorded their society as it was—warts and all. Yet by the end of the period, more and more readers turned to literature to escape from the problems of the day. Do you prefer literature that reflects your world or that takes you away from it all?

Why do people fear CHANGE?

The Victorian period was a time of rapid change—exciting yet troubling. Many Victorians felt as though the rug of their familiar world had been pulled out from under them. While some embraced change, others despaired for their society. Why do you think people resist change? What is the best way to live in a world where everything seems unpredictable?



The Victorians

1832–1901

An Era of Rapid Change

During Queen Victoria's reign, England went from horse-drawn carriages to motor cars, from rule by aristocrats to votes for every man, from a land of farmers to a land of factories. England also actively embraced imperialism as the country's destiny and duty to the world. Yet as their country changed in unexpected ways, the English moved from happy confidence in progress to increasing doubt. Some writers turned away from the new reality; others tackled it head-on.



The Victorians: Historical Context

Victorian writers responded to the economic, social, and political changes sweeping England during Victoria's reign.

A Time of Growth and Change

"The sun never sets on the British Empire," boasted the Victorians, and it was true: with holdings around the globe, from Africa to India, Ireland to New Zealand, and Hong Kong to Canada, it was always daytime in some part of the vast territory ruled by Britain. More than just a simple fact, however, this phrase captured the attitude of an era. During the reign of Queen Victoria, England was a nation in motion. "This is a world of action, and not for moping and droning in," said Victorian novelist **Charles Dickens**, and his contemporaries seemed to agree.

During this period, England was at the height of its power, both politically and economically. Abroad, Britain dominated world politics. At home, the Industrial Revolution was in full swing. With its new factories turning out goods of every kind at an unprecedented pace, England became known as "the workshop of the world." For those with wealth and influence—including the burgeoning middle class—it was an expansive time, a time of energy and vitality, a time of rapid and dramatic change. Yet large segments of the population suffered greatly during this period. Many writers decried the injustice, rapid pace, and materialism of the age—including poet **Matthew Arnold**, who referred to "[t]his strange disease of modern life, with its sick hurry, its divided aims."

Monarchy in the Modern Style

This period of change is named after the person who, more than any other, stood for the age: **Queen Victoria**. Just 18 years old when she was crowned in 1837, she went on to rule for 63 years, 7 months, and 2 days—the longest reign in English history. Victoria's devotion to hard work and duty, her insistence on proper behavior, and her unapologetic support of British imperialism became hallmarks of the Victorian period.

Victoria was well aware of how previous monarchs had clashed with Parliament and made themselves unpopular with their arrogant, inflexible attitudes. She realized that the role of royalty had to change. Pragmatically accepting the idea of a constitutional monarchy in which she gave advice rather than orders, Victoria yielded control of day-to-day governmental affairs to a series of very talented prime ministers: Lord Melbourne, Sir Robert Peel, Lord Palmerston, and the rival politicians Benjamin Disraeli and William E. Gladstone. The position of prime minister assumed even greater importance after the death of Victoria's beloved husband, Prince Albert, in 1861; grief-stricken, the queen withdrew from politics and spent the rest of her life in mourning.



READING 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 main ideas about the history and literature of this period. You can use headings, boldfaced terms, and the information in boxes like this one as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

I. Historical Context

A. Growth and Change

- 1. The British Empire expands.*
- 2. Britain dominates world politics.*
- 3. Industrial Revolution continues.*
- 4. Wealth and prosperity grow, but so does suffering.*

B. Monarchy

Progress, Problems, and Reform

The Industrial Revolution had already transformed England into a modern industrial state by the time Victoria took the throne. By 1850, England boasted 18,000 cotton mills and produced half the iron in the world.

MIDDLE-CLASS PROSPERITY The Industrial Revolution created vast new wealth for England's rapidly growing middle class. This material progress was celebrated in the Great Exhibition of 1851, the purpose of which was to display "the Works of Industry of All Nations." Housed in an enormous, glittering glass-and-steel building called the Crystal Palace, the Exhibition showcased every marvel of the age: indoor toilets, telegraphs, power looms, electric lights, even a full-size locomotive—17,000 exhibits in all.

For the middle class who ran the factories, all these inventions represented both a means of making money and a dazzling array of goods to spend it on. Middle-class Victorians enjoyed indulging themselves in displays of wealth, from top hats and ruffled dresses to large houses crammed with heavy, ornate furniture and fancy knickknacks. With the help of servants, hostesses vied to serve the most lavish feasts and—insecure in their new respectability—tried to outdo each other in displaying refined manners and behavior.

Some writers, such as **Thomas Babington Macaulay**, expressed enthusiasm for the material advantages afforded by the industrial age. Others, such as **Thomas Carlyle** and **William Morris**, were appalled by Victorian materialism, which they saw as tasteless, joyless, and destructive of community. Likewise, the virtuous airs adopted by the middle class, who often had trouble living up to their own uncompromising moral standards, led to angry charges of hypocrisy.

THE DOWNSIDE OF PROGRESS While the middle class was becoming more prosperous, conditions for the poor grew more intolerable. Factory workers spent 16-hour days toiling for low wages under harsh and dangerous conditions. Children, especially, suffered. Five-year-olds worked in the cotton mills as scavengers, crawling under the moving machinery to pick up bits of cotton from the floor, or in the coal mines, dragging heavy tubs of coal through narrow tunnels. Paid just a few cents a day, child workers endured empty bellies, frequent beatings, and air so filled with dust that they could hardly breathe.

To make matters worse, in the 1840s unemployment in England soared, leaving many families without a breadwinner. In addition, the potato blight and famine that devastated Ireland in 1845 forced 2 million starving people to emigrate. Many crowded into England's already squalid slums.

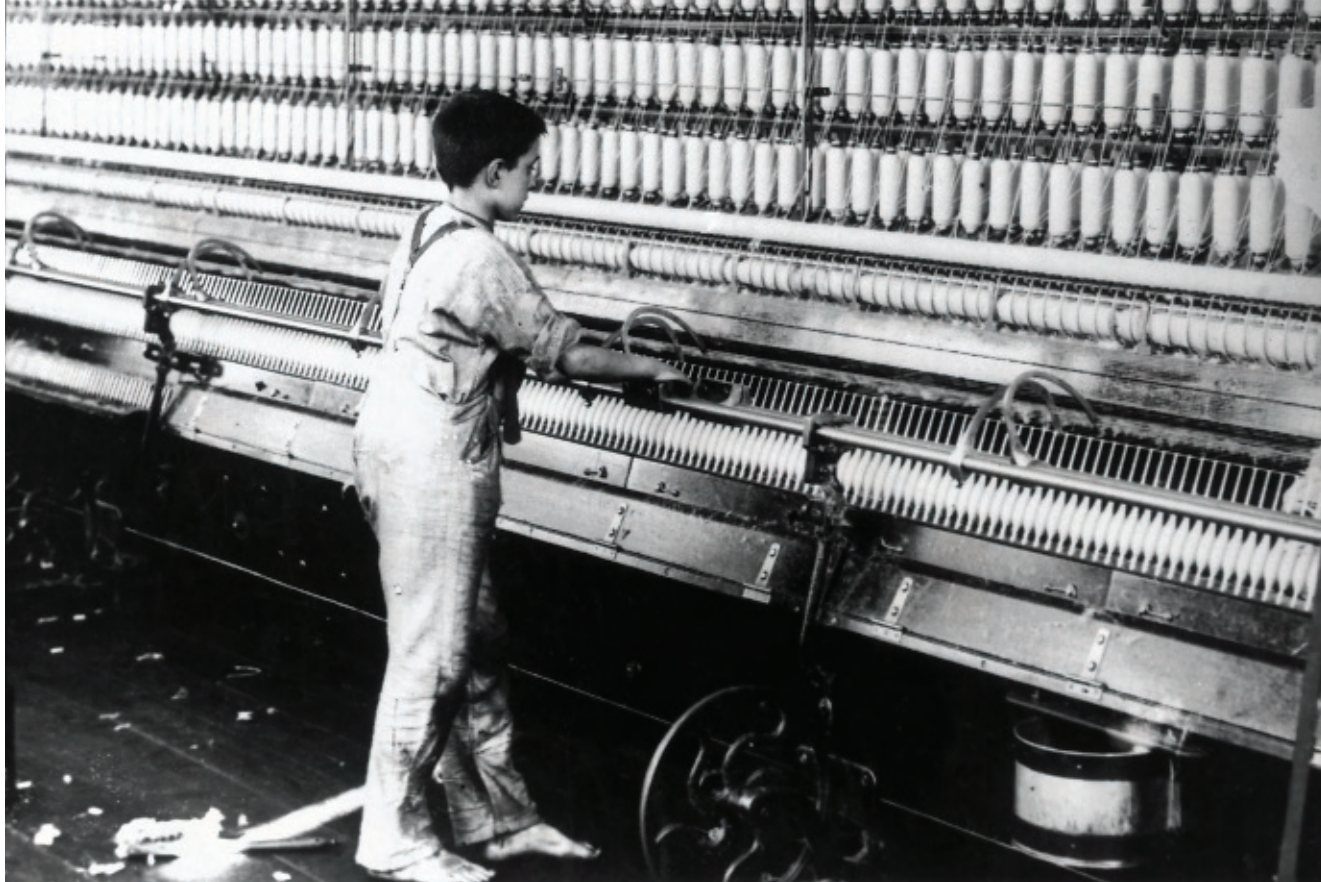
A CHANGING LANGUAGE

The Birth of Standard English

In Victorian times, as education spread and people entering the middle class tried to speak "proper" English, the English language became more homogeneous. Increased literacy also stabilized English, since the written language tends to change more slowly than the spoken. The period also saw the beginning of an effort to compile a definitive record of the histories, uses, and meanings of English words, resulting in the massive *Oxford English Dictionary*, the first volume of which was published in 1884. This landmark work, completed in 1928 and revised several times since, traces the changes in meaning of each entry word from its first recorded use to the present.

Jargon and Euphemisms Victorian advances in the natural and social sciences spurred the coinage of new words, such as *telephone*, *photography*, *psychiatrist*, and *feminist*. The new fields of study developed their own specialized and technical vocabulary, or jargon, which began to infiltrate everyday speech. Euphemisms—mild or vague terms substituted for words considered harsh or offensive—also grew more popular as Victorian propriety made certain words taboo. A chicken breast became "white meat"; the legs, "drumsticks." Even words such as *belly* and *stallion* were prudishly avoided.

Slang Although "proper" circles frowned on slang, it was widely used among the lower classes as a means of conversing safely in the presence of outsiders, including the police. The Cockneys of London's East End developed an elaborate system of rhyming slang in early Victorian times—using, for example, *loaf* to mean "head" because *loaf* is the first word in the expression *loaf of bread*, which rhymes with *head*. The expression "use your loaf" is still common in the East End today.



Boy working in a Lancashire cotton mill (c. 1880s)

REFORM AND UNCERTAINTY Though Parliament enacted many important reforms during this period, change came slowly as the middle and upper classes came to realize that the poor were not to blame for their own plight. In 1833, Parliament abolished slavery in the British Empire and passed the first laws restricting child labor. It also ushered in free trade, repealing laws that kept out cheaper foreign grain. Slowly, more reforms followed. Gladstone and the new Liberal Party established public schools and mandated secret ballots for elections. Gladstone's rival, the Tory politician Disraeli, won passage of bills that improved housing and sanitation, legalized trade unions, eased harsh factory conditions, and, in 1867, gave the vote to working-class men.

Even for those who benefited most, though, progress could be painful. Despite their admiration for technology and their faith in human ingenuity, most Victorians were deeply religious, and some of the theories proposed by modern scientists threatened cherished beliefs. In 1830 the geologist Charles Lyell published evidence that the earth was formed not in 4004 B.C., as held by popular interpretations of the Bible, but millions of years earlier. Then, in 1859, Charles Darwin's *On the Origin of Species* introduced his theory that plant and animal species evolved through natural selection—an idea that prompted furious debate because it seemed to contradict the biblical account of creation. “There is not a creed which is not shaken,” wrote poet and critic Matthew Arnold, “not an accredited dogma which is not shown to be questionable, not a received tradition which does not threaten to dissolve.”

A Voice from the Times

Well: what we gain by science is, after all, sadness, as the Preacher saith. The more we know of the laws and nature of the Universe the more ghastly a business we perceive it all to be. . . .

—Thomas Hardy

Cultural Influences

Writers clashed over Britain's expanding imperialism.

British Imperialism

Though Disraeli and Gladstone worked in tandem for domestic reform, they bitterly opposed each other on the issue of British imperialism. Throughout Victoria's rule, the British Empire had been steadily expanding, starting with the annexation of New Zealand in 1840 and the acquisition of Hong Kong two years later. In 1858, after a rebellion in India by native troops called sepoys, Parliament took administrative control of the colony away from the British East India Company and put the colony under the direct administration of the British government.

Gladstone was a “Little Englander”—one who opposed further expansion; Disraeli, in contrast, saw imperialism as the key to Britain's prosperity and patriotic destiny. Victoria sided with Disraeli—in part because his flamboyant charm appealed to her, while she loathed the staid, self-righteous Gladstone—and she allowed him to pursue his ambitions. He bought England a large share in Egypt's newly completed Suez Canal, acquired the Mediterranean island of Cyprus, and annexed the Transvaal, a Dutch settlement in South Africa. Disraeli even persuaded the queen to accept the title “Empress of India.”

Fascinated by the exploits of their explorers, missionaries, and empire builders in Africa and Asia, most British citizens—including certain writers—supported imperialism. **Rudyard Kipling**, for example, wrote short stories and poems glorifying the expansion of the British Empire. Indeed, it was Kipling who conveyed the idea that it was England's “burden,” or duty, to bring civilization to the rest of the world. **William Morris** contradicted him, asking, “What is England's place? To carry civilization through the world? . . . [Civilization] cannot be worth much, when it is necessary to kill a man in order to make him accept it.” As the years passed and colonial conflicts increased, British citizens began to agree with Morris, and support for imperialism waned.

▼ Analyze Visuals

This photograph (c. 1895) depicts an English lord and lady in India. What can you infer about the English couple's relationship with the Indians shown? What impression does the photograph give of English imperialism?



Victorian Literature

Victorian literature shifted gradually from romanticism to realism, with the change led by novelists, who enjoyed a golden age. Late Victorian writing moved into naturalism and escapist fiction.

The Influence of Romanticism

By the 1830s, romanticism was certainly past its height. Shelley, Keats, and Byron were dead, and Wordsworth was no longer a youthful revolutionary but a stuffy, elderly member of the establishment. Still, young up-and-coming poets such as **Robert Browning** and **Alfred, Lord Tennyson** had been raised on the romantics. Of course, they had their likes and dislikes: Tennyson said that Wordsworth at his best was “on the whole the greatest English poet since Milton,” while Browning, who idolized Byron and Shelley, told fellow poet and future wife **Elizabeth Barrett** that he would travel to a distant city just to see a lock of Byron’s hair but “could not get up enthusiasm enough to cross the room if at the other end of it all Wordsworth, Coleridge and Southey were condensed into the little china bottle yonder.”

Overall, though, the romantic movement had an enormous influence on early Victorian poets—not so much on their style of writing, which was often brilliantly original, but on their ideas of what poetry should be. On the streets, they saw factories belching smoke and ragged, hungry children begging pennies. In their writing, though, they ignored this grim reality, focusing instead on more “poetic” subjects: ancient legends, exotic foreign lands, romantic love, and the awe-inspiring beauty of nature. **Matthew Arnold** argued that the poet could have no higher goal than “to delight himself with the contemplation of some noble action of a heroic time, and to enable others, through his representation of it, to delight in it also.” Perhaps this approach was pure escapism, perhaps optimism; or perhaps—just as attitudes inherited from an earlier generation hindered social reform—literary ideals inherited from the romantics kept the first Victorian poets from redefining poetry for their own time.

Readers seemed to share this sense of dislocation. On the one hand, the Victorians revered their poets, seeing them as a higher order of human being—sensitive, intuitive, inspired—an image first popularized by the romantics, particularly Byron. On the other hand, many readers, especially among the middle class, increasingly viewed poetry as irrelevant to their

THE ARTISTS’ GALLERY



The Pre-Raphaelites

In 1848, a group of art students at the Royal Academy in London banded together in a secret club, the Pre-Raphaelite Brotherhood. Tired of being told to imitate the techniques of great Renaissance painters such as Raphael—techniques they saw as stale and insincere—the group sought to return to an earlier time, when artists looked at nature with a fresh eye.

Dante Gabriel Rossetti Though the club itself lasted only a few years, it led to a larger pre-Raphaelite movement, spearheaded by one of the group’s first members, poet and painter Dante Gabriel Rossetti, whose work *La Ghirlandata* (1873) is shown here. Rossetti’s goal was to portray scenes as he imagined them, not as the rules of art dictated. He dreamed of painting like medieval artists—not in the same style, but with the same attitude of honesty, simplicity, and reverence.

Arts and Crafts Movement One of Rossetti’s enthusiastic young followers was the writer, artist, and social reformer **William Morris**. Morris was appalled at the mountains of cheaply made, mass-produced goods churned out by factories to clutter Victorian homes. Urging a return to earlier standards of craftsmanship, he wrote, “We should have nothing in our homes that we do not know to be useful or believe to be beautiful.” As the leader of the Arts and Crafts Movement, Morris himself designed wallpaper, pottery, fabrics, glass, and furniture.

own lives. While poet and painter **Dante Gabriel Rossetti** passionately insisted on “art for art’s sake,” the growing reading public turned to other forms of literature, particularly the novel.

Realism in Fiction

Looking at the range and quality of Victorian novelists—the humor, pathos, and unforgettable characters of **Charles Dickens**, the psychological depth of **George Eliot**, the dark passion of **Emily Brontë** and her sister **Charlotte Brontë**—it’s hard to believe that at the time they wrote, fiction was widely considered to be simply light entertainment, not serious literature. To be fair, the vast majority of novels published weren’t great books like *David Copperfield* and *Middlemarch*. The same mass production that filled Victorian homes with inexpensive bric-a-brac of doubtful taste also poured out cheap thrillers and maudlin, weepy tales known as “penny dreadfuls” and “shilling shockers,” which the working classes in particular devoured.

Middle-class readers enjoyed a good cry, too, but they wanted more. They wanted to meet characters like themselves and the people they knew; they wanted to learn more about their rapidly changing world. In other words, they wanted **realism**. Realistic novels tried to capture everyday life as it was really lived. Rather than ignoring science and industry as romanticism did, realism focused on the effects of the Industrial Revolution on Great Britain. Keen-eyed and sharp-witted, realistic writers probed every corner of their society, from the drawing room to the slum, exposing problems and pretensions. Some openly crusaded for reform. Others were more restrained, considering their role to be, as George Eliot put it, “the rousing of the nobler emotions, which make mankind desire the social right, not the prescribing of special measures.”

Romanticism didn’t disappear entirely as soon as realism appeared; many of the best novelists combined elements of both and even borrowed reader-pleasing techniques from popular fiction. For instance, in *Jane Eyre*, Charlotte Brontë blended the spooky suspensefulness of the gothic novel with a realistic portrayal of the moral, social, and economic pressures faced by a Victorian woman. Charles Dickens filled his many novels with harshly realistic details drawn from his own experiences and observations, but he sweetened his social criticism with amusingly eccentric characters, engaging storytelling, and, often, sentimental endings. Other writers, such as **Anthony Trollope** and **William Makepeace Thackeray**, were known for a more straightforward realistic approach, faithfully depicting the manners and morals of the upper middle class to which they both belonged. **George Meredith** and George Eliot (the pen name of Mary Ann Evans) pioneered **psychological realism**, which focused less on external realities than on the inner realities of the mind, though still within the context of contemporary social changes.



These “penny dreadfuls” focused on popular subjects—the adventures of boys at school and of highwaymen on the road.

► For Your Outline

ROMANTICISM

- Romantics influenced early Victorian writers.
- Early Victorian poets focused on “poetic” subjects.
- Readers turned to novels.

REALISM

- Fiction was considered light entertainment.
- Realism captured everyday life.
- Realist writers exposed social problems and pretensions.
- Psychological realism focused on internal realities.
- Novels were long and often published serially.

Victorian novels were weighty affairs, quite literally—so weighty that they typically had to be divided into three volumes, collectively known as a three-decker novel. Fortunately, readers had the time and the attention spans to appreciate these elaborately constructed fictional worlds, with their complex storylines and leisurely narrative pace. Families often spent the evening reading aloud to each other, laughing at the adventures of Dickens's Mr. Pickwick and his oddball friends or sighing over Heathcliff and Catherine's doomed romance in Emily Brontë's *Wuthering Heights*.

Many novels were first published in serial form in magazines and newspapers, that is, in monthly installments of several chapters each, meaning that readers might have to wait as long as two years to find out how a novel ended. Dickens was a master of this form. Hordes of fans—not just in England but around the world—rushed to snatch up each new installment of his 1841 novel *The Old Curiosity Shop*, especially as the beloved character Little Nell approached her tragic end. In fact, the suspense was so great that passengers aboard a British ship arriving in New York that year were met by crowds of anxious American readers who had not yet received the latest installment. They were shouting from the dock, “Is Little Nell dead?”

A Voice from the Times

But this I know; the writer who possesses the creative gift owns something of which he is not always master—something that at times strangely wills and works for itself. . . . If the result be attractive, the World will praise you, who little deserve praise; if it be repulsive, the same World will blame you, who almost as little deserve blame.

—Charlotte Brontë

A poster from the 1939 film *Wuthering Heights*



Victorian Viewpoints

Victorians' love of reading was by no means limited to fiction. The same periodicals that provided them with the most recent novel installment by Trollope, Thackeray, or Dickens also offered articles and essays on every imaginable subject, "from Arctic exploration to pinmaking," as one scholar put it. Victorians were generalists, curious about all aspects of their changing world, and they read for pleasure the sort of nonfiction that today might appeal only to specialists in a particular academic field.

A great deal of this nonfiction was not merely informational but conveyed strong opinions. In carefully worded prose that was at once impassioned and a model of restraint, England's greatest thinkers clashed over the issues of the day. While some, like **Thomas Babington Macaulay**, defended the status quo, most found much to criticize in Victorian society—though few went as far as **Thomas Carlyle**, who in his book *Past and Present* predicted bloody revolution as the inevitable result of the social breakdown caused by unregulated, profit-driven industry.

Whatever their viewpoint, these critics' authoritative tone must have been reassuring to a readership no longer sure what to think about anything. Could science and religious belief coexist, or would one destroy the other? Did British imperialism benefit both conqueror and conquered, or was it a disastrous mistake? Would the Industrial Revolution prove to be the dawning of a great new age or the end of civilization? Increasingly, the optimism of the early years of the era turned to uneasiness in the face of what **Tennyson** called "the thoughts that shake mankind."

This uneasiness permeated the literature written during the last years of Victoria's reign. Poets no longer contemplated life at a romantic distance

► For Your Outline

VICTORIAN VIEWPOINTS

- Periodicals offered nonfiction articles on all manner of subjects.
- England's thinkers clashed over issues of the day.
- Uncertainty permeated literature of the late Victorian period.
- Naturalist writers saw the universe as an uncaring force, indifferent to human suffering.
- Readers turned to escapism fare.

(Left) An 1889 edition of *Puck*, a popular periodical; (right) an 1866 caricature of poet Matthew Arnold titled "Sweetness and Light"





The Victorian period saw a boom in children's literature, including Robert Louis Stevenson's *Treasure Island*, illustrated in 1911 by N. C. Wyeth.

but instead expressed their sense of loss and pain at living in a world in which order had been replaced by chaos and confusion. In his poem "Dover Beach," **Matthew Arnold** describes a bright "sea of faith" retreating to the edges of the earth, leaving humanity stranded in darkness. Pessimistic themes also permeated the poetry and fiction of **Thomas Hardy**, who wrote in a new style called **naturalism**. An offshoot of realism, naturalism saw the universe as an uncaring force, indifferent to human suffering. Naturalist writers packed their novels with the harsh details of industrialized life, unrelieved by humor or a happy ending.

Not surprisingly, late Victorian readers began to avoid serious literature, finding it depressingly bleak. Instead, they turned to the adventure tales of **Rudyard Kipling**, who set his tales in India; the witty drawing-room comedies of **Oscar Wilde**; the science fiction of **H. G. Wells**; or the detective stories of **Arthur Conan Doyle**, whose Sherlock Holmes was England's first fictional detective. Along with children's literature that included **Lewis Carroll's** *Alice's Adventures in Wonderland* and **Robert Louis Stevenson's** *Treasure Island*, such wonderfully written escapist fare rounded out the great diversity of Victorian literary voices.

In the end, the pessimism of Hardy and Arnold came the closest to anticipating what lay just around the bend: the catastrophe of World War I. In the next century, modernist writers would pick up the torch from their Victorian predecessors and grapple with issues the Victorians could not have imagined.



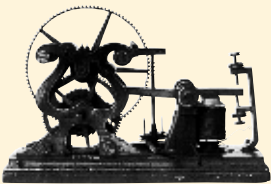

A Voice from the Times

Pessimism is, in brief, playing the sure game. You cannot lose at it; you may gain. It is the only view of life in which you can never be disappointed. Having reckoned what to do in the worst possible circumstances, when better arise, as they may, life becomes child's play.

—Thomas Hardy

Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to gain insight into developments during this period, both in Britain and in the world as a whole.

BRITISH LITERARY MILESTONES		
1830	1845	1860
<p>1833 Alfred, Lord Tennyson, begins writing his long poem <i>In Memoriam</i>.</p> <p>1843 Charles Dickens publishes his short novel <i>A Christmas Carol</i>. ▼</p>	<p>1846 Poets Robert Browning and Elizabeth Barrett elope and move to Italy.</p> <p>1847 Charlotte Brontë publishes <i>Jane Eyre</i>; sister Emily publishes <i>Wuthering Heights</i>.</p> <p>1850 Elizabeth Barrett Browning publishes love poems <i>Sonnets from the Portuguese</i>.</p>	<p>1860 Dickens publishes first magazine installment of <i>Great Expectations</i>.</p> <p>1861 George Eliot (pen name of Mary Ann Evans) publishes <i>Silas Marner</i>.</p> <p>1865 Gerard Manley Hopkins enters Jesuit religious order and stops writing poetry.</p>
		
HISTORICAL CONTEXT		
1830	1845	1860
<p>1833 Factory Act bans factory work for children under nine; slavery is abolished in British Empire.</p> <p>1837 William IV dies and is succeeded by 18-year-old niece Victoria, ushering in Britain's age of greatest prosperity.</p> <p>1842 The Opium War with China is settled, with Britain claiming Hong Kong.</p>	<p>1845 The Irish potato famine begins, eventually killing more than a million people (to 1851).</p> <p>1854 The Crimean War—in which Britain, Turkey, France, and Austria fight Russia—begins.</p> <p>1859 Charles Darwin publishes <i>On the Origin of Species</i>.</p>	<p>1861 Prince Albert dies. ►</p> <p>1867 Reform Bill doubles the number of voters by including working-class men.</p> <p>1870 Local governments establish public schools; the Married Women's Act gives women economic rights.</p>
		
WORLD CULTURE AND EVENTS		
1830	1845	1860
<p>1839 American Charles Goodyear invents process for making rubber strong and elastic.</p> <p>1844 Samuel F. B. Morse sends the first long-distance telegraph message. ▼</p>	<p>1848 Ethnic uprisings erupt throughout Europe; Karl Marx and Friedrich Engels publish <i>Communist Manifesto</i>.</p> <p>1851 Widespread hunger and corruption lead to China's Taiping Rebellion (to 1864).</p> <p>1853 U.S. Commodore Matthew Perry sails four ships into Tokyo harbor, ending Japan's self-imposed isolation.</p>	<p>1861 Civil War erupts in the United States (to 1865); Alexander II frees serfs in Russia.</p> <p>1869 The Suez Canal opens. ▼</p> <p>1874 Alexander Graham Bell develops the telephone.</p>
 		

MAKING CONNECTIONS

- Which invention of the time do you think most changed people's lives?
- What events show Britain's commitment to imperialism?
- What evidence do you see of social progress and reform in Great Britain and elsewhere?
- What contributions did women make to British literature of the period?



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

1875

1875 Hopkins resumes writing.

1883 Robert Louis Stevenson publishes adventure novel *Treasure Island*.

1887 Sir Arthur Conan Doyle publishes *A Study in Scarlet*, introducing detective Sherlock Holmes. ▲



1890

1891 Thomas Hardy publishes *Tess of the D'Urbervilles*; Oscar Wilde's novel *The Picture of Dorian Gray* shocks Victorian England with its theme of the corruption of wealth.

1895 H. G. Wells publishes the landmark science fiction novel *The Time Machine*.

1896 Reaction to Thomas Hardy's novel *Jude the Obscure* is so negative that thereafter he writes only poetry.

1900

1900 *Oxford Book of English Verse* is first published.

1901 Rudyard Kipling publishes his novel *Kim*, detailing life in India.

1875

1876 Disraeli secures the title "Empress of India" for Victoria; collective bargaining by trade unions is legalized.

1879 Ireland presses for home rule.

1884 Reform Bill gives vote to almost all adult males.

1890

1897 British-Sudanese War begins.

1899 The Boer War against Dutch South African settlers begins (to 1902). ▼



1900

1900 Nigeria becomes a British protectorate.

1901 Britain establishes the Commonwealth of Australia; Queen Victoria dies after nearly 64 years of rule.

1875

1876 Korea becomes an independent nation.

1879 Thomas Edison invents the first light bulb. ►

1884 The Berlin Conference of 14 European nations sets rules for dividing Africa into colonies.



1890

1893 Henry Ford develops gasoline-powered automobile; New Zealand becomes the first country to grant women suffrage.

1895 Italian Guglielmo Marconi invents the first radio.

1896 The first modern Olympic Games are held in Athens, Greece.

1900

1900 Austrian psychiatrist Sigmund Freud publishes *The Interpretation of Dreams*; in China, the Boxer Rebellion against foreign influence breaks out.

1901 Theodore Roosevelt becomes president of the United States after William McKinley is assassinated.

The Legacy of the Era

Remnants of an Empire

The British Empire was the most extensive empire in world history. At the height of its power, it held sway over a quarter of the earth's people and land. Though it has since crumbled, the empire's influence remains strong. All over the world, British-style legal and governmental systems, economic practices, sports, and fashions—even the English language itself—are evidence of England's far-flung reach.

RESEARCH Choose one country in the Commonwealth of Nations (an association of 54 former British territories) and find out what aspects of British culture remain in that country today. Report your findings to the class, using visual aids to enhance your presentation.

The former British colony of Hong Kong continued its common law system after reverting to Chinese rule in 1997. Shown here are Supreme Court judges in 2002.



Made By Hand

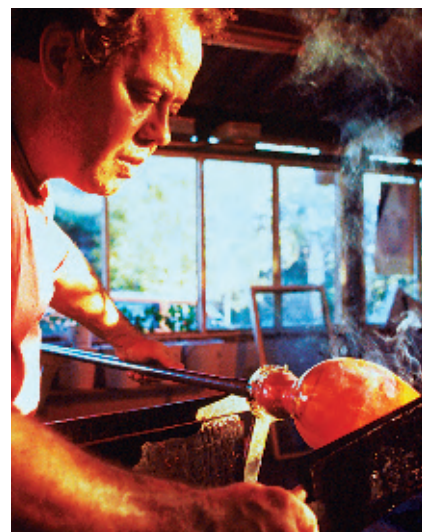
Mass production is even more the norm today than it was in Victorian times. Despite the profusion of factory-produced goods, however, many people have come to appreciate handmade items, from quilts to furniture to cookies. These modern consumers value the same qualities once touted by William Morris and the Arts and Crafts Movement: fine craftsmanship that combines usefulness and aesthetic appeal with the personal touch.

DISCUSS Bring in something handmade by you or someone else and share it with the class. How is it different from a similar mass-produced item? Discuss the value of handmade items versus the value of inexpensive and accessible goods.

Truly Dickensian

The next time you hear someone referred to as a Scrooge, or a bleak situation described as Dickensian, you will know who to thank—Dickens himself. The influence of Dickens is widespread in today's world. There are Dickens societies and Dickens book clubs, Dickens museums and Dickens festivals, Dickens satires and even a Dickens theme park! In addition, there have been countless stage, film, and television versions of Dickens's works, including *A Tale of Two Cities*, *Oliver Twist*, *Great Expectations*, and *A Christmas Carol* (even Disney gave us Scrooge McDuck).

CREATE As a class, create a multimedia Dickens center to showcase Dickens's legacy. Include a variety of texts, visuals, film clips, and memorabilia related to Dickens in today's world.



Glass blower at work



A scene from the 2005 film *Oliver Twist*, directed by Roman Polanski

The Influence of Romanticism



READING 3 Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **7** Analyze how the author's literary allusions reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

DID YOU KNOW?

Alfred, Lord Tennyson . . .

- was the most famous poet of his age.
- counted Queen Victoria as a close friend.
- wrote a book, *Idylls of the King*, inspired by King Arthur's legendary court.
- participated in an unsuccessful scheme to overthrow the Spanish king.

Selected Poetry

by Alfred, Lord Tennyson

VIDEO TRAILER



KEYWORD: HML12-928A

Meet the Author

Alfred, Lord Tennyson 1809–1892

In his own day, Alfred, Lord Tennyson, was considered the foremost spokesperson for the Victorian middle class. His poetry reflects many of the Victorians' concerns, especially their fear that new scientific theories and materialistic values were threatening accepted morality.

“Strangely Brought Up” The fourth son in a family of 12 children, Tennyson grew up in a turbulent household. His father, an educated but embittered clergyman, took out his frustrations on his wife and children and drank to relieve his melancholy. Over time, problems with addiction and mental illness plagued several of Tennyson's siblings. Before he died, Tennyson's father said of his children, “They are all strangely brought up.”

Early Promise Depressed by his gloomy home life, Tennyson took refuge in poetry. By the age of 18, he was a published poet, and during his first year at Cambridge University, he won a poetry contest.

The contest brought Tennyson into contact with Arthur Henry Hallam, a brilliant young man with whom Tennyson forged the deepest friendship of his life. The two friends joined the Apostles, a group of gifted undergraduates

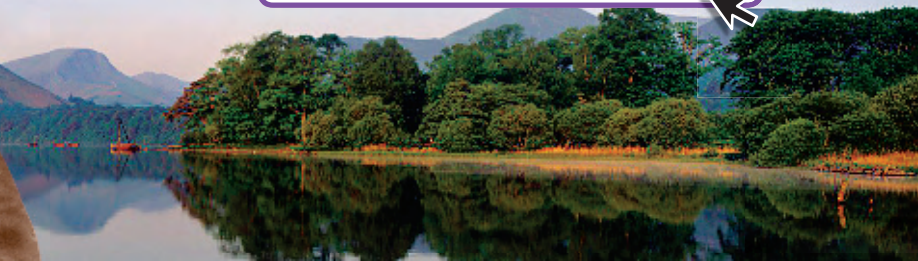
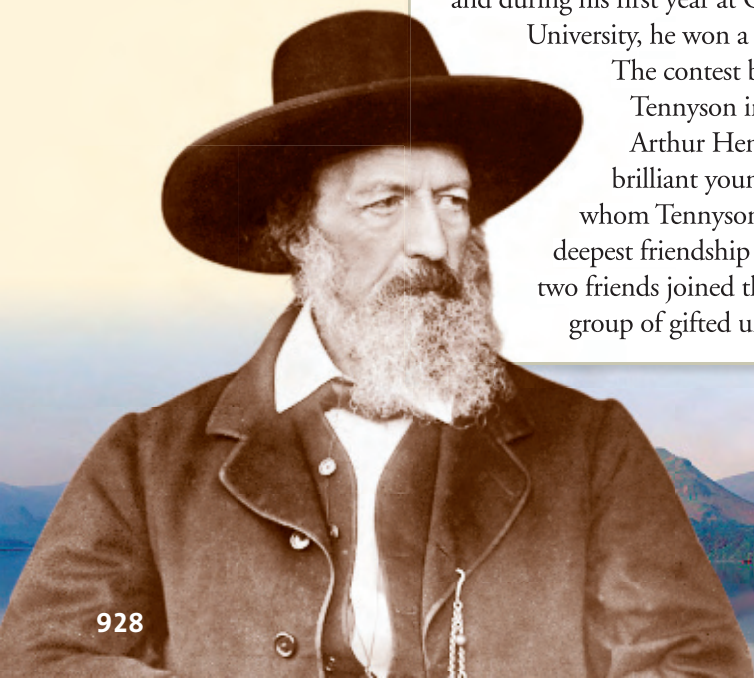
who offered Tennyson acceptance and encouragement. Unfortunately, lack of funds forced Tennyson to leave Cambridge in 1831 without earning a degree.

Bitter Times In the following years, Tennyson endured many difficulties, including financial problems, scathing reviews, and an engagement complicated by the disapproval of his future wife's father. Most wrenching of all was the sudden death of Hallam, who had recently become engaged to Tennyson's sister and was just 22 years old. Though Hallam's death grieved Tennyson deeply, it also inspired an outpouring of remarkable poems, including “Ulysses” and the lyrics contained in *In Memoriam*. Written over a period of 17 years, the 131-part *In Memoriam* mourns the early death of a greatly talented man.

Literary Legend The year 1850 marked a change in Tennyson's fortunes. In June, he published *In Memoriam*, and two weeks later he finally married Emily Sellwood. Later that year, Queen Victoria recognized Tennyson's poetic achievements by inviting him to succeed William Wordsworth as poet laureate. Decades later, he also accepted the rank of baron and, along with it, the title *Lord*.

Author Online

Go to thinkcentral.com. KEYWORD: HML12-928B



LITERARY ANALYSIS: MOOD

Mood is the feeling or atmosphere that a writer creates for a reader. Words that may describe mood are *mysterious*, *somber*, or *joyful*, for example. A poem's mood may change over the course of the work. Elements that help create the mood of a poem include diction, imagery, line structure, and sound devices such as repetition and rhyme. How would you describe the mood established in the first lines of "The Lady of Shalott"?

*On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And through the field the road runs by
 To many-towered Camelot;*

The meter, the unusual rhyme scheme, and the image of King Arthur's mythical realm Camelot help create a mood of tranquility and order. As you read the following poems by Tennyson, think about the mood each one creates and the particular elements that contribute to the mood.

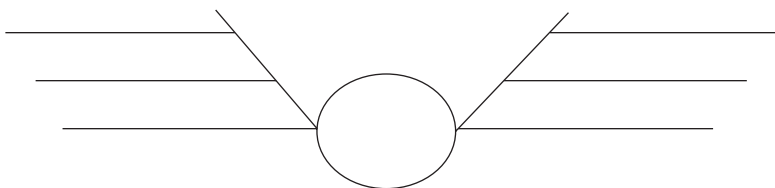
READING SKILL: ANALYZE SPEAKER

The **speaker** in a poem is the voice that "talks" to the reader, much like the narrator in fiction. The choice of the speaker often contributes to the poem's mood. Sometimes the speaker can be identified with the poet; sometimes the speaker is an invented **persona**, or character. In many poems, the speaker is a distant observer; in others, the speaker is directly involved in the experience described, using the pronoun *I* and expressing personal feelings. Understanding the speaker is critical to understanding a poem.

The following four poems have a variety of speakers. As you read, identify the speaker in each poem. Notice the emotions each speaker reveals, if any, in response to characters and events in the poem. Then, list the clues from which you can infer these emotions, such as the speaker's choice of words. For each poem, fill in a diagram like the one shown. If you cannot infer the speaker's identity or emotions, write "unknown" on the appropriate line.

Speaker's Emotions

Clues



Speaker's Identity _____

How do you live LIFE to the FULLEST?

People who constantly seek out new experiences are said to be "living life to the fullest." Often, this phrase is used to describe adventurers, athletes, or connoisseurs. In your eyes, what experiences create a full life?

QUICKWRITE Think about either a person who lives life fully or a person whose life is lacking or incomplete. Based on your thoughts about this person, list five experiences you think are essential for a life lived to the fullest. Discuss your list with a small group of classmates. What are the benefits of having these experiences? Are there any downsides?

Experiences in a Full Life

1. Travel to foreign countries
2. Making many friends



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

THE *Lady* OF SHALOTT

Alfred, Lord Tennyson

Part I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And through the field the road runs by
5 To many-towered Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

10 Willows whiten, aspens quiver,
Little breezes dusk and shiver
Through the wave that runs forever
By the island in the river
Flowing down to Camelot.
15 Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott. **A**

By the margin, willow-veiled,
20 Slide the heavy barges trailed
By slow horses; and unhailed
The shallop flitteth silken-sailed
Skimming down to Camelot:
But who hath seen her wave her hand?
25 Or at the casement seen her stand?
Or is she known in all the land,
The Lady of Shalott?

3 wold: rolling plain.

7 blow: bloom.

17 imbowers: encloses; surrounds.

A MOOD

What mood is created by the description of the island in lines 10–18? Identify words contributing to the mood.

22 shallop (shāl'əp): a small open boat.

25 casement: a hinged window that opens outward.



Only reapers, reaping early
 In among the bearded barley,
 30 Hear a song that echoes cheerly
 From the river winding clearly,
 Down to towered Camelot;
 And by the moon the reaper weary,
 Piling sheaves in uplands airy,
 35 Listening, whispers “’Tis the fairy
 Lady of Shalott.”

Part II

There she weaves by night and day
 A magic web with colors gay.
 She has heard a whisper say,
 40 A curse is on her if she stay
 To look down to Camelot.
 She knows not what the curse may be,
 And so she weaveth steadily,
 And little other care hath she,
 45 The Lady of Shalott. **B**

And moving through a mirror clear
 That hangs before her all the year,
 Shadows of the world appear.
 There she sees the highway near
 50 Winding down to Camelot;
 There the river eddy whirls,
 And there the surly village churls,
 And the red cloaks of market girls,
 Pass onward from Shalott.

55 Sometimes a troop of damsels glad,
 An abbot on an ambling pad,
 Sometimes a curly shepherd lad,
 Or long-haired page in crimson clad,
 Goes by to towered Camelot;
 60 And sometimes through the mirror blue
 The knights come riding two and two:
 She hath no loyal knight and true,
 The Lady of Shalott.

But in her web she still delights
 65 To weave the mirror’s magic sights,
 For often through the silent nights
 A funeral, with plumes and lights

Language Coach

Roots and Affixes Usually when adding the adverb-forming suffix **-ly** to an adjective ending in **-y**, the **y** changes to **i**. For example, *weary* becomes *wearily*. Reread line 30. How would you normally form an adverb from the adjective *cheery*?

B SPEAKER

How much have you learned about the speaker so far, and what has he or she told you about the Lady of Shalott?

46–48 Weavers often used mirrors while working from the back of a tapestry to view the tapestry’s appearance, but this one is used to view the outside world.

52 surly village churls: rude members of the lower class in a village.

55 damsels: young, unmarried women.

56 abbot . . . pad: the head monk in a monastery on a slow-moving horse.

58 page: a boy in training to be a knight.

And music, went to Camelot;
 Or when the moon was overhead,
 70 Came two young lovers lately wed:
 “I am half sick of shadows,” said
 The Lady of Shalott. **C**

Part III

A bowshot from her bower eaves,
 He rode between the barley sheaves,
 75 The sun came dazzling through the leaves,
 And flamed upon the brazen greaves
 Of bold Sir Lancelot.
 A red-cross knight forever kneeled
 To a lady in his shield,
 80 That sparkled on the yellow field,
 Beside remote Shalott.

The gemmy bridle glittered free,
 Like to some branch of stars we see
 Hung in the golden Galaxy.
 85 The bridle bells rang merrily
 As he rode down to Camelot;
 And from his blazoned baldric slung
 A mighty silver bugle hung,
 And as he rode his armor rung,
 90 Beside remote Shalott.

All in the blue unclouded weather
 Thick-jeweled shone the saddle leather,
 The helmet and the helmet-feather
 Burned like one burning flame together,
 95 As he rode down to Camelot;
 As often through the purple night,
 Below the starry clusters bright,
 Some bearded meteor, trailing light,
 Moves over still Shalott. **D**

100 His broad clear brow in sunlight glowed;
 On burnished hooves his war horse trode;
 From underneath his helmet flowed
 His coal-black curls as on he rode,
 As he rode down to Camelot.
 105 From the bank and from the river
 He flashed into the crystal mirror,

C MOOD

Describe the pattern of **repetition** in the fifth and ninth lines of each stanza. How does the repetition affect the mood?

73 bowshot: the distance an arrow can be shot; **bower** (bou’er) **eaves:** the part of the roof that extends above the lady’s private room.

76 brazen greaves: metal armor protecting the legs below the knees.

78–79 A red-cross . . . shield: His shield showed a knight wearing a red cross and kneeling to honor a lady. The red cross was a symbol worn by knights who had fought in the Crusades.

82 gemmy: studded with gems.

87 blazoned (blā’zənd) **baldric:** a decorated leather belt, worn across the chest to support a sword or, as in this case, a bugle.

D MOOD

Reread lines 73–99, and note all the **images** of light associated with Sir Lancelot. What mood do they create?

“Tirra lirra,” by the river
Sang Sir Lancelot.

She left the web, she left the loom,
110 She made three paces through the room,
She saw the water lily bloom,
She saw the helmet and the plume,
She looked down to Camelot.
Out flew the web and floated wide;
115 The mirror cracked from side to side;
“The curse is come upon me,” cried
The Lady of Shalott. **E**

Part IV

In the stormy east wind straining,
The pale yellow woods were waning,
120 The broad stream in his banks complaining,
Heavily the low sky raining
Over towered Camelot;
Down she came and found a boat
Beneath a willow left afloat,
125 And round about the prow she wrote
The Lady of Shalott.

And down the river’s dim expanse
Like some bold seer in a trance,
Seeing all his own mischance—
130 With a glassy countenance
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
135 The Lady of Shalott.

Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Through the noises of the night
140 She floated down to Camelot;
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.



E ALLUSION

Tennyson’s references to Sir Lancelot and Camelot are **allusions**, or references, to a character and a place that appear in Sir Thomas Malory’s medieval romance, *Le Morte d’Arthur* (page 248). Writers often use allusions to emphasize or expand on themes in their works by connecting to another work with similar themes or ideas. In *Le Morte d’Arthur*, Sir Lancelot is King Arthur’s friend and the most skilled of all the Knights of the Round Table. However, he falls hopelessly in love with Guinevere, Arthur’s wife. Lancelot’s love for Guinevere destroys his friendship with Arthur and tears apart the idyllic world of Camelot. Rather than invent a new character or setting, Tennyson chose Lancelot as the Lady of Shalott’s love interest. This choice adds a whole new dimension to the poem. How do Tennyson’s allusions to Lancelot and Camelot enhance the story of the Lady of Shalott?

128 **seer** (sē’ər): someone who can see into the future; a prophet.

129 **mischance**: misfortune; bad luck.

Language Coach

Homographs Words that have the same spelling but different meanings or pronunciations are **homographs**. What is the meaning and pronunciation of *wound* in line 141? What is the other pronunciation and meaning?

145 Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darkened wholly,
Turned to towered Camelot.

150 For ere she reached upon the tide
The first house by the waterside,
Singing in her song she died,
The Lady of Shalott. **F**

Under tower and balcony,
155 By garden wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
Silent into Camelot.
Out upon the wharfs they came,
160 Knight and burgher, lord and dame,
And round the prow they read her name,
The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
165 Died the sound of royal cheer;
And they crossed themselves for fear,
All the knights at Camelot:
But Lancelot mused a little space;
He said, "She has a lovely face;
170 God in his mercy lend her grace,
The Lady of Shalott."

150 ere (âr): before.

F MOOD

Reread lines 118–153. How do nature **imagery** and **sound devices** help create a tragic mood?

160 burgher: a middle-class citizen of a town.

Literary Analysis

- 1. Summarize** Briefly summarize the story told in this poem.
- 2. Make Inferences** Why does the Lady of Shalott leave her tower?
- 3. Make Judgments** What thoughts do you have about Lancelot's reaction in the last three lines?
- 4. Analyze Sound Devices** What sound devices are predominant in the poem? Discuss the effects they create.



Detail of *The Blind Beggar and his Grand-daughter* (1700s), John Russell. Oil on canvas. © The Bowes Museum, Barnard Castle, County Durham, United Kingdom/ Bridgeman Art Library.

Ulysses

Alfred, Lord Tennyson

It little profits that an idle king,
 By this still hearth, among these barren crags,
 Match'd with an aged wife, I mete and dole
 Unequal laws unto a savage race,
 5 That hoard, and sleep, and feed, and know not me.
 I cannot rest from travel: I will drink
 Life to the lees: all times I have enjoy'd
 Greatly, have suffer'd greatly, both with those
 That loved me, and alone; on shore, and when
 10 Thro' scudding drifts the rainy Hyades
 Vext the dim sea: I am become a name;
 For always roaming with a hungry heart
 Much have I seen and known; cities of men
 And manners, climates, councils, governments,
 15 Myself not least, but honor'd of them all;
 And drunk delight of battle with my peers,
 Far on the ringing plains of windy Troy.
 I am a part of all that I have met;
 Yet all experience is an arch wherethro'
 20 Gleams that untravell'd world, whose margin fades
 For ever and for ever when I move. **G**
 How dull it is to pause, to make an end,
 To rust unburnish'd, not to shine in use!
 As tho' to breathe were life. Life piled on life

3 mete (mēt) **and dole**: give and distribute.

7 to the lees: to the dregs or bottom of the cup; completely.

10 scudding drifts: windblown rainclouds; **Hyades**: a constellation whose rising was believed to signify the coming of rain.

17 Troy: the ancient city conquered by the Greeks in the Trojan War, in which Ulysses (Odysseus) was among the Greek leaders.

G SPEAKER

Who is the speaker, and how do you know?

- 25 Were all too little, and of one to me
 Little remains: but every hour is saved
 From that eternal silence, something more,
 A bringer of new things; and vile it were
 For some three suns to store and hoard myself,
 30 And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought. **H**
 This is my son, mine own Telemachus,
 To whom I leave the sceptre and the isle—
 35 Well-loved of me, discerning to fulfil
 This labor, by slow prudence to make mild
 A rugged people, and thro' soft degrees
 Subdue them to the useful and the good.
 Most blameless is he, centred in the sphere
 40 Of common duties, decent not to fail
 In offices of tenderness, and pay
 Meet adoration to my household gods,
 When I am gone. He works his work, I mine.
 There lies the port; the vessel puffs her sail:
 45 There gloom the dark broad seas. My mariners,
 Souls that have toil'd, and wrought, and thought with me—
 That ever with a frolic welcome took
 The thunder and the sunshine, and opposed
 Free hearts, free foreheads—you and I are old;
 50 Old age hath yet his honor and his toil;
 Death closes all: but something ere the end,
 Some work of noble note, may yet be done,
 Not unbecoming men that strove with Gods.
 The lights begin to twinkle from the rocks;
 55 The long day wanes; the slow moon climbs; the deep
 Moans round with many voices. Come, my friends,
 'Tis not too late to seek a newer world.
 Push off, and sitting well in order smite
 The sounding furrows; for my purpose holds
 60 To sail beyond the sunset, and the baths
 Of all the western stars, until I die.
 It may be that the gulfs will wash us down:
 It may be we shall touch the Happy Isles,
 And see the great Achilles, whom we knew.
 65 Tho' much is taken, much abides; and tho'
 We are not now that strength which in old days
 Moved earth and heaven; that which we are, we are;
 One equal temper of heroic hearts,
 Made weak by time and fate, but strong in will
 70 To strive, to seek, to find, and not to yield. **I**

29 **three suns**: three years.

H MOOD

Describe the mood of lines 22–32.

33 **Telemachus** (tə-lēm'ə-kəs).

34 **sceptre** (səp'tər): a staff held by a king or a queen as a symbol of royal authority.

42 **meet**: appropriate.

47 **frolic**: merry.

Language Coach

Oral Fluency Read lines 51–53 aloud. In line 51, *ere* (pronounced /er/) is a poetic word for *before*. Why is *ere* better than *before* in these lines?

58–59 **smite . . . furrows**: strike the waves with the boat's oars.

60–61 **baths . . . stars**: The ancient Greeks believed the earth was surrounded by an outer ocean or river, into which the stars descended.

63–64 **Happy Isles . . . Achilles**: the Islands of the Blessed, where the souls of heroes, like Achilles, dwelt after death.

I SPEAKER

How does the speaker characterize himself and his friends in lines 65–70?

from
IN *Memoriam*
Alfred, Lord Tennyson

27

I envy not in any moods
The captive void of noble rage,
The linnet born within the cage,
That never knew the summer woods;

2 **void of:** lacking in.

3 **linnet:** a kind of small songbird.

5 I envy not the beast that takes
His license in the field of time,
Unfettered by the sense of crime,
To whom a conscience never wakes;

6 **license:** freedom of action; liberty.

7 **unfettered:** unrestricted.

Nor, what may count itself as blest,
10 The heart that never plighted troth
But stagnates in the weeds of sloth;
Nor any want-begotten rest.

9–12 **nor, what . . . rest:** nor do I envy the supposed peace of mind that arises from remaining sunk in inaction, never pledging one's love, or from any deficiency.

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

J SPEAKER

How closely can the speaker be identified with the poet, and what makes you think so?

54

O, yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
20 Defects of doubt, and taints of blood;

19 **pangs of nature:** physical pain.

20 **taints of blood:** inherited faults.

That nothing walks with aimless feet;
That not one life shall be destroyed,
Or cast as rubbish to the void,
When God hath made the pile complete;

23 **void:** empty space.



25 That not a worm is cloven in vain;
That not a moth with vain desire
Is shriveled in a fruitless fire,
Or but subserves another's gain.

Behold, we know not anything;
30 I can but trust that good shall fall
At last—far off—at last, to all,
And every winter change to spring.

So runs my dream; but what am I?
An infant crying in the night;
35 An infant crying for the light,
And with no language but a cry. **K**

130

Thy voice is on the rolling air;
I hear thee where the waters run;
Thou standest in the rising sun,
40 And in the setting thou art fair.

What are thou then? I cannot guess;
But though I seem in star and flower
To feel thee some diffusive power,
I do not therefore love thee less.

45 My love involves the love before;
My love is vaster passion now;
Though mixed with God and Nature thou,
I seem to love thee more and more.

Far off thou art, but ever nigh;
50 I have thee still, and I rejoice;
I prosper, circled with thy voice;
I shall not lose thee though I die. **L**

25 **cloven**: split.

28 **subserves**: promotes or assists.

Language Coach

Formal Language The verb *behold* (line 29) is a somewhat formal verb for “to see” or “to look upon.” How would you translate this line into everyday language?

K SPEAKER

Note how the speaker describes himself in lines 34–36. What emotion is he expressing?

43 **diffusive**: scattered about.

49 **nigh**: nearby.

L MOOD

What makes the mood of part 130 different from the mood of part 27?

Literary Analysis

1. **Draw Conclusions** In “Ulysses,” what situation is the speaker in, and how does he react to it?
2. **Paraphrase** Explain the meaning of these lines from part 27 of *In Memoriam*: “’Tis better to have loved and lost / Than never to have loved at all.”
3. **Interpret Theme** In part 54 of *In Memoriam*, what does the speaker want to believe? Is he satisfied in this belief?



Lights in Harbour, John Atkinson Grimshaw. The Scarborough Art Gallery, Scarborough, United Kingdom.

CROSSING THE *Bar*

Alfred, Lord Tennyson

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

3 moaning of the bar: the sound of the ocean waves pounding against a sandbar at the mouth of a harbor.

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

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

9 evening bell: a ship's bell rung to announce the changing of the watch.

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

13 from out . . . Place: beyond the boundary of our lifetimes.

14 flood: ocean.

M MOOD
Does the **parallelism** in lines 4, 12, and 16 make the mood lighter or more solemn?

Comprehension

1. **Clarify** In “Crossing the Bar,” the sea voyage is a **metaphor** for what experience?
2. **Clarify** What might the Pilot represent?
3. **Paraphrase** Explain, in your own words, what the speaker desires.



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

Literary Analysis

4. **Analyze Speakers** Look again at the diagrams you created as you read. Describe the speaker of each poem and the emotions the speaker expresses, if any. What are the advantages, in each poem, of Tennyson’s choice of speaker?
5. **Analyze Mood** Describe the different moods Tennyson is able to create in these poems. Discuss what each of the following elements contributes to **mood**, giving examples:
 - diction
 - imagery
 - sound devices
 - parallelism
6. **Contrast Texts** What different reactions to grief does the speaker express in the three lyrics from *In Memoriam*?
7. **Synthesize Author’s Perspective** Judging from the four poems you have read, what seems to be Tennyson’s conception of death? Support your answer with details from the poems.
8. **Evaluate Style** Tennyson is one of the most quoted English poets. Choose a passage that you recognize or admire, and explain what makes it memorable.

Literary Criticism

9. **Critical Interpretations** An **allegory** is a story in which characters represent abstract ideas. Some critics have remarked that “The Lady of Shalott” is an allegory for the life of the artist. Think about the life the Lady leads as a weaver of webs, and think also about her relationship to the outside world. What might Tennyson be saying about the challenges of being an artist? Cite evidence from the poem to support your conclusions.

How do you live **LIFE** *to the* **FULLEST**?

What are some experiences you have had that made you feel you are living a full life? Do you think it’s really possible to live life to the fullest? Explain.

Conventions in Writing

◆ GRAMMAR AND STYLE: Add Descriptive Details

Tennyson was a skilled craftsman who often used imagery based on the five senses to stunning effect. In the following passage, for instance, he uses **sensory details** to create an exquisite, dreamlike atmosphere:

*And as the boat-head wound along
The **willowy** hills and fields among,
They heard her singing her last song,
The Lady of Shalott.*

*Heard a carol, **mournful**, holy,
Chanted **loudly**, chanted **lowly**,
Till her blood was frozen **slowly**,
And her eyes were darkened **wholly**,
Turned to towered Camelot.* (lines 141–149)

Notice how the highlighted **modifiers** (*willowy, mournful, loudly, lowly*) appeal to the reader's senses of sight, sound, and touch. These sensory details enable readers to fully imagine the Lady's song and appearance as she floats down the river toward Camelot.

PRACTICE Write a poem describing a natural scene, and model it on the following excerpt (you don't have to duplicate the rhyme scheme). Be sure to incorporate several modifiers that appeal to the senses.

*In the stormy east wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over towered Camelot;*

READING-WRITING CONNECTION



Expand your understanding of Tennyson's poem by responding to this prompt. Then, use the **revising tips** to improve your analysis of Tennyson's style.

WRITING PROMPT

ANALYZE AUTHOR'S STYLE In "The Lady of Shalott," Tennyson employs the repetition of sounds, such as rhyme and alliteration, to weave the dark, dreamy tale of his doomed heroine. In a **three-to-five paragraph essay**, identify two specific examples of rhyme or alliteration in the poem and explain how these repetitions of sound enhance the poem's mood and themes.

REVISING TIPS

- Include direct quotations from the poem to provide examples of Tennyson's use of the repetition of sounds.
- Include line numbers for each quotation.
- Make sure you have explained why your examples reflect the mood or themes of the poem.



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

Interactive
Revision



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KEYWORD: HML12-943

The Influence of Romanticism



READING 2A Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and dramatic structure in poetry across literary time periods. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

My Last Duchess Porphyria's Lover

Poetry by Robert Browning

VIDEO TRAILER



KEYWORD: HML12-944A

Meet the Author

Robert Browning 1812–1889

“A minute’s success,” remarked the poet Robert Browning, “pays for the failure of years.” Browning spoke from experience: for years, critics either ignored or belittled his poetry. Then, when he was nearly 60, he became an object of near-worship.

Precocious Child An exceptionally bright child, Browning learned to read and write by the time he was 5 and composed his first, unpublished volume of poetry at 12. At the age of 21 he published his first book, *Pauline* (1833), to negative reviews. One critic, John Stuart Mill, wrote, “With considerable poetic powers the writer seems to me possessed with a more intense and morbid self-consciousness than I ever knew in any sane human being.”

Poetic Pioneer Mill’s remarks embarrassed Browning, who vowed to keep his writing free from personal information in the future. Over the next several years, he concentrated on writing verse dramas for the stage. Discovering that he had a talent for developing character through speech, he also began to write a type of poem called the **dramatic monologue**. In his monologues, he typically portrayed either a historical or an imaginary

character in an emotionally charged situation. While critics attacked his early dramatic poems, finding them difficult to understand, Browning did not allow the reviews to keep him from continuing to develop this form.

Secret Love In 1845, Browning met the poet Elizabeth Barrett and began a famous romance that has been memorialized in both film and literature. Against the wishes of Barrett’s overbearing father, the two poets married in secret in 1846 and eloped to Italy, where they lived happily for the next 15 years. Their joyful relationship inspired the book generally regarded as Browning’s masterpiece, *Men and Women* (1855). Composed of 50 dramatic monologues, the collection reflects Browning’s passion for his wife, as well as his interest in painters, poets, biblical figures, and madmen.

Literary Renown After his wife’s death in 1861, Browning returned to England, where he concentrated on writing *The Ring and the Book*, a series of dramatic monologues based on the records of a 17th-century Roman murder trial. *The Ring and the Book* was published to impressive reviews, bringing Browning the recognition for which he had long waited.

Author Online



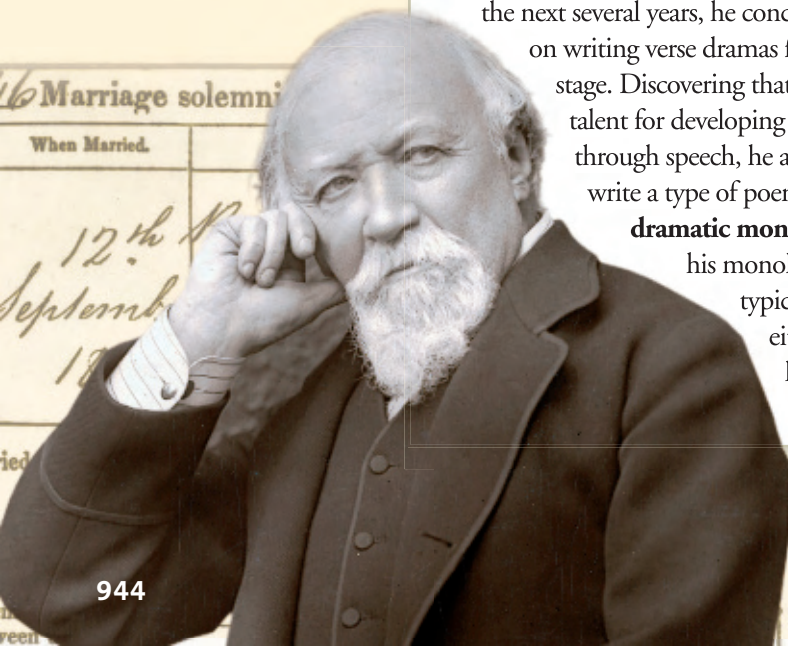
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DID YOU KNOW?

Robert Browning...

- became an ardent admirer of Percy Bysshe Shelley at age 12.
- achieved fluency in Latin, Greek, Italian, and French by age 14.
- wrote the children’s poem “The Pied Piper of Hamelin.”

(background) Marriage certificate of Robert and Elizabeth Barrett Browning



● POETIC FORM: DRAMATIC MONOLOGUE

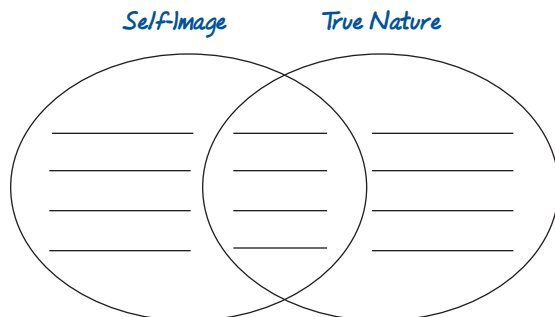
Critics praise Browning's mastery of the **dramatic monologue**, a poetic form in which a speaker addresses a silent or absent listener during a moment of high intensity or deep emotion. The speaker is usually a character distinct from the poet—for example, the Greek hero Ulysses in Tennyson's poem "Ulysses" (page 936). Browning's dramatic monologues require the reader to make many inferences: it is not always immediately clear who the speaker is, whom he is speaking to, and what setting they are in. "My Last Duchess" takes place in 16th-century Italy. The speaker is a duke who is negotiating with the agent of a powerful count to marry the count's daughter. What scene is created in your mind by the duke's first words?

*That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.*

As you read this poem and "Porphyria's Lover," continue to imagine the setting and action.

● READING SKILL: MAKE INFERENCES ABOUT SPEAKERS

Not only must readers make inferences about the setting and action in a dramatic monologue; they must **make inferences**, or logical assumptions based on evidence from the text, about the feelings, motives, and personality of the speaker. The speaker's words often reveal characteristics of which he or she is unaware. For example, what would be your thoughts about someone who told you, "I am the humblest man you'll ever meet. I'm much more humble than my older brother"? Would your image of him match his image of himself? For each of the following monologues, fill in a Venn diagram with your inferences about the speaker's self-image and true nature. In the space where the circles intersect, write self-perceptions of the speaker that appear actually true.



What are the perils of **JEALOUSY?**

"Jealousy," notes one writer, "is a tiger that tears not only its prey but also its own raging heart." Think about whether this description is accurate. What happens when the "green-eyed monster" strikes a person? How can jealousy threaten a love relationship?

DISCUSS With a partner, discuss what the emotion of jealousy feels like. Talk about the causes of jealousy and the different ways people respond to having this feeling. Then identify some of the worst consequences of jealousy in a love relationship. You might draw on stories from the news or from literature and film.



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

MY LAST DUCHESS

Robert Browning

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
5 Will't please you sit and look at her? I said **A**
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
15 Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere. **B**
25 Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
30 Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked

3 Frà Pandolf's: of Brother Pandolf, a fictitious friar-painter.

A DRAMATIC MONOLOGUE

Read lines 5–13 aloud. What scene do you imagine?

11 durst: dared.

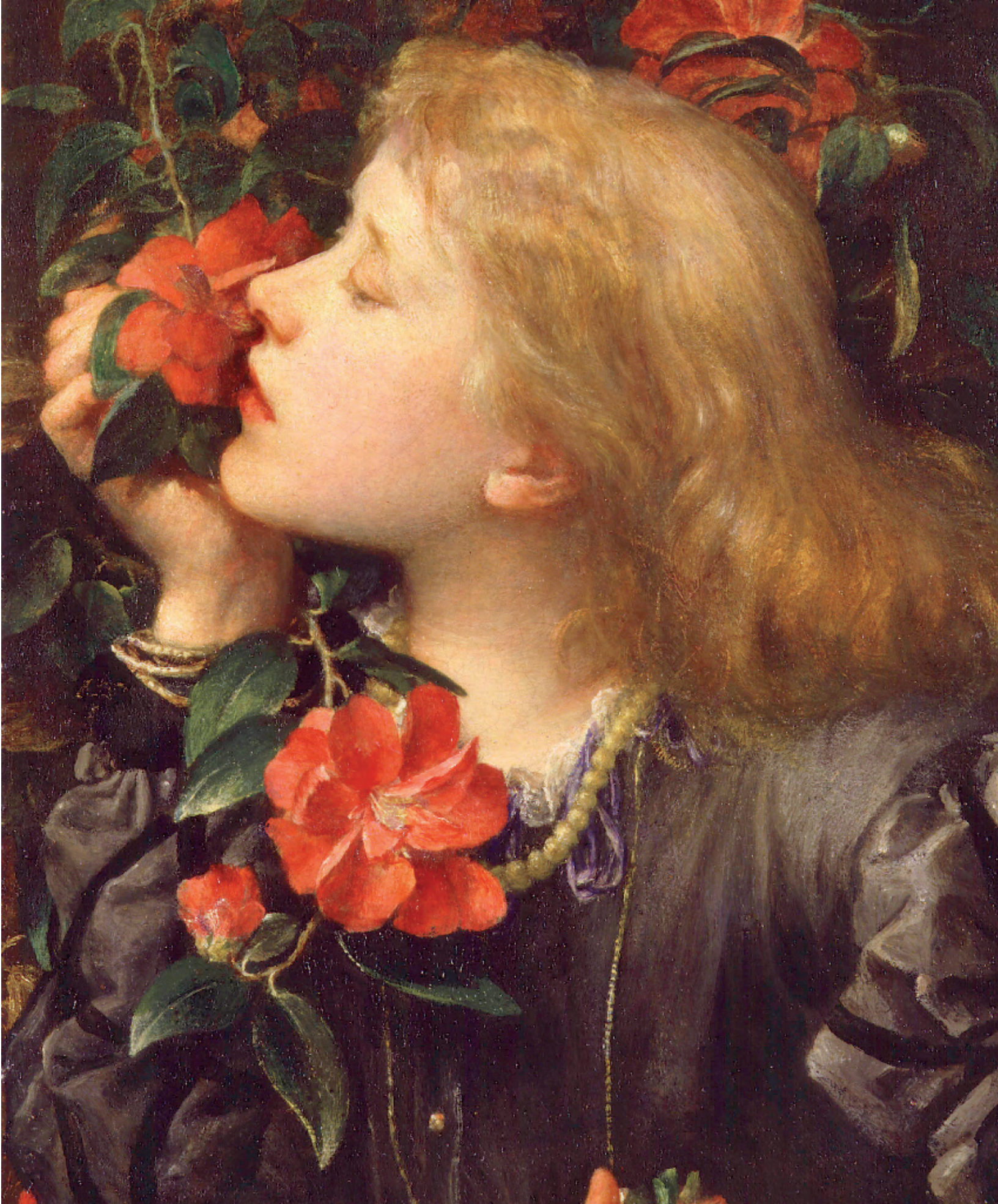
16 mantle: cloak.

B MAKE INFERENCES

Note how the duke feels about his wife's tendency to be easily pleased. What do you infer about his nature?

27 officious: offering unwanted services; meddling.

Detail of *Choosing* (1864), George Frederic Watts. Oil on strawboard, 18⁵/₈" × 14". © National Portrait Gallery, London.



- Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
35 This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark”—and if she let
40 Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse
—E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt, **C**
Whene'er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
50 Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
55 Taming a sea horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me! **D**

35 trifling: actions of little importance.

41 forsooth: in truth; indeed.

C MAKE INFERENCES

Reread lines 34–43. What ideas do you form about the duke from his insistence that he will never “stoop”?

49 munificence (myōō-nĭf'ĭ-sens): generosity.

50 just pretense: legitimate claim.

51 dowry (dou'rē): payment given to a groom by the bride's father.

54 Neptune: in Roman mythology, the god of the sea.

D DRAMATIC MONOLOGUE

What **tone** and actions are suggested in lines 47–56?

Literary Analysis

- 1. Make Inferences About Speakers** Describe the speaker's attitude toward his former wife, offering evidence from the poem.
- 2. Draw Conclusions** What do you think happened to the duchess? Support your answer.
- 3. Interpret Symbolism** What larger ideas are suggested by the description of the bronze sculpture of Neptune (lines 54–56)?

PORPHYRIA'S LOVER

Robert Browning



Mary Ann, Wife of Leonard Collman
(1854), Alfred Stevens.

The rain set early in tonight,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worst to vex the lake:
5 I listened with heart fit to break.
When glided in Porphyria; straight
She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
10 Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
15 And called me. When no voice replied, **E**
She put my arm about her waist,
And made her smooth white shoulder bare,
And all her yellow hair displaced,

4 vex: to disturb; trouble the surface of.

6 straight: immediately.

8 grate: fireplace.

E MAKE INFERENCES

Why do you think the speaker does not reply to Porphyria?

And, stooping, made my cheek lie there,
 20 And spread, o'er all, her yellow hair,
 Murmuring how she loved me—she
 Too weak, for all her heart's endeavor,
 To set its struggling passion free
 From pride, and vainer ties dissever,
 25 And give herself to me forever. **F**
 But passion sometimes would prevail,
 Nor could tonight's gay feast restrain
 A sudden thought of one so pale
 For love of her, and all in vain:
 30 So, she was come through wind and rain.
 Be sure I looked up at her eyes
 Happy and proud; at last I knew
 Porphyria worshiped me: surprise
 Made my heart swell, and still it grew
 35 While I debated what to do.
 That moment she was mine, mine, fair,
 Perfectly pure and good: I found
 A thing to do, and all her hair
 In one long yellow string I wound
 40 Three times her little throat around,
 And strangled her. No pain felt she;
 I am quite sure she felt no pain. **G**
 As a shut bud that holds a bee,
 I warily oped her lids: again
 45 Laughed the blue eyes without a stain.
 And I untightened next the tress
 About her neck; her cheek once more
 Blushed bright beneath my burning kiss:
 I propped her head up as before,
 50 Only, this time my shoulder bore
 Her head, which droops upon it still:
 The smiling rosy little head,
 So glad it has its utmost will,
 That all it scorned at once is fled,
 55 And I, its love, am gained instead!
 Porphyria's love: she guessed not how
 Her darling one wish would be heard.
 And thus we sit together now,
 And all night long we have not stirred,
 60 And yet God has not said a word! **H**

F DRAMATIC MONOLOGUE

Lines 22–25 refer to earlier events. What is Porphyria unable to do, and what might the “vainer ties” be?

G MAKE INFERENCES

What do you infer about the speaker from his thoughts and actions in lines 36–42?

Language Coach

Etymology A word's **etymology** is its history. The word *tress* may come from a Greek word meaning “threefold.” How might this etymology help you understand the meaning of *tress* in line 46?

H DRAMATIC MONOLOGUE

Why might Browning have chosen not to suggest the presence of a listener in this poem, as he did in “My Last Duchess”?

Comprehension

1. **Recall** What is the setting of “Porphyria’s Lover”?
2. **Summarize** Briefly recount the events in the poem.

Literary Analysis

3. **Interpret Motives** What causes the speaker in “My Last Duchess” to distrust his wife? Is his reaction reasonable? Provide examples from the poem to support your interpretation.
4. **Draw Conclusions** Why does the speaker in “Porphyria’s Lover” kill her? Do you think the speaker feels guilty about what he has done? Explain your reasoning.
5. **Make Inferences About Speakers** Describe the feelings, motives, and personality of the speakers in “My Last Duchess” and “Porphyria’s Lover.” How does each man’s self-image differ from his true nature? Refer to the diagrams you completed as you read the poems.
6. **Analyze Dramatic Monologue** The speakers in these dramatic monologues are intensely involved in the events described. What would be the impact of each poem if Browning had chosen an outside observer as the speaker?
7. **Evaluate Style** In “My Last Duchess,” how does the language create the sense that a person is speaking aloud to someone? What features remind you that the work is a poem, not an overheard conversation? Cite specific details.
8. **Synthesize Themes** How does the desire for possession of a woman motivate each of the speakers in these dramatic monologues? What does this desire reveal about each speaker?

Literary Criticism

9. **Critical Interpretations** The critic Robert Langbaum has argued that a Browning dramatic monologue combines “sympathy” and “judgment.” In your opinion, does Browning want the reader to feel sympathy and also judge the duke and Porphyria’s lover? Explain.

What are the perils of **JEALOUSY?**

Jealousy appears to be inspired by love, but it often springs from other emotions. What are some of the hidden causes of jealousy?



READING 2A Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and dramatic structure in poetry across literary time periods. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

The Influence of Romanticism



READING 2A Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in figurative language in poetry across literary time periods.

Sonnet 43

Poem by Elizabeth Barrett Browning

Remembrance

Poem by Emily Brontë

VIDEO TRAILER



KEYWORD: HML12-952A

Meet the Authors

Elizabeth Barrett Browning

1806–1861



Born into a family involved in the Jamaican sugar trade, Elizabeth Barrett enjoyed a privileged childhood in Herefordshire, England. As a schoolgirl, she was precocious, reading several of Shakespeare's plays before she was 10 and publishing her first "epic" poem at 12. "I used to make up rhymes over my bread and milk when I was nearly a baby," she later recalled.

Kindred Spirits At 15, Barrett suffered an ailment that left her an invalid. Despite her condition, she continued to read voraciously and to write poetry, publishing three volumes between 1826 and 1844. Moved by a poem she wrote

praising his verse, Robert Browning initiated a correspondence with her that led to their falling in love. During their courtship, Barrett secretly wrote a group of sonnets, including "Sonnet 43," about her passionate love for Robert, but she did not show them to him until after they were married. Published as *Sonnets from the Portuguese* (1850), these lyrics are generally considered to be her finest work.

Active Years During the 15 years of her marriage, Barrett Browning gave birth to a son, wrote political poetry, and championed such causes as the abolition of slavery, the reform of child labor practices, and women's rights.

Emily Brontë

1818–1848



One of six children, Emily Brontë grew up on the wild, lonely moors of Yorkshire. She and her sisters Charlotte and Anne and her brother, Branwell, were inseparable companions. Often left to themselves, they began writing long, intricate stories about an imaginary world inhabited by heroic characters. Around 1833, Emily and Anne broke off from their siblings and invented their own kingdom, Gondal, the setting of many poems and stories of adventure.

First Book In 1845, Charlotte discovered a group of Emily's "Gondal poems." Stirred by their "wild, melancholy, and

elevating" music, she convinced Emily and Anne to combine their poems with hers in one volume. The book appeared under the pseudonyms Currer, Ellis, and Acton Bell and included "Remembrance," the Gondal heroine's elegy for the dead hero.

Romantic Genius In 1847, Emily published *Wuthering Heights*, a highly imaginative novel that disturbed and bewildered critics. This fierce, brooding story of star-crossed love and revenge eventually came to be considered one of England's finest novels.

Authors
Online



Go to thinkcentral.com.
KEYWORD: HML12-952B

LITERARY ANALYSIS: FIGURATIVE LANGUAGE

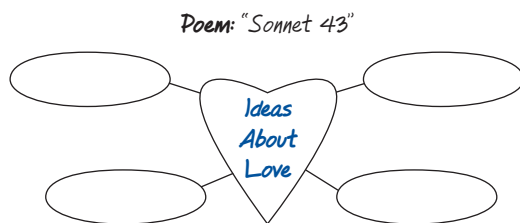
Much of the power of poetry comes from **figurative language**—language that communicates ideas beyond the literal meaning of the words. The most common figures of speech are **similes** (comparisons using *like* or *as*, such as *My love is like to ice*) and **metaphors** (direct comparisons that do not use *like* or *as*, such as *the flame of love*). Other figures of speech include

- **Personification**—the giving of human qualities to an object, animal, or idea (*Love's not Time's fool*)
- **Hyperbole**—exaggeration for emphasis or comic effect (*I prize thy love more than whole mines of gold*)

Figurative language allows a poet to describe abstract concepts or to present familiar things in a fresh way. In the preceding examples, the personification suggests that love does not change with the passage of time, and the hyperbole suggests the high value the speaker places on being loved. As you read the following two poems, notice different types of figurative language and the ideas about love communicated through this language.

READING SKILL: COMPARE THEMES

The **theme** of a poem is the underlying message about life or human nature that the writer wants readers to understand. The two poems you will read share a subject—love—but communicate different ideas about this subject. As you read each poem, examine direct statements and figurative language to determine the ideas about love that the poet conveys. Use a web diagram like the one shown for each poem.



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

Do you believe that LOVE lasts forever?

Do you believe in love everlasting, or that love must inevitably come to an end? What are some pressures of daily life that may pose challenges to the strength and permanence of romantic love? The poems that follow describe their speakers' conceptions about eternal love. Do you agree or disagree with each speaker's viewpoint about love that lasts forever?

REPRESENT To see how you feel about love, use the four scales below. Think about the kind of love relationship you desire or think is best to have. For each pair of opposite qualities, decide which point on the scale reflects your beliefs about what love should be. Be prepared to compare your own attitudes with those of the speakers in the poems.

Love Scales

<div><div></div></div>	<div><div></div></div>
Idealistic	Realistic
<div><div></div></div>	<div><div></div></div>
Eternal	Impermanent
<div><div></div></div>	<div><div></div></div>
Exclusive	Wide-ranging
<div><div></div></div>	<div><div></div></div>
Passionate	Tranquil



SONNET 43

Elizabeth Barrett Browning

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

A FIGURATIVE LANGUAGE

Identify the type of figurative language used in lines 2–3. What idea about love does it communicate?

B COMPARE THEMES

What belief about love is expressed in line 14?

My dear the heart^{1st} which you behold



With breaks when you the name unfold
2nd

4th
Sure wounded is and breaks in twain

Even so my heart with love as if I were
3rd



REMEMBRANCE

Emily Brontë

Cold in the earth, and the deep snow piled above thee!
Far, far removed, cold in the dreary grave!
Have I forgot, my Only Love, to love thee,
Severed at last by Time's all-wearing wave? **C**

5 Now, when alone, do my thoughts no longer hover
Over the mountains, on that northern shore;
Resting their wings where heath and fern-leaves cover
Thy noble heart for ever, ever more?

Cold in the earth, and fifteen wild Decembers
10 From those brown hills have melted into spring—
Faithful indeed is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive if I forget thee
While the World's tide is bearing me along:
15 Other desires and other hopes beset me,
Hopes which obscure but cannot do thee wrong.

No later light has lightened up my heaven,
No second morn has ever shone for me:
All my life's bliss from thy dear life was given—
20 All my life's bliss is in the grave with thee. **D**

But when the days of golden dreams had perished
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened and fed without the aid of joy;

C FIGURATIVE LANGUAGE

State what time is compared to in the **metaphor** in line 4. According to the speaker, how does time affect love?

Language Coach

Roots and Affixes The prefix *be-* can mean “around” (*besiege*) or “make” (*belittle*), among other things. Which of these meanings makes more sense for *beset* (line 15)? What do you think *beset* means?

D COMPARE THEMES

Reread lines 13–20. Does the speaker love as intensely as the speaker in the previous poem?

25 Then did I check the tears of useless passion,
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine!

And even yet, I dare not let it languish,
30 Dare not indulge in Memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again? **E**

E COMPARE THEMES

What do lines 29–32 suggest about the speaker's feelings for her beloved?



LETTER Robert Browning wrote this letter to his future wife before he met her in person. He describes how reading her poetry affected him.

Letter to Elizabeth Barrett

January 10, 1845

I love your verses with all my heart, dear Miss Barrett—and this is no offhand complimentary letter that I shall write—whatever else, no prompt matter-of-course recognition of your genius, and there a graceful and natural end of the thing. Since the day last week when I first read your poems, I quite laugh to remember how I have been turning and turning again in my mind what I should be able to tell you of their effect upon me, for in the first flush of delight I thought I would this once get out of my habit of purely passive enjoyment, when I do really enjoy, and thoroughly justify my admiration—perhaps even, as a loyal fellow craftsman should, try and find fault and do you some little good to be proud of hereafter! But nothing comes of it all—so into me has it gone, and part of me has it become, this great living poetry of yours, not a flower of which but took root and grew—Oh, how different that is from lying to be dried and pressed flat, and prized highly, and put in a book with a proper account at top and bottom, and shut up and put away . . . and the book called a “Flora,” besides! After all, I need not give up the thought of doing that, too, in time; because even now, talking with whoever is worthy, I can give a reason for my faith in one and another excellence, the fresh strange music, the affluent language, the exquisite pathos and true new brave thought; but in this addressing myself to you—your own self, and for the first time, my feeling rises altogether. I do, as I say, love these books with all my heart—and I love you too. Do you know I was once not very far from seeing—really seeing you? Mr. Kenyon said to me one morning “Would you like to see Miss Barrett?” then he went to announce me—then he returned . . . you were too unwell, and now it is years ago, and I feel as at some untoward passage in my travels, as if I had been close, so close, to some world’s-wonder in chapel or crypt, only a screen to push and I might have entered, but there was some slight, so it now seems, slight and just sufficient bar to admission, and the half-opened door shut, and I went home my thousands of miles, and the sight was never to be?

Well, these poems were to be, and this true thankful joy and pride with which I feel myself,

Yours ever faithfully,
Robert Browning

Comprehension

- Recall** What question does the speaker of “Sonnet 43” pose and answer?
- Paraphrase** Describe three of the ways in which the speaker loves her husband in “Sonnet 43.”
- Clarify** What question does the speaker of “Remembrance” ask in lines 1–8?
- Clarify** In lines 29–32, why does the speaker avoid remembering?



READING 2A Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in figurative language in poetry across literary time periods.

Literary Analysis

- Analyze Figurative Language** Find one example each of **simile**, **metaphor**, **personification**, and **hyperbole** in these poems. What ideas are communicated through these figures of speech? Use the following chart to plan your answer.

<i>Figurative Language</i>	<i>Example</i>	<i>Ideas Communicated</i>
<i>simile</i>		
<i>metaphor</i>		
<i>personification</i>		
<i>hyperbole</i>		

- Compare Themes** Use the web diagrams you completed for the poems to compare their themes. What are the ideas about love conveyed in “Sonnet 43”? Are the same ideas conveyed in “Remembrance”? Support your response.
- Compare Texts** In “Letter to Elizabeth Barrett” (page 958), Robert Browning claims that her poetry “took root and grew” in him, and he praises “one and another excellence, the fresh strange music, the affluent language, the exquisite pathos and true new brave thought.” Which of these qualities do you find in “Sonnet 43”? What other qualities do you find in the poem?

Literary Criticism

- Different Perspectives** In writing about Elizabeth Barrett Browning’s sonnets, the critic Beverly Taylor praised the poet for breaking “with the conventions of the Renaissance sonnet by making the speaker and lover a woman.” Reread the sonnets by Shakespeare, Spenser, and Petrarch in Unit 2. In what other ways, stylistically and thematically, does “Sonnet 43” differ from these sonnets? Cite specific examples.

*Do you believe that **LOVE** lasts forever?*

Should people strive to love as the speakers in the poem do or not? What are the advantages and disadvantages of loving with such intensity?

British Masterpiece

from *Jane Eyre*

Novel by Charlotte Brontë



Charlotte Brontë
1816–1855



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.

BACKGROUND Jane Eyre, the narrator of Charlotte Brontë's novel of the same name, declares, "I am no bird; and no net ensnares me; I am a free human being with an independent will." This would be a strong statement coming from anyone, but it is extraordinary coming from her: Eyre is an orphan without means who must fend for herself in an unfriendly world. Her only relative, a heartless aunt, exiles her to a harsh boarding school for girls. Despite this and the many other cruelties that life in Victorian England held in store for a plain, penniless, and friendless young woman, Eyre develops an unwavering sense of self. She becomes a governess to a young girl, Adele, on a secluded country estate. Adele's guardian is the charismatic, but tortured, Mr. Rochester, and he and Eyre develop a deep attraction. The novel's basic plot—a poor young woman finds romance with her wealthy employer—crosses Gothic romance with the realistic struggles of a Victorian woman who insists on her right to self-determination whatever her circumstances. Since its publication in 1847, *Jane Eyre* has enjoyed enormous success with both literary critics and the general reading public. Along with her sister Emily, who penned the classic *Wuthering Heights*, Charlotte Brontë remains one of the most influential and best-known female writers of any literary period.

LITERARY ANALYSIS Dialogue is more than a mere conversation between two or more characters—it can reveal the complexities of the relationship between them. Jane Eyre is from the lower classes: poor, orphaned, and female. Mr. Rochester is a wealthy, upper-class man who holds her financial fate in his hands. In the following excerpt, Eyre and Rochester may come from very different social classes, but their dialogue begins to erase the class boundaries between them. Eyre is startled to find herself in a conversation with her employer that bends social rules as Rochester encourages Jane to communicate her honest thoughts.

WRITE Eyre becomes concerned when she thinks she has inappropriately crossed a social boundary in her conversation with Mr. Rochester. Which elements in their dialogue are examples of the social boundaries that exist between Eyre and Mr. Rochester? Which words reinforce the social boundaries? Which words break them down? How does Eyre try to re-establish the social boundaries between herself and Mr. Rochester? How does Mr. Rochester try to erase those boundaries? Cite specific passages from the excerpt to support your response.



Mr. Rochester, as he sat in his damask-covered chair, looked different to what I had seen him look before; not quite so stern—much less gloomy. There was a smile on his lips, and his eyes sparkled, whether with wine or not, I am not sure; but I think it very probable. He was, in short, in his after-dinner mood; more expanded and genial, and also more self-indulgent than the frigid and rigid temper of the morning: still he looked preciously grim, cushioning his massive head against the swelling back of his chair, and receiving the light of the fire on his granite-hewn features, and in his great,
10 dark eyes; for he had great, dark eyes, and very fine eyes, too—not without a certain change in their depths sometimes, which, if it was not softness, reminded you, at least, of that feeling.

He had been looking two minutes at the fire, and I had been looking the same length of time at him, when, turning suddenly, he caught my gaze fashioned on his physiognomy.

“You examine me, Miss Eyre,” said he: “do you think me handsome?”

I should, if I had deliberated, have replied to this question by something conventionally vague and polite; but the answer somehow slipped from my tongue before I was aware:—“No, sir.”

20 “Ah! By my word! there is something singular about you,” said he: “you have the air of a little nonnette; quaint, quiet, grave, and simple, as you sit with your hands before you, and your eyes generally bent on the carpet (except, by-the-by, when they are directed piercingly to my face; as just now, for instance); and when one asks you a question, or makes a remark to which you are obliged to reply, you rap out a round rejoinder, which, if not blunt, is at least brusque. What do you mean by it?”

“Sir, I was too plain: I beg your pardon. I ought to have replied that it was not easy to give an impromptu answer to a question about appearances; that tastes differ; that beauty is of little consequence, or something of that sort.”

30 “You ought to have replied no such thing. Beauty of little consequence, indeed! And so, under pretence of softening the previous outrage, of stroking and soothing me into placidity, you stick a sly penknife under my ear! Go on: what fault do you find with me, pray? I suppose I have all my limbs and all my features like any other man?”

“Mr. Rochester, allow me to disown my first answer: I intended no pointed repartee: it was only a blunder.”



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.

Pied Beauty Spring and Fall: To a Young Child

Poetry by Gerard Manley Hopkins

Meet the Author

Gerard Manley Hopkins 1844–1889

Gerard Manley Hopkins was unknown as a poet during his lifetime. He had been dead for more than 25 years before a friend arranged the publication of his work, believing that the public was finally ready for Hopkins's daring innovations with language and rhythm. Not until the 1930s would Hopkins's unique verse achieve widespread acclaim.

Budding Talent Hopkins grew up in a family of writers and artists. Even as a youth, he demonstrated a talent for writing poetry. At the age of 15, he won his grammar school's poetry prize, and two years later, he was awarded the Governor's Medal for Latin Verse. At Oxford University, he continued to devote his energies to writing.

Religious Conversion At Oxford, Hopkins fell under the spell of the poet Christina Rossetti. Profoundly affected by her mystical verse, he experienced a growing interest in religious matters. In July of 1866, he "saw the impossibility of staying in the Church of England," and in October of that year, he converted to Catholicism. This action alienated him from his parents, who could never understand his decision. The rift widened in 1868 when Hopkins joined the Jesuit order.

Conflicting Commitments Preparing to enter the Society of Jesus, Hopkins burned his early poems, resolving "to write no more, as not belonging to my profession." For the next seven years, he composed no verse, although he did continue to write in his journal. In 1875, he finally broke his poetic silence after reading a newspaper article about a shipwreck involving five nuns. Deeply moved by their deaths, Hopkins wrote his most ambitious poem, "The Wreck of the Deutschland." From that moment on, he never stopped writing, though he continued to feel guilty about pursuing his art.

Bitter Ending While studying for his ordination in 1877, Hopkins produced a series of exquisite sonnets, including "Pied Beauty," which reflect his joy in God's creations. After being ordained a priest, Hopkins served in several parishes before becoming, in 1884, a professor of Greek at University College in Dublin. Hopkins did not care for Dublin, finding it a "joyless place." Isolated from friends and family and often in poor health, he fell into a deep depression. This psychological turmoil gave rise to his so-called "sonnets of desolation," which Hopkins composed up until his death in 1889.

Author Online

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DID YOU KNOW?

Gerard Manley Hopkins ...

- considered becoming a professional artist.
- produced musical compositions.
- profoundly influenced T. S. Eliot, Dylan Thomas, W. H. Auden, and other 20th-century poets.

(background)
Jesus College, Oxford



● **LITERARY ANALYSIS: SPRUNG RHYTHM**

In order to approximate the rhythms of natural speech in his poetry, Hopkins ignored traditional patterns of rhythm, instead using what he called **sprung rhythm**. The lines of a poem written in sprung rhythm have fixed numbers of stressed syllables but varying numbers of unstressed syllables. As in the following example, a line may contain several consecutive stressed syllables, or a stressed syllable may be followed by one, two, or even three unstressed syllables:

*Landscape plottēd and piēced—fōld, fallōw, and plōugh;
And all tradēs, thēir gēar and tacklē and trīm.*

Hopkins often included stress marks in his poems to indicate the rhythm he intended.

As you read the two poems, think about which lines come closest to reproducing the rhythms of natural speech.

● **READING SKILL: INFER MEANING**

Hopkins's poems include difficult syntax and vocabulary words that may be unfamiliar to you. Even after slowly rereading the poems, you may still need to **infer**, or make an educated guess about, the meaning of difficult words and phrases. Your inferences should be based on **context clues**, or the nearby words and phrases that may shed some light on a difficult word or an obscure passage.

As you read and reread the poems, fill out a chart like the one below to help you interpret the meaning of any difficult phrases or complex **imagery**—words that appeal to one or more of the five senses.

Phrases or Imagery	Inferences
"rose-moles all in stipple upon trout that swim" (line 3)	The poet describes the fish as beautiful and vibrant.



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

How does nature affect your MOOD?

Think about a time when you closely examined a single leaf or a flower. What unique details do you recall observing? What mood did this natural object create for you? In the poems that follow, you will read about the mood-changing experiences of two individuals who encounter nature's rhythms and beauty.

QUICKWRITE Write a description of an object in nature without naming what it is. Include as much detail as possible, and try to capture the mood that the object conveys for you. Then, in a small group, take turns reading your descriptions aloud. Try to guess the identity of each other's object.



PIED BEAUTY

Gerard Manley Hopkins

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

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

1 **dappled**: spotted with color.

2 **brindled**: brindled—streaked or spotted with a darker color.

3 **rose-moles . . . stipple**: spots of pink in flecks or speckles.

4 **fresh-firecoal**: the color of glowing coals.

6 **trim**: equipment.

7 **counter**: opposing.

A INFER MEANING

What is Hopkins's attitude toward nature based on the imagery in this poem?



SPRING AND FALL: TO A YOUNG CHILD

Gerard Manley Hopkins

Márgaré^t, are you grie^ving **B**
Over Goldengrove unleaving?
Léaves, like the things of man, you
With your fresh thoughts care for, can you?
5 Áh! ás the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you *will* weep and know why.
10 Now no matter, child, the name:
Sórr^ow's spríngs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It ís the blight man was born for,
15 It is Margaret you mourn for.

B SPRUNG RHYTHM

In line 1, what do the stressed syllables help Hopkins emphasize?

2 **unleaving**: losing its leaves.

3–4 **Leaves . . . can you?**: Do you in your innocence grieve about falling leaves as though they were equal to human loss?

8 **wanwood**: faded woodland;
leafmeal: dry, ground-up leaves.

12 **nor**: neither.

13 **ghost**: spirit; soul.

14 **blight**: a condition that stops growth and brings withering and death.



Comprehension

1. **Paraphrase** Name the dappled things that Hopkins admires.
2. **Clarify** Why, in your opinion, does Hopkins include “all trades” with the details from nature?
3. **Recall** How does Margaret respond to the changing of the seasons?
4. **Clarify** How will she react in the future, 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

5. **Make Inferences About Theme** Reread “Pied Beauty,” paying careful attention to the poem’s rich **imagery**. What idea about God and his creations does Hopkins convey through his images of “dappled things”? Cite details.
6. **Interpret Ideas** Think about the meaning of the final line of “Spring and Fall.” What is the real source of Margaret’s grief, according to the speaker?
7. **Analyze Sprung Rhythm** Find instances of **sprung rhythm** in “Spring and Fall.” What ideas does Hopkins emphasize through the use of this rhythmic technique?
8. **Infer Meaning** Review your list of imagery from each poem in your chart. How do these words and phrases help to convey the poet’s view of the natural world in each poem? Cite specific examples to support your points.
9. **Compare Texts** As a schoolboy, Hopkins wrote verse in imitation of John Keats. Compare Hopkins’s two poems with those of Keats on pages 880–888. What similarities and differences can you find in the two writers’ poetic style and treatment of nature?

Literary Criticism

10. **Critical Interpretations** Many poets have praised the beauty of nature. However, some scholars believe Hopkins goes one step further. One critic has observed that for Hopkins, “words are a means of possessing nature.” On the basis of the two poems, decide if you agree. Cite evidence to support your opinion.

How does nature affect your **MOOD?**

What do you think is gained by a close examination of the natural world? What are the advantages and disadvantages of experiencing nature as Hopkins does?

Romantic Influence

The emphasis on the importance of the individual and his or her emotions is one of the most significant legacies of romanticism and was a strong influence on early Victorian writers such as Alfred, Lord Tennyson and Emily Brontë. For the early Victorians, love, for example, often suggests a consuming passion whose joys may be surpassed only by its agonies. Consider the fate of Tennyson's Lady of Shalott once she is struck by the "curse" of love.

*"[She] Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darkened wholly,
Turned to towered Camelot.
For ere she reached upon the tide
The first house by the waterside,
Singing in her song she died,
The Lady of Shalott."*

Extension

LISTENING & SPEAKING Find a contemporary love poem and read it aloud to your class. Then discuss with your classmates how this poem's portrayal of love is similar to or different from the notions of love found in the poems in this section.



WRITING 15A Write an analytical essay.

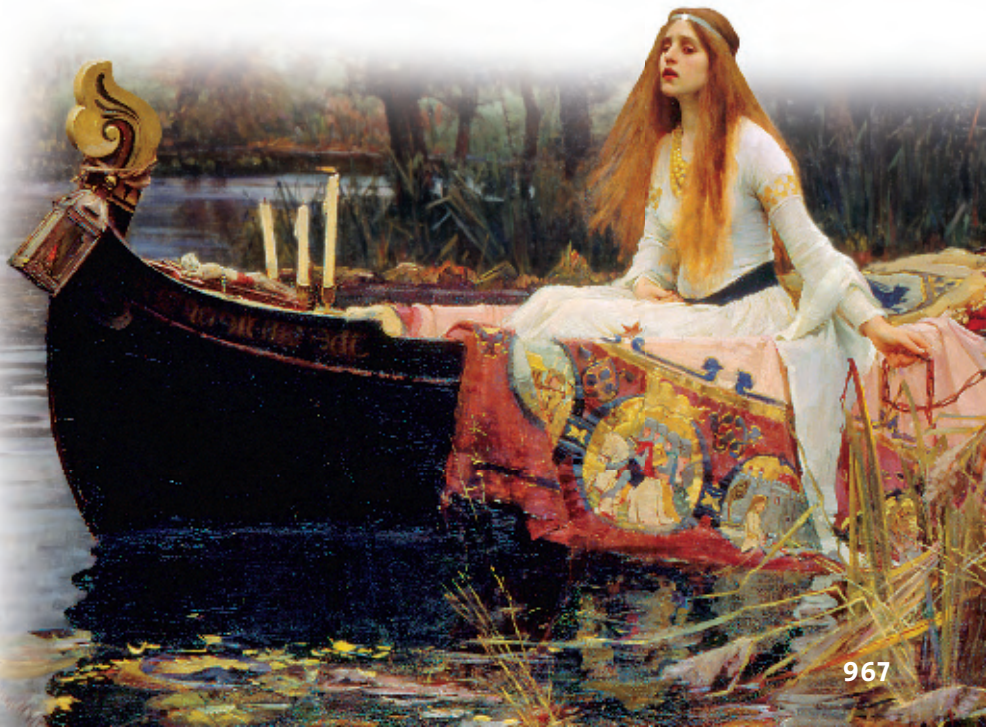
Writing to Compare

Write an essay in which you reflect on the portrayals of love found in the poems by Tennyson, Robert Browning, Elizabeth Barrett Browning, and Emily Brontë. Look at the imagery and language of each poem. What do the poems have in common? Which do you find the most—or least—appealing?

Consider

- the imagery and descriptions of feelings about love
- the nature of the relationship between the lovers
- the outcome of the relationship

The Lady of Shalott (1888), John William Waterhouse. © Tate Gallery, London/Art Resource, New York.





Included in this workshop:
READING 5D Demonstrate familiarity with works of fiction by British authors from each major literary period.

The Growth and Development of Fiction

It's hard to imagine a time when the novel, as we know it, was not a common literary form. However, in the long history of literature, the rise of fiction as a popular genre is a relatively recent phenomenon.

A Novel Idea

The **novel** is an extended fictional narrative written in prose. Typically, the narrative depicts the development of a character and revolves around a plot and theme, which collectively act as its organizing principle. The novel as we think of it came into being after Daniel Defoe published *Robinson Crusoe* in 1719. During this time, the novel was viewed primarily as a form of entertainment. In the mid-18th century, the novels *Pamela* (1740) and *Clarissa* (1747–1748) by Samuel Richardson and *Tom Jones* (1749) by Henry Fielding advanced the development of plot and characterization. *The Life and Opinions of Tristram Shandy, Gentleman* (1760–1767), a highly original work by Laurence Sterne, focused on characters' conversations and remembrances instead of on action. These works inspired other writers to take the novel form in new directions.

The Novel Comes of Age

The Victorian period (1832–1901) is often called the age of the novel. The Victorian era ushered in the focus on realistic depictions of life that continues to this day. Victorian novels are known for their **realism**—the detailed presentation of everyday life. Through the novel, Victorian writers wanted to document the lives and the values of the English, including the lower classes. As the Victorian era continued, social concerns began playing a greater role in the general society, and the novel became a tool for exposing society's ills. No other writer used this tool as effectively as did Charles Dickens. His novels *Oliver Twist* (1837–1839), *A Christmas Carol* (1843), *David Copperfield* (1849–1850), and *Bleak House* (1852–1853) described in riveting detail the troubling state of England's lower classes. (See pages 1010–1011 for more on Dickens.)

Close Read

Based on this passage, describe the attitudes of the workhouse authorities and parish authorities toward Oliver. Do they seem indifferent? caring? cruel? Explain what led you to your conclusion.

For the next eight or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities. . . . The parish authorities magnanimously and humanely resolved, that Oliver should be “farmed,” or, in other words, that he should be despatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws, rolled about the floor all day, without the inconvenience of too much food or too much clothing. . . .

—Charles Dickens, *Oliver Twist*

New Forms Emerge

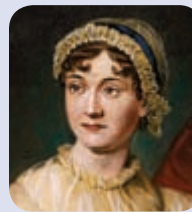
In the 19th century, a remarkable variety of English novels were written, giving rise to several popular, new subgenres:

- **Historical novels**—In this type of novel, historical facts are combined with fictional elements to re-create the spirit of a past age. Charles Dickens based *A Tale of Two Cities* (1859) on historical accounts of the French Revolution.
- **Gothic novels**—Horror tales became extremely popular in England near the turn of the 19th century. *Frankenstein* (1818) by Mary Shelley is the best-known example of gothic fiction.
- **Detective novels**—Mystery is a major ingredient of detective fiction. Sir Arthur Conan Doyle mastered this form in the late 1800s and created Sherlock Holmes, still the world's most famous detective.
- **Newgate novels**—Stories focusing on criminals and their motives attracted a growing audience. Newgate fiction—named after a famous London prison—explored the nature of crime and violence. An example is Charles Dickens's *Barnaby Rudge* (1841), which looks at the effects of civil unrest and riot.

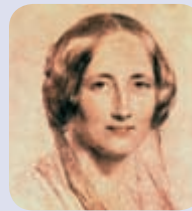
After 1880, realism spawned several other schools of literary writing, including psychological realism and naturalism. In France, **naturalism** promoted a grimmer, more “scientific” approach to fiction. Naturalistic writing was an attempt to depict the human condition as objectively as scientific writings depicted the processes of nature. An example is *Tess of the D'Urbervilles* (1891), in which Thomas Hardy portrayed a hostile world where only the “fittest” prospered.

WOMEN NOVELISTS

As the reading public became increasingly female and middle class, female writers emerged. Romantic writer Jane Austen led the way with novels of manners, works known for their focus on courtship, parental authority, and other domestic issues. However, Victorian women writers were determined to overcome the commonly accepted view that writing was a man's profession, and they extended the topics of many of their works far beyond the home.



Jane Austen
1775–1817
Sense and Sensibility
Pride and Prejudice
Emma



Elizabeth Cleghorn Gaskell
1810–1865
Mary Barton
Cranford
North and South



George Eliot (Mary Ann Evans)
1819–1880
The Mill on the Floss
Silas Marner
Middlemarch



Emily Brontë (Ellis Bell)
1818–1848
Wuthering Heights



Charlotte Brontë (Currer Bell)
1816–1855
Jane Eyre
The Professor
Shirley

Malachi's Cove

Short Story by Anthony Trollope



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

RC-12(A) Reflect on understanding to monitor comprehension.

DID YOU KNOW?

Anthony Trollope . . .

- worked for the post office for over 25 years.
- published 47 novels in his lifetime.
- ran unsuccessfully for a seat in Parliament.

Meet the Author

Anthony Trollope 1815–1882

Anthony Trollope was a highly successful English novelist and one of the most prolific writers of the Victorian era. Trollope's works are widely respected for their convincing dialogue, true-to-life characters, and astute analysis of class dynamics and social conflicts—all hallmarks of the burgeoning literary movement known as realism.

Great Expectations Trollope's sensitivity to social class was heightened by his childhood experiences. He was born into a well-to-do family whose financial situation declined. To keep up appearances, the family sent young Trollope to elite schools, where he was beaten and humiliated for his family's lack of wealth. Trollope, who aspired to a gentleman's life of leisure, found himself required to earn his living. He took a civil-service job in London's General Post Office, a low-paying but respectable position. Impractical and prone to mistakes, Trollope was an indifferent employee; he made little progress in his career until he was transferred to Ireland in 1841.

Life in Letters While in Ireland, Trollope established the writing discipline that he followed for the rest of his life, producing ten pages of

fiction in three hours each and every day. In 1855, he published his first successful novel, *The Warden*, which was followed by his masterpiece *Barchester Towers* in 1857. Trollope's daily life left its mark on his work: many of his novels are set in Ireland, and letters, whether paraphrased, excerpted, or printed in full, frequently appear in his work. But before he retired in 1867, Trollope also left his mark on the British postal service: he was co-inventor of the now-famous red mailbox, which helped streamline mail delivery, especially in rural Britain.

Mixed Reviews During Trollope's lifetime, the novel became the most widely read literary form, and realism became the dominant style of writing. Like his contemporaries and fellow realists Charles Dickens and George Eliot, Trollope believed fiction had a moral purpose: a novel should teach readers how to behave, while offering them pleasant entertainment. However, after Trollope's death in 1882, literary trends changed, and realism fell out of favor. In this new context, Trollope's works appeared old-fashioned, and his inflexible work habits seemed to prove his lack of true artistry. After decades of neglect, readers and critics began to rediscover Trollope in the 1940s. Today, he continues to reach new audiences through television and radio adaptations of his work.

Author Online

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LITERARY ANALYSIS: REALISM

Realism refers to writing that portrays everyday life in accurate detail. It also refers to a literary movement that developed in mid-19th century France and later spread to England. Devices of realism include

- **complex characters** portrayed in everyday circumstances, unlike the idealized romantic characters of earlier fiction
- carefully detailed **settings** drawn from real life
- **dialogue** that captures the sounds of everyday speech, including the use of dialects or idioms

As you read this story, notice how Trollope uses these elements to depict his characters' distinctive way of life.

READING STRATEGY: PREDICT

Like any good storyteller, Trollope includes dramatic twists and turns in his plot. You can anticipate plot twists by using text clues to make **predictions**, reasonable guesses about what will happen next. To make good predictions,

- consider characters' words, thoughts, and actions as clues to how they will respond to a situation
- note passages that seem to hint at future plot events

As you read, use a chart like the one shown to note at least three predictions and the clues you used to make them.

Prediction	Support for Prediction

VOCABULARY IN CONTEXT

Trollope uses the words in boldface below to portray life in Cornwall. Restate each phrase, using a different word or words for the boldface term.

1. awed by the **precipitous** cliffs
2. an **indefatigable** worker known for her diligence
3. an **interloper** on private property
4. **impede** the group's progress
5. fought to **garner** enough support
6. resolved to **desist** from bad habits
7. tossed by **eddy** stream currents
8. a large, mouthlike **orifice**



Complete the activities in your Reader/Writer Notebook.

How do we learn to TRUST?

Babies learn to trust instinctively by responding to the adults who love and care for them. As we get older, trust becomes a trickier proposition, especially if experience has taught us to be wary of others. What enables us to overcome suspicion and reach out to other people?

QUICKWRITE Working in a small group, list five qualities that signal that a person is trustworthy and five qualities that tell you to be wary. Have someone from your group read your list to the class. Do others agree with your results?



MALACHI'S COVE

Anthony Trollope

On the northern coast of Cornwall, between Tintagel and Bossiney,¹ down on the very margin of the sea, there lived not long since an old man who got his living by saving seaweed from the waves, and selling it for manure. The cliffs there are bold and fine, and the sea beats in upon them from the north with a grand violence. I doubt whether it be not the finest morsel of cliff scenery in England, though it is beaten by many portions of the west coast of Ireland, and perhaps also by spots in Wales and Scotland. Cliffs should be nearly **precipitous**, they should be broken in their outlines, and should barely admit here and there of an insecure passage from their summit to the sand at their feet. The sea should come, if not up to them, at
10 least very near to them, and then, above all things, the water below them should be blue, and not of that dead leaden color which is so familiar to us in England. At Tintagel all these requisites are there, except that bright blue color which is so lovely. But the cliffs themselves are bold and well broken, and the margin of sand at high water is very narrow—so narrow that at spring tides there is barely a footing there. **A**

Close upon this margin was the cottage or hovel of Malachi Trenglos,² the old man of whom I have spoken. But Malachi, or old Glos, as he was commonly called by the people around him, had not built his house absolutely upon the sand. There was a fissure in the rock so great that at the top it formed a narrow
20 ravine, and so complete from the summit to the base that it afforded an opening for a steep and rugged track from the top of the rock to the bottom. This fissure was so wide at the bottom that it had afforded space for Trenglos to fix his

Analyze Visuals ►

What details in this painting suggest the dangers of this **setting**?

precipitous (prĭ-sĭp'ĭ-təs)
adj. nearly vertical; very steep

A REALISM

Reread lines 1–15. Which details in this passage help make Trollope's description seem realistic?

1. **Cornwall . . . Tintagel** (tĭn-tăj'əl) and **Bossiney** (bôs'ĭ-nē): a remote peninsula on the southwestern tip of England that includes the picturesque village of Tintagel and an adjoining beach area called Bossiney.

2. **Malachi Trenglos** (măl'ə-kĭ' trĕn'glôs): Many Cornish family names begin with *Tre*, which means "dwelling" in Cornish.



habitation on a foundation of rock, and here he had lived for many years. It was told of him that in the early days of his trade he had always carried the weed in a basket on his back to the top, but latterly³ he had been possessed of a donkey which had been trained to go up and down the steep track with a single pannier⁴ over his loins, for the rocks would not admit of panniers hanging by his side; and for this assistant he had built a shed adjoining his own, and almost as large as that in which he himself resided.

30 But, as years went on, old Glos procured other assistance than that of the donkey, or, as I should rather say, Providence⁵ supplied him with other help; and, indeed, had it not been so, the old man must have given up his cabin and his independence and gone into the workhouse at Camelford.⁶ For rheumatism⁷ had afflicted him, old age had bowed him till he was nearly double, and by degrees he became unable to attend the donkey on its upward passage to the world above, or even to assist in rescuing the coveted weed from the waves.

At the time to which our story refers Trenglos had not been up the cliff for twelve months, and for the last six months he had done nothing towards the furtherance of his trade, except to take the money and keep it, if any of it was
40 kept, and occasionally to shake down a bundle of fodder⁸ for the donkey. The real work of the business was done altogether by Mahala Trenglos, his granddaughter.

Mally Trenglos was known to all the farmers round the coast, and to all the small tradespeople in Camelford. She was a wild-looking, almost unearthly creature, with wild-flowing, black, uncombed hair, small in stature, with small hands and bright black eyes; but people said that she was very strong, and the children around declared that she worked day and night and knew nothing of fatigue. As to her age there were many doubts. Some said she was ten, and others five-and-twenty, but the reader may be allowed to know that at this time she had in truth passed her twentieth birthday. The old people spoke well of Mally,
50 because she was so good to her grandfather; and it was said of her that though she carried to him a little gin and tobacco almost daily, she bought nothing for herself—and as to the gin, no one who looked at her would accuse her of meddling with that. But she had no friends and but few acquaintances among people of her own age. They said that she was fierce and ill-natured, that she had not a good word for anyone, and that she was, complete at all points, a thorough little vixen.⁹ The young men did not care for her; for, as regarded dress, all days were alike with her. She never made herself smart on Sundays. She was generally without stockings, and seemed to care not at all to exercise any of those feminine

3. **latterly**: more recently.

4. **pannier** (păn'yər): one of a pair of baskets usually hung on either side of a pack animal to carry loads.

5. **Providence**: the helpful guidance or aid of God, fate, or nature.

6. **workhouse at Camelford**: the poorhouse at Camelford, a larger town near Tintagel. In Victorian times, poor people whose relatives could not support them were sent to workhouses; healthy residents were put to work.

7. **rheumatism** (rōō'mə-tīz'əm): painful inflammation and stiffness of the joints and muscles.

8. **fodder**: coarse food for cattle and other farm animals.

9. **vixen** (vīk'sən): a bad-tempered woman; a shrew.

attractions which might have been hers had she studied to attain them. All days
60 were the same to her in regard to dress; and, indeed, till lately, all days had, I fear,
been the same to her in other respects. Old Malachi had never been seen inside a
place of worship since he had taken to live under the cliff. **B**

But within the last two years Mally had submitted herself to the teaching of the
clergyman at Tintagel, and had appeared at church on Sundays, if not absolutely
with punctuality, at any rate so often that no one who knew the peculiarity of
her residence was disposed to quarrel with her on that subject. But she made no
difference in her dress on these occasions. She took her place in a low stone seat
just inside the church door, clothed as usual in her thick red serge petticoat¹⁰ and
loose brown serge jacket, such being the apparel which she had found to be best
70 adapted for her hard and perilous work among the waters. She had pleaded to
the clergyman when he attacked her on the subject of church attendance with
vigor that she had got no church-going clothes. He had explained to her that she
would be received there without distinction to her clothing. Mally had taken him
at his word, and had gone, with a courage which certainly deserved admiration,
though I doubt whether there was not mingled with it an obstinacy which was less
admirable.

For people said that old Glos was rich, and that Mally might have proper
clothes if she chose to buy them. Mr. Polwarth, the clergyman, who, as the old
man could not come to him, went down the rocks to the old man, did make some
80 hint on the matter in Mally's absence. But old Glos, who had been patient with
him on other matters, turned upon him so angrily when he made an allusion
to money, that Mr. Polwarth found himself obliged to give that matter up, and
Mally continued to sit upon the stone bench in her short serge petticoat, with her
long hair streaming down her face. She did so far sacrifice to decency as on such
occasions to tie up her black hair with an old shoestring. So tied it would remain
through the Monday and Tuesday, but by Wednesday afternoon Mally's hair had
generally managed to escape.

As to Mally's **indefatigable** industry there could be no manner of doubt, for
the quantity of seaweed which she and the donkey amassed between them was
90 very surprising. Old Glos, it was declared, had never collected half what Mally
gathered together; but then the article was becoming cheaper, and it was necessary
that the exertion should be greater. So Mally and the donkey toiled and toiled,
and the seaweed came up in heaps which surprised those who looked at her little
hands and light form. Was there not someone who helped her at nights, some
fairy, or demon, or the like? Mally was so snappish in her answers to people that
she had no right to be surprised if ill-natured things were said of her.

No one ever heard Mally Trenglos complain of her work, but about this time
she was heard to make great and loud complaints of the treatment she received
from some of her neighbors. It was known that she went with her complaints to Mr.
100 Polwarth; and when he could not help her, or did not give her such instant help

B REALISM

Reread lines 42–62. In what ways does this description of Mally differ from that of a conventional romantic heroine? Cite details in your answer.

indefatigable
(ĭn'dĭ-făt'ĭ-gə-bəl) *adj.*
tireless

10. **serge petticoat**: a skirt made of a strong twilled woolen or silken fabric.

as she needed, she went—ah, so foolishly! to the office of a certain attorney at Camelford, who was not likely to prove himself a better friend than Mr. Polwarth.

Now the nature of her injury was as follows. The place in which she collected her seaweed was a little cove—the people had come to call it Malachi's Cove from the name of the old man who lived there—which was so formed that the margin of the sea therein could only be reached by the passage from the top down to Trenglos's hut. The breadth of the cove when the sea was out might perhaps be two hundred yards, and on each side the rocks ran out in such a way that both from north and south the domain of Trenglos was guarded from intruders. And
110 this locality had been well chosen for its intended purpose.

There was a rush of the sea into the cove, which carried there large, drifting masses of seaweed, leaving them among the rocks when the tide was out. During the equinoctial winds¹¹ of the spring and autumn the supply would never fail; and even when the sea was calm, the long, soft, salt-bedewed, trailing masses of the weed could be gathered there when they could not be found elsewhere for miles along the coast. The task of getting the weed from the breakers¹² was often difficult and dangerous—so difficult that much of it was left to be carried away by the next incoming tide.

Mally doubtless did not gather half the crop that was there at her feet. What
120 was taken by the returning waves she did not regret; but when **interlopers** came upon her cove, and gathered her wealth—her grandfather's wealth, beneath her eyes, then her heart was broken. It was this interloping, this intrusion, that drove poor Mally to the Camelford attorney. But, alas, though the Camelford attorney took Mally's money, he could do nothing for her, and her heart was broken!

interloper (ɪn'tər-lō'pər)
n. intruder

She had an idea, in which no doubt her grandfather shared, that the path to the cove was, at any rate, their property. When she was told that the cove, and sea running into the cove, were not the freeholds¹³ of her grandfather, she understood that the statement might be true. But what then as to the use of the path? Who had made the path what it was? Had she not painfully, wearily, with exceeding
130 toil, carried up bits of rock with her own little hands, that her grandfather's donkey might have footing for his feet? Had she not scraped together crumbs of earth along the face of the cliff that she might make easier to the animal the track of that rugged way? And now, when she saw big farmer's lads coming down with other donkeys—and, indeed, there was one who came with a pony; no boy, but a young man, old enough to know better than rob a poor old man and a young girl—she reviled the whole human race, and swore that the Camelford attorney was a fool.

Any attempt to explain to her that there was still weed enough for her was worse than useless. Was it not all hers and his, or, at any rate, was not the sole way
140 to it his and hers? And was not her trade stopped and **impeded**? Had she not been forced to back her laden donkey down, twenty yards she said, but it had, in truth,

impede (ɪm-pēd') *v.* to hinder or obstruct

11. **equinoctial** (ē'kwə-nŏk'shəl) **winds:** strong winds around the time of the spring or autumn equinox, when day and night are of equal length.

12. **breakers:** waves that break into foam when they hit the shore.

13. **freeholds:** land that is inherited or held for life.



On the Shore, Paul Henry. Oil on canvas, 60.5 cm × 51 cm. T30352. © Phillips, The International Fine Art Auctioneers, United Kingdom. © Bonhams, London/Bridgeman Art Library.

◀ Analyze Visuals

How would you describe the **mood** of this painting? What details help convey the mood?

been five, because Farmer Gunliffe's son had been in the way with his thieving pony? Farmer Gunliffe had wanted to buy her weed at his own price, and because she had refused he had set on his thieving son to destroy her in this wicked way.

"I'll hamstring¹⁴ the beast the next time as he's down here!" said Mally to old Glos, while the angry fire literally streamed from her eyes.

Farmer Gunliffe's small homestead—he held about fifty acres of land—was close by the village of Tintagel, and not a mile from the cliff. The sea-wrack, as they call it, was pretty well the only manure within his reach, and no doubt he

14. **hamstring**: to disable by cutting the hamstring, the large tendon found on the back of the leg in humans or on the hind leg in many quadrupeds.

150 thought it hard that he should be kept from using it by Mally Trenglos and her obstinacy.

“There’s heaps of other coves, Barty,” said Mally to Barty Gunliffe, the farmer’s son.

“But none so nigh,¹⁵ Mally, nor yet none that fills ’emself as this place.”

Then he explained to her that he would not take the weed that came up close to hand. He was bigger than she was, and stronger, and would get it from the outer rocks, with which she never meddled. Then, with scorn in her eye, she swore that she could get it where he durst¹⁶ not venture, and repeated her threat of hamstringing the pony. Barty laughed at her wrath, jeered her because of her wild
160 hair, and called her a mermaid.

“I’ll mermaid you!” she cried. “Mermaid, indeed! I wouldn’t be a man to come and rob a poor girl and an old cripple. But you’re no man, Barty Gunliffe! You’re not half a man.”

Nevertheless, Bartholomew Gunliffe was a very fine young fellow as far as the eye went. He was about five feet eight inches high, with strong arms and legs, with light curly brown hair and blue eyes. His father was but in a small way as a farmer, but, nevertheless, Barty Gunliffe was well thought of among the girls around. Everybody liked Barty—excepting only Mally Trenglos, and she hated him like poison. **C**

170 Barty, when he was asked why so good-natured a lad as he persecuted a poor girl and an old man, threw himself upon the justice of the thing. It wouldn’t do at all, according to his view, that any single person should take upon himself to own that which God Almighty sent as the common property of all. He would do Mally no harm, and so he had told her. But Mally was a vixen—a wicked little vixen; and she must be taught to have a civil tongue in her head. When once Mally would speak him civil as he went for weed, he would get his father to pay the old man some sort of toll for the use of the path.

“Speak him civil?” said Mally. “Never; not while I have a tongue in my mouth!”
180 And I fear old Glos encouraged her rather than otherwise in her view of the matter.

But her grandfather did not encourage her to hamstring the pony. Hamstringing a pony would be a serious thing, and old Glos thought it might be very awkward for both of them if Mally were put into prison. He suggested, therefore, that all manner of impediments should be put in the way of the pony’s feet, surmising that the well-trained donkey might be able to work in spite of them. And Barty Gunliffe, on his next descent, did find the passage very awkward when he came near to Malachi’s hut, but he made his way down, and poor Mally saw the lumps of rock at which she had labored so hard pushed on one side or rolled out of the way with a steady persistency of injury towards herself that
190 almost drove her frantic.

C PREDICT

Based on what you know about Barty and Mally at this point in the story, what predictions would you make about their future interactions?

15. **nigh** (nī): near.

16. **durst**: dare.

“Well, Barty, you’re a nice boy,” said old Glos, sitting in the doorway of the hut, as he watched the intruder.

“I ain’t a doing no harm to none as doesn’t harm me,” said Barty. “The sea’s free to all, Malachi.”

“And the sky’s free to all, but I mustn’t get up on the top of your big barn to look at it,” said Mally, who was standing among the rocks with a long hook in her hand. The long hook was the tool with which she worked in dragging the weed from the waves. “But you ain’t got no justice, nor yet no sperrit,¹⁷ or you wouldn’t come here to vex an old man like he.”

200 “I didn’t want to vex him, nor yet to vex you, Mally. You let me be for a while, and we’ll be friends yet.”

“Friends!” exclaimed Mally. “Who’d have the likes of you for a friend? What are you moving them stones for? Them stones belongs to grandfather.” And in her wrath she made a movement as though she were going to fly at him.

“Let him be, Mally,” said the old man; “let him be. He’ll get his punishment. He’ll come to be drowned some day if he comes down here when the wind is in shore.”

210 “That he may be drowned then!” said Mally, in her anger. “If he was in the big hole there among the rocks, and the sea running in at half tide, I wouldn’t lift a hand to help him out.”

“Yes, you would, Mally; you’d fish me up with your hook like a big stick of seaweed.” **D**

She turned from him with scorn as he said this, and went into the hut. It was time for her to get ready for her work, and one of the great injuries done her lay in this—that such a one as Barty Gunliffe should come and look at her during her toil among the breakers.

It was an afternoon in April, and the hour was something after four o’clock. There had been a heavy wind from the northwest all the morning, with gusts of rain, and the seagulls had been in and out of the cove all the day, which was a sure
220 sign to Mally that the incoming tide would cover the rocks with weed.

The quick waves were now returning with wonderful celerity¹⁸ over the low reefs, and the time had come at which the treasure must be seized, if it was to be **garnered** on that day. By seven o’clock it would be growing dark, at nine it would be high water, and before daylight the crop would be carried out again if not collected. All this Mally understood very well, and some of this Barty was beginning to understand also. **E**

230 As Mally came down with her bare feet, bearing her long hook in her hand, she saw Barty’s pony standing patiently on the sand, and in her heart she longed to attack the brute. Barty at this moment, with a common three-pronged fork in his hand, was standing down on a large rock, gazing forth towards the waters. He had declared that he would gather the weed only at places which were inaccessible to Mally, and he was looking out that he might settle where he would begin.

D PREDICT

Reread lines 208–212.

Which character’s prediction seems more consistent with Mally’s personality? Explain your answer.

garner (gär’nər) *v.* to gather up and store; to collect

E REALISM

Reread lines 217–226.

What details of the **setting** help add realism to the story?

17. **sperrit**: dialect for *spirit*, here meaning “courage” or “character.”

18. **celerity** (sə-lēr’ī-tē): swiftness of action; speed.



The Runaway, Henry Herbert La Thangue. Oil on canvas. Private collection.
© Bridgeman Art Library.

“Let ’un be, let ’un be,” shouted the old man to Mally, as he saw her take a step towards the beast, which she hated almost as much as she hated the man.

Hearing her grandfather’s voice through the wind, she **desisted** from her purpose, if any purpose she had had, and went forth to her work. As she passed down the cove, and scrambled in among the rocks, she saw Barty still standing on his perch; out beyond, the white-curling waves were cresting and breaking themselves with violence, and the wind was howling among the caverns and

240 abutments of the cliff.

Every now and then there came a squall¹⁹ of rain, and though there was sufficient light, the heavens were black with clouds. A scene more beautiful might hardly be found by those who love the glories of the coast. The light for such objects was perfect. Nothing could exceed the grandeur of the colors—the blue of the open sea, the white of the breaking waves, the yellow sands, or the streaks of red and brown which gave such richness to the cliff.

But neither Mally nor Barty were thinking of such things as these. Indeed, they were hardly thinking of their trade after its ordinary forms. Barty was meditating how he might best accomplish his purpose of working beyond the reach of Mally’s
250 feminine powers, and Mally was resolving that wherever Barty went she would go farther.

And, in many respects, Mally had the advantage. She knew every rock in the spot, and was sure of those which gave a good foothold, and sure also of those

desist (dĭ-sĭst’) v.
to cease or stop

19. **squall** (skwŏl): a brief, violent windstorm, usually accompanied by rain or snow.

which did not. And then her activity had been made perfect by practice for the purpose to which it was to be devoted. Barty, no doubt, was stronger than she, and quite as active. But Barty could not jump among the waves from one stone to another as she could do, nor was he as yet able to get aid in his work from the very force of the water as she could get it. She had been hunting seaweed in that cove since she had been an urchin of six years old, and she knew every hole and corner
 260 and every spot of vantage.²⁰ The waves were her friends, and she could use them. She could measure their strength, and knew when and where it would cease.

Mally was great down in the salt pools of her own cove—great, and very fearless. As she watched Barty make his way forward from rock to rock, she told herself, gleefully, that he was going astray. The curl of the wind as it blew into the cove would not carry the weed up to the northern buttresses of the cove; and then there was the great hole just there—the great hole of which she had spoken when she wished him evil.

And now she went to work, hooking up the dishevelled hairs of the ocean, and landing many a cargo on the extreme margin of the sand, from whence she would
 270 be able in the evening to drag it back before the invading waters would return to reclaim the spoil.²¹

And on his side also Barty made his heap up against the northern buttresses of which I have spoken. Barty's heap became big and still bigger, so that he knew, let the pony work as he might, he could not take it all up that evening. But still it was not as large as Mally's heap. Mally's hook was better than his fork, and Mally's skill was better than his strength. And when he failed in some haul Mally would jeer him with a wild, weird laughter, and shriek to him through the wind that he was not half a man. At first he answered her with laughing words, but before long, as she boasted of her success and pointed to his failure, he became angry, and then he
 280 answered her no more. He became angry with himself, in that he missed so much of the plunder before him.

The broken sea was full of the long straggling growth which the waves had torn up from the bottom of the ocean, but the masses were carried past him, away from him—nay, once or twice over him; and then Mally's weird voice would sound in his ear, jeering him. The gloom among the rocks was now becoming thicker and thicker, the tide was beating in with increased strength, and the gusts of wind came with quicker and greater violence. But still he worked on. While Mally worked he would work, and he would work for some time after she was driven in. He would not be beaten by a girl. **F**

290 The great hole was now full of water, but of water which seemed to be boiling as though in a pot. And the pot was full of floating masses—large treasures of seaweed which were thrown to and fro upon its surface, but lying there so thick that one would seem almost able to rest upon it without sinking.

20. **urchin** (ûr'chÿn) . . . **spot of vantage**: a mischievous youngster of six years old, who knew which places would give her the advantage (in her task).

21. **spoil**: treasure seized in battle; plunder or booty.

Language Coach

Word Definitions Some English words normally occur in combination with other specific words. In line 268, the word *dishevelled* (Americans spell it *disheveled*) means “untidy, rumped,” and it almost always describes hair or clothing. What do “the dishevelled hairs of the ocean” refer to?

F GRAMMAR AND STYLE

Reread lines 282–287. Note how Trollope uses **prepositional phrases**, such as “among the rocks” and “with quicker and greater violence,” to add details to his dramatic descriptions of the landscape.

Mally knew well how useless it was to attempt to rescue aught²² from the fury of that boiling caldron. The hole went in under the rocks, and the side of it towards the shore lay high, slippery, and steep. The hole, even at low water, was never empty; and Mally believed that there was no bottom to it. Fish thrown in there could escape out to the ocean, miles away—so Mally in her softer moods would tell the visitors to the cove. She knew the hole well. Poulnadioul²³ she was
300 accustomed to call it; which was supposed, when translated, to mean that this was the hole of the Evil One. Never did Mally attempt to make her own of weed which had found its way into that pot.

But Barty Gunliffe knew no better, and she watched him as he endeavoured to steady himself on the treacherously slippery edge of the pool. He fixed himself there and made a haul, with some small success. How he managed it she hardly knew, but she stood still for a while watching him anxiously, and then she saw him slip. He slipped, and recovered himself—slipped again, and again recovered himself.

“Barty, you fool!” she screamed, “if you get yourself pitched in there, you’ll
310 never come out no more.”

Whether she simply wished to frighten him, or whether her heart relented and she had thought of his danger with dismay, who shall say? She could not have told herself. She hated him as much as ever—but she could hardly have wished to see him drowned before her eyes.

“You go on, and don’t mind me,” said he, speaking in a hoarse, angry tone.

“Mind you—who minds you?” retorted the girl. And then she again prepared herself for her work.

But as she went down over the rocks with her long hook balanced in her hands, she suddenly heard a splash, and, turning quickly round, saw the body of her
320 enemy tumbling amidst the **eddy**ing waves in the pool. The tide had now come up so far that every succeeding wave washed into it and over it from the side nearest to the sea, and then ran down again back from the rocks, as the rolling wave receded, with a noise like the fall of a cataract.²⁴ And then, when the surplus water had retreated for a moment, the surface of the pool would be partly calm, though the fretting bubbles would still boil up and down, and there was ever a simmer on the surface, as though, in truth, the caldron were heated. But this time of comparative rest was but a moment, for the succeeding breaker would come up almost as soon as the foam of the preceding one had gone, and then again the waters would be dashed upon the rocks, and the sides would echo with the roar of
330 the angry wave.

Instantly Mally hurried across to the edge of the pool, crouching down upon her hands and knees for security as she did so. As a wave receded, Barty’s head and face was carried round near to her, and she could see that his forehead was covered with blood. Whether he were alive or dead she did not know. She had seen nothing but his blood, and the light-colored hair of his head lying amidst the foam. Then his

eddying (ěd’ē-ĭng) *adj.*
moving in a whirlpool;
swirling **eddy** *v.*

22. **aught** (ôť): anything.

23. **Poulnadioul** (pŭl’nă-jŏol’): Cornish for “pool of the devil.”

24. **cataract** (kăt’ə-răkt’): waterfall.

body was drawn along by the suction of the retreating wave; but the mass of water that escaped was not on this occasion large enough to carry the man out with it.

Instantly Mally was at work with her hook, and getting it fixed into his coat, dragged him towards the spot on which she was kneeling. During the half minute
340 of repose she got him so close that she could touch his shoulder. Straining herself down, laying herself over the long bending handle of the hook, she strove to grasp him with her right hand. But she could not do it; she could only touch him.

Then came the next breaker, forcing itself on with a roar, looking to Mally as though it must certainly knock her from her resting place and destroy them both. But she had nothing for it²⁵ but to kneel, and hold by her hook.

What prayer passed through her mind at that moment for herself or for him, or for that old man who was sitting unconsciously²⁶ up at the cabin, who can say? The great wave came and rushed over her as she lay almost prostrate, and when the water was gone from her eyes, and the tumult of the foam, and the violence
350 of the roaring breaker had passed by her, she found herself at her length upon the rock, while his body had been lifted up, free from her hook, and was lying upon the slippery ledge, half in the water and half out of it. As she looked at him, in that instant, she could see that his eyes were open and that he was struggling with his hands.

“Hold by the hook, Barty,” she cried, pushing the stick of it before him, while she seized the collar of his coat in her hands.

Had he been her brother, her lover, her father, she could not have clung to him with more of the energy of despair. He did contrive to hold by the stick which she had given him, and when the succeeding wave had passed by, he was still on
360 the ledge. In the next moment she was seated a yard or two above the hole, in comparative safety, while Barty lay upon the rocks with his still bleeding head resting upon her lap.

What could she do now? She could not carry him; and in fifteen minutes the sea would be up where she was sitting. He was quite insensible and very pale, and the blood was coming slowly—very slowly—from the wound on his forehead. Ever so gently she put her hand upon his hair to move it back from his face; and then she bent over his mouth to see if he breathed, and as she looked at him she knew that he was beautiful. **G**

What would she not give that he might live? Nothing now was so precious to
370 her as his life—as this life which she had so far rescued from the waters. But what could she do? Her grandfather could scarcely get himself down over the rocks, if indeed he could succeed in doing so much as that. Could she drag the wounded man backwards, if it were only a few feet, so that he might lie above the reach of the waves till further assistance could be procured?

She set herself to work and she moved him, almost lifting him. As she did so she wondered at her own strength, but she was very strong at that moment. Slowly, tenderly, falling on the rocks herself so that he might fall on her, she got

G REALISM

Reread lines 366–368. In what ways does this passage establish Mally as a **complex character**?

25. **had nothing for it:** had no alternative; could do nothing else.

26. **unconsciously:** unaware of what was happening to Mally and Barty.



Driftwood (1909), Winslow Homer. Oil on canvas, 24½" × 28½". Henry H. and Zoe Oliver Sherman Fund and other funds. 1993.564. © Museum of Fine Arts, Boston.

him back to the margin of the sand, to a spot which the waters would not reach for the next two hours.

380 Here her grandfather met them, having seen at last what had happened from the door.

"Dada," she said, "he fell into the pool yonder, and was battered against the rocks. See there at his forehead."

"Mally, I'm thinking that he's dead already," said old Glos, peering down over the body.

"No, dada; he is not dead; but mayhap²⁷ he's dying. But I'll go at once up to the farm."

"Mally," said the old man, "look at his head. They'll say we murdered him."

"Who'll say so? Who'll lie like that? Didn't I pull him out of the hole?"

390 "What matters that? His father'll say we killed him." **H**

It was manifest to Mally that whatever anyone might say hereafter, her present course was plain before her. She must run up the path to Gunliffe's farm and get necessary assistance. If the world were as bad as her grandfather said, it would be

H PREDICT

Reread lines 388–390. In your opinion, has old Glos made a reasonable prediction? Why or why not?

27. **mayhap**: perhaps.

so bad that she would not care to live longer in it. But be that as it might, there was no doubt as to what she must do now.

So away she went as fast as her naked feet could carry her up the cliff. When at the top she looked round to see if any person might be within ken,²⁸ but she saw no one. So she ran with all her speed along the headland²⁹ of the cornfield which led in the direction of old Gunliffe's house, and as she drew near to the homestead
400 she saw that Barty's mother was leaning on the gate. As she approached she attempted to call, but her breath failed her for any purpose of loud speech, so she ran on till she was able to grasp Mrs. Gunliffe by the arm.

"Where's himself?" she said, holding her hand upon her beating heart that she might husband her breath.

"Who is it you mean?" said Mrs. Gunliffe, who participated in the family feud against Trenglos and his granddaughter. "What does the girl clutch me for in that way?"

"He's dying then, that's all."

"Who is dying? Is it old Malachi? If the old man's bad, we'll send some one
410 down."

"It ain't dada; it's Barty! Where's himself? where's the master?" But by this time Mrs. Gunliffe was in an agony of despair, and was calling out for assistance lustily. Happily Gunliffe, the father, was at hand, and with him a man from the neighboring village.

"Will you not send for the doctor?" said Mally. "Oh, man, you should send for the doctor!" ❶

Whether any orders were given for the doctor she did not know, but in a very few minutes she was hurrying across the field again towards the path to the cove, and Gunliffe with the other man and his wife were following her.

420 As Mally went along she recovered her voice, for their step was not so quick as hers, and that which to them was a hurried movement allowed her to get her breath again. And as she went she tried to explain to the father what had happened, saying but little, however, of her own doings in the matter. The wife hung behind listening, exclaiming every now and again that her boy was killed, and then asking wild questions as to his being yet alive. The father, as he went, said little. He was known as a silent, sober man, well spoken of for diligence and general conduct, but supposed to be stern and very hard when angered.

As they drew near to the top of the path the other man whispered something to him, and then he turned round upon Mally and stopped her.

430 "If he has come by his death between you, your blood shall be taken for his," said he.

Then the wife shrieked out that her child had been murdered, and Mally, looking round into the faces of the three, saw that her grandfather's words had come true. They suspected her of having taken the life, in saving which she had nearly lost her own.

❶ **REALISM**

Reread lines 403–416. What characteristics of the **dialogue** make this conversation seem true to life?

28. **within ken**: in view.

29. **headland**: a point of land extending out into a body of water.

She looked round at them with awe in her face, and then, without saying a word, preceded them down the path. What had she to answer when such a charge as that was made against her? If they chose to say that she pushed him into the pool and hit him with her hook as he lay amidst the waters, how could she show
440 that it was not so?

Poor Mally knew little of the law of evidence, and it seemed to her that she was in their hands. But as she went down the steep track with a hurried step—a step so quick that they could not keep up with her—her heart was very full—very full and very high. She had striven for the man’s life as though he had been her brother. The blood was yet not dry on her own legs and arms, where she had torn them in his service. At one moment she had felt sure that she would die with him in that pool. And now they said that she had murdered him! It may be that he was not dead, and what would he say if ever he should speak again? Then she thought of that moment when his eyes had opened, and he had seemed to see her. She had
450 no fear for herself, for her heart was very high. But it was full also—full of scorn, disdain, and wrath.

When she had reached the bottom, she stood close to the door of the hut waiting for them, so that they might precede her to the other group, which was there in front of them, at a little distance on the sand.

“He is there, and dada is with him. Go and look at him,” said Mally.

The father and mother ran on stumbling over the stones, but Mally remained behind by the door of the hut.

Barty Gunliffe was lying on the sand where Mally had left him, and old Malachi Trenglos was standing over him, resting himself with difficulty upon a stick.

460 “Not a move he’s moved since she left him,” said he, “not a move. I put his head on the old rug as you see, and I tried ’un with a drop of gin, but he wouldn’t take it—he wouldn’t take it.”

“Oh, my boy! my boy!” said the mother, throwing herself beside her son upon the sand.

“Haud³⁰ your tongue, woman,” said the father, kneeling down slowly by the lad’s head, “whimpering that way will do ’un no good.”

Then having gazed for a minute or two upon the pale face beneath him, he looked up sternly into that of Malachi Trenglos.

The old man hardly knew how to bear this terrible inquisition.

470 “He would come,” said Malachi; “he brought it all upon himself.”

“Who was it struck him?” said the father.

“Sure he struck himself, as he fell among the breakers.”

“Liar!” said the father, looking up at the old man.

“They have murdered him—they have murdered him!” shrieked the mother.

“Haud your peace, woman!” said the husband again. “They shall give us blood for blood.” **J**

Mally, leaning against the corner of the hovel, heard it all, but did not stir. They might say what they liked. They might make it out to be murder. They might

J REALISM

Reread lines 471–476. In your opinion, are the characters’ responses realistic? Explain.

30. **haud**: hold.

drag her and her grandfather to Camelford gaol, and then to Bodmin,³¹ and the
480 gallows; but they could not take from her the conscious feeling that was her own.
She had done her best to save him—her very best. And she had saved him!

She remembered her threat to him before they had gone down on the rocks together, and her evil wish. Those words had been very wicked; but since that she had risked her life to save his. They might say what they pleased of her, and do what they pleased. She knew what she knew.

Then the father raised his son's head and shoulders in his arms, and called on the others to assist him in carrying Barty towards the path. They raised him between them carefully and tenderly, and lifted their burden on towards the spot at which Mally was standing. She never moved, but watched them at their work;
490 and the old man followed them, hobbling after them with his crutch.

When they had reached the end of the hut she looked upon Barty's face, and saw that it was very pale. There was no longer blood upon the forehead, but the great gash was to be seen there plainly, with its jagged cut, and the skin livid and blue round the **orifice**. His light brown hair was hanging back, as she had made it to hang when she had gathered it with her hand after the big wave had passed over them. Ah, how beautiful he was in Mally's eyes with that pale face, and the sad scar upon his brow! She turned her face away, that they might not see her tears; but she did not move, nor did she speak.

But now, when they had passed the end of the hut, shuffling along with their
500 burden, she heard a sound which stirred her. She roused herself quickly from her leaning posture, and stretched forth her head as though to listen; then she moved to follow them. Yes, they had stopped at the bottom of the path, and had again laid the body on the rocks. She heard that sound again, as of a long, long sigh, and then, regardless of any of them, she ran to the wounded man's head.

"He is not dead," she said. "There; he is not dead."

As she spoke Barty's eyes opened, and he looked about him.

"Barty, my boy, speak to me," said the mother.

Barty turned his face upon his mother, smiled, and then stared about him wildly.

510 "How is it with thee, lad?" said his father. Then Barty turned his face again to the latter voice, and as he did so his eyes fell upon Mally.

"Mally!" he said, "Mally!"

It could have wanted³² nothing further to any of those present to teach them that, according to Barty's own view of the case, Mally had not been his enemy; and, in truth, Mally herself wanted no further triumph. That word had vindicated her, and she withdrew back to the hut.

"Dada," she said, "Barty is not dead, and I'm thinking they won't say anything more about our hurting him."

Old Glos shook his head. He was glad the lad hadn't met his death there; he
520 didn't want the young man's blood, but he knew what folk would say. The poorer

orifice (ôr'ə-fîs) *n.* an opening, especially to a passage within the body

31. **to Camelford gaol** (jāl) . . . **Bodmin**: to Camelford jail and then to the county seat of Cornwall at Bodmin (for trial).

32. **wanted**: needed

he was the more sure the world would be to trample on him. Mally said what she could to comfort him, being full of comfort herself.

She would have crept up to the farm if she dared, to ask how Barty was. But her courage failed her when she thought of that, so she went to work again, dragging back the weed she had saved to the spot at which on the morrow she would load the donkey. As she did this she saw Barty's pony still standing patiently under the rock, so she got a lock of fodder and threw it down before the beast.

It had become dark down in the cove, but she was still dragging back the seaweed, when she saw the glimmer of a lantern coming down the pathway. It
530 was a most unusual sight, for lanterns were not common down in Malachi's Cove. Down came the lantern rather slowly—much more slowly than she was in the habit of descending, and then through the gloom she saw the figure of a man standing at the bottom of the path. She went up to him, and saw that it was Mr. Gunliffe, the father.

"Is that Mally?" said Gunliffe.

"Yes, it is Mally; and how is Barty, Mr. Gunliffe?"

"You must come to 'un yourself, now at once," said the farmer. "He won't sleep a wink till he's seed you. You must not say but you'll come."

"Sure I'll come if I'm wanted," said Mally.

540 Gunliffe waited a moment, thinking that Mally might have to prepare herself, but Mally needed no preparation. She was dripping with salt water from the weed which she had been dragging, and her elfin locks were streaming wildly from her head; but, such as she was, she was ready.

"Dada's in bed," she said, "and I can go now if you please."

Then Gunliffe turned round and followed her up the path, wondering at the life which this girl led so far away from all her sex. It was now dark night, and he had found her working at the very edge of the rolling waves by herself, in the darkness, while the only human being who might seem to be her protector had already gone to his bed.

550 When they were at the top of the cliff, Gunliffe took her by her hand and led her along. She did not comprehend this, but she made no attempt to take her hand from his. Something he said about falling on the cliffs, but it was muttered so lowly that Mally hardly understood him. But in truth the man knew that she had saved his boy's life, and that he had injured her instead of thanking her. He was now taking her to his heart, and as words were wanting to him, he was showing his love after this silent fashion. He held her by the hand as though she were a child, and Mally tripped along at his side asking him no questions.

When they were at the farmyard gate he stopped there for a moment.

560 "Mally, my girl," he said, "he'll not be content till he sees thee, but thou must not stay long wi' him, lass. Doctor says he's weak like, and wants sleep badly."

Mally merely nodded her head, and then they entered the house. Mally had never been within it before, and looked about with wondering eyes at the furniture of the big kitchen. Did any idea of her future destiny flash upon her then, I wonder? But she did not pause here a moment, but was led up to the bedroom above stairs, where Barty was lying on his mother's bed. **K**

K PREDICT

Reread lines 563–564. What "future destiny" do you think the narrator is referring to? What clues support your guess?

"Is it Mally herself?" said the voice of the weak youth.

"It's Mally herself," said the mother, "so now you can say what you please."

"Mally," said he, "Mally, it's along of you³³ that I'm alive this moment."

"I'll not forget it on her," said the father, with his eyes turned away from her.

570 "I'll never forget it on her."

"We hadn't a one but only him," said the mother, with her apron up to her face.

"Mally, you'll be friends with me now?" said Barty.

To have been made lady of the manor of the cove for ever, Mally couldn't have spoken a word now. It was not only that the words and presence of the people there cowed her and made her speechless, but the big bed, and the looking-glass, and the unheard-of wonders of the chamber, made her feel her own insignificance. But she crept up to Barty's side, and put her hand upon his.

"I'll come and get the weed, Mally; but it shall all be for you," said Barty.

580 "Indeed, you won't then, Barty dear," said the mother; "you'll never go near the awesome place again. What would we do if you were took from us?"

"He mustn't go near the hole if he does," said Mally, speaking at last in a solemn voice, and imparting the knowledge which she had kept to herself while Barty was her enemy; "specially not if the wind's any way from the nor'rard."

"She'd better go down now," said the father.

Barty kissed the hand which he held, and Mally, looking at him as he did so, thought that he was like an angel.

"You'll come and see us tomorrow, Mally?" said he.

To this she made no answer, but followed Mrs. Gunliffe out of the room. When
590 they were down in the kitchen the mother had tea for her, and thick milk, and a hot cake—all the delicacies which the farm could afford. I don't know that Mally cared much for the eating and drinking that night, but she began to think that the Gunliffes were good people—very good people. It was better thus, at any rate, than being accused of murder and carried off to Camelford prison.

"I'll never forget it on her—never," the father had said.

Those words stuck to her from that moment, and seemed to sound in her ears all the night. How glad she was that Barty had come down to the cove—oh, yes, how glad! There was no question of his dying now, and as for the blow on his forehead, what harm was that to a lad like him?

600 "But father shall go with you," said Mrs. Gunliffe, when Mally prepared to start for the cove by herself. Mally, however, would not hear of this. She could find her way to the cove whether it was light or dark.

"Mally, thou art my child now, and I shall think of thee so," said the mother, as the girl went off by herself.

Mally thought of this, too, as she walked home. How could she become Mrs. Gunliffe's child; ah, how?

I need not, I think, tell the tale any further. That Mally did become Mrs. Gunliffe's child, and how she became so the reader will understand; and in process

Language Coach

Meaning of Idioms

Idioms are groups of words that have a special meaning apart from the literal sense of the words. The idiom *unheard of* means "not previously seen or known" or "unacceptable." What does *unheard-of* mean in line 577? Explain.

33. **along of you:** because of you.



Tintagel (1887), Arthur Ackland Hunt. Watercolor with gouache on paper, 47.6 cm × 31.1 cm. Private collection. © The Maas Gallery, London/Bridgeman Art Library.

of time the big kitchen and all the wonders of the farmhouse were her own. The
 610 people said that Barty Gunliffe had married a mermaid out of the sea; but when it
 was said in Mally's hearing I doubt whether she liked it; and when Barty himself
 would call her a mermaid she would frown at him, and throw about her black
 hair, and pretend to cuff him with her little hand.

Old Glos was brought up to the top of the cliff, and lived his few remaining
 days under the roof of Mr. Gunliffe's house; and as for the cove and the right
 of seaweed, from that time forth all that has been supposed to attach itself to
 Gunliffe's farm, and I do not know that any of the neighbors are prepared to
 dispute the right. ∞

Comprehension

1. **Recall** What conflict develops between the Trenglos family and the Gunliffes?
2. **Summarize** What events lead to Barty Gunliffe's accident?
3. **Clarify** What do the Gunliffes initially believe to be the cause of their son's accident?



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction. **RC-12(A)** Reflect on understanding to monitor comprehension.

Literary Analysis

4. **Examine Predictions** Compare the predictions you recorded in your chart with the actual outcomes in the story. Which text clues proved to be the most reliable basis for your predictions?
5. **Analyze Realism** Choose three passages from the story that you feel best represent Trollope's realist style. What characteristics of realism does each passage illustrate?
6. **Interpret Mood** Describe the mood in each of the following passages. In what ways does Trollope use the **setting** to help create the mood?
 - the description of the cove (lines 235–240)
 - the description of the wind and the tide (lines 282–289)
 - the description of Barty's fall (lines 318–330)
7. **Draw Conclusions About Author's Purpose** What moral lesson might Trollope have intended this story to teach? Cite details to support your answer.
8. **Evaluate Plot** In your opinion, is the plot of "Malachi's Cove" believable? Why or why not?

Literary Criticism

9. **Critical Interpretations** American writer and critic Henry James criticized Trollope's narrative voice for failing to maintain "the fiction of fiction," that is, for interrupting stories to remind the reader that the events portrayed are not real. Based on your reading, do you agree or disagree with James's criticism? Why might Trollope have chosen to use this narrative technique? Explain your answers.

How do we learn to **TRUST?**

Briefly describe a famous person who, in your estimation, appears trustworthy. What characteristics make him or her seem this way? What do you think is most important to look for when deciding if someone can be trusted?

Vocabulary in Context

▲ VOCABULARY PRACTICE

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

- | | |
|---------------------------|----------------------|
| 1. precipitous/horizontal | 5. garner/distribute |
| 2. indefatigable/lazy | 6. desist/commence |
| 3. interloper/trespasser | 7. eddying/whirling |
| 4. impede/ease | 8. orifice/cavity |

ACADEMIC VOCABULARY IN SPEAKING

• analyze • dominate • impact • resource • scheme

Analyze the **impact** of stories in literature, film, or television that are more realistic versus stories such as fairy tales or science fiction that are not realistic. Do you think realistic stories are more effective or engaging than fantasy or science fiction? Why? Use at least one additional Academic Vocabulary word in your discussion with a small group.

VOCABULARY STRATEGY: USING CONTEXT CLUES

A word's **context**—the words and sentences that surround it—often gives clues to the word's meaning. Considering the overall meaning of a passage often allows you to make logical guesses about the meaning of an unfamiliar word. A specific type of context clue is a contrast, within a sentence or within a paragraph, that hints at the unknown word's meaning. Another type of clue is an example. Study the following sentence.

As fossil fuel sources dwindle, scientists are exploring the biomass energy potential of abundant “green” resources like corn, grasses, and seaweed.

The *dwindling* of fossil fuel contrasts with the *abundance* of “green” resources, so *dwindle* must mean “decrease.” The examples of corn, grasses, and seaweed suggest that *biomass* refers to organic (including plant) matter.

PRACTICE On a separate sheet of paper, write the meaning of each underlined word below. Tell what clues, from a surrounding sentence or the passage as a whole, helped you figure out the word's meaning.

Seaweed is a promising source of energy for countries with meager arable land but substantial coastlines. Scottish scientists believe that biomass energy technology could reinvigorate the once-widespread practice of harvesting seaweed while also protecting the environment. Seaweed thrives on carbon dioxide, one of the pollutants responsible for global warming. Israeli scientists have developed a technology that funnels CO₂ emissions from a power plant into a pool of water that serves as both a coolant for the power plant and a medium for growing seaweed. Through this technology, seaweed grows at concentrations one million times the densities found in the nearby sea.

WORD LIST

desist
eddying
garner
impede
indefatigable
interloper
orifice
precipitous



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

Interactive
Vocabulary



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KEYWORD: HML12-992

Conventions in Writing

◆ GRAMMAR AND STYLE: Choose Effective Setting

Review the **Grammar and Style** note on page 981. In his story, Trollope chooses a dramatic setting that reflects the volatility of his characters and their situation. He uses **prepositional phrases** to add details to his lavish descriptions of Malachi's cove and the churning sea, as in this example:

The tide had now come up so far that every succeeding wave washed into it and over it from the side nearest to the sea, and then ran down again back from the rocks, as the rolling wave receded, with a noise like the fall of a cataract. (lines 320–323)

Common prepositions include *above, at, before, below, by, down, for, from, in, into, near, of, on, out, over, through, to, up, with, and without*. Prepositional phrases consist of a preposition, its object, and modifiers of the object. For clarity, these phrases should usually be placed near the word they modify.

PRACTICE Identify the prepositional phrases in each sentence from “Malachi’s Cove.” Then, write your own sentences, using prepositional phrases as Trollope does.

EXAMPLE

The cliffs there are bold and fine, and the sea beats in upon them from the north with a grand violence.

The plants there are delicate, and the sun shines down on them from the skylight with blazing heat.

1. There was a rush of the sea into the cove, which carried there large, drifting masses of seaweed, leaving them among the rocks when the tide was out.
2. Nothing could exceed the grandeur of the colors—the blue of the open sea, the white of the breaking waves, the yellow sands, or the streaks of red and brown which gave such richness to the cliff.

READING-WRITING CONNECTION



Expand your understanding of “Malachi’s Cove” by responding to this prompt. Then, use the **revising tips** to improve your description of a scene.

WRITING PROMPT

DESCRIBE A SCENE Descriptions can help convey both setting and mood. Visualize a scene that calls up a strong feeling in you. Write a **two-paragraph description** that not only describes the place or situation you picture in your mind but also gets across the way it makes you feel.

REVISING TIPS

- Clearly establish the setting.
- Include prepositional phrases to add details to your descriptions.



WRITING 14 Write literary texts to express ideas and feelings about real or imagined people, events, and ideas. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases.

Interactive
Revision



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Christmas Storms and Sunshine

Short Story by Elizabeth Cleghorn Gaskell



READING 5C Compare and contrast the effects of different forms of narration across various genres of fiction. **RC-12(A)** Reflect on understanding to monitor comprehension.

DID YOU KNOW?

Elizabeth Cleghorn Gaskell . . .

- was one of the most popular female novelists of her time.
- was close friends with fellow author Charlotte Brontë, whose biography she wrote.

Meet the Author

Elizabeth Cleghorn Gaskell 1810–1865

Elizabeth Cleghorn Gaskell was a literary trailblazer. She dared to examine illegitimacy, sexual exploitation, and oppression of the poor—risky topics for the Victorian era. Her stories and novels anticipated modern psychological fiction, delving into the daily lives and the emotional and intellectual growth of women. They also chronicled the social ills of the time. Gaskell was a careful observer who wrote about poverty and poor wages, unsafe working conditions, low life expectancy, and exploitation experienced by the lower classes.

Recreating Her Home Gaskell's life was shaped by the death of her mother when Elizabeth was an infant. Her father sent her to live with a maternal aunt in the Cheshire village of Knutsford; she was raised by that aunt, whom she called “my more than mother.” In her popular novel *Cranford*, published in 1853, Gaskell recreated much of her life in Knutsford, with its leafy streets, gracious homes, and eccentric neighbors.

Gaskell moved to the city of Manchester when she married William Gaskell in 1832. He was a Unitarian minister, an intellectual, and a community leader. Like Gaskell's Unitarian father, he influenced her

beliefs in tolerance, justice, and the equal worth of the rich and the poor.

Determined to Be Heard The Victorian era was a time of strict moral standards that were often applied hypocritically, with different expectations of men and women. Gaskell's 1853 novel *Ruth* shocked readers, because it dealt sympathetically with a young unwed mother. The author was well aware that her treatment of this issue would provoke attacks. “An unfit subject for fiction is the thing to say about it,” she said, summing up her critics' objections. “I knew all this before, but I determined notwithstanding to speak my mind about it.”

Victorian Crusader Throughout her career, Gaskell remained committed to raising the social awareness of her readers. The writer's era was rife with change, as the old English aristocracy declined and the roots of democracy began to take hold. Her novels *Mary Barton* and *North and South* both showed her support for Britain's liberal party, the Whigs. Her writings also demonstrated her support for legislation such as the Reform Bill of 1832, which granted voting rights to the middle class. Gaskell's last works, *Cousin Phillis* and *Wives and Daughters*, cemented her reputation as a novelist and social historian.



Author Online



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LITERARY ANALYSIS: OMNISCIENT POINT OF VIEW

A story told from the **third-person point of view** features a narrator who is not a character in the story but an outside observer. In contrast to other types of narrators, (see pages 183, 1127, and 1199) some third-person narrators are **omniscient**, or all-knowing, and can reveal the thoughts of multiple characters. The third-person omniscient point of view was popular with Victorian authors, who used it not only to reveal their characters' thoughts but also to express opinions on those characters and their dilemmas. As you read the following story, consider how the point of view affects both what you learn about the characters and how you react to their behavior.

READING SKILL: IDENTIFY MOOD

The **mood** of a literary work is the feeling or atmosphere a writer creates for the reader. Fiction writers can create mood through imagery, descriptive details, word choice, and setting. For example, a story set during the last inning of a tied baseball game may have an exciting, suspenseful mood. Sometimes the mood of a story will change as the plot progresses. As you read, use a chart like the one shown to record the elements Gaskell uses to create mood in her story, and note any changes in the mood.

Literary Element	Examples	Mood Created
Imagery/Descriptive Details	It was the day before Christmas; such a cold east wind! such an inky sky! such blue-black looks on people's faces... (lines 47-49)	bleak, not festive
Word Choice		
Setting		

VOCABULARY IN CONTEXT

Gaskell depicts a heated conflict using the following words. Choose the word that best completes each sentence.

WORD LIST	affronted	bigoted	propensity
	assent	penitence	upbraiding

1. A(n) _____ person fails to view others with an open mind.
2. Her _____ for singing led to a career in the spotlight.
3. The child received a harsh _____ for his bad behavior.
4. She calmly nodded her head in _____.



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

What can break down PREJUDICE?

Grim examples of prejudice are everywhere. People avoid neighborhoods where the residents are different from them. Kids make fun of other kids who aren't of the same race, religion, or social class. Obese or older people are often overlooked for job promotions, and men earn higher salaries than women. How can we overcome such unfair preconceived judgments?

DISCUSS With a partner, talk about examples of prejudice like the ones listed above. Then, choose one example and come up with specific tactics for overcoming it. Share your strategies in a class discussion.



CHRISTMAS STORMS AND SUNSHINE

Elizabeth Cleghorn Gaskell

BACKGROUND The early Victorian era was a time of political reform, as the old aristocracy reluctantly gave way to a more democratic system. The Tories, a conservative political party that represented the interests of wealthy landowners, opposed the democratic reforms. They scorned the Whig party for supporting measures that gradually allowed the middle class to become a major force in British politics. Gaskell chronicled the clashes between the parties, as well as the manners, morals, and living conditions of Victorian society.

Analyze Visuals ►

Describe the time and place depicted in this etching. What details give you this sense?

In the town of—(no matter where) there circulated two local newspapers (no matter when). Now the *Flying Post* was long-established and respectable—alias **bigoted** and Tory;¹ the *Examiner* was spirited and intelligent—alias newfangled and democratic. Every week these newspapers contained articles abusing each other, as cross and peppery as articles could be, and evidently the production of irritated minds, although they seemed to have one stereotyped commencement²—“Though the article appearing in our last week’s *Post* (or *Examiner*) is below contempt, yet we have been induced,” &c.³ &c.; and every Saturday the Radical⁴ shopkeepers shook hands together, and agreed that the *Post* was done for by the
10 slashing, clever *Examiner*; while the more dignified Tories began by regretting that Johnson should think that low paper, only read by a few of the vulgar, worth wasting his wit upon; however, the *Examiner* was at its last gasp. **A**

bigoted (bĭg’ə-tĭd) *adj.*
prejudiced and narrow-minded; intolerant

A POINT OF VIEW
Consider what you learn about the two newspapers in lines 1–12. How do the narrator’s comments affect your impression of the papers?

1. **Tory** (tôr’ē): referring to Britain’s Conservative Party. Most British newspapers in Victorian times expressed the opinions of one political party or another.
2. **stereotyped commencement**: a beginning that was repeatedly used, without variation.
3. **&c.**: et cetera.
4. **Radical**: referring to members of Britain’s Whig Party who were especially insistent in their desire for reform.



It was not, though. It lived and flourished; at least it paid its way, as one of the heroes of my story could tell. He was chief compositor, or whatever title may be given to the headman of the mechanical part of a newspaper. He hardly confined himself to that department. Once or twice, unknown to the editor, when the manuscript had fallen short, he had filled up the vacant space by compositions of his own; announcements of a forthcoming crop of green peas in December; a grey thrush having been seen, or a white hare, or such interesting phenomena; invented for the occasion, I must confess; but what of that? His wife always knew when to expect a little specimen of her husband's literary talent by a peculiar cough, which served as prelude; and, judging from this encouraging sign, and the high-pitched and emphatic voice in which he read them, she was inclined to think, that an "Ode to an Early Rosebud," in the corner devoted to original poetry, and a letter in the correspondence department, signed "Pro Bono Publico,"⁵ were her husband's writing, and to hold up her head accordingly.

I never could find out what it was that occasioned the Hodgsons to lodge in the same house as the Jenkinsons. Jenkins held the same office in the Tory Paper as Hodgson did in the *Examiner*, and, as I said before, I leave you to give it a name. But Jenkins had a proper sense of his position, and a proper reverence for all in authority, from the king down to the editor and sub-editor. He would as soon have thought of borrowing the king's crown for a nightcap, or the king's scepter for a walking-stick as he would have thought of filling up any spare corner with any production of his own; and I think it would have even added to his contempt of Hodgson (if that were possible), had he known of the "productions of his brain," as the latter fondly alluded⁶ to the paragraphs he inserted, when speaking to his wife. **B**

Jenkins had his wife too. Wives were wanting⁷ to finish the completeness of the quarrel which existed one memorable Christmas week, some dozen years ago, between the two neighbors, the two compositors. And with wives, it was a very pretty, a very complete quarrel. To make the opposing parties still more equal, still more well-matched, if the Hodgsons had a baby ("such a baby!—a poor, puny little thing"), Mrs. Jenkins had a cat ("such a cat! a great, nasty, miowling tom-cat, that was always stealing the milk put by for little Angel's supper"). And now, having matched Greek with Greek, I must proceed to the tug of war.⁸ It was the day before Christmas; such a cold east wind! such an inky sky! such a blue-black look in people's faces, as they were driven out more than usual, to complete their purchases for the next day's festival. **C**

Before leaving home that morning, Jenkins had given some money to his wife to buy the next day's dinner.

"My dear, I wish for turkey and sausages. It may be a weakness, but I own I am partial to sausages. My deceased mother was. Such tastes are hereditary. As to the sweets—whether plum-pudding or mince-pies—I leave such considerations to

B POINT OF VIEW

Omniscient narrators

of the Victorian era are often described as more "intrusive" than contemporary narrators. Reread lines 27–37. Why might the narrator of this story be described as intrusive?

C IDENTIFY MOOD

Reread lines 40–45. In setting up these two opposing families, what mood does Gaskell create? Cite **details** that help the author establish this mood.

5. "Pro Bono Publico" (prō bō'nō pūb'li-kō): a Latin phrase meaning "for the public good."

6. **allude:** (E-lldP) v. to refer to indirectly.

7. **wanting:** required; needed.

8. **having matched . . . tug of war:** a reference to the saying "When Greek meets Greek, then comes the tug of war," meaning that when evenly matched opponents fight, the battle will be fierce.

you; I only beg you not to mind expense. Christmas comes but once a year.”

And again he called out from the bottom of the first flight of stairs, just close to the Hodgsons’ door (“such ostentatiousness,” as Mrs. Hodgson observed), “You will not forget the sausages, my dear!”

“I should have liked to have had something above common, Mary,” said Hodgson, as they too made their plans for the next day; “but I think roast beef
60 must do for us. You see, love, we’ve a family.”

“Only one, Jem! I don’t want more than roast beef, though, I’m sure. Before I went to service,⁹ mother and me would have thought roast beef a very fine dinner.”

“Well, let’s settle it, then, roast beef and a plum-pudding; and now, good-bye. Mind and take care of little Tom. I thought he was a bit hoarse this morning.”

And off he went to his work.

Now, it was a good while since Mrs. Jenkins and Mrs. Hodgson had spoken to each other, although they were quite as much in possession of the knowledge of events and opinions as though they did. Mary knew that Mrs. Jenkins despised
70 her for not having a real lace cap, which Mrs. Jenkins had; and for having been a servant, which Mrs. Jenkins had not; and the little occasional pinchings¹⁰ which the Hodgsons were obliged to resort to, to make both ends meet, would have been very patiently endured by Mary, if she had not winced under Mrs. Jenkins’s knowledge of such economy. But she had her revenge. She had a child, and Mrs. Jenkins had none. To have had a child, even such a puny baby as little Tom, Mrs. Jenkins would have worn commonest caps, and cleaned grates, and drudged her fingers to the bone. The great unspoken disappointment of her life soured her temper, and turned her thoughts inward, and made her morbid and selfish. **D**

“Hang that cat! he’s been stealing again! he’s gnawed the cold mutton in his
80 nasty mouth till it’s not fit to set before a Christian; and I’ve nothing else for Jem’s dinner. But I’ll give it him now I’ve caught him, that I will!”

So saying, Mary Hodgson caught up her husband’s Sunday cane, and despite pussy’s cries and scratches, she gave him such a beating as she hoped might cure him of his thievish **propensities**; when, lo! and behold, Mrs. Jenkins stood at the door with a face of bitter wrath.

“Aren’t you ashamed of yourself, ma’am, to abuse a poor dumb animal, ma’am, as knows no better than to take food when he sees it, ma’am? He only follows the nature which God has given, ma’am; and it’s a pity your nature, ma’am, which I’ve heard is of the stingy saving species, does not make you shut your cupboard door a
90 little closer. There is such a thing as law for brute animals. I’ll ask Mr. Jenkins, but I don’t think them Radicals has done away with that law yet, for all their Reform Bill,¹¹ ma’am. My poor precious love of a Tommy, is he hurt? and is his leg broke for taking a mouthful of scraps, as most people would give away to a beggar—if

D POINT OF VIEW

Reread lines 67–78. What does the narrator reveal about the **motivation** of each of these characters? How might this passage be different if the narrator were not **omniscient**?

propensity (prə-pĕn’sī-tē)
n. a likelihood to do or think something; tendency; inclination

9. **went to service**: took employment as a servant.

10. **pinchings**: cost-cutting measures.

11. **Reform Bill**: one of a series of bills in 19th-century England, generally supported by Whigs but not Tories, that extended voting rights to more men.



Cat Looks Out of Window from *Aunt Louisa's Welcome Gift*
by H. W. Petherick, 1860. Mary Evans Picture Library.

he'd take 'em!" wound up Mrs. Jenkins, casting a contemptuous look on the remnant of a scrag end of mutton.

Mary felt very angry and very guilty. For she really pitied the poor limping animal as he crept up to his mistress, and there lay down to bemoan himself; she wished she had not beaten him so hard, for it certainly was her own careless way of never shutting the cupboard-door that had tempted him to his fault. But the
 100 sneer at her little bit of mutton turned her **penitence** to fresh wrath, and she shut the door in Mrs. Jenkins's face, as she stood caressing her cat in the lobby, with such a bang, that it wakened little Tom, and he began to cry.

penitence (pěn'Y-təns)
n. feeling regret for a wrongful act and wanting to atone for it

Everything was to go wrong with Mary today. Now baby was awake, who was to take her husband's dinner to the office? She took the child in her arms and tried to hush him off to sleep again, and as she sung she cried, she could hardly tell why,—a sort of reaction from her violent angry feelings. She wished she had never beaten the poor cat; she wondered if his leg was really broken. What would her mother say if she knew how cross and cruel her little Mary was getting? If she should live to beat her child in one of her angry fits?

110 It was of no use lullabying while she sobbed so; it must be given up, and she must just carry her baby in her arms, and take him with her to the office, for it was long past dinner-time. So she pared the mutton carefully, although by so

doing she reduced the meat to an infinitesimal ¹² quantity, and taking the baked potatoes out of the oven, she popped them piping hot into her basket, with the etceteras of plate, butter, salt, and knife and fork.

It was, indeed, a bitter wind. She bent against it as she ran, and the flakes of snow were sharp and cutting as ice. Baby cried all the way, though she cuddled him up in her shawl. Then her husband had made his appetite up for a potato pie, and (literary man as he was) his body got so much the better of his mind, that he
120 looked rather black at the cold mutton. Mary had no appetite for her own dinner when she arrived at home again. So, after she had tried to feed baby, and he had fretfully refused to take his bread and milk, she laid him down as usual on his quilt, surrounded by playthings, while she sided away, and chopped suet for the next day's pudding. Early in the afternoon a parcel came, done up first in brown paper, then in such a white, grass-bleached, sweet-smelling towel, and a note from her dear, dear mother; in which quaint writing she endeavored to tell her daughter that she was not forgotten at Christmas time; but that, learning that Farmer Burton was killing his pig, she had made interest for some of his famous pork, out of which she had manufactured some sausages, and flavored them just as Mary
130 used to like when she lived at home.

"Dear, dear mother!" said Mary to herself. "There never was any one like her for remembering other folk. What rare sausages she used to make! Home things have a smack with 'em no bought things can ever have. Set them up with their sausages! I've a notion if Mrs. Jenkins had ever tasted mother's she'd have no fancy for them townmade things Fanny took in just now."

And so she went on thinking about home, till the smiles and the dimples came out again at the remembrance of that pretty cottage, which would look green even now in the depth of winter, with its pyracanthus,¹³ and its holly-bushes, and the great Portugal laurel that was her mother's pride. And the back path through the
140 orchard to Farmer Burton's, how well she remembered it! The bushels of unripe apples she had picked up there and distributed among his pigs, till he had scolded her for giving them so much green trash!

She was interrupted—her baby (I call him a baby, because his father and mother did, and because he was so little of his age, but I rather think he was eighteen months old,) had fallen asleep some time before among his playthings; an uneasy, restless sleep; but of which Mary had been thankful, as his morning's nap had been too short, and as she was so busy. But now he began to make such a strange crowing noise, just like a chair drawn heavily and gratingly along a kitchen floor! His eyes were open, but expressive of nothing but pain.

150 "Mother's darling!" said Mary, in terror, lifting him up. "Baby, try not to make that noise. Hush, hush, darling; what hurts him?" But the noise came worse and worse.

"Fanny! Fanny!" Mary called in mortal fright, for her baby was almost black with his gasping breath, and she had no one to ask for aid or sympathy but her landlady's daughter, a little girl of twelve or thirteen, who attended to the house

Language Coach

Multiple Meanings

The word *fancy* can mean (1) decorated, not plain; (2) a liking or preference; (3) to like; or (4) to imagine. Meanings 2-4 are mainly British. What does *fancy* mean in line 134? Create a new sentence using *fancy* in a different way.

12. **infinitesimal**: (in'fīn-ĭ-tēs'ə-məl) adj. extremely small; tiny

13. **pyracanthus** (pī'rə-kān'thəs): a pyracantha—a thorny evergreen shrub.

in her mother's absence, as daily cook in gentlemen's families. Fanny was more especially considered the attendant of the upstairs lodgers (who paid for the use of the kitchen, "for Jenkins could not abide the smell of meat cooking"), but just now she was fortunately sitting at her afternoon's work of darning stockings, and
160 hearing Mrs. Hodgson's cry of terror, she ran to her sitting-room, and understood the case at a glance.

"He's got the croup!¹⁴ O Mrs. Hodgson, he'll die as sure as fate. Little brother had it, and he died in no time. The doctor said he could do nothing for him—it had gone too far. He said if we'd put him in a warm bath at first, it might have saved him; but, bless you! he was never half so bad as your baby." Unconsciously there mingled in her statement some of a child's love of producing an effect; but the increasing danger was clear enough.

"Oh, my baby! my baby! Oh, love, love! don't look so ill! I cannot bear it. And my fire so low! There, I was thinking of home, and picking currants, and never
170 minding the fire. O Fanny! what is the fire like in the kitchen? Speak."

"Mother told me to screw it up, and throw some slack¹⁵ on as soon as Mrs. Jenkins had done with it, and so I did. It's very low and black. But, oh, Mrs. Hodgson! let me run for the doctor—I cannot abear to hear him, it's so like little brother."

Through her streaming tears Mary motioned her to go; and trembling, sinking, sick at heart, she laid her boy in his cradle, and ran to fill her kettle. **E**

Mrs. Jenkins, having cooked her husband's snug little dinner, to which he came home; having told him her story of pussy's beating, at which he was justly and dignifiedly (?) indignant, saying it was all of a piece with that abusive *Examiner*;
180 having received the sausages, and turkey, and mince pies, which her husband had ordered; and cleaned up the room, and prepared everything for tea, and coaxed and duly bemoaned her cat (who had pretty nearly forgotten his beating, but very much enjoyed the petting); having done all these and many other things, Mrs. Jenkins sat down to get up the real lace cap. Every thread was pulled out separately, and carefully stretched: when—what was that? Outside, in the street, a chorus of piping children's voices sang the old carol she had heard a hundred times in the days of her youth—

*As Joseph was a walking he heard an angel sing,
"This night shall be born our heavenly King.
190 He neither shall be born in housen nor in hall,
Nor in the place of Paradise, but in an ox's stall.
He neither shall be clothed in purple nor in pall,¹⁶
But all in fair linen, as were babies all:
He neither shall be rocked in silver nor in gold,
But in a wooden cradle that rocks on the mould," &c.¹⁷*

E IDENTIFY MOOD

How would you describe the mood at this point in the story? Reread lines 150–176, identifying the descriptive **details** and **word choices** that allow Gaskell to build the mood to a crescendo.

14. **croup** (krōōp): a respiratory disease in children, marked by difficulty in breathing and a sharp cough.

15. **slack**: fragments of coal.

16. **pall** (pól): fine or rich cloth.

17. **mould**: soil; ground.

She got up and went to the window. There, below, stood the group of black little figures, relieved¹⁸ against the snow, which now enveloped everything. “For old sake’s sake,” as she phrased it, she counted out a halfpenny apiece for the singers, out of the copper bag,¹⁹ and threw them down below.

200 The room had become chilly while she had been counting out and throwing down her money, so she stirred her already glowing fire, and sat down right before it—but not to stretch her lace; like Mary Hodgson, she began to think over long past days, on softening remembrances of the dead and gone, on words long forgotten, on holy stories heard at her mother’s knee.

“I cannot think what’s come over me tonight,” said she, half aloud, recovering herself by the sound of her own voice from her train of thought—“My head goes wandering on them old times. I’m sure more texts²⁰ have come into my head with thinking on my mother within this last half-hour, than I’ve thought on for years and years. I hope I’m not going to die. Folks says, thinking too much on the dead
210 betokens we’re going to join ’em; I should be loth to go just yet—such a fine turkey as we’ve got for dinner tomorrow too!”

Knock, knock, knock, at the door, as fast as knuckles could go. And then, as if the comer could not wait, the door was opened, and Mary Hodgson stood there as white as death.

“Mrs. Jenkins!—oh, your kettle is boiling, thank God! Let me have the water for my baby, for the love of God! He’s got croup, and is dying!”

Mrs. Jenkins turned on her chair with a wooden, inflexible look on her face, that (between ourselves) her husband knew and dreaded for all his pompous dignity.

220 “I’m sorry I can’t oblige you, ma’am; my kettle is wanted for my husband’s tea. Don’t be afeared, Tommy, Mrs. Hodgson won’t venture to intrude herself where she’s not desired. You’d better send for the doctor, ma’am, instead of wasting your time in wringing your hands, ma’am—my kettle is engaged.”

Mary clasped her hands together with passionate force, but spoke no word of entreaty to that wooden face—that sharp, determined voice; but, as she turned away, she prayed for strength to bear the coming trial, and strength to forgive Mrs. Jenkins.

Mrs. Jenkins watched her go away meekly, as one who has no hope, and then she turned upon herself as sharply as she ever did on any one else.

230 “What a brute I am, Lord forgive me! What’s my husband’s tea to a baby’s life? In croup, too, where time is everything. You crabbed old vixen, you!—any one may know you never had a child!”

She was downstairs (kettle in hand) before she had finished her self-**upbraiding**; and when in Mrs. Hodgson’s room, she rejected all thanks (Mary had not the voice for many words), saying, stiffly, “I do it for the poor baby’s sake, ma’am, hoping he may live to have mercy to poor dumb beasts, if he does forget to lock his cupboards.” **F**

Language Coach

Meaning of Idioms

Idioms are phrases that have a special meaning apart from the literal sense of the words. The phrase *train of thought* (line 206) is an example of an idiom. How do lines 202–204 help you understand its meaning?

upbraiding (ŭp-brād’ing)
n. scolding **upbraid** *v.*

F POINT OF VIEW

What do lines 223–232 reveal about Mary and Mrs. Jenkins that they don’t say directly to one another?

18. **relieved**: set off by contrast.

19. **copper bag**: a bag in which Mrs. Jenkins kept coins.

20. **texts**: passages from the Bible.



This Little Piggy Went from *Songs for the Nursery*, 1818. Mary Evans Picture Library.

But she did everything, and more than Mary, with her young inexperience, could have thought of. She prepared the warm bath, and tried it with her husband's own thermometer (Mr. Jenkins was as punctual as clockwork in noting
240 down the temperature of every day). She let his mother place her baby in the tub, still preserving the same rigid, **affronted** aspect, and then she went upstairs without a word. Mary longed to ask her to stay, but dared not; though, when she left the room, the tears chased each other down her cheeks faster than ever. Poor young mother! how she counted the minutes till the doctor should come. But, before he came, down again stalked Mrs. Jenkins, with something in her hand.

affronted (ə-frŭnt'ĭd)
adj. insulted; offended
affront *v.*

"I've seen many of these croup-fits, which, I take it, you've not, ma'am. Mustard plasters²¹ is very sovereign,²² put on the throat; I've been up and made one, ma'am, and, by your leave, I'll put it on the poor little fellow."

250 Mary could not speak, but she signed her grateful **assent**.

assent (ə-sĕnt') *n.*
acceptance of an opinion
or a proposal; agreement

It began to smart while they still kept silence; and he looked up to his mother as if seeking courage from her looks to bear the stinging pain; but she was softly crying to see him suffer, and her want of courage reacted upon him, and he began to sob aloud. Instantly Mrs. Jenkins's apron was up, hiding her face: "Peep-bo, baby," said she, as merrily as she could. His little face brightened, and his mother having once got the cue, the two women kept the little fellow amused, until his plaster had taken effect.

21. **mustard plasters:** applications of a paste made of powdered mustard, water, and vinegar, used to relieve inflammation.

22. **sovereign** (sŏv'ər-ĭn): effective.

“He’s better—oh, Mrs. Jenkins, look at his eyes! how different! And he breathes quite softly”—

260 As Mary spoke thus, the doctor entered. He examined his patient. Baby was really better.

“It has been a sharp attack, but the remedies you have applied have been worth all the Pharmacopoeia²³ an hour later.—I shall send a powder,” &c. &c.

Mrs. Jenkins stayed to hear this opinion; and (her heart wonderfully more easy) was going to leave the room, when Mary seized her hand and kissed it; she could not speak her gratitude.

Mrs. Jenkins looked affronted and awkward, and as if she must go upstairs and wash her hand directly.

But, in spite of these sour looks, she came softly down an hour or so afterwards
270 to see how baby was.

The little gentleman slept well after the fright he had given his friends; and on Christmas morning, when Mary awoke and looked at the sweet little pale face lying on her arm, she could hardly realize the danger he had been in.

When she came down (later than usual), she found the household in a commotion. What do you think had happened? Why, pussy had been traitor to his best friend, and eaten up some of Mr. Jenkins’s own especial sausages; and gnawed and tumbled the rest so, that they were not fit to be eaten! There were no bounds to that cat’s appetite! he would have eaten his own father if he had been tender enough. And now Mrs. Jenkins stormed and cried—“Hang the cat!”

280 Christmas Day, too! and all the shops shut! “What was turkey without sausages?” gruffly asked Mr. Jenkins.

“O Jem!” whispered Mary, “hearken what a piece of work he’s making about sausages—I should like to take Mrs. Jenkins up some of mother’s; they’re twice as good as bought sausages.”

“I see no objection, my dear. Sausages do not involve intimacies, else his politics are what I can no ways respect.”

“But, oh, Jem, if you had seen her last night about baby! I’m sure she may scold me forever, and I’ll not answer. I’d even make her cat welcome to the sausages.”

The tears gathered to Mary’s eyes as she kissed her boy.

290 “Better take ’em upstairs, my dear, and give them to the cat’s mistress.” And Jem chuckled at his saying.

Mary put them on a plate, but still she loitered.

“What must I say, Jem? I never know.”

“Say—I hope you’ll accept of these sausages, as my mother—no, that’s not grammar;—say what comes uppermost, Mary, it will be sure to be right.”

So Mary carried them upstairs and knocked at the door; and when told to “come in,” she looked very red, but went up to Mrs. Jenkins, saying, “Please take these. Mother made them.” And was away before an answer could be given.

Just as Hodgson was ready to go to church, Mrs. Jenkins came downstairs, and
300 called Fanny. In a minute, the latter entered the Hodgsons’ room, and delivered

G GRAMMAR AND STYLE

Reread lines 274–279, noting the narrator’s use of the **second-person pronoun** *you*. This technique, along with the narrator’s habit of using parenthetical asides to convey extra information, allows Gaskell to establish a conversational **voice** in this story.

23. **all the Pharmacopoeia** (fär’mə-kə-pē’ə): all the medicinal drugs listed in the standard reference work on the subject.

Mr. and Mrs. Jenkins's compliments, and they would be particular glad if Mr. and Mrs. Hodgson would eat their dinner with them.

"And carry baby upstairs in a shawl, be sure," added Mrs. Jenkins's voice in the passage, close to the door, whither she had followed her messenger. There was no discussing the matter, with the certainty of every word being overheard.

Mary looked anxiously at her husband. She remembered his saying he did not approve of Mr. Jenkins's politics.

"Do you think it would do for baby?" asked he.

"Oh, yes," answered she eagerly; "I would wrap him up so warm."

310 "And I've got our room up to sixty-five already, for all it's so frosty," added the voice outside.

Now, how do you think they settled the matter? The very best way in the world. Mr. and Mrs. Jenkins came down into the Hodgsons' room and dined there. Turkey at the top, roast beef at the bottom, sausages at one side, potatoes at the other. Second course, plum pudding at the top, and mince pies at the bottom.

And after dinner, Mrs. Jenkins would have baby on her knee, and he seemed quite to take to her; she declared he was admiring the real lace on her cap, but Mary thought (though she did not say so) that he was pleased by her kind looks and coaxing words. Then he was wrapped up and carried carefully upstairs to tea, 320 in Mrs. Jenkins's room. And after tea, Mrs. Jenkins, and Mary, and her husband, found out each other's mutual liking for music, and sat singing old glees and catches,²⁴ till I don't know what o'clock, without one word of politics or newspapers.

Before they parted, Mary had coaxed pussy on to her knee; for Mrs. Jenkins would not part with baby, who was sleeping on her lap.

"When you're busy bring him to me. Do, now, it will be a real favor. I know you must have a deal to do, with another coming; let him come up to me. I'll take the greatest of cares of him; pretty darling, how sweet he looks when he's asleep!" **H**


When the couples were once more alone, the husbands unburdened their minds to their wives.

330 Mr. Jenkins said to his— "Do you know, Burgess tried to make me believe Hodgson was such a fool as to put paragraphs into the *Examiner* now and then; but I see he knows his place, and has got too much sense to do any such thing."

Hodgson said— "Mary, love, I almost fancy from Jenkins's way of speaking (so much civiler than I expected), he guesses I wrote that 'Pro Bono' and the 'Rosebud,'—at any rate, I've no objection to your naming it, if the subject should come uppermost; I should like him to know I'm a literary man."

Well! I've ended my tale; I hope you don't think it too long; but, before I go, just let me say one thing.

340 If any of you have any quarrels, or misunderstandings, or coolnesses, or cold shoulders, or shynesses, or tiffs, or miffs, or huffs, with anyone else, just make friends before Christmas,—you will be so much merrier if you do.

I ask it of you for the sake of that old angelic song, heard so many years ago by the shepherds, keeping watch by night, on Bethlehem Heights. ²⁵ 

H IDENTIFY MOOD

Describe how the mood of this scene differs from the passages describing Mary's desperate attempts to save her baby. What literary elements work to achieve this mood?

24. **glees and catches:** unaccompanied part or round songs for several voices.

25. **the shepherds . . . Heights:** the shepherds who visited the baby Jesus in Bethlehem.

Comprehension

1. **Recall** What do Mr. Hodgson and Mr. Jenkins do for a living?
2. **Clarify** Why does Mary Hodgson beat Mrs. Jenkins's cat?
3. **Summarize** How does Mrs. Jenkins's attitude toward baby Tom change over the course of the story?



READING 5C Compare and contrast the effects of different forms of narration across various genres of fiction. **RC-12(A)** Reflect on understanding to monitor comprehension.

Literary Analysis

4. **Draw Conclusions** Explain why the two families are antagonistic toward each other at the beginning of the story. What causes them to overcome their prejudice against each other? Support your conclusion with evidence.
5. **Make Predictions** In your opinion, is the truce between the two families likely to last? Explain why or why not, citing evidence from the story to support your answer.
6. **Identify Mood** Review the chart you filled in as you read. What shifts in mood occur as the story progresses? Citing specific examples, describe the literary elements Gaskell employs to create a distinct mood.
7. **Analyze Realism** Victorian literature is known for its realism—the careful and detailed presentation of everyday life. In addition to depicting reality, Victorian authors like Gaskell had another purpose: they used their writing to expose the problems plaguing their society. What aspects of Victorian society is Gaskell commenting on in this story? Support your answer with details, descriptions, and dialogue from the text.
8. **Evaluate Third-Person Omniscient Point of View** The word *omniscient* comes from the Latin words *omnis*, which means “all,” and *scientia*, which means “knowledge.” Identify at least two passages in the story that show that this narrator is omniscient. What insights provided by the narrator particularly affected you? Describe how the story might have been different if it had been told in the third-person limited point of view.

Literary Criticism

9. **Critical Interpretations** Critics have praised Gaskell's “refusal to give easy answers to social and spiritual dilemmas.” Do you think this comment applies to the problems Gaskell explores in this story? Cite evidence to support your opinion.

What can break down **PREJUDICE?**

How can focusing on similarities rather than differences help us overcome prejudices or other negative preconceptions we may have about others?

Vocabulary in Context

▲ VOCABULARY PRACTICE

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

1. A **bigoted** person often has a closed mind to new ideas.
2. A liar is someone with a **propensity** for honesty.
3. Prayer and good deeds are ways of showing **penitence**.
4. Most students welcome an **upbraiding** from the principal.
5. An **affronted** person usually smiles with joy.
6. Yes is a word of **assent**.

WORD LIST

affronted
assent
bigoted
penitence
propensity
upbraiding

ACADEMIC VOCABULARY IN SPEAKING

• analyze • dominate • impact • resource • scheme

Instead of trying to **scheme** against and **dominate** each other, the neighbors in Gaskell's story overcome their differences through compassion. In a small group, discuss situations in which you or someone you know made negative assumptions about another person, but came to see him or her in a more positive light. Use at least one additional Academic Vocabulary word in your discussion.

VOCABULARY STRATEGY: THE DEVELOPMENT OF ENGLISH

The English language has existed since Germanic tribes invaded the British Isles in the fifth century, and many factors have influenced its development. Many Old Norse words were absorbed into English as the Vikings began to invade in the eighth century. The Old Norse verb *hróþja*, meaning “to cry hoarsely,” became *croup* in Scottish dialect. Along the way, a Scottish doctor coined the term *croup* as a noun to describe the childhood cough that afflicts many babies, including Mrs. Hodgson's. This is an example of how both **foreign languages** and **science and technology** have influenced the development of English. To learn more about the development of English, consult a history of the language.

PRACTICE Each of the following quotations from Gaskell's story contains a boldface word. Explain whether we owe each word mainly to advances in science or technology or to the influence of immigration.

1. “He was chief **compositor**, or whatever title may be given to the headman of the mechanical part of a newspaper.”
2. “I am partial to sausages. My deceased mother was. Such tastes are **hereditary**.”
3. “... she **endeavored** to tell her daughter that she was not forgotten at Christmas time...”
4. “... he's gnawed the cold **mutton** in his nasty mouth ...!”
5. “She prepared the bath and tried it with her husband's own **thermometer**.”



READING 1D Analyze and explain how the English language has developed and been influenced by other languages. **1E** Use histories of language (printed or electronic) as needed.

Interactive
Vocabulary



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Conventions in Writing

◆ GRAMMAR AND STYLE: Establish Voice

Review the **Grammar and Style** note on page 1005. Part of what makes this story distinctive is Gaskell’s **voice**—her unique style of expression that allows you to “hear” a human personality behind the words you read. Gaskell uses a conversational style that matches the gossipy nature of her characters. She establishes this voice through the narrator, who uses the **second-person pronoun** *you* to address the reader directly. The narrator also makes parenthetical asides to the reader that convey additional information and comment on the characters’ behavior. Notice how, in this parenthetical aside, the narrator uses the phrase “between ourselves,” addressing the reader directly as though speaking to a friend:

Mrs. Jenkins turned on her chair with a wooden, inflexible look on her face, that (between ourselves) her husband knew and dreaded for all his pompous dignity.
(lines 217–219)

PRACTICE The following paragraph is a sample response to the writing prompt. Rewrite the paragraph, adapting it to mimic Gaskell’s voice. Be sure to add direct comments to the reader, as well as parenthetical asides that seem to convey inside information about the characters.

Jake’s parents and Will’s mother were best friends, and the boys had grown up together. They spent more time with one another than many siblings do, which only made them despise each other more. Forced by their parents to think of each other as “friends,” the two boys had been fighting as long as they could remember.

READING-WRITING CONNECTION



Expand your understanding of “Christmas Storms and Sunshine” by responding to this prompt. Then, use the **revising tips** to improve your story.

WRITING PROMPT

WRITE A STORY Omniscient narrators—particularly “intrusive” ones like that of “Christmas Storms and Sunshine”—were more common in the literature of the Victorian era than they are in contemporary writing. Conflicts between neighbors, however, are still at the heart of many modern stories. Using “Christmas Storms and Sunshine” as a model, write a **one- to three-page story** about modern neighbors wrapped in a compelling conflict. Use an intrusive third-person omniscient narrator similar to Gaskell’s to tell your story.

REVISING TIPS

- Introduce dynamic characters, a vivid setting, and a fresh conflict to grab readers’ attention.
- Employ a third-person omniscient narrator who reveals multiple characters’ thoughts and who comments on the story’s events.
- Have your narrator address the audience directly, using the second-person pronoun *you*.



WRITING 14A Write an engaging story. **ORAL AND WRITTEN CONVENTIONS 17** Understand the functions of and use the conventions of academic language in speaking and writing.

Interactive
Revision



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British Masterpiece

from *Great Expectations*

Novel by Charles Dickens



Charles Dickens



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction. **7** Analyze how patterns of imagery create meaning in metaphors, passages, and literary works.

BACKGROUND Charles Dickens (1812–1870) brought to fiction a new degree of realism, yet his novels can also be powerfully moving, highly sentimental, and uproariously funny by turn. Never forgetting his own harsh adolescence, Dickens focused on problems of the poor or unfortunate in most of his work, often exposing social ills in the hope of reforming them. *Great Expectations*, one of Dickens's later novels, is the first-person story of Philip Pirrip, nicknamed Pip, an orphan who all his life is helped financially by a mysterious benefactor. In time he comes to believe that this benefactor is Miss Havisham, elderly guardian of Estella, the young woman with whom he falls in love. In the following scene, Pip meets both Miss Havisham and Estella for the first time.

LITERARY ANALYSIS As you read, notice Dickens's use of **sensory details**, details that appeal to the five senses—sight, smell, hearing, taste, and touch. These details help reveal specific traits of the three characters. For example, the dialogue illustrates Estella's haughtiness as she ridicules Pip: "He calls the knaves, Jacks, this boy!" Pip's dialogue shows him as insecure and uneasy. When Miss Havisham asks Pip what he thinks of Estella, he hesitates before stammering, "I don't like to say." Details that describe Miss Havisham's appearance paint her as strange and "corpse-like," sitting in a "withered bridal dress" that looks like "grave-clothes." Even the details that describe the setting contribute to an understanding of Miss Havisham's eccentric nature. The stopped watch and clock, the return of a jewel to its exact location, and the yellow shoe atop the dressing table show how time has stopped for Miss Havisham.

WRITE After you read, write a brief paragraph describing an object, person, or place as it appeared in the past and as it appears in the present. Try to use sensory details that appeal to all five senses to describe how your subject has changed over time.

FROM GREAT EXPECTATIONS

Miss Havisham beckoned [Estella] to come close, and took up a jewel from the table, and tried its effect upon her fair young bosom and against her pretty brown hair. "Your own one day, my dear, and you will use it well. Let me see you play cards with this boy."

"With this boy! Why, he is a common labouring-boy!"

I thought I overheard Miss Havisham answer—only it seemed so unlikely—"Well? You can break his heart."



“What do you play, boy?” asked Estella of myself, with the greatest disdain.

10 “Nothing but beggar my neighbour, Miss.”

“Beggar him,” said Miss Havisham to Estella. So we sat down to cards.

It was then I began to understand that everything in the room had stopped, like the watch and the clock a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent, and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale
20 decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so like a shroud.

So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper. I knew nothing then of the discoveries that are occasionally made of bodies buried in ancient times, which fall to powder in the moment of being distinctly seen; but, I have often thought since, that she must have looked as if the admission of the natural light of day would have struck her to dust.

“He calls the knaves, Jacks, this boy!” said Estella with disdain before our first game was out. “And what coarse hands he has! And what thick boots!”

I had never thought of being ashamed of my hands before; but I began to consider
30 them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it.

She won the game, and I dealt. I misdealt as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy labouring-boy.

“You say nothing of her,” remarked Miss Havisham to me, as she looked on. “She says many hard things of you, but you say nothing of her. What do you think of her?”

“I don’t like to say,” I stammered.

“Tell me in my ear,” said Miss Havisham, bending down.

40 “I think she is very proud,” I replied in a whisper.

“Anything else?”

“I think she is very pretty.”

“Anything else?”

“I think she is very insulting.” (She was looking at me then, with a look of supreme aversion.)

“Anything else?”

“I think I should like to go home.”

British Masterpiece

from *Middlemarch*

Novel by George Eliot



George Eliot



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.

BACKGROUND The works of Mary Ann Evans, who adopted the pen name George Eliot, mark the high point in English realism. George Eliot (1819–1880) was a moralist, yet she also introduced skepticism and a desire for progress into her works. For example, in many of her novels, Eliot wrote about women whose need for education and useful employment went sadly unmet in a patriarchal society. Her novel *Middlemarch* focuses on one such woman, Dorothea Brooke. Dorothea marries elderly scholar Edward Casaubon but is unhappy from the start. She gets much sympathy from Casaubon's young cousin, Will Ladislaw, but Casaubon is jealous of their friendship. His dying wish is that Dorothea not take Will as her second husband, and his will stipulates that Dorothea can inherit his wealth only if she does not marry Will. Wanting not to fuel local gossip or ruin Dorothea's prospects, Will decides to leave Middlemarch. In the following scene, he and Dorothea are saying goodbye.

LITERARY ANALYSIS An offshoot of **realism**, **psychological fiction** focuses on the inner workings of a character's mind in a realistic, or true-to-life, way. As people often do in real life, fictional characters face moral dilemmas that may not allow them to state directly to others what they feel. When this happens, readers often must rely on elements other than dialogue to identify what a character does not verbally express. Important details in the scene, such as body language, the setting, and comments by the narrator can all reveal a character's true state of mind. In *Middlemarch*, for example, the forbidden love between Dorothea and Will prevents them from expressing their true feelings. In the excerpt that follows, Will tells Dorothea, "What I care more for than I can ever care for anything else is absolutely forbidden to me," but he fails to tell her that he loves her, even though he may never see her again.

DISCUSS In a small group, choose two specific examples from the excerpt that illustrate the difference between what the characters say and what they really feel. How does each character's choice of words help conceal his or her true feelings? What clues about the characters' true feelings can you gather from the narrator's comments? What do these narrative techniques add to the realism of the scene? Do they make the scene more believable or true-to-life? Explain.

FROM MIDDLEMARCH

They were wasting these last moments together in wretched silence. What could he say, since what had gone obstinately uppermost in his mind was the passionate love for her which he forbade himself to utter? What could she say, since she might offer him no help, since she was forced to keep the money that ought to have been his, since today he seemed not to respond as he used to do to her thorough trust and liking?

But Will at last turned away from his portfolio and approached the window again.

10 “I must go,” he said with that peculiar look of the eyes which sometimes accompanies bitter feeling, as if they had been tired and burned with gazing too close at a light.

“What shall you do in life?” said Dorothea timidly. “Have your intentions remained just the same as when we said good-bye before?”

“Yes,” said Will in a tone that seemed to waive the subject as uninteresting. “I shall work away at the first thing that offers. I suppose one gets a habit of doing without happiness or hope.”

“Oh, what sad words!” said Dorothea with a dangerous tendency to sob. Then trying to smile, she added, “We used to argue that we were alike in speaking too
20 strongly.”

“I have not spoken too strongly now,” said Will, leaning back against the angle of the wall. “There are certain things which a man can only go through once in his life, and he must know some time or other that the best is over with him. This experience has happened to me while I am very young—that is all. What I care more for than I can ever care for anything else is absolutely forbidden to me; I don’t mean merely by being out of my reach, but forbidden me, even if it were within my reach, by my own pride and honour, by everything I respect myself for. Of course I shall go on living as a man might do who has seen heaven in a trance.”

Will paused, imagining that it would be impossible for Dorothea to
30 misunderstand this; indeed he felt that he was contradicting himself and offending against his self-approval in speaking to her so plainly; but still—it could not be fairly called wooing a woman to tell her that he would never woo her. It must be admitted to be a ghostly kind of wooing.

But Dorothea’s mind was rapidly going over the past with quite another vision than his. The thought that she herself might be what Will most cared for did throb through her an instant, but then came doubt.





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

The Darling

Short Story by Anton Chekhov

Meet the Author

Anton Chekhov 1860–1904

Like British writers Anthony Trollope and Elizabeth Gaskell, Anton Chekhov (chĕk'ôf) focused on the lives of ordinary people. But while these realist predecessors used conventional plot devices to structure their fiction, Chekhov organized his stories around the unfolding of character. He pioneered a subtle, naturalistic style—unsentimental and deceptively simple—that marked a radical departure from the dominant literary styles of 19th-century Russia.

Accidental Humorist Chekhov began publishing as a freelance journalist and humorist when he was in his 20s. To support his parents and siblings after his father went bankrupt, he wrote brief comic sketches for several Russian newspapers—while juggling medical school and a thriving social life as well. Chekhov's comic work proved so popular that by his late 20s, his “lowbrow” works were already more numerous than all of his later works combined.

A Serious Turn Russian editors and readers accepted the lack of political or moral philosophy in Chekhov's comic sketches. However, as he began to publish more serious work, some critics denounced it as ambiguous

and “unprincipled” writing. Chekhov resented these attempts to force ideology into his work, insisting that the purpose of his writing was neither to entertain nor to philosophize, but to present life as honestly as possible. His short stories and plays, such as *Uncle Vanya*, *The Three Sisters*, and *The Cherry Orchard*, illustrate his commitment to this approach.

Lasting Influence Despite his apolitical stance, Chekhov was a deeply moral person, beloved by his friends for his humor and optimism. Colleagues were drawn to his earnest, down-to-earth personality, and he spent much of his time mentoring and encouraging other writers. In 1897, Chekhov learned that he had tuberculosis after he suffered a lung hemorrhage. Although he tried to conceal his illness, he was forced to adopt the lifestyle of a partial invalid, which limited his ability to participate in the intellectual culture he so enjoyed. Though critically ill, Chekhov fell in love with Olga Knipper, an actress appearing in his plays. They married in 1901, just a few years before his death. Today, he is considered one of the fathers of modern short fiction and drama, and his work remains a prime example of naturalism.

Author Online

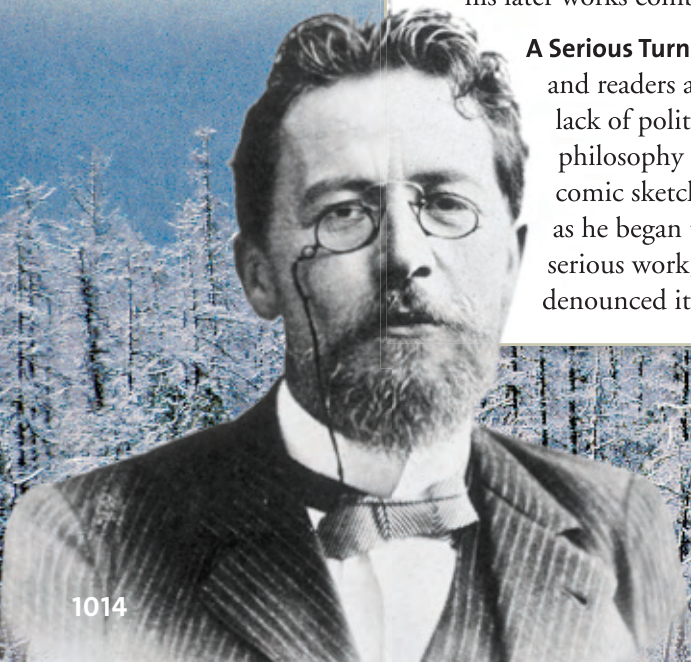
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DID YOU KNOW?

Anton Chekhov . . .

- was a gossip columnist early in his career.
- traveled 6,000 miles across Siberia to study living conditions in a prison colony.
- wrote several thousand letters, notable for their lively humor.



LITERARY ANALYSIS: NATURALISM

Naturalism, an offshoot of realism, emerged in Europe during the 1870s. Like the realists, naturalists depicted ordinary life, although usually from a more pessimistic viewpoint. Typical elements of naturalist fiction include

- detached, objective **narration** that conveys observations without moral judgments
- **characters** who are driven by forces they cannot control, such as instinct, personality, or environment
- skepticism about traditional ideals and values, such as faith, love, and progress
- avoidance of conventional **plot** devices

As you read this story, notice how Chekhov weaves these elements into his subtle, understated style.

READING STRATEGY: ANALYZE PLOT STRUCTURE

To analyze a plot's **structure**, you examine how its content is organized. Chekhov organized "The Darling" as a series of **parallel episodes**, or a sequence of repeated actions. Parallel episodes are often found in folk tales, such as "The Three Little Pigs." In this story, Chekhov uses the repetitive structure to emphasize the main character's patterns of behavior. As you read, watch for patterns of repetition and consider what they reveal about Olga's character traits.

VOCABULARY IN CONTEXT

Chekhov used these words to portray a woman in love. Complete each sentence with an appropriate word from the list.

WORD LIST	apathetically	naive	surmise
	capricious	ominous	unctuous
	inscrutable	prostrate	

1. A(n) _____ clap of thunder warned of the coming storm.
2. The _____ student was easily tricked.
3. It was easy to _____ what had happened.
4. No one could interpret her _____ smile.
5. He would _____ himself in an effort to appease her anger.



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

Can you be too AGREEABLE?

Most people enjoy being with someone who is agreeable and easy to get along with. Unfortunately, it's possible to get too much of a good thing. When does the desire to please others become a minus instead of a plus?

DISCUSS List three advantages of being agreeable and three ways this quality could work against you. Based on your answers, do you consider being agreeable to be more positive or negative as a character trait?

<i>Pros</i>	<i>Cons</i>
• attracts friends easily	• gets taken advantage of
•	•
•	•



The DARLING

Anton Chekhov



Olga, the daughter of the retired middle-grade civil servant Plemlyannikov,¹ was sitting on the steps of her house leading to the yard, lost in thought. It was a hot day. The flies were making an awful nuisance of themselves, and it was pleasant to think that evening was not far off. Dark rain clouds were gathering in the east, and from time to time there came a breath of moisture in the air from that direction.

Kukin,² manager and proprietor of the amusement park Tivoli, who lived in a wing of the house, was standing in the middle of it and looking at the sky.

“Again!” he cried in despair. “It’s going to rain again! Every day it rains, every day, as though on purpose! It’s the end! It’s ruin! Terrible losses every day!”

10 He threw up his hands in despair, and turning to Olga he went on:

“That’s what my life is like, my dear Olga. Enough to make you weep. You work, you do your best, you wear yourself out, you lie awake at night, always thinking how to improve things—and what happens? On the one hand, the public—ignorant savages. I give them the best musical comedies, dramatized fairy stories, first-class comics, but do you think they want it? Do they appreciate it? All they want is sideshows! All they ask for is vulgarity! On the other hand, look at the weather! Almost every day it rains. It started coming down in buckets on the tenth of May and it rained the whole of May and June. It’s simply awful! No business, but I have to pay the rent just the same, haven’t I? Paying the actors, aren’t I?”

20 The next evening the clouds gathered again, and Kukin cried, laughing hysterically:

“Well, what do I care? Let it rain! Let it flood the park, damn me! Damn my luck in this world and the next! Let the actors sue me! I don’t mind going to court. I don’t mind going to prison! To Siberia!³ To the scaffold! Ha, ha, ha!”

The next day the same thing. . . . **A**

Olga listened to Kukin in silence. She looked serious, and sometimes tears started in her eyes. In the end Kukin’s misfortunes touched her and she fell in love with him. He was small and thin, with a yellow face, his curly hair combed back at the temples;

Analyze Visuals ►

What details in this portrait reflect traditional feminine characteristics?

A NATURALISM

Reread lines 6–24.

Consider the techniques

Chekhov uses to reveal

Kukin’s character traits.

What details does the narrator state directly?

What can you infer about Kukin from his dialogue?

1. **Plemlyannikov** (plyŭm-yă’nŭ-kôf’).

2. **Kukin** (kŭ’kŭn).

3. **Siberia** (sĭ-bĭr’ĕ-ə): a notoriously cold region in Russia, south of the Arctic Circle and stretching from the Ural Mountains to the Pacific Ocean, that was used as a place of exile for political prisoners.



he spoke in a thin falsetto,⁴ and when he talked his mouth became twisted; his face always wore an expression of profound despair; and yet he aroused a deep and genuine feeling in her. She was always in love with someone and could not live without it.

When she was a young girl she had loved her daddy, who now sat in a darkened room in an invalid chair, gasping for breath; she had loved her auntie, who sometimes used to come to visit them twice a year from Bryansk;⁵ earlier still, as a schoolgirl, she had been in love with her French master.⁶ She was a quiet, good-natured, compassionate girl, with gentle, soft eyes and excellent health. Looking at her full rosy cheeks, her soft white neck with a dark mole on it, her kind, **naive** smile, which came into her face when she listened to anything pleasant, men thought “Yes, you’ll do!” and also smiled, while women visitors could not restrain themselves from catching hold of her hand suddenly in the middle of a conversation and declaring in a transport of delight:

40 “Oh, you darling!” **B**

The house in which she had lived since she was born and which was left to her in her father’s will was on the outskirts of the town in Gypsy Lane, not far from the Tivoli; in the evenings and at night she could hear the band playing in the park, the hissing and banging of the fireworks, and she could not help thinking that it was Kukin fighting with his fate and taking his chief enemy—the public—by storm; her heart thrilled at the thought, she did not feel like sleeping at all, and when he came back home early in the morning, she tapped softly at her bedroom window and, showing him only her face and one shoulder through the curtains, smiled tenderly at him. . . .

He proposed to her and they were married. And when he had had a good look at her neck and her robust, plump shoulders, he threw up his hands and said:

“Oh, you darling!”

He was happy, but as it never stopped raining on his wedding day and on his wedding night, the expression of despair never left his face.

They lived well after their wedding. She sat in the box office, saw that everything in the park was in excellent order, kept an account of the expenses, and paid the wages. Her rosy cheeks and her charming, naive, radiant smile could be seen now at the box-office window, now behind the scenes, now in the refreshment bar. And already she was telling her friends that the theater was the most remarkable, the most important, and the most necessary thing in the world, and that it was only in the theater that one could obtain true enjoyment and become truly educated and humane.

60 “But,” she added, “do you think the public realizes this? All they want is a sideshow! Yesterday we gave *Faust Inside Out*, and almost all the boxes were empty. But if Vanya and I had put on some vulgar rubbish, then, I assure you, the theater would have been packed. Tomorrow Vanya and I are putting on *Orpheus in Hell*. Do come.”

Whatever Kukin said about the theater and the actors she repeated. Like him, she despised the public for their ignorance and indifference to art, interfered at the rehearsals, corrected the actors, looked after the good behavior of the musicians; and when a bad notice appeared in the local paper, she cried and then went to the editorial office to demand an explanation.

70 The actors were fond of her and nicknamed her “Vanya and I” and “darling”; she was sorry for them, lent them small sums of money, and if they happened to deceive her she did not complain to her husband but only shed a few tears in secret.

naive (nī-ēv') *adj.* simple; innocent or unworldly

B NATURALISM

Reread lines 31–34.
What do these details reveal about Olga?

4. **falsetto** (fōl-sēt'ō): a voice that sounds unnaturally high in pitch.

5. **Bryansk** (brē-ānsk'): a city in western Russia, southwest of Moscow.

6. **master**: teacher.

In winter too they lived well. They rented the theater in the town for the winter season and let it for short periods to a Ukrainian company, to a conjurer, or to local amateurs. Olga was growing stouter and was always beaming with pleasure, while Kukin grew thinner and yellower and complained of their terrible losses, although they had not done at all badly all the winter. He coughed at night, and she made him drink hot raspberry tea and lime-flower water, rubbed him with eau de cologne and wrapped him in her soft shawls.

80 “Oh, my sweet,” she used to say with complete sincerity, stroking his hair. “Oh, my handsome one!”

During Lent⁷ he left for Moscow to engage actors, and she could not sleep without him. She sat at the window and gazed at the stars. All that time she compared herself to the hens who also cannot sleep at night and feel uneasy when the cock is not in the hen house. Kukin had to stay longer in Moscow; he wrote that he would be back at Easter and was already giving instructions in his letters about the Tivoli. But late at night on the Sunday before Easter there was an **ominous** knocking at the gate. Someone was hammering on the gate as though on a barrel: boom! boom! boom! The sleepy cook ran to open the gate, splashing through the puddles with her bare feet.

90 “Open up, please,” someone was saying in a hollow voice. “There’s a telegram for you.”

Olga was used to getting telegrams from her husband, but this time for some reason she was paralyzed with fear. With shaking hands she opened the telegram, and read as follows: “Kukin died suddenly today stop metely awaiting instructions stop guneral tuesday.”

That was how it was actually written in the telegram, “guneral,”⁸ and some incomprehensible word, “metely.” It was signed by the producer of the operetta company.

100 “Oh, my darling!” Olga sobbed. “My sweet little Vanya, my darling! Why did I ever meet you? Why did I know you and love you? Who have you left your poor unhappy Olga to?”

Kukin was buried in Moscow on Tuesday. Olga returned home on Wednesday, and as soon as she got into her bedroom she flung herself on the bed and sobbed so loudly that it could be heard in the street and in the neighboring yards.

“The darling!” the neighbors said, crossing themselves. “Poor darling, how she does take on!”

110 Three months later Olga was returning home from mass, heartbroken and in deep mourning. It so happened that one of her neighbors, Vasily Andreyich Pustovalov, who was also returning home from church, walked beside her. Pustovalov, the manager of the merchant Babakayev’s⁹ timber yard, who wore a straw hat, a white waistcoat, and a gold watch chain, looked more like a land owner than a business man.

“Everything,” he said gravely, with a note of compassion in his voice, “happens according to the natural order of things. If any of your dear ones dies, it is because it is the will of God. In such a case we must be brave and bear our cross without a murmur.”

ominous (ōm’ə-nəs) *adj.*
threatening

Language Coach

Word Definitions In line 94, *stop* means “period.” Telegraphs use Morse code, a series of dots and dashes. To avoid confusion, a stop—which looks like a dot—is spelled out. How do the telegram’s stops and strange words affect this scene’s tone?

7. **Lent:** the 40 weekdays from Ash Wednesday until Easter, observed by Christians as a period of fasting and repentance.

8. **“guneral”:** In the original Russian version of the story, the misprint for *funeral* looks like the Russian word meaning “to laugh.”

9. **Vasily Andreyich Pustovalov** (vəs’yēl’yōē ən-dryā’yīch’ pūs-tō’vā-lōf’) . . . **Babakayev’s** (bä-bä’ kă-yěfs’).



Portrait of Ilya Efimovich Repin (1876), Ivan Nikolaevich Kramskoy. Oil on canvas, 102 cm × 70 cm. Tretyakov Gallery, Moscow. © Bridgeman Art Library.

After seeing Olga to her gate, he said goodbye and walked on. All day afterwards she could hear his grave voice and she had only to shut her eyes to see his dark beard. She liked him very much. And apparently she had made an impression on him too,
120 for a few days later an elderly woman whom she did not know very well came to have a cup of coffee with her, and as soon as she sat down at the table she began talking about Pustovalov. According to her, he was a most excellent man, whom one could depend on and whom any girl would be glad to marry. Three days later Pustovalov paid her a visit himself. He did not stay long, about ten minutes, and did not say much, but Olga fell in love with him so passionately that she did not sleep a wink all night, tossing about as though in a fever; and in the morning she sent for the elderly woman. Soon they were engaged, and then came the wedding.

After their marriage Pustovalov and Olga lived happily together. He was usually at his office till dinner time, then he went out on business and his place at the office
130 was taken by Olga, who was there till the evening, making out accounts and seeing to the delivery of the goods.

“The price of timber,” she would say to her acquaintances and customers, “rises twenty per cent every year now. Why, we used to sell local timber, and now every year my Vasily has to go for timber to the Mogilyov province.¹⁰ And the freight!” she cried, covering her cheeks with her hands in horror. “The freight!” **C**

It seemed to her that she had been in the timber business for years, and that the most important and necessary thing in life was timber; and there was something dearly familiar and touching to her in the sound of the words beam, block, board, balk, plank, slat, scantling, batten, slab.¹¹ . . . At night, when she was asleep, she
 140 dreamt of mountains of planks and boards, long, endless strings of wagons carting timber somewhere far from the town; she dreamt of a whole regiment of six-inch beams, twenty-eight feet high, standing on end and marching on the timber yard; beams, logs, and boards knocking against each other with the resounding crash of dry wood, falling and getting up again and piling themselves on each other. Olga cried out in her sleep, and Pustovalov said to her tenderly:

“What’s the matter, Olga darling? Cross yourself, my dear.”

Her husband’s ideas were her ideas. If he thought the room was too hot or business was slack, she thought the same. Her husband did not care for any diversions and spent the holidays at home. She did the same.

150 “Why are you always at home or at the office?” her friends asked her. “Why don’t you go to the theater, darling, or to the circus?”

“Vasily and I have no time to go to the theater,” she replied gravely. “We are working folk. We can’t waste time on all sorts of nonsense. What’s the good of theaters?” **D**

On Saturdays Pustovalov and Olga used to go to evening service, on holy days to early mass, and they walked side by side on the way back from church, an unctuous expression on their faces. There was a nice smell about both of them, and her silk dress rustled pleasantly. At home they drank tea with buns and various jams, and afterwards they ate pie. Every day at noon there was a lovely smell of beetroot soup and roast mutton or duck in the yard and in the street near the gate, and of fish on
 160 fast days, and it was impossible to walk past the gate without feeling hungry. At the office the samovar¹² was always on the boil, and customers were treated to tea and ring-shaped rolls. Once a week husband and wife went to the baths and returned side by side, both red in the face.

“Oh, we’re very happy, thank God,” Olga used to say to her acquaintances. “God grant everyone such a life!” **E**

When Pustovalov was away buying timber in the Mogilyov province, Olga missed him very much and lay awake at night and cried. A young army veterinary surgeon called Smirnin, who rented the cottage in the yard, sometimes came to see her in the evenings. He used to tell her all sorts of stories and played cards with her, and this
 170 used to divert her. His stories of his private life were particularly interesting; he was married and had a son, but was separated from his wife, who had been unfaithful to him, and now he hated her and sent her forty roubles¹³ a month for the maintenance of their son. Hearing this, Olga sighed and shook her head. She was sorry for him.

C PLOT STRUCTURE

Compare lines 128–135 with lines 54–64. What pattern of repeated actions do these examples establish?

D PLOT STRUCTURE

Explain what is **ironic** about Olga’s comment in lines 152–153. How does Chekhov’s use of parallel episodes call attention to this irony?

unctuous

(ŭngk’chōō-əs) *adj.*
 excessively or insincerely earnest; smug

E NATURALISM

Compare lines 154–165 with lines 49–53. In what ways do these descriptions differ from conventional portrayals of love?

10. **Mogilyov** (mə-gĭ-lyōf’): a part of the eastern European nation of Belarus that at the time of the story was controlled by Russia; often spelled *Mogilev*.

11. **beam . . . slab**: jargon associated with the wood or timber industry. A balk is a roughly cut piece of timber; a scantling is a small beam; a batten is a sawed strip of wood.

12. **samovar** (sām’ə-vār’): a metal urn with an inner tube for heating water, used in Russia to make tea.

13. **roubles** (rōō’bēlz): Russian money; usually spelled *rubles*.

“Well, God preserve you,” she used to say, seeing him off to the stairs with a lighted candle. “Thank you for helping me to while away the time, and may the Lord and the Mother of God keep you in good health.”

And she always expressed herself with the utmost gravity and soberness, in imitation of her husband. Before the veterinary surgeon disappeared downstairs behind the door, she used to say:

180 “I think you really ought to make it up with your wife, Mr. Smirnin. You ought to forgive her, if only for the sake of your son. I suppose the poor little boy understands everything.”

When Pustovalov came back, she told him in a low voice all about the veterinary surgeon and his unhappy family life, and both of them, owing to some strange association of ideas, went down on their knees before the icons,¹⁴ **prostrating** themselves and praying that God should give them children.

prostrate (prɒs'trāt') v. to lie with the face down, as in prayer or submission

The Pustovalovs lived like that in peace and quiet, in love and complete concord, for six years. But one winter day, after drinking hot tea at the office, Vasily went out into the yard without his cap to see to the loading of some timber, caught a cold, and
190 was taken ill. He was attended by the best doctors, but his illness did not respond to treatment and he died after having been ill for four months. And Olga was once more a widow.

“Who have you left me to, my darling?” she sobbed, after burying her husband. “How can I live without you, unhappy wretch that I am! Take pity on me, good people, left with no one in the world to care for me!”

She went about in a black dress with long *pleureuses*,¹⁵ and gave up wearing a hat and gloves for good. She seldom went out of the house, except to go to church or to pay a visit to her husband's grave, leading the secluded life of a nun. It was not till six months later that she took off the *pleureuses* and opened the shutters of the windows.
200 Sometimes she could even be seen in the morning, but how she lived and what went on in her house no one really knew. People did **surmise** something from the fact that they could see her, for instance, having tea in her garden with the veterinary surgeon, who read the newspaper to her, and also from the fact that on meeting a woman she knew at the post office she said:

surmise (sər-mīz') v. to make a guess

“We haven't any proper veterinary inspection in our town, and that's why there are so many illnesses about. One is always hearing of people falling ill from drinking milk or catching some illness from horses and cows. One really ought to take as much care of the health of animals as of the health of people.”

She was repeating the veterinary surgeon's ideas and now she was of the same
210 opinion as he about everything. It was clear that she could not live a single year without some attachment and that she had found new happiness in the wing of her own house. Anyone else would have been condemned for that, but no one could think ill of Olga, for everything about her was so natural. Neither she nor the veterinary surgeon said anything to anyone about the change in their relationship. They tried to conceal it, but without success, for Olga could not keep a secret. When she handed round tea or served supper to his visitors, fellow officers of his regiment, she would begin talking about foot-and-mouth disease or tuberculosis among the cattle, or about the municipal slaughter houses, while he looked terribly embarrassed; and after the visitors had gone he would seize her by the arm and hiss angrily:

14. **icons**: in the Eastern Orthodox Church, sacred pictures of Jesus, Mary, the saints, or other holy figures.

15. *pleureuses* (plœ-rœz') *French*: the white bands worn on the cuffs of mourning clothes.

220 “I’ve told you a hundred times not to talk about something you don’t understand. When we vets are talking among ourselves, please don’t interfere. Why, it’s just silly!” She would look at him with astonishment. “But what am I to talk about, darling?” she would ask him in dismay.

And she would embrace him with tears in her eyes, imploring him not to be angry with her, and they were both happy.

This happiness, however, did not last long. The veterinary surgeon left with his regiment, left for good, for the regiment had been transferred somewhere very far away, almost as far as Siberia; and poor Olga was left alone.

Now she was absolutely alone. Her father had long been dead, and his armchair lay
230 in the loft covered with dust and minus one leg. She grew thinner and not so good-looking, and people meeting her in the street no longer gazed at her as before and did not smile at her; her best years were apparently over, left behind her, and now a new kind of life was beginning, an **inscrutable** kind of life that did not bear thinking about. In the evening poor Olga sat on the front steps and she could hear the music in the Tivoli gardens and the banging of fireworks, but this no longer stirred up any thoughts in her mind. She gazed **apathetically** at her empty yard, thinking of nothing, desiring nothing, and afterwards, after nightfall, she went to bed and saw nothing but her empty yard in her dreams. She ate and drank as though against her will.

240 But the main thing, and what was worst of all, was that she had no opinions of any kind. She saw all sorts of things around her and she understood everything that was happening around, but she could form no opinions about anything and did not know what to talk about. Oh, how dreadful it is not to have any opinions! You see a bottle, for instance, or the rain, or a peasant, and you cannot say what they are there for, and you could not say it even for a thousand roubles. When married to Kukin or to Pustovalov, or when living with the vet, Olga could have explained everything and would have expressed an opinion about anything you like, but there was the same emptiness in her thoughts and in her heart as in her yard. And it was as frightening and as bitter as if she had supped on wormwood.¹⁶

250 The town was gradually spreading in all directions. Gypsy Lane was already called a street, and where the Tivoli and the timber yard had been there were houses and a whole row of side streets. How quickly time flies! Olga’s house grew dingy, its roof got rusty, the shed rickety, and the whole yard was overgrown with weeds and stinging nettles. Olga herself had aged terribly and had lost her good looks; in summer she sat on the steps, and as before she felt empty and bored and there was a bitter taste in her mouth; and in winter she sat at the window and looked at the snow. When spring was in the air or when the sound of church bells came floating on the wind, she would be suddenly overwhelmed by memories of her past, a delightful thrill would shoot through her heart and a flood of tears gush out of her eyes; but
260 that lasted only for a short time, and then there was the same feeling of emptiness and again she wondered what she was living for. Her black cat Bryska rubbed against her, purring softly, but Olga remained unmoved by these feline caresses. It was something else she wanted. What she wanted was a love that would seize her whole being, her whole mind and soul, that would give her ideas, an aim in life, and would warm her aging blood. And she would shake the cat off her skirt and say with vexation: “Go away, go away . . . I don’t want you!”

inscrutable

(ĭn-skrōō'tə-bəl) *adj.*
difficult to understand

apathetically

(ăp'ə-thēt'ĭk-lē) *adv.*
without interest or
feeling; indifferently

Language Coach

Roots and Affixes An affix at the end of a word is a **suffix**. The suffix **-ation** added to a verb forms a noun. What word in line 265 is a form of vex? What does it mean?

16. **wormwood**: a plant that yields a bitter extract, sometimes used to flavor wine.

And so it went on, day after day, year after year—no joy of any kind and nothing to express an opinion about. Whatever her cook Mavra said was all right with her.

Late in the afternoon one hot July day, just as the herd of cattle was being driven
270 along the street and the whole yard was full of dust, someone suddenly knocked at the gate. Olga went to open it herself, and she gazed thunderstruck at the visitor; it was Smirnin, the veterinary surgeon. His hair had gone quite grey and he wore civilian clothes. She suddenly remembered everything and, unable to restrain herself, burst into tears and put her head on his chest without uttering a word; and in her great excitement she never noticed how they both went into the house or how they sat down to tea.

“Oh, my dear,” she murmured, trembling with joy, “what has brought you here?”

“I’d like to settle here for good,” said the vet. “I’ve resigned from the army, and I’ve come to try my luck as my own master and open a practice of my own. Besides, it’s
280 time for my son to go to a secondary school. He’s a big boy now. I’ve made it up with my wife, you know.”

“Where is she?” asked Olga.

“She’s at the hotel with our son. I’m looking for a flat.”¹⁷

“But, good heavens, why not take my house? It’s a good enough place to live in. I won’t charge you any rent!” cried Olga excitedly and burst into tears again. “You can live here, the cottage will do nicely for me. Oh dear, I’m so happy!”

Next day the roof was already being painted and the walls whitewashed and Olga, arms akimbo, was walking about the yard giving orders. Her face lit up with her old smile, she brightened up and looked younger, as though she had awakened
290 from a long sleep. The vet’s wife arrived—a thin, plain woman with short hair and a **capricious** expression. With her was her little boy, Sasha, small for his age (he was nine years old), with bright blue eyes, chubby, and with dimples in his cheeks. As soon as the boy walked into the yard he ran after the cat, and immediately the place resounded with his gay, joyful laughter.

“Is that your cat, auntie?” he asked Olga. “When she has kittens, let’s have one, please. Mummy is terribly afraid of mice.”

Olga had a long talk with him, gave him tea, and her heart suddenly went out to him just as though he were her own son. And when he sat in the dining room in the evening doing his homework, she looked at him with great tenderness and pity and
300 whispered:

“My darling, my pretty one. . . . Oh, my sweet child, so clever, and so fair . . .”

“An island,” he read, “is a piece of land surrounded on all sides by water.”

“An island is a piece of land . . .” she repeated, and this was the first opinion she had expressed with absolute conviction after so many years of silence and complete vacancy of mind.

She already had her own opinions and at supper she talked to Sasha’s parents about how difficult children found it at secondary schools, but that a classical education was much better than a technical one for all that, for with a classical education all careers were open to you—you could be a doctor if you wished, or an engineer if you
310 preferred it.

Sasha began going to school. His mother went on a visit to her sister in Kharkov¹⁸ and did not return; his father went off every day somewhere to inspect cattle and

capricious (kə-prīsh’əs)
adj. impulsive or unpredictable

17. **flat**: an apartment.

18. **Kharkov** (kär’kôf’): a city in Ukraine.



Village Boy (1890), N. P. Bogdanov-Belsky. © ak-g-images.

was often away from home for three whole days. Olga could not help feeling that the poor boy had been completely abandoned, that no one cared for him, that he was dying of hunger, and so she took him to live with her in the cottage and made him comfortable there in a little room of his own.

For six months Sasha had been living with her in the cottage. Every morning she came into his room and found him fast asleep with his hand under his cheek, breathing inaudibly. She did not feel like waking him.

320 “Sasha dear,” she would say sadly, “get up, darling. Time to go to school.”

He got up, dressed, said a prayer, then sat down to breakfast, drinking three cups of tea and eating two large buns and half a buttered French loaf. He was only half awake and consequently in a bad mood.

“I don’t think you really know your fable by heart, Sasha,” said Olga, looking at him as though she were seeing him off on a long journey. “You’re such a worry to me, dear. You must try and do your lessons well, darling. Obey your teachers.”

“Oh, leave me alone,” Sasha said.

Then he walked down the street to school, a little fellow but in a big cap and with a satchel on his back. Olga followed him noiselessly.

330 “Sa-a-sha!” she called after him.

He looked round, and she thrust a date or a caramel into his hand. When they turned into the street where his school was he would feel ashamed of being followed by a tall, stout woman.

“You’d better go home, auntie,” he said. “I can go the rest of the way by myself.”

She would stop and follow him with her unblinking eyes till he had disappeared in the entrance of the school. Oh, how she doted on him! Of all her former attachments not one had been so deep. Never before had her soul submitted so entirely, so selflessly, and with such delight as now, when her maternal instincts were getting a more and more powerful hold on her. For this little boy, to whom she was not related
340 in any way, for the dimples in his cheeks, for his school cap, she would have given her whole life, she would have given it gladly and with tears of tenderness. Why? Who can tell why? **F**

Having seen Sasha off to school, she would return home quietly, contented, at peace with herself, brimming over with love; her face, which had grown younger during the last six months, smiled and shone with pleasure. People who met her in the street could not help feeling pleased.

“Good morning, Olga darling! How are you, darling?”

“They make you work hard at school nowadays,” she would tell them at the market. “It’s no joke! They gave my boy, who is in the first form,¹⁹ a fable to learn by heart, a
350 Latin translation, and a problem. How do they expect a little boy to do all that?”

And she would start talking about the teachers, the lessons, the school books, repeating what Sasha had said about them.


At three o’clock they had their dinner, in the evening they did his homework together and cried. When she put him to bed, she would make the sign of the cross over him for a long time and would whisper a prayer; then, when she went to bed herself, she would dream of the far away misty future when Sasha, having finished his studies, would become a doctor or an engineer, would have a big house of his own, horses, a carriage, would get married and have children. . . . She would fall asleep, thinking of the same things, and tears would run down her cheeks from her closed
360 eyes. Her black cat lay purring at her side: “Purr . . . purr . . . purr . . .”

Suddenly there would be a loud knock at the front gate. Olga would wake up, breathless with terror, her heart pounding violently. Half a minute later another knock.

“It’s a telegram from Kharkov,” she thought, beginning to tremble all over. “It must be Sasha’s mother sending for him. Oh, dear!” She was in despair. Her head, feet, and hands would turn cold, and she could not help feeling that she was the most unhappy woman in the world. But a minute later she would hear voices: it was the veterinary surgeon coming home from the club.

“Well, thank God!” she would think. **G**

370 The weight was gradually lifted from her heart and she felt at ease again; she went back to bed, thinking of Sasha, who was sleeping soundly in the next room and crying out in his sleep from time to time:

“I’ll give you one! Get out! Don’t hit me!” 

Translated by David Magarshack



TEKS 5A

F PLOT STRUCTURE

Parallel episodes that feature a single character facing different situations emphasize the character’s patterns of behavior and provide clues to the story’s theme. It is useful to compare what is similar and what is different among these episodes to trace these patterns of behavior. Reread lines 328–342. How is Olga’s interaction with Sasha in this passage similar to previous attachments she made? How does it differ from them?

G NATURALISM

Reread lines 361–369. What about Olga’s situation has changed since the beginning of the story? What remains the same?

19. **first form:** the first grade of secondary school.

Comprehension

1. **Recall** Why does Olga's first marriage end?
2. **Summarize** What happens to Olga after the veterinary surgeon is transferred?
3. **Clarify** Why does Olga end up caring for Sasha?



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

Literary Analysis

4. **Make Inferences** Reread lines 353–373. Describe Olga's and Sasha's state of mind in this concluding passage. Why might Chekhov have chosen to end the story on this note?
5. **Analyze Structure** Describe the pattern that characterizes Olga's relationships. What message about Olga's personality is illustrated through Chekhov's use of **parallel episodes**?
6. **Analyze Tone** Chekhov's tone, or his attitude toward his subject, varies throughout the story. Consider how he portrays Olga in each of the following passages. In each case, what attitude toward Olga does Chekhov convey?
 - description of Kukin (lines 25–30)
 - Pustovalov's courtship (lines 123–127)
 - description of Olga (lines 254–262)
 - Olga's feelings for Sasha (lines 335–342)
7. **Examine Naturalism** How does the plot structure and character-driven storytelling of Chekhov's story reflect the influence of naturalism? Explain your answers.
8. **Make Judgments** Consider what you learn about Olga's relationships and what motivates them. In your opinion, do her attachments qualify as true love? Explain your answer.

Literary Criticism

9. **Critical Interpretations** Critic Robert Lynd described Chekhov as "something of a pessimist, but a pessimist who does not despair." Do you agree or disagree with this comment? Cite details from the story in your answer.

Can you be too **AGREEABLE?**

Olga is very agreeable, which seems to be a redeeming trait, but what kinds of problems does it create for her? What are other examples of traits that are usually deemed positive, but can become negative if taken to extremes?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Test your knowledge of the vocabulary words by answering these questions.

1. Is a **capricious** person greedy or impulsive?
2. Which part of a movie is more **ominous**, closing credits or scary background music?
3. Is an **unctuous** person nervous or self-satisfied?
4. When you **surmise**, do you guess or wait to learn the facts?
5. Is an **inscrutable** facial expression clear or puzzling?
6. Would someone behaving **apathetically** yell or shrug?
7. Which is more **naive**, trusting a stranger or opening a bank account?
8. When you **prostrate** yourself, are you standing upright or lying down?

WORD LIST

apathetically
capricious
inscrutable
naive
ominous
prostrate
surmise
unctuous

ACADEMIC VOCABULARY IN WRITING

• analyze • dominate • impact • resource • scheme

Olga relies on her husbands and finally a small boy as the main **resources** she draws on to define herself. How do we rely on other people to define ourselves? Use two of the Academic Vocabulary words to respond to this question.

VOCABULARY STRATEGY: CONTRASTS AS CONTEXT CLUES

A **contrast**, or opposite, is a type of context clue. Terms like *but*, *however*, *unlike*, and *while* are clue words that point to a contrast. Other context clues may suggest the word's **nuance**, or shades of meaning.

EXAMPLE

Some students learned classical subjects, studying literature, history, and Latin, while others received technical training.

The clue word *while* points to a contrast. The underlined word, *technical*, is an **antonym**, or opposite, of *classical*. The double-underlined text supplies the nuance of *classical*, suggesting topics that would be part of a classical education.

PRACTICE Use context clues to determine the antonym of each boldface word below. Underline the clues in items 2 and 4 that tell you the word's nuance.

1. Weary of conflict, the former foes determined to achieve **concord**, putting aside all differences to find common ground.
2. The widow lived a **secluded** life, seldom taking part in public events.
3. Unlike Greta, whose **convictions** about the vote were firm, Jorge had doubts.
4. Rafi felt neglected even though his aunt **doted** on him, fulfilling every whim.



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

Interactive
Vocabulary



Go to thinkcentral.com.
KEYWORD: HML12-1028



Fiction as Social Teaching

Times of social upheaval invariably raise a great deal of concern about a society's moral health. As values and customs shift in response to changing times, some people see these shifts as cracks in the society's moral foundation. Changes cause many to reflect closely on social behavior and think seriously about what is right and what is wrong. The late 19th century in England was just such a time.

Realism in Victorian fiction developed very much in response to social and moral concerns. Novelists such as Charles Dickens and George Eliot exposed moral corruption and other social ills through elaborate tales and well-developed characters. Depicting everyday life in realistic detail, these and other authors devoted a great deal of attention to their characters' motivations and behaviors.

With the rise of a literate middle class came an audience hungry for such tales. Eager to read about middle-class characters struggling with everyday problems, these readers looked for opportunities to reflect on their own moral lives and decisions.

Writing to Reflect

George Eliot once wrote, "Our deeds determine us, as much as we determine our deeds." In light of this statement, consider the major characters in Anthony Trollope's "Malachi's Cove" and Elizabeth Cleghorn Gaskell's "Christmas Storms and Sunshine." Could it be said that their deeds determine who they are? Choose a major character from either story and write an essay in which you reflect on Eliot's statement as it relates to this character. As you write, think about the moral commentary delivered by the story.

Consider

- the moral dilemma faced by the character
- the character's final behavior
- the outcome of this behavior



Extension

VIEWING & REPRESENTING

It was not only literature that depicted the gritty, everyday realities of Victorian life. Photographers, too, turned their lenses to the street to document the lives of the working class in realistic detail. The photograph here shows female workers at an English factory, striking for the same wages as their male counterparts. What is the tone and message of this photograph? Write a brief analysis, citing details about the photograph's subject matter, light and shadow, and composition.



WRITING 15A Write an analytical essay.

Evidence of Progress

Critical Commentary by Thomas Babington Macaulay

The Condition of England

Critical Commentary by Thomas Carlyle



READING 6 Analyze the effect of ambiguity on literary nonfiction. **9B** Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9C** Make and defend subtle inferences and complex conclusions about the ideas in text. **9D** Synthesize ideas and make logical connections among multiple texts representing similar genres and support those findings

with textual evidence. **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.

Meet the Authors

Thomas Babington Macaulay

1800–1859



Thomas Babington Macaulay read fluently at the age of three and wrote a complete history of the world at the age of seven. Yet, unlike many child prodigies, Macaulay was a happy, outgoing child. In keeping with his cheerful nature, the adult Macaulay adopted a rosy view of history in which social progress was an inevitable outcome.

Working for Reform Macaulay grew up in a suburb of London, where his father was a leader in the antislavery movement. After graduating from Cambridge University, Macaulay studied law and

entered politics, winning his first seat in Parliament in 1830 and serving for four years on Britain's governing council in India. In 1857, to honor his years of service, Queen Victoria named him a baron.

Prolific Writer While in office, Macaulay published literary essays, biographical and historical sketches, and even a best-selling volume of poetry. Perhaps his best-known work is his *History of England*. Its precise, logical style set the standard for serious writing for decades after its publication.

Thomas Carlyle

1795–1881



Unlike Macaulay, Thomas Carlyle was a notorious pessimist who objected to Keats's poetry, democracy, and new technological developments in equal measure. He became one of the most prominent critics of the rampant materialism in Victorian society.

Rise to Fame As the son of a Scottish mason and poor farmer's daughter, Carlyle learned early in life to value thrift and hard work. After attending university in Edinburgh, he briefly taught mathematics while contributing articles to the *Edinburgh Encyclopaedia* and *London Magazine*. Soon he won fame with major works like the philosophical satire *Sartor*

Resartus (The Tailor Retailored) and his *History of the French Revolution*.

A London Salon Carlyle married a charming, witty Scotswoman named Jane Welsh, and the couple moved to the Chelsea neighborhood of London. The Carlyle home on Cheyne Walk became a popular gathering place for leading writers and intellectuals of the day. Even Carlyle's critics read him thoroughly. "There is hardly a superior or active mind of this generation," said Victorian novelist George Eliot, "that has not been modified by Carlyle's writings."



Authors Online

Go to thinkcentral.com. KEYWORD: HML12-1030

LITERARY ANALYSIS: PERSUASION

Writers use **persuasion** to convince readers about an issue. Common persuasive techniques include

- **logical appeals**, or arguments that use reasons and evidence to support a position
- **emotional appeals**, which create strong feelings, such as pity or fear, to influence readers' opinions
- **ethical appeals**, which invoke shared values and principles

As you read each essay, note which techniques lend more credibility to the authors' conclusions.

READING SKILL: RECOGNIZE IDEAS

Victorian writers used complex sentences filled with phrases, clauses, and modifiers. Use these strategies to sift through details and make subtle inferences about the important **ideas** in a sentence or paragraph:

- Clarify meaning by identifying the main subject and verb of a sentence. You may need to ignore some details.
- Watch for patterns in the text, such as repeated sentence structures, that the author uses to organize his thoughts.
- Once you identify the idea of a passage, reread it. Try to collect some of the details you initially overlooked.

As you read these essays, use a chart like the one shown to note the authors' key ideas and the details that support them.

<i>Authors' Ideas</i>	<i>Supporting Details</i>

VOCABULARY IN CONTEXT

Restate each phrase, using a different word or phrase for the boldface term.

1. **debase** the currency until it is nearly worthless
2. to **prophecy** the final outcome
3. a **lucrative** business that provided good income
4. the angry frown that marked her **countenance**
5. to value **stoicism** rather than displays of emotion



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

How do we measure PROGRESS?

Think about how you would define social progress. For instance, does society improve through technological advances, by an increase in wealth, or by greater health and happiness among all people? Consider what social priorities each view of progress might suggest.

DEBATE As a class, think of different ways you might define progress. Then, break into small groups, with each group arguing for a different view. What are the pros and cons of each viewpoint?



EVIDENCE OF PROGRESS

Thomas Babington Macaulay

BACKGROUND Industrialism brought sweeping changes to Victorian society. The invention of the steam engine in the 1780s helped create a new kind of workplace—the factory. The development of railways in the 1830s led to the growth of large industrial towns, where hundreds of thousands of workers migrated in search of work. Critics of industrialism focused on the plight of these workers. But other commentators celebrated the economic growth enabled by these technological advances. Macaulay, writing in 1830, found reasons for optimism in the midst of these rapid and unsettling changes.

History is full of the signs of [the] natural progress of society. We see in almost every part of the annals of mankind how the industry of individuals, struggling up against wars, taxes, famines, conflagrations, mischievous prohibitions, and more mischievous protections, creates faster than governments can squander, and repairs whatever invaders can destroy. We see the wealth of nations increasing, and all the arts of life approaching nearer and nearer to perfection, in spite of the grossest corruption and the wildest profusion on the part of rulers. **A**

The present moment is one of great distress. But how small will that distress appear when we think over the history of the last forty years; a war, compared with
10 which all other wars sink into insignificance;¹ taxation, such as the most heavily taxed people of former times could not have conceived; a debt larger than all the public debts that ever existed in the world added together; the food of the people

Analyze Visuals ►

In a caricature, exaggeration is used for comic or grotesque effect. What is comical or grotesque in this image of industrial progress?

A PERSUASION

Reread lines 1–7. Does Macaulay appeal more to **logic** or to **emotion** in this paragraph? Explain your answer.

1. **a war . . . insignificance:** the warfare with Revolutionary and Napoleonic France, which took place from 1792 to 1815.



studiously rendered dear; the currency imprudently **debased**, and imprudently restored. Yet is the country poorer than in 1790? We firmly believe that, in spite of all the misgovernment of her rulers, she has been almost constantly becoming richer and richer. Now and then there has been a stoppage, now and then a short retrogression; but as to the general tendency there can be no doubt. A single breaker may recede; but the tide is evidently coming in.

If we were to **prophecy** that in the year 1930 a population of fifty millions, better fed, clad, and lodged than the English of our time, will cover these islands, that Sussex and Huntingdonshire will be wealthier than the wealthiest parts of the West Riding of Yorkshire² now are, that cultivation, rich as that of a flower garden, will be carried up to the very tops of Ben Nevis and Helvellyn,³ that machines constructed on principles yet undiscovered will be in every house, that there will be no highways but railroads, no traveling but by steam, that our debt, vast as it seems to us, will appear to our great-grandchildren a trifling encumbrance, which might easily be paid off in a year or two, many people would think us insane. We prophecy nothing; but this we say: If any person had told the Parliament which met in perplexity and terror after the crash in 1720⁴ that in 1830 the wealth of England would surpass all their wildest dreams, that the annual revenue would equal the principal of that debt which they considered as an intolerable burden, that for one man of ten thousand pounds then living there would be five men of fifty thousand pounds, that London would be twice as large and twice as populous, and that nevertheless the rate of mortality would have diminished to one-half of what it then was, that the post office would bring more into the exchequer than the excise and customs⁵ had brought in together under Charles the Second,⁶ that stage coaches would run from London to York in twenty-four hours, that men would be in the habit of sailing without wind, and would be beginning to ride without horses,⁷ our ancestors would have given as much credit to the prediction as they gave to *Gulliver's Travels*.⁸ Yet the prediction would have been true; and they would have perceived that it was not altogether absurd, if they had considered that the country was then raising every year a sum which would have purchased the fee-simple of the revenue of the Plantagenets,⁹ ten times what supported the Government of Elizabeth, three times

debase (dĭ-bās') v. to lower in value, quality, or dignity; to cheapen

prophecy (präf'ə-sī') v. to predict (something) by or as if by divine guidance

B RECOGNIZE IDEAS

Reread lines 19–40. Notice how Macaulay creates **parallelism** by starting each subordinate clause with *that*. What two basic comparisons does Macaulay make in this passage?

2. **Sussex and Huntingdonshire . . . West Riding of Yorkshire**: two former counties in southeastern England, and the western section of Yorkshire, a large county in northern England.

3. **Ben Nevis** (nĕ'vīs) and **Helvellyn** (hĕl-vĕl'ən): mountains in Britain. Ben Nevis is located in Scotland; Helvellyn, in the Lake District of northwestern England.

4. **crash in 1720**: the financial crisis known as the South Sea Bubble, caused by the overvaluation of stock in the South Sea Company.

5. **more into the exchequer** (ĕks'chĕk'ər) . . . **customs**: more into the treasury than taxes on domestic and imported goods.


6. **Charles the Second**: king of England from 1660 to 1685.

7. **sailing without wind . . . ride without horses**: traveling on steamships and beginning to travel on railroads.

8. ***Gulliver's Travels***: the fanciful satire by Jonathan Swift, published in 1726.

9. **fee-simple . . . Plantagenets** (plăn-tăj'ə-nĭts): complete ownership of the Plantagenet estates. The House of Plantagenet was the royal dynasty that ruled England from 1154 to 1399.

what, in the time of Cromwell,¹⁰ had been thought intolerably oppressive. To almost all men the state of things under which they have been used to live seems to be the necessary state of things. We have heard it said that five per cent is the natural interest of money, that twelve is the natural number of a jury, that forty shillings is the natural qualification of a county voter.¹¹ Hence it is that, though in
 50 every age everybody knows that up to his own time progressive improvement has been taking place, nobody seems to reckon on any improvement during the next generation. We cannot absolutely prove that those are in error who tell us that society has reached a turning point, that we have seen our best days. But so said all who came before us, and with just as much apparent reason. “A million a year will beggar us,” said the patriots of 1640. “Two millions a year will grind the country to powder,” was the cry in 1660. “Six millions a year, and a debt of fifty millions!” exclaimed Swift, “the high allies have been the ruin of us.” “A hundred and forty millions of debt!” said Junius; “well may we say that we owe Lord Chatham¹² more than we shall ever pay, if we owe him such a load as this.” “Two hundred and
 60 forty millions of debt!” cried all the statesmen of 1783 in chorus; “what abilities, or what economy on the part of a minister, can save a country so burdened?” We know that if, since 1783, no fresh debt had been incurred, the increased resources of the country would have enabled us to defray that debt at which Pitt, Fox, and Burke¹³ stood aghast, nay, to defray it over and over again, and that with much lighter taxation than what we have actually borne. On what principle is it that, when we see nothing but improvement behind us, we are to expect nothing but deterioration before us? **C**

It is . . . by the prudence and energy of the people that England has hitherto been carried forward in civilization; and it is to the same prudence and the
 70 same energy that we now look with comfort and good hope. Our rulers will best promote the improvement of the nation by strictly confining themselves to their own legitimate duties, by leaving capital to find its most **lucrative** course, commodities their fair price, industry and intelligence their natural reward, idleness and folly their natural punishment, by maintaining peace, by defending property, by diminishing the price of law, and by observing strict economy in every department of the State. Let the Government do this: the People will assuredly do the rest. 

Language Coach

Derivations Words formed from another word or base are derivations. When you learn a new word, try to learn its base and other derivations. What is the base of *intolerably*, (“unbearably” line 45)? What are other derivations of that base, and what do they mean?

C RECOGNIZE IDEAS

What idea is conveyed by the **rhetorical question** in lines 65–67? What details in the paragraph support this idea?

lucrative (loo’krə-tīv) *adj.*
producing wealth or profit

10. **Elizabeth . . . Cromwell:** Queen Elizabeth I, who ruled England from 1558 to 1603, and Oliver Cromwell, who ruled as Lord Protector from 1653 to 1658.

11. **forty shillings . . . voter:** In Macaulay’s time, only males with a certain minimum income were able to vote in Britain. A shilling was a unit of currency equal to 1/20 of a pound.

12. **Junius . . . Lord Chatham:** William Pitt the Elder, the politician who led Britain into the costly Seven Years’ War with France, was named Earl of Chatham in 1766. Junius was the pen name of a political commentator who usually supported Pitt.

13. **Pitt, Fox, and Burke:** William Pitt the Younger (second son of William Pitt the Elder), Charles James Fox, and Edmund Burke, British political leaders of the late 18th century.

THE CONDITION OF ENGLAND

Thomas Carlyle

BACKGROUND Under the old Poor Law, each English parish gave the poor in its jurisdiction “outdoor relief” so that families could support themselves. In 1834, to reform abuses of this system, Parliament passed the Poor Law Amendment Act, which established a national system of workhouses for the poor. All able-bodied residents were required to work each day, often at useless tasks such as shredding rope, digging holes, or scrubbing already clean floors. Writing in 1843, Carlyle used life in the workhouse to illustrate the negative impact of industrialism on Britain.

The condition of England, on which many pamphlets are now in the course of publication, and many thoughts unpublished are going on in every reflective head, is justly regarded as one of the most ominous, and withal one of the strangest, ever seen in this world. England is full of wealth, of multifarious produce, supply for human want in every kind; yet England is dying of inanition.¹ With unabated bounty the land of England blooms and grows; waving with yellow harvests; thick-studded with workshops, industrial implements, with fifteen millions of workers, understood to be the strongest, the cunningest and the willingest our earth ever had; these men are here; the work they have done, the fruit they have realized is here, abundant, exuberant on every hand of us: and behold, some baleful fiat² as of enchantment has gone forth, saying, “Touch it not, ye workers, ye master-workers, ye master-idlers;³ none of you can touch it, no man of you shall be the better for it; this is enchanted fruit!” On the poor workers such fiat falls first, in its rudest shape; but on the rich master-workers too it falls; neither can the rich master-idlers, nor any richest or highest man escape, but all are like

Analyze Visuals ►

What is your reaction to this image of an impoverished family? How might your response have been different if the image were a painting instead of a photograph?

1. **inanition** (ɪnˈə-nɪʃən): lack of spirit or vitality; loss or absence of social, moral, or intellectual vigor.

2. **baleful fiat** (bālˈfæl fēˈet): harmful decree or law.

3. **master-workers . . . master-idlers**: Carlyle’s somewhat scornful terms for industrialists who employ other workers and for those wealthy enough, generally through inheritance, to live on rents, interest, and/or stock dividends without needing to work at all.



to be brought low with it, and made “poor” enough, in the money sense or a far fataler one. **D**

Of these successful skillful workers some two millions, it is now counted, sit in workhouses, poor-law prisons; or have “outdoor relief” flung over the wall to them—the workhouse Bastille⁴ being filled to bursting, and the strong poor law broken asunder by a stronger. They sit there, these many months now; their hope of deliverance as yet small. In workhouses, pleasantly so-named, because work cannot be done in them.⁵ Twelve hundred thousand workers in England alone; their cunning right hand lamed, lying idle in their sorrowful bosom; their hopes, outlooks, share of this fair world, shut in by narrow walls. They sit there, pent up, as in a kind of horrid enchantment; glad to be imprisoned and enchanted, that they may not perish starved. The picturesque tourist, in a sunny autumn day, through this bounteous realm of England, describes the Union Workhouse on his path. “Passing by the Workhouse of St. Ives in Huntingdonshire, on a bright day last autumn,” says the picturesque tourist, “I saw sitting on wooden benches, in front of their Bastille and within their ring-wall and its railings, some half-hundred or more of these men. Tall robust figures, young mostly or of middle age; of honest **countenance**, many of them thoughtful and even intelligent-looking men. They sat there, near by one another; but in a kind of torpor, especially in a silence, which was very striking. In silence: for, alas, what word was to be said? An earth all lying round, crying, Come and till me, come and reap me—yet we here sit enchanted! In the eyes and brows of these men hung the gloomiest expression, not of anger, but of grief and shame and manifold inarticulate distress and weariness; they returned my glance with a glance that seemed to say ‘Do not look at us. We sit enchanted here, we know not why. The sun shines and the earth calls; and, by the governing powers and impotences⁶ of this England, we are forbidden to obey. It is impossible, they tell us!’ There was something that reminded me of Dante’s hell⁷ in the look of all this; and I rode swiftly away.” **E**

So many hundred thousands sit in workhouses: and other hundred thousands have not yet got even workhouses; and in thrifty Scotland itself, in Glasgow or Edinburgh City,⁸ in their dark lanes, hidden from all but the eye of God, and of rare benevolence the minister of God, there are scenes of woe and destitution and desolation, such as, one may hope, the sun never saw before in the most barbarous regions where men dwelt. Competent witnesses, the brave and humane Dr. Alison,⁹ who speaks what he knows, whose noble healing art in his charitable

D RECOGNIZE IDEAS

Reread lines 1–17, ignoring clauses and focusing on the main subject and verb of each sentence. What idea is Carlyle trying to get across?

countenance

(koun’tə-nəns) *n.* face; facial expression

E PERSUASION

Identify words and details in lines 18–43 that appeal to the reader’s **emotions**. Does Carlyle state a logical argument in these lines? Explain your answer.

4. **Bastille** (bă-stēl’): prison. The Bastille was the famous royal prison destroyed by a mob at the start of the French Revolution in 1789.

5. **work cannot be done in them:** In this paragraph, Carlyle uses *work* to refer to gainful or useful employment.

6. **impotences** (ĩm’pə-təns-ĩz): weaknesses; inabilities.

7. **Dante’s** (dān’tāz) **hell:** The Italian poet Dante Alighieri (1265–1321) gives a detailed account of hell, which he calls the Inferno, in the first book of his classic work *The Divine Comedy*.

8. **thrifty Scotland . . . Glasgow** (glās’kō) **or Edinburgh** (ěd’n-būr’ə) **City:** The people of Scotland have a longstanding reputation for being thrifty. Glasgow and Edinburgh are Scotland’s two largest cities.

9. **Dr. Alison:** Scottish physician William Pulteney Alison, author of *Observations on the Management of the Poor in Scotland* (1840).

hands becomes once more a truly sacred one, report these things for us: these things are not of this year, or of last year, have no reference to our present state of commercial stagnation, but only to the common state. Not in sharp fever-fits, but in chronic gangrene¹⁰ of this kind is Scotland suffering. A poor law, any and every poor law, it may be observed, is but a temporary measure; an anodyne, not a remedy: rich and poor, when once the naked facts of their condition have come into collision, cannot long subsist together on a mere poor law. True enough—and yet, human beings cannot be left to die! Scotland too, till something better come, must have a poor law, if Scotland is not to be a byword¹¹ among the nations.

60 O, what a waste is there; of noble and thrice-noble national virtues; peasant **stoicisms**, heroisms; valiant manful habits, soul of a nation's worth—which all the metal of Potosi¹² cannot purchase back; to which the metal of Potosi, and all you can buy with *it*, is dross and dust! **F**

Why dwell on this aspect of the matter? It is too indisputable, not doubtful now to anyone. Descend where you will into the lower class, in town or country, by what avenue you will, by factory inquiries, agricultural inquiries, by revenue returns, by mining-laborer committees, by opening your own eyes and looking, the same sorrowful result discloses itself: you have to admit that the working body of this rich English nation has sunk or is fast sinking into a state, to which,
70 all sides of it considered, there was literally never any parallel. At Stockport Assizes¹³—and this too has no reference to the present state of trade, being of date prior to that—a mother and a father are arraigned and found guilty of poisoning three of their children, to defraud a “burial society” of some £3 8s.¹⁴ due on the death of each child: they are arraigned, found guilty; and the official authorities, it is whispered, hint that perhaps the case is not solitary, that perhaps you had better not probe farther into that department of things. . . .

Nor are they of the St. Ives workhouses, of the Glasgow lanes, and Stockport cellars, the only unblessed among us. This successful industry of England, with its plethoric¹⁵ wealth, has as yet made nobody rich; it is an enchanted wealth, and
80 belongs yet to nobody. We might ask, Which of us has it enriched? We can spend thousands where we once spent hundreds; but can purchase nothing good with them. In poor and rich, instead of noble thrift and plenty, there is idle luxury alternating with mean scarcity and inability. We have sumptuous garnitures¹⁶ for our life, but have forgotten to *live* in the middle of them. It is an enchanted wealth; no man of us can yet touch it. The class of men who feel that they are truly better off by means of it, let them give us their name!

stoicism (stō'ī-sīz'əm) *n.*
indifference to pleasure
or pain



TEKS 6

F VERBAL AMBIGUITY
Verbal ambiguity is a kind of word play in which a writer deliberately allows more than one meaning to be in play at the same time. It often centers on a word that has more than one meaning. Normally, good prose writers are careful to ensure that readers know exactly which meaning they intend to use for a given word. But, sometimes, the tension produced by ambiguity can help a writer communicate a deeper meaning. In lines 54-59, Carlyle repeats the phrase “poor law” four times. Which two meanings of *poor* are in play? What does the ambiguity of this phrase add to the writer’s message?

10. **Not in . . . gangrene** (gǎng'grēn'): not in occasional strong outbreaks but in a continual state of decay. Gangrene is the decay of tissue caused by the lack of blood flow to a particular part of the body.

11. **byword**: a topic of gossip.


12. **Potosi**: a South American city (now part of Bolivia) known for its large reserves of silver and other valuable resources.

13. **Stockport Assizes**: the superior court in the city of Stockport in northwestern England.


14. **£3 8s.**: an abbreviation meaning “three pounds, eight shillings”—about \$16 in the exchange rate of the day.


15. **plethoric** (plē-thōr'īk): overabundant; excessive.

16. **garnitures** (gār'nī-cherz): furnishings; ornaments.

Many men eat finer cookery, drink dearer liquors—with what advantage they can report, and their doctors can: but in the heart of them, if we go out of the dyspeptic stomach,¹⁷ what increase of blessedness is there? Are they better, beautifuler, stonger, braver? Are they even what they call “happier”? Do they look with satisfaction on more things and human faces in this God’s earth; do more things and human faces look with satisfaction on them? Not so. Human faces gloom discordantly, disloyally on one another. Things, if it be not mere cotton and iron things, are growing disobedient to man. The master-worker is enchanted, for the present, like his workhouse-workman; clamors, in vain hitherto, for a very simple sort of “liberty”; the liberty “to buy where he finds it cheapest, to sell where he finds it dearest.” With guineas¹⁸ jingling in every pocket, he was no whit¹⁹ richer; but now, the very guineas threatening to vanish, he feels that he is poor indeed. Poor master-worker! And the master-unworker, is not he in a still
 100 fataler situation? Pausing amid his game preserves, with awful eye—as he well may! Coercing fifty-pound tenants;²⁰ coercing, bribing, cajoling; “doing what he likes with his own.” His mouth full of loud futilities, and arguments to prove the excellence of his Corn Law;²¹ and in his heart the blackest misgiving, a desperate half-consciousness that his excellent Corn Law is *indefensible*, that his loud arguments for it are of a kind to strike men too literally *dumb*. 

To whom, then, is this wealth of England wealth? Who is it that it blesses; makes happier, wiser, beautifuler, in any way better? Who has got hold of it, to make it fetch and carry for him, like a true servant, not like a false mock-servant; to do him any real service whatsoever? As yet no one. We have more riches than
 110 any nation ever had before; we have less good of them than any nation ever had before. Our successful industry is hitherto unsuccessful; a strange success, if we stop here! In the midst of plethoric plenty, the people perish; with gold walls, and full barns, no man feels himself safe or satisfied, Workers, master-workers, unworkers, all men, come to a pause; stand fixed, and cannot [go] farther. Fatal paralysis spreading inwards, from the extremities, in St. Ives workhouses, in Stockport cellars, through all limbs, as if towards the heart itself. Have we actually got enchanted, then; accursed by some God?

Midas longed for gold, and insulted the Olympians. He got gold, so that whatsoever he touched became gold—and he, with his long ears, was little the
 120 better for it. Midas had misjudged the celestial music tones; Midas had insulted Apollo and the gods: the gods gave him his wish, and a pair of long ears,²² which also were a good appendage to it. What a truth in these old fables! 

 **GRAMMAR AND STYLE**
 Reread lines 87–92. Note how Carlyle uses a series of **rhetorical questions** to get his message across.

17. **if we . . . dyspeptic** (dĭs-pĕp'tĭk) **stomach**: if we move beyond the upset stomach.

18. **guineas** (gĭn'ēz): British gold coins worth 21 shillings (a pound and a shilling).

19. **no whit**: not a bit.

20. **fifty-pound tenants**: renters who paid 50 pounds a year to rent land from the wealthy landowner (“master-unworker”).

21. **Corn Law**: The Corn Laws limited the import of cheaper foreign grain into Britain. By limiting food supplies and keeping grain prices artificially high, these laws increased poverty and hurt the poor.

22. **Midas . . . long ears**: a reference to Midas of Greek mythology, who wished that everything he touched would turn to gold. He also insulted Apollo, god of music, by judging against him in a contest. As punishment, Apollo gave Midas the long ears of a donkey.

Comprehension

- Recall** To what does Macaulay attribute England's success?
- Paraphrase** In Carlyle's view, what problem does England currently face?
- Summarize** According to Carlyle, what is life like in the workhouses?

Literary Analysis

- Make Inferences** Reread lines 28–40 of “Evidence of Progress.” On the basis of this passage, what can you infer about Macaulay's social priorities?
- Interpret Allusion** Recall that an allusion is a reference to historical, literary, or cultural details outside of a literary work. Reread lines 118–122 of “The Condition of England.” What point is Carlyle making with his allusion to Midas in these lines?
- Analyze Ideas** Review the chart you created as you read. Choose three ideas that best convey each author's overall message. What are the reasons for your choices?
- Interpret Extended Metaphor** Carlyle uses the metaphor of enchantment to convey his criticisms of British society. Paraphrase each of the following passages from his commentary. In each example, what characteristics of social life does this metaphor communicate?
 - on the condition of England (lines 5–13)
 - on life in the workhouse (lines 35–43)
 - on the limits of wealth (lines 77–86)
- Evaluate Persuasive Techniques** Complete a chart like the one shown for each selection. Then describe each author's use of persuasive techniques. Whose position did you find more credible, and why?

<i>Logical</i>	<i>Emotional</i>	<i>Ethical</i>

Literary Criticism

- Different Perspectives** Which author's viewpoint would each of the following readers more likely agree with? Give reasons for your answer.
 - a wealthy industrialist
 - Charles Dickens
 - a mill worker
 - Anthony Trollope

How do we measure **PROGRESS?**

Explain the differences between Macaulay's view of society and Carlyle's. What indicators would each author consider to be a fair measure of progress? What do you consider social progress?



READING 9B Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9C** Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. **9D** Synthesize ideas and make logical connections among multiple texts representing similar genres and support those findings with textual evidence. **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.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the letter of the synonym for each boldface word.

- 1. **debase**: (a) debrief, (b) defy, (c) devalue
- 2. **prophecy**: (a) predict, (b) inform, (c) select
- 3. **lucrative**: (a) oily, (b) honorable, (c) profitable
- 4. **countenance**: (a) appearance, (b) amount, (c) nobility
- 5. **stoicism**: (a) belief, (b) activity, (c) indifference

WORD LIST

countenance
debase
lucrative
prophecy
stoicism

ACADEMIC VOCABULARY IN WRITING

- analyze
- dominate
- impact
- resource
- scheme

How do changes in the economy **impact** you or your community? What sectors of society suffer the most during hard economic times? Use at least two of the Academic Vocabulary words in your written response.

VOCABULARY STRATEGY: USING A DICTIONARY

As Macaulay was celebrating the fruits of human innovation, an American lexicographer named Noah Webster compiled a dictionary that promoted the innovation of English spelling. For example, in his *An American Dictionary of the English Language* (1828), Webster proposed the alteration of *musick* to *music* and *centre* to *center*. In some cases, the world followed Webster’s advice; in others, only the U.S. went along. In the U.K., for example, *centre* persists. Study this entry from a general dictionary, based on Webster’s.



READING 1E Use general dictionaries as needed.

	BULLET	HAIRLINE	PRONUNCIATION	PART OF SPEECH	ETYMOLOGY
ENTRY WORD	proph•esy (prăf'ə si')				
DEFINITION	vt. - sied•, - sy•ing [ME <i>prophecien</i> < MFr <i>prophecier</i> < <i>prophecie</i> : see <i>prec.</i>] 1. to predict (something) by or as if by divine guidance. 2. to predict (a future event) in any way 3. [Rare] to foreshadow —vi. 1. to speak as a prophet; make prophecies 2. [Rare] to teach religion; preach — proph•e si•er n. —RELATED FORM				

PRACTICE Use the sample entry to answer these questions.

- 1. Where should you avoid hyphenating *prophecy*?
- 2. Which syllable in *prophecy* receives the most stress? Which receives least?
- 3. The abbreviation vt. means “verb, transitive”—that is, “carrying an object.” Is *prophecy* a transitive verb in this sentence? *I prophecy disaster.*
- 4. Where would you find information about the etymology of *prophecie*?
- 5. Which meanings of *prophecy* would you be least likely to encounter or use?

Interactive Vocabulary

THINK central

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KEYWORD: HML12-1042

Conventions in Writing

GRAMMAR AND STYLE: Ask Rhetorical Questions

Review the **Grammar and Style** note on page 1040. Writers often use **rhetorical questions**—questions asked only for effect—to drive home a point or evoke an emotional response. Carlyle uses these **interrogative sentences** throughout his essay, as in this example:

To whom, then, is this wealth of England wealth? Who is it that it blesses; makes happier, wiser, beautifuler, in any way better? Who has got hold of it, to make it fetch and carry for him, like a true servant, not like a false mock-servant; to do him any real service whatsoever? (lines 106–109)

Notice how the questions express Carlyle’s points in a more dynamic and compelling way than would be achieved had he merely stated his position.

PRACTICE Rewrite the following paragraph, changing at least two sentences into rhetorical questions to make the paragraph more persuasive. Then, add at least one additional rhetorical question.

Carlyle complained about harsh conditions in workhouses and compared them to prisons like the Bastille. He believed that things were better for the poor in the centuries before his own. I do not think the good old days were really as good as he says. I wonder if wealthy aristocrats always met their responsibilities to the poor people living on their land. I do not know if poor peasants actually enjoyed having their lives almost completely controlled by others.

READING-WRITING CONNECTION



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

WRITING PROMPT

WRITE A LETTER TO THE EDITOR Newspapers provide a public forum for different opinions about social, political, and economic conditions. Write a **three-paragraph letter to the editor** of a local newspaper. In your letter, state a position on an issue that concerns you and then express your views in a way that will be persuasive to others.

REVISING TIPS

- Make sure your position is clearly stated in the first paragraph.
- Add other arguments in your second and third paragraphs.
- If your arguments don’t seem persuasive, use a different rhetorical device.



WRITING 16 Write an argumentative essay. **17** Understand the function of and use the conventions of academic language when speaking and writing.

Interactive Revision

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KEYWORD: HML12-1043

Viewpoints on Globalization

Editorials

You have just read two writers' viewpoints on the effects of industrialization in Victorian England. Now read two other writers' contrasting views on the impact of another economic revolution, one occurring today.

Skill Focus: Distinguish Fact and Opinion

As a critical reader of an editorial, you have a twofold mission: to identify the writer's opinion and to determine whether this opinion is valid—that is, adequately supported by reasons, facts, and statistics. To do this, you need to distinguish facts from opinions.

When sorting facts from opinions, it's helpful to think of a fact as something that can be proved. An opinion, on the other hand, is an idea, belief, or outlook that can vary from one person to the next. Opinions can take various forms:

- **judgment statements**, or statements that express worth or value (*Globalization is good.*)
- **prediction statements** (*Globalization will destroy our economy.*)
- **policy or command statements** (*Americans should study economics. Study economics!*)
- **assumptions that cannot be proved** or that rely on unclear criteria (*People are suffering as never before.*)
- **opinions combined with facts** (*Worst of all, American jobs are being exported.*)

As you read the following editorials, keep track of the facts and opinions by completing a chart like the one shown here. This chart will also help you better understand the **organization**, or structure, of each author's argument.

	Facts	Opinions	Not sure
"Good News About Poverty"			
"The White-Collar Blues"			



Use with "Evidence of Progress," page 1032, and "The Condition of England," page 1036.



READING 9B Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9C** Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. **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. **11A** Draw conclusions about how the patterns of organization and hierarchic structures support the understandability of text.

Good News About Poverty

David Brooks



I hate to be the bearer of good news, because only pessimists are regarded as intellectually serious, but we're in the 11th month of the most prosperous year in human history. Last week, the World Bank released a report showing that global growth "accelerated sharply" this year to a rate of about 4 percent. **A**

Best of all, the poorer nations are leading the way. Some rich countries, like the United States and Japan, are doing well, but the developing world is leading this economic surge. Developing countries are seeing their economies expand by 6.1 percent this year—an unprecedented rate—and, even if you take China, India, and Russia out of the equation, developing world growth is still around 5 percent. As even the cautious folks at the World Bank note, all developing regions are growing faster this decade than they did in the 1980s and 1990s.

This is having a wonderful effect on world poverty, because when regions grow, that growth is shared up and down the income ladder. In its report, the World Bank notes that economic growth is producing a "spectacular" decline in poverty in East and South Asia. In 1990, there were roughly 472 million people in the East Asia and

Pacific region living on less than \$1 a day. By 2001, there were 271 million living in extreme poverty, and by 2015, at current projections, there will only be 19 million people living under those conditions. Less dramatic declines in extreme poverty have been noted around the developing world, with the vital exception of sub-Saharan Africa. . . .

Economists have been arguing furiously about whether inequality is increasing or decreasing. But it now seems likely that while inequality has grown within particular nations, it is shrinking among individuals worldwide. . . .

What explains all this good news? The short answer is this thing we call globalization. Over the past decades, many nations have undertaken structural reforms to lower trade barriers, shore up property rights, and free economic activity. International trade is surging. The poor nations that opened themselves up to trade, investment, and those evil multinational corporations saw the sharpest poverty declines. Write this on your forehead: Free trade reduces world suffering. **B**

Of course, all the news is not good. Plagued by bad governments and AIDS,

A FACT AND OPINION

Reread the statement in lines 3–5. Is this a fact or an opinion? If it is a fact, how can it be verified?

B FACT AND OPINION

Reread lines 48–60. Identify each sentence in the paragraph as fact or opinion, explaining your decision in each case.

sub-Saharan Africa has not joined in the benefits of globalization. Big budget deficits in the United States and elsewhere threaten stable growth. High oil prices are a problem. Trade produces losers as well as winners, especially among less-skilled workers in the developed world.

But especially around Thanksgiving, it's worth appreciating some of the things that have gone right, and not just sweeping reports like the one from the World Bank under the rug.

It's worth reminding ourselves that the key task ahead is spreading the benefits of globalization to Africa and

the Middle East. It's worth noting this perhaps not too surprising phenomenon: As free trade improves the lives of people in poor countries, it is viewed with suspicion by more people in rich countries. . . .

But if you really want to reduce world poverty, you should be cheering on those guys in pinstripe suits at the free-trade negotiations and those investors jetting around the world. Thanks, in part, to them, we are making progress against poverty. Thanks, in part, to them, more people around the world have something to be thankful for.

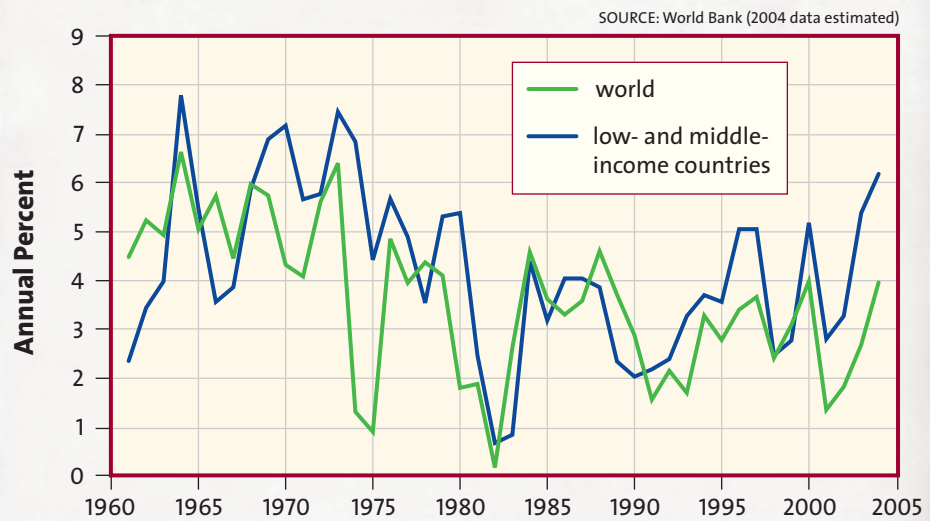


TEKS 11A

C UNDERSTAND CHARTS

In a chart, the text that runs horizontally across the bottom is called the **x-axis**. The text that runs vertically along the side is called the **y-axis**. How does the scale of the numbers on the y-axis correspond to the dates on x-axis? What would the chart look like if the scale of the y-axis changed to include 0 to 100 percent? What conclusions about the Gross Domestic Product can you draw from this chart?

Gross Domestic Product Growth, 1961–2004



The New York Times

MONDAY, DECEMBER 29, 2003

OP-ED

A27

The White-Collar Blues

Bob Herbert



I am surprised at how passive American workers have become.

A couple of million factory positions have disappeared in the short time since we raised our glasses to toast the incoming century. And now the white-collar jobs are following the blue-collar jobs overseas.

Americans are working harder and have become ever more productive—astonishingly productive—but are not sharing in the benefits of their increased effort. If you think in terms of wages, benefits, and the creation of good jobs, the employment landscape is grim. **D**

The economy is going great guns, we're told, but nearly nine million Americans are officially unemployed, and the real tally of the jobless is much higher. . . . Lines at food banks and soup kitchens are lengthening. They're swollen in many cases by the children of men and women who are working but not making enough to house and feed their families.

IBM has crafted plans to send thousands of upscale jobs from the United States to lower-paid workers in China, India, and elsewhere. Anyone who doesn't believe this is the wave of the future should listen to comments

made last spring by an IBM executive named Harry Newman:

"I think probably the biggest impact to employee relations and to the HR [human relations] field is this concept of globalization. It is rapidly accelerating, and it means shifting a lot of jobs, opening a lot of locations in places we had never dreamt of before, going where there's low-cost labor, low-cost competition, shifting jobs offshore."

An executive at Microsoft, the ultimate American success story, told his department heads last year to "Think India," and to "pick something to move offshore today."

These matters should be among the hottest topics of our national conversation. We've already witnessed the carnage in manufacturing jobs. Now, with white-collar jobs at stake, we've got executives at IBM and Microsoft exchanging high-fives at the prospect of getting "two heads for the price of one" in India.

It might be a good idea to throw a brighter spotlight on some of these trends and explore the implications for the long-term economy and the American standard of living. **E**

"If you take this to its logical extreme, the implications for the entire middle-

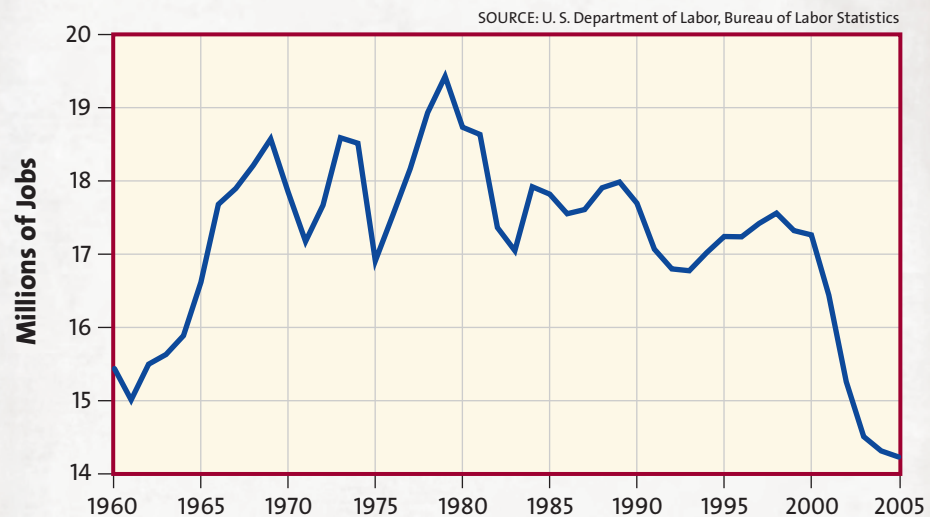
D FACT AND OPINION

Identify the facts in the first three paragraphs. How are they used in relation to the opinions in this passage?

E FACT AND OPINION

Review the types of opinions listed on page 1044. What type of opinion does Herbert state in lines 56–60?

Manufacturing Employment, 1960–2005



Language Coach

Roots and Affixes A word's root may contain its core meaning. The word *mitigated* comes from the Latin root *mitis*, meaning "soft." What do you think *mitigated* means in line 88?

FACT AND OPINION

Reread lines 76–84. What facts, according to Herbert, are indisputable? Do you agree? Explain.

class wage structure in the United States are terrifying," said Thea Lee, an economist with the AFL-CIO. "Now is the time to start thinking about policy solutions."

But that's exactly what we're not thinking about. Government policy at the moment is focused primarily on what's best for the corporations. From that perspective, job destruction and wage compression are good things—as long as they don't get too much high-profile attention. . . .

Accurate data on the number of jobs already lost are all but impossible to come by. But there is no disputing the direction of the trend, or the fact that it is accelerating. Allowing this movement to continue unchecked will eventually mean economic suicide for hundreds of thousands, if not millions, of American families. **F**

Globalization may be a fact of life. But that does not mean that its destructive impact on American families can't be mitigated. The best thing workers can do, including white-collar and professional workers, is to organize. At the same time, the exportation of jobs and the effect that is having on the standard of living here should be relentlessly monitored by the government, the civic sector, and the media. The public has a right to know what's really going on.

Trade agreements and tax policies should be examined and updated to encourage the creation of employment that enhances the quality of life here at home. Corporate leaders may not feel an obligation to contribute to the long-term well-being of local communities or the nation as a whole, but that shouldn't be the case with the rest of us.

Comprehension

1. **Summarize** What is David Brooks's opinion of globalization?
2. **Summarize** In lines 78–106 of “The White-Collar Blues,” what does Bob Herbert conclude about globalization? What does he suggest doing about it?

Critical Analysis

3. **Evaluate Fact and Opinion** Review the chart you filled in as you read. Look at the use of facts in relation to the use of opinions. In your view, is one type of statement more powerful than another? Explain whether you think each writer used fact and opinion in a way that was credible and compelling.
4. **Draw Conclusions** Based on the two editorials you have just read, what would you say about the effect of globalization on today's world? Be sure to consider both the economic effects of globalization and people's personal reactions to it.



READING 9B Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9C** Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. **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. **11A** Draw conclusions about how the patterns of organization and hierarchic structures support the understandability of text.

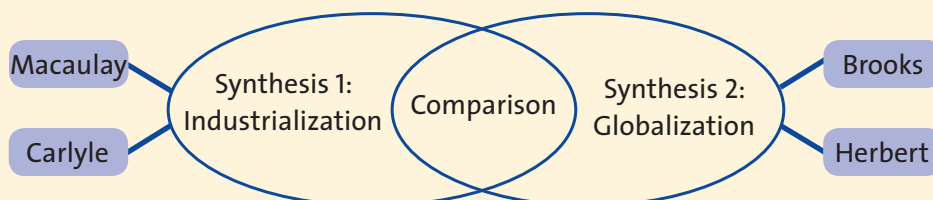
Read for Information: Synthesize and Compare

WRITING PROMPT

Review the two essays and the two editorials. In each case, synthesize what you have learned about the impact of dramatic economic change, first in Victorian England and then in today's world. Then, based on your syntheses, compare the role of industrialization in Victorian England with that of globalization in today's world. Use the facts and opinions expressed in the commentaries and editorials as the basis for your comparison.

To answer this prompt, follow these steps:

1. Reread Macaulay's and Carlyle's commentaries to remind yourself how industrialization affected people in Victorian England. Write a brief statement synthesizing your understanding.
2. Your answer to question 4 under Critical Analysis should serve as a synthesis of your understanding about globalization today.
3. Reviewing your syntheses, identify the similarities between the two eras of economic change.
4. Write an essay in which you explain what you have learned about the two eras, and then compare them.



Media Study



READING 12A Evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts.

12B Evaluate the interactions of different techniques used in multi-layered media. **12C** Evaluate how one issue or event is represented across various media to understand the notions of bias, audience and purpose. **12D** Evaluate changes in formality and tone across various media for different audiences and purposes.

from A History of Britain

Film Clips on Media  **Smart DVD-ROM**

What brings HISTORY to life?

Judging only from the serene countenance displayed in Queen Victoria's portraits, one could characterize the Victorian age as a time of stability and high decorum. However, Victoria's image belied the supercharged reality of the Industrial Revolution, which by the latter years of her reign had irrevocably altered England's physical and social landscapes. In this lesson, you'll watch a documentary excerpt to examine how it depicts this complex period of **history**.

Background

Urban Sprawl By the mid-19th century, power-driven machines and factories had become widespread in England, leading to

changes in social patterns. As the production of goods shifted from the countryside to the cities, people flocked there in search of factory work. The population of England's most important city, London, exploded, and many other cities doubled, tripled, and even quadrupled in population.

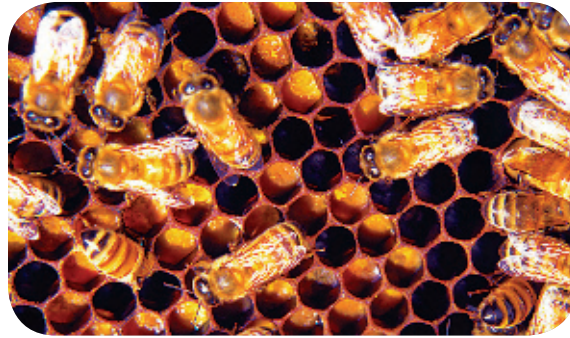
The city of Manchester became the leading example of the progress and price of industrialism. As French writer Alexis de Tocqueville described it, "From this filthy sewer pure gold flows." A leading manufacturer of textiles, Manchester generated fabulous profits. The factories required a large labor pool, but the housing and working conditions were abysmal. People crowded into tenements and row houses. Smoke belched from Manchester's factories and blackened its skies. Textile dyes and wastes polluted its nearby river.

The Industrial Revolution transformed not only Great Britain but the world. The results were so far-reaching that many of the period's technological innovations—factories, railway and canal systems, and shipping and steel industries—are global necessities in the 21st century.

A History of Britain is an acclaimed 15-part documentary that first aired on British television. It covers Britain's history from its earliest civilization to modern times. The clip you'll view is from the episode "Victoria and Her Sisters," which explores the impact of the Industrial Revolution and how writers of the day, such as Elizabeth Cleghorn Gaskell, expressed discontent with industrialism and deep concern for the downtrodden working class.

Media Literacy: Documentary

A **documentary** is a nonfiction film that is often about social, political, or historical subjects. In recent years, historical documentaries have changed as filmmakers have adopted a more cinematic style of storytelling. They now combine conventional documentary features with stylistic devices.



ELEMENTS OF DOCUMENTARIES

Conventional Features of Documentaries

Visual

- Filmmakers create **footage**—unedited material as recorded by the camera. The footage often includes representative pieces of a time period, such as paintings, photographs, and writings.

Sound

- Voice-over narration**, or the voice of an unseen speaker, is heard as the footage plays.
- Music** might be from, or in some way reflect, the time period of the subject.

Contemporary Features of Documentaries

Visual

- Filmmakers apply camera techniques to still images. Moving the camera to **pan** across the subject or to **zoom** in closer reveals details.
- A **reenactment** is the re-creation of key events or settings. Such scenes are used to portray a time and to highlight the filmmakers' themes.
- Documentary filmmakers might include images in symbolic ways, to comment on the times.

Sound

- In today's documentaries, one narrator might deliver facts while actors portray the people of a time, reading real-life letters, diary entries, and so on. Using the historical figures' own words gives the portrayals a human dimension.
- As with feature films, a **musical score** helps to set the overall mood and to add drama.

STRATEGIES FOR VIEWING

To better appreciate a historical documentary, think about how it is constructed.

- Be aware of the filmmakers' desired effect. Ask: How might the filmmakers want me to feel or react?
- Determine the filmmakers' perspective. Notice in particular the tone of the voice-over narration. Ask: What point of view or message is conveyed? What subject matter do the reenactments depict? How does this footage emphasize certain themes or ideas?
- Examine the content. Ask: What's the whole story? What might be missing?

- **Film:** *A History of Britain*
- **Running time:** 4.5 minutes
- **Genre:** Documentary

Viewing Guide for A History of Britain

The clip describes the factory system in Manchester, England, and the writings of Elizabeth Cleghorn Gaskell and Thomas Carlyle. As you watch, consider how the documentary is constructed both to deliver and to dramatize the information. To help you analyze the clip, refer to these questions.

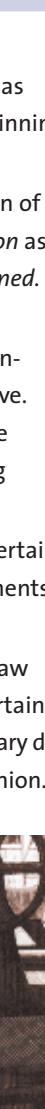
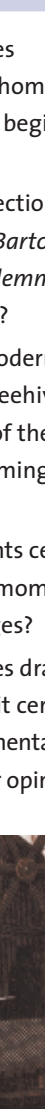
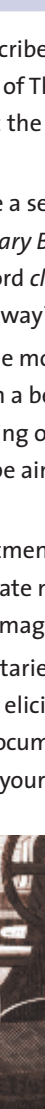
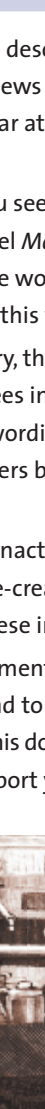
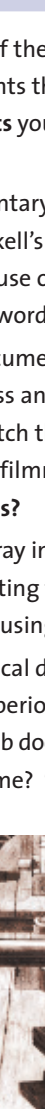
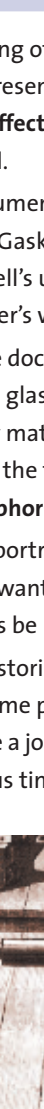
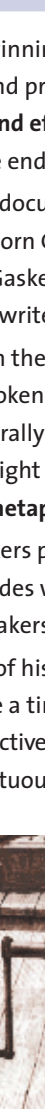
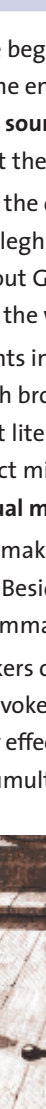
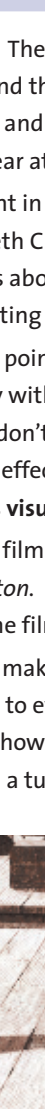
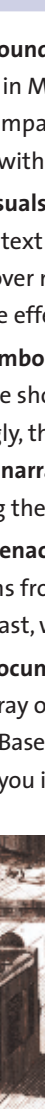
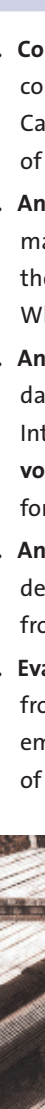
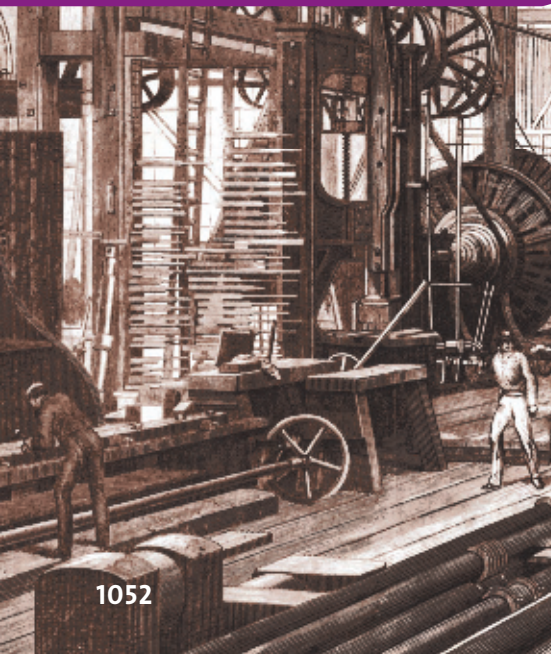
NOW VIEW

FIRST VIEWING: Comprehension

1. **Recall** What images in the modern-day footage look as though they could have been recorded in late 1800s?
2. **Clarify** What different kinds of voice-over do you hear in the clip?

CLOSE VIEWING: Media Literacy

3. **Compare Sound Techniques** The beginning of the clip describes conditions in Manchester, and the end presents the views of Thomas Carlyle. Compare the **music** and **sound effects** you hear at the beginning of the clip with what you hear at the end.
4. **Analyze Visuals** At one point in the documentary, you see a section of magnified text from Elizabeth Cleghorn Gaskell's novel *Mary Barton* as the voice-over narrator talks about Gaskell's use of the word *clemmed*. What is the effect of presenting the writer's words in this way?
5. **Analyze Symbols** At certain points in the documentary, the modern-day footage shows a factory with broken glass and bees in a beehive. Interestingly, these images don't literally match the wording of the **voice-over narration**. What effect might the filmmakers be aiming for in using these images as **visual metaphors**?
6. **Analyze Reenactments** The filmmakers portray in reenactments certain descriptions from *Mary Barton*. Besides wanting to re-create moments from the past, why might the filmmakers be using these images?
7. **Evaluate Documentary** The makers of historical documentaries draw from an array of techniques to evoke a time period and to elicit certain emotions. Based on the clip, how effective a job does this documentary do of putting you in touch with a tumultuous time? Support your opinion.



Write or Discuss

Summarize Perspective This documentary clip comes from a 15-part series praised as a work that “re-animates familiar tales and illuminates overlooked aspects of England’s past.” For the excerpt you’ve viewed, consider what perspective the filmmakers were trying to convey. Briefly summarize that perspective. Think about

- the tone of the statements in the voice-over narration
- what the symbolic images represent
- other stylistic devices used to comment on the effects of the Industrial Revolution



READING 12A Evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts. **12B** Evaluate the interactions of different techniques used in multi-layered media. **12C** Evaluate how one issue or event is represented across various media to understand the notions of bias, audience and purpose. **12D** Evaluate changes in formality and tone across various media for different audiences and purposes. **14C** Write a script.

Produce Your Own Media

Create a Voice-over Script Consider that many documentaries attempt to capture viewers’ interest in the opening statements about what the documentary will cover. Choose a time period, from either the distant or recent past, that was marked by rapid and widespread change. In a page or two, create a **voice-over script** that introduces an imaginary documentary series.

HERE’S HOW Here are some suggestions for creating your script:

- Do research to characterize your time period accurately.
- Determine your perspective. Was the time period the best of times or the worst? Plan how to convey your views through the tone and pace of your delivery. Make sure to emphasize any dramatic details.
- Have a partner listen carefully as you read your voice-over script. Then have him or her summarize your information and comment on your delivery. If necessary, refine your tone or revise any part of the script that was difficult to follow.

Further Exploration

Explore Documentary Techniques The documentaries of Ken Burns are admired for their distinctive storytelling style. Burns is credited with reinventing the historical documentary. Such works as *The Civil War*, *Jazz*, and *Baseball* illustrate the signature techniques that have inspired a new generation of filmmakers. View these documentaries to find examples of the signature techniques—the distinctive camera techniques, the mixture of period and contemporary footage, and the emotionally effective voice-over and music.

Media
Tools

THINK
central

Go to thinkcentral.com.
 KEYWORD: HML12-1053

Tech Tip

If an audio recorder is available, record your voice-over.



READING 2A Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **7** Analyze how the author's patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

Dover Beach To Marguerite—Continued

Poetry by Matthew Arnold

VIDEO TRAILER



KEYWORD: HML12-1054A

Meet the Author

Matthew Arnold 1822–1888

Matthew Arnold's poetry and prose made him a leading voice of the Victorian Age. Yet Arnold didn't earn his living as a writer. He worked for over 30 years as a school inspector, visiting schools all over Britain and traveling abroad to report on educational developments in other countries. His travels, both domestic and foreign, allowed him to study the culture and society of his day—and convinced him that he must speak out about the problems he perceived.

A Famous Father Arnold's career in education was not surprising, as he was the son of one of Victorian Britain's most famous educators. As headmaster of the Rugby School, Dr. Thomas Arnold initiated reforms that revolutionized British education of the day. Matthew Arnold was not a model student at his father's school—in fact, one biographer describes him as “a fanciful and relatively idle boy.” Nevertheless, he managed to win a scholarship to Oxford University.

Mentors and Muses Arnold showed early promise as a poet, winning one prestigious poetry prize at Rugby and another at Oxford. His interest in verse was inspired in part

by his family's friendship with William Wordsworth, who lived near the Arnolds' vacation home. It was also nurtured by future poet Arthur Hugh Clough, who became Arnold's critiquing partner at Oxford as well as his closest friend. When Arnold published his first book of poems in 1849, their sad and serious nature surprised many who knew him, since to the world he generally showed his charming, lighthearted side. But the young poet had certainly known sorrow—he lost his father to a heart attack while still at Oxford and suffered from unrequited love for a neighbor named Mary Claude, whom some biographers think is the Marguerite of his poetry.

A Part-Time Author In 1850, Arnold fell in love again, this time with the daughter of a prominent judge. In need of sufficient income to gain his future father-in-law's consent to the marriage, Arnold took the post of British schools inspector. For the rest of his life, he continued writing in his spare time. In addition to major literary criticism, Arnold produced several nonfiction works addressing the sense of isolation and loss that he expresses in his poetry. A passionate advocate of the arts, he stressed the value of culture in curbing modern feelings of alienation and in bringing direction to modern life.

Author Online

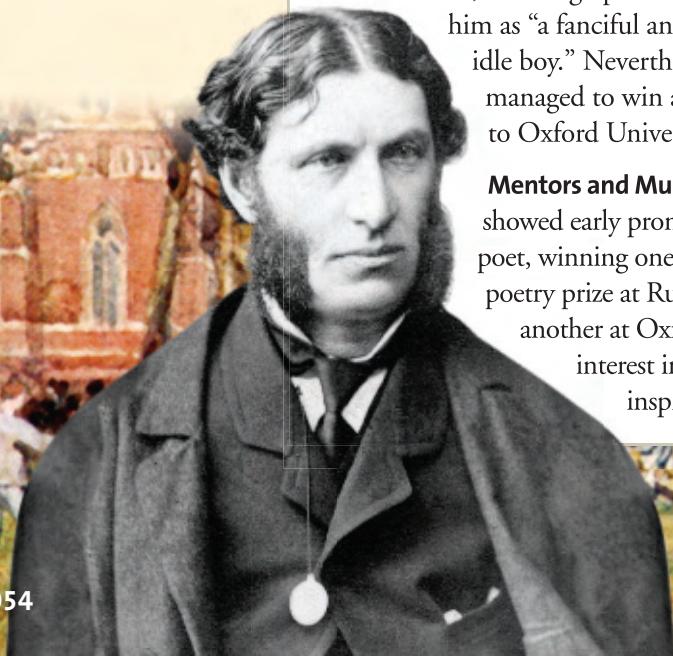
Go to thinkcentral.com. KEYWORD: HML12-1054B



DID YOU KNOW?

Matthew Arnold ...

- spent more time socializing than studying while in college, and so barely passed his exams.
- may have written “Dover Beach” while on his honeymoon.
- published his first two books under the pen name “A.”



LITERARY ANALYSIS: THEME

You know that the **theme** of a poem is the central message the poet wishes to convey. Matthew Arnold, a social critic as well as a poet, was disturbed by the massive shifts of the Victorian era—a time of rapid social, economic, and religious change. In his poetry, Arnold deals with the loneliness of humankind in an indifferent universe, bereft of old certainties. As you read “Dover Beach” and “To Marguerite—Continued,” examine the literary elements that convey each poem’s universal theme.

- **Mood**—Identify the atmosphere Arnold creates for the reader; determine whether the mood changes or remains consistent.
- **Imagery and figurative language**—Note the details that create a vivid mental picture of the scene described.
- **Allusions**—Note any indirect references to people, places, or literary works.

READING SKILL: ANALYZE SPEAKER

One thing that will help you interpret the themes of Arnold’s poems is a careful analysis of each **speaker**. As you read, ask yourself the following questions about the persona adopted in each poem. For each poem, use a chart like the one shown to record your thoughts, and be sure to note evidence from the text that supports your analysis.

<i>Questions About the Speaker</i>	<i>My Thoughts</i>	<i>Evidence from the Text</i>
<i>Whom is he addressing?</i>		
<i>Where does he seem to be?</i>		
<i>What is his state of mind?</i>		
<i>Does his attitude change over the course of the poem? If so, how?</i>		

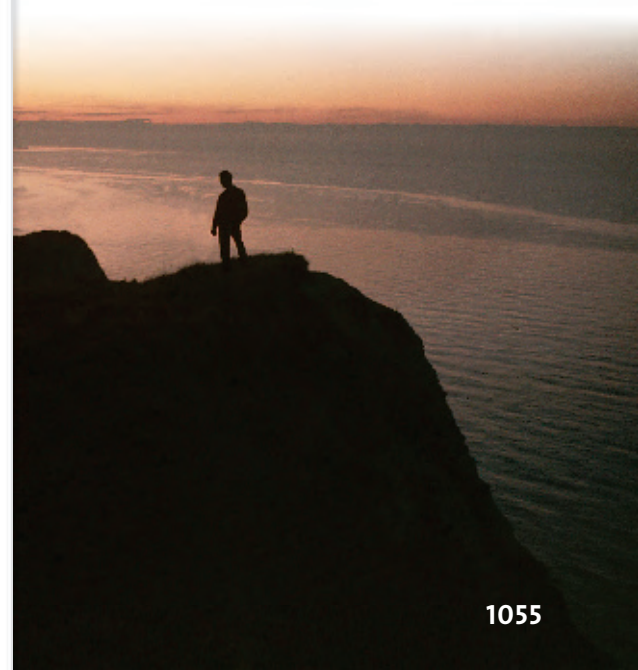


Complete the activities in your **Reader/Writer Notebook**.

Is the world **INDIFFERENT** *to us?*

In the Victorian era, new scientific theories challenged age-old beliefs about the world and our place within it. These developments stirred up feelings of doubt and isolation in many people, including Matthew Arnold. Unlike earlier poets, such as Wordsworth, who took comfort in nature, Arnold wrote about nature’s indifference to the fate of humanity.

QUICKWRITE When you think about nature, do you feel a sense of belonging, or does the universe seem cold and indifferent to you? Respond to this question in one or two paragraphs.



Dover Beach

Matthew Arnold

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

15 Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
20 Hearing it by this distant northern sea.

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

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

3 straits: the Strait of Dover, a narrow channel separating England and France, located at the northern end of the English Channel.

8 moon-blanch'd: shining palely in the moonlight.

13 tremulous cadence (trēm'yə-ləs kād'ns): trembling rhythm.

15 Sophocles (sŏf'ə-klēz'): an ancient Greek writer of tragic plays.

16 Aegean (ĭ-jē'ən): the Aegean Sea, the portion of the Mediterranean Sea between Greece and Turkey.

17 turbid: in a state of turmoil; muddled.

21 Sea of Faith: traditional religious beliefs about God and the world, long viewed as true and unshakable.

23 girdle: a belt or sash worn around the waist.

27 drear: dreary.

28 shingles: pebbly beaches.

A ANALYZE SPEAKER

Whom is the speaker addressing, and why do you think the poem is addressed to this person? Explain what this indicates about the speaker's feelings regarding isolation.



To Marguerite —Continued

Matthew Arnold

Yes! in the sea of life enisled,
With echoing straits between us thrown,
Dotting the shoreless watery wild,
We mortal millions live alone.
5 The islands feel the enclosing flow,
And then their endless bounds they know.

But when the moon their hollows lights,
And they are swept by balms of spring,
And in their glens, on starry nights,
10 The nightingales divinely sing;
And lovely notes, from shore to shore,
Across the sounds and channels pour—

Oh! then a longing like despair
Is to their farthest caverns sent;
15 For surely once, they feel, we were
Parts of a single continent!
Now round us spreads the watery plain—
Oh might our marges meet again! **B**

Who ordered that their longing's fire
20 Should be, as soon as kindled, cooled?
Who renders vain their deep desire?—
A God, a God their severance ruled!
And bade betwixt their shores to be
The unplumbed, salt, estranging sea.

1 enisled (ěn-ıld'): separated, like islands.

6 bounds: limits or boundaries.

8 balms: soothing scents and airs.

9 glens: valleys.

12 sounds: long, wide bodies of water, larger than channels.

18 marges: margins.

B THEME

To what does Arnold compare mortals? What might this **metaphor** suggest about the poem's message?

22 severance: separation.

24 unplumbed: unmeasured;
estranging (ĩ-strān'jĩng): alienating.

Comprehension

- 1. Recall** In “Dover Beach,” what emotion does the speaker associate with the sound of the tides?
- 2. Summarize** Explain the request made by the speaker in the final stanza of “Dover Beach.”
- 3. Clarify** Who, according to the speaker of “To Marguerite—Continued,” separates him from his love?

Literary Analysis

- 4. Identify Controlling Image** Poets often make use of a controlling image—a single image or comparison that extends throughout a literary work and shapes its meaning. Re-examine “To Marguerite—Continued.” What controlling image shapes this poem? What yearning does this image convey?
- 5. Analyze Speaker** Review the chart you filled in as you read. After reading these two poems, how would you describe each speaker? Citing evidence, explain
 - whom the speaker of each poem is addressing
 - each speaker’s state of mind
 - the ideas each expresses about the possibilities or limitations of human love
- 6. Interpret Allusion** “Dover Beach” contains an allusion to Sophocles, an ancient Greek playwright. Why do you think Arnold makes this reference?
- 7. Examine Theme** What do these poems convey about mankind’s sense of the universe’s indifference? For each poem, write a sentence stating the theme. Reviewing the information on page 1055, explain which literary elements Arnold uses to convey each theme.
- 8. Compare Texts** In his famous “Meditation 17” (page 522), John Donne writes, “No man is an island, entire of itself; every man is a piece of the continent, a part of the main.” On the basis of these poems, how would you contrast Arnold’s views with Donne’s? Cite evidence from both writers’ work to support your answer.



READING 2A Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **7** Analyze how the author’s patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

Literary Criticism

- 9. Different Perspectives** Comedic actress Lily Tomlin once advised, “Just remember, we’re all in this alone.” If Matthew Arnold were writing today, do you think he’d react to the modern world as he reacted to the world in his own time? Explain, citing examples from Arnold’s work and aspects of modern life that shaped your opinion.

*Is the world **INDIFFERENT** to us?*

Is your view of nature like that of the Victorians or of the Lake Poets? Discuss a time when you found nature to be indifferent to your existence.



READING 3 Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

DID YOU KNOW?

A. E. Housman . . .

- composed most of his poems while in his early 20s.
- had never actually been to Shropshire when he began writing *A Shropshire Lad*, his first and most popular collection of poems.
- turned down various awards and honors, including appointment as England's poet laureate.

To an Athlete Dying Young When I Was One-and-Twenty

Poetry by A. E. Housman

Meet the Author

A. E. Housman 1859–1936

"In 1920, when I was about 17," author George Orwell once recalled, "I probably knew the whole of *A Shropshire Lad* by heart." Poems from *A Shropshire Lad* were carried into battle by British soldiers in World War I and set to music by some of the 20th century's greatest composers. Yet their author, A. E. Housman, published just one other poetry collection in his lifetime. Instead, he devoted himself to academic pursuits.

A Difficult Youth Alfred Edward Housman grew up in the English county of Worcestershire. From there, he could see the hills of neighboring Shropshire that appear so prominently in his verse. His childhood was made difficult by tensions with his father and the death of his mother when he was just 12. Slight and unathletic, he devoted himself to his studies, showing a brilliant mastery of classical Greek and Latin. Despite his talent, personal problems and anxiety soon took hold of the young scholar. He surprised everyone by failing his final tests at Oxford University. He left without a degree.

Perseverance Pays Off In 1882, Housman took a low-paying job in the patent office in London and shared lodgings with his close college friend

Moses Jackson and Moses' brother Adalbert. Working there for ten long years, he pursued his classical studies on his own in the evening. When he began submitting papers to scholarly journals, his scholarship was so impressive that he eventually obtained a professorship at London's University College.

All this time, Housman had been composing poems that came to him when he was out walking. Some displayed a romantic love of nature, while others told dramatic tales of rural tragedy. Many expressed sorrow brought on by the deaths of his mother and father, the departure of Moses Jackson for India, and the death of Adalbert Jackson. When he decided to publish some of his verse, an old college friend suggested the title *A Shropshire Lad*, since many of the poems used Shropshire place names to represent rural life.

Later Years Housman devoted most of the rest of his life to Latin scholarship, moving from University College to Cambridge University in 1911. In 1922, he published a second volume of poetry from his notebooks, much of it written decades before. After his death, his brother Laurence found still more unpublished poetry in the notebooks; Housman's *Complete Poems* appeared in 1959.

Author Online

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View of
Shropshire

LITERARY ANALYSIS: RHYME SCHEME

A poem's **rhyme scheme**—the pattern of end rhyme in a stanza or the entire work—can help make the poem memorable for readers. Rhyme is often used to emphasize important words, and it helps create a distinct rhythm. Consider these opening lines of “When I Was One-and-Twenty”:

*When I was one-and-twenty
I heard a wise man say,
“Give crowns and pounds and guineas
But not your heart away;*

In these lines, the rhyme scheme is *abcb*. The first and third lines (*a* and *c*) do not rhyme, but the second and fourth lines (*b* and *b*) do. As you read Housman's poems, note the rhyme scheme of each. Think about the rhythm created by each pattern of rhyme. What overall effect does Housman achieve?

READING SKILL: MAKE INFERENCES

Your experiences with poetry have probably taught you that when you read a poem, you usually need to **make inferences** to determine its meaning. An inference, or logical assumption, should be based on information in the text as well as your own knowledge and experience. The two poems you are about to read explore the advantages and disadvantages of youth and aging. As you read each poem, use a chart like the one shown to record the inferences you make about these topics. Be sure to note the textual information that allowed you to make each inference.

<i>“To an Athlete Dying Young”</i>	
<i>Advantages</i>	<i>Disadvantages</i>
<i>Youth:</i> • <i>When you're young, you're often in good physical condition, like the triumphant athlete described in lines 1–4.</i>	<i>Youth:</i>
<i>Aging:</i>	<i>Aging:</i>

What STAGE of LIFE is best?

The Irish playwright George Bernard Shaw once observed, “Youth is wasted on the young.” Do you agree that young people fail to appreciate youth when they are living through it? Or do you think older people sometimes look back with nostalgia on earlier times, imagining them as better than they actually were?

DISCUSS Working with a partner, make a timeline charting the different stages of a typical person's life. For each stage, jot down the experiences and emotions, both positive and negative, that you associate with that stage of life. After completing your timeline, discuss which life stage you think is the most exciting or rewarding. Also consider how nostalgia may affect a person's view of earlier stages. For example, do you think you remember your early childhood accurately? Share your ideas with another group.



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



TO AN ATHLETE DYING YOUNG

A. E. Housman

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

5 Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsmen of a stiller town.

Smart lad, to slip betimes away
10 From fields where glory does not stay
And early though the laurel grows
It withers quicker than the rose. **A**

Eyes the shady night has shut
Cannot see the record cut,
15 And silence sounds no worse than cheers
After earth has stopped the ears:

Now you will not swell the rout
Of lads that wore their honors out,
Runners whom renown outran
20 And the name died before the man.

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.

25 And round that early-laurelled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

2 chaired: carried in public triumph on a chair or seat.

9 betimes: early.

11 laurel: Wreaths made of leaves of the laurel tree were worn by victorious athletes in ancient times as a token of honor and glory.

A MAKE INFERENCES

Reread lines 9–12 and consider the poem's title. Why does the speaker call the athlete a "smart lad"? Explain what he thinks the athlete has avoided, and how.

14 cut: broken.

17 rout (rout): crowd.

22 sill: threshold.

23 lintel: the beam across the top of a door frame.

28 garland: a wreath or woven chain of leaves or flowers.



WHEN I WAS ONE-AND-TWENTY

A. E. Housman

When I was one-and-twenty
I heard a wise man say,
“Give crowns and pounds and guineas
But not your heart away;
5 Give pearls away and rubies
But keep your fancy free.”
But I was one-and-twenty,
No use to talk to me.

3 crowns . . . guineas (gŭn'ēz): British units of money.

6 fancy: liking; affection.

When I was one-and-twenty
10 I heard him say again,
“The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue.”
15 And I am two-and-twenty,
And oh, 'tis true, 'tis true. **B**

14 rue: sorrow; regret.

B RHYME SCHEME
Identify the rhyme scheme of each stanza. How would you describe the **rhythm** this pattern creates?

Comprehension

1. **Recall** In “To an Athlete Dying Young,” why did the townspeople “chair” the athlete through the town?
2. **Clarify** What disappointment does the speaker say that the athlete will never know?
3. **Summarize** What advice does the “wise man” give the speaker of “When I Was One-and-Twenty”?
4. **Clarify** What has the speaker realized at the older and wiser age of 22?



READING 3 Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.
RC-12 (B) Make complex inferences about text and use textual evidence to support understanding.

Literary Analysis

5. **Examine Imagery** In “To an Athlete Dying Young,” compare the image in the second stanza with the image in the first stanza. What is the effect of repeating the image in this way?
6. **Analyze Figurative Language** Only in the title of “To an Athlete Dying Young” does Housman explicitly say that the young runner is dead. In light of this information, how would you interpret the following figurative phrases?
 - “the road all runners come” (line 5)
 - “a stiller town” (line 8)
 - “the shady night” (line 13)
7. **Analyze Speaker** Reread lines 9–16 of “When I Was One-and-Twenty.” What might account for the change in the speaker’s attitude? Give reasons for your answer.
8. **Draw Conclusions** Review the **inferences** you made as you read. On the basis of the details you recorded, what conclusions can you draw about Housman’s view of youth and aging? Judging from these poems, what are the advantages and disadvantages of growing older? Explain your conclusions, citing evidence.
9. **Interpret Rhyme Scheme** Read aloud the first stanza of each poem. What musical quality does the rhyme scheme of each create? What relationship do you see between this musical quality and the subject of each poem?

Literary Criticism

10. **Critical Interpretations** In 1936, the American poet Conrad Aiken commented that the thoughts expressed in Housman’s poetry have an “adolescent note,” or “boyishness.” Do you think this characterization applies to these poems? Explain why or why not, citing evidence from both poems.

*What **STAGE** of **LIFE** is best?*

After reading Housman’s biography on page 1060, which stage of his life sounds best to you? Why?

British Masterpiece

from The Importance of Being Earnest

Play by Oscar Wilde



Oscar Wilde
1854–1900



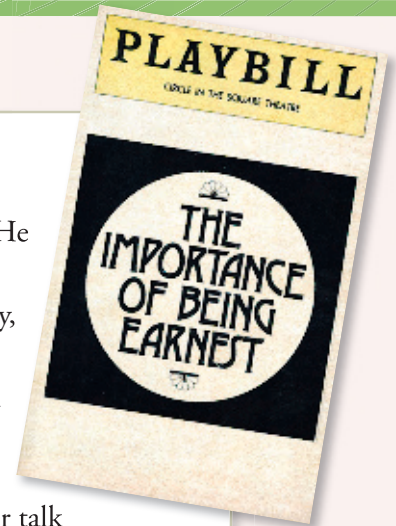
READING 4 Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

BACKGROUND Oscar Wilde, one of the wittiest writers of the Victorian age, is famous for his brilliant conversation and flamboyant style. At Oxford University and later in London, he distinguished himself as a poet and scholar and became associated with the aesthetic movement, which stressed the importance of artistic expression for its beauty alone, or “art for art’s sake.” Although Wilde published poetry, fiction, and nonfiction, his clever conversational skills are most vividly evident in four comedies that he wrote for the London stage in the 1890s: *Lady Windermere’s Fan*, *A Woman of No Importance*, *An Ideal Husband*, and *The Importance of Being Earnest*.

The Importance of Being Earnest is one of the most frequently staged comedies in the English language. It is a hilarious romantic farce about two upper-class bachelors who each claim to be named Ernest but have trouble *being* earnest, or honest. Jack Worthing, country gentleman and guardian to a young lady named Cecily, escapes his responsibilities in the country by inventing a scandalous younger brother named Ernest to whose rescue he must often fly. This allows for frequent visits to London, where he takes on the role of Ernest, pursuing pleasure and courting the lovely Gwendolen. Meanwhile, his friend Algernon, Gwendolen’s cousin, similarly escapes family duties in London by inventing a friend named Bunbury whose bad health demands frequent country visits. On discovering Jack’s real identity and learning of the existence of Jack’s ward, Algernon goes off on another country junket, this time posing as Jack’s wicked brother Ernest in order to meet the mysterious—and hopefully beautiful—Cecily. In the following scene, Algernon, posing as Ernest, arrives at Jack’s country estate and meets Jack’s ward, Cecily, for the first time.

LITERARY ANALYSIS Wilde is a master of using comedic language, specifically witty repartees and epigrams. In this excerpt, you see an example of an **epigram**, or clever contradictory statement, when Cecily says that she is afraid to meet a “wicked person,” not because, as you might expect, she is terrified of someone who is bad, but because she is fearful that a bad person “will look just like every one else.” The excerpt also contains an example of a repartee, an exchange of witty comments. Cecily and Algernon go back and forth about his wickedness. Cecily teases Algernon, telling him she hopes he is not “pretending to be wicked.” He assures her that he has in fact been “rather reckless.” Instead of scolding him for this behavior, she then retorts, “I am glad to hear it,” and so it continues.

DISCUSS Read the excerpt through silently. Then, with two partners, assume the roles of Merriman, Cecily, and Algernon, and read the scene aloud. Discuss why you think audiences continue to respond with delight to such dialogue.



from ACT TWO

Merriman. Mr. Ernest Worthing has just driven over from the station. He has brought his luggage with him.

Cecily (*takes the card and reads it*). 'Mr. Ernest Worthing, B.4, The Albany, W.' Uncle Jack's brother! Did you tell him Mr. Worthing was in town?

Merriman. Yes, Miss. He seemed very much disappointed. I mentioned that you and Miss Prism were in the garden. He said he was anxious to speak to you privately for a moment.

Cecily. Ask Mr. Ernest Worthing to come here. I suppose you had better talk to the housekeeper about a room for him.

10 **Merriman.** Yes, Miss. (*Merriman goes off.*)

Cecily. I have never met any really wicked person before. I feel rather frightened. I am so afraid he will look just like every one else. (*Enter Algernon, very gay and debonair.*) He does!

Algernon (*raising his hat*). You are my little cousin Cecily, I'm sure.

Cecily. You are under some strange mistake. I am not little. In fact, I believe I am more than unusually tall for my age. (*Algernon is rather taken aback.*) But I am your cousin Cecily. You, I see from your card, are Uncle Jack's brother, my cousin Ernest, my wicked cousin Ernest.

20 **Algernon.** Oh! I am not really wicked at all, Cousin Cecily. You mustn't think that I am wicked.

Cecily. If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

Algernon (*looks at her in amazement*). Oh! Of course I have been rather reckless.

Cecily. I am glad to hear it.

Algernon. In fact, now you mention the subject, I have been very bad in my own small way.

Cecily. I don't think you should be so proud of that, though I am sure it must have been very pleasant.

30 **Algernon.** It is much pleasanter being here with you.

Cecily. I can't understand how you are here at all. Uncle Jack won't be back till Monday afternoon.

Algernon. That is a great disappointment. I am obliged to go up by the first train on Monday morning. I have a business appointment that I am anxious . . . to miss!

Cecily. Couldn't you miss it anywhere but in London?

Algernon. No: the appointment is in London.



READING 2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.

3 Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure 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 Hardy ...

- initially wanted to be an architect, not a writer.
- based his novel *A Pair of Blue Eyes* on his experiences courting his wife.
- published 14 novels, 3 volumes of short stories, and over 1,000 poems.

(background)

Hardy's home at Max Gate

The Darkling Thrush Ah, Are You Digging on My Grave?

Poetry by Thomas Hardy

Meet the Author

Thomas Hardy 1840–1928

In the final years of Thomas Hardy's life, dozens of younger British writers made a pilgrimage to visit him at Max Gate, his home outside Dorchester, in southwest England. Virginia Woolf, Robert Graves, E. M. Forster—these and many other writers were paying homage to the novelist and poet whom British author D. H. Lawrence called “our last great writer.”

Humble Roots Max Gate was not far from the humble cottage where Hardy grew up. The son of a stonemason, he was educated in Dorchester and later served as an apprentice to a local architect. In 1862, he left for London, where he worked for several years for an architecture firm that specialized in the building of churches. It was during these years that Hardy began writing poetry and fiction in his spare time; his first novel was published in 1871.

Fame for Wessex Success came three years later with *Far from the Madding Crowd*, the first of Hardy's novels to detail the landscape and people of “Wessex,” his name for his native southwestern England. The novel's positive reception justified Hardy's

decision to give up architecture entirely and devote his life to writing. Soon he had produced a string of successful novels, including *The Return of the Native* and *The Mayor of Casterbridge*.

Controversy and Change In 1891, Hardy's novel *Tess of the d'Urbervilles* provoked a storm of controversy because of its sympathetic treatment of what many viewed as immoral behavior. His next novel, *Jude the Obscure*, was also met with hostility. One critic called it *Jude the Obscene*, and it was banned by bookstores and libraries. Disgusted, Hardy abandoned the novel form and concentrated on his poetry. Gathering poems he had been writing since the 1860s, he revised and published them as *Wessex Poems*. He followed with more poetry collections, as well as *The Dynasts*, a verse drama.

Back to Wessex Like his fiction, Hardy's poems often delve into the ironies of life and explore the indifference of nature and society. Though his poetry, too, had its critics, Hardy was by now recognized as a lion of British literature. When he died, his ashes were interred in Poets' Corner at Westminster Abbey. His heart, however—removed at his request before cremation—was buried in his native “Wessex.”

Author Online

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LITERARY ANALYSIS: TONE

Thomas Hardy is an author known for his **tone**, or attitude expressed toward his subject. In his work, he often focuses on the bitter ironies of life, causing his contemporaries to accuse him of being overly pessimistic—a charge Hardy hotly denied.

Sometimes you can detect a distinct tone in a poem's very first stanza. At other times, however, you must carefully read the whole poem to discern the poet's attitude. As you read "The Darkling Thrush" and "Ah, Are You Digging on My Grave?" consider Hardy's word choice and use of imagery. Think, too, about the mood created by each poem's setting. Exploring these elements will help you detect and analyze Hardy's tone.

READING SKILL: DRAW CONCLUSIONS ABOUT SOCIAL CONTEXT

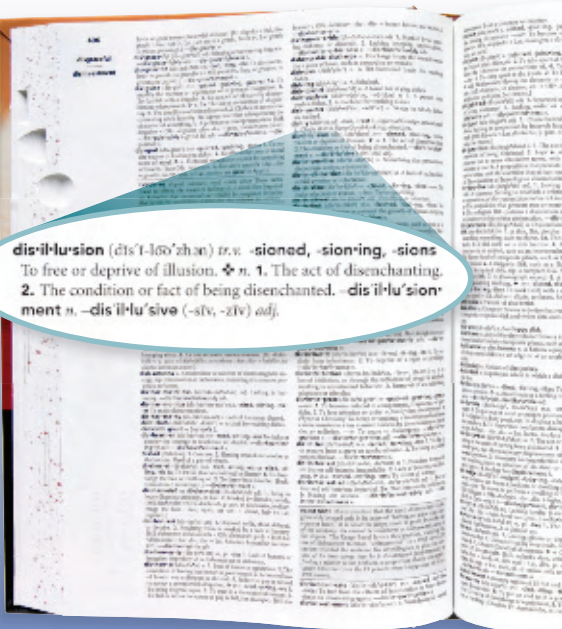
The **social context** of a work refers to the social conditions that inspired or influenced its creation. Though some of his peers criticized Hardy's pessimistic outlook toward life, this outlook was becoming increasingly common as the Victorian era gave way to the 20th century. A time of transition, the late Victorian era was marked by an exodus to the city as millions of people deserted rural farms. Many social critics, Hardy among them, feared this mass move would mean the loss of old customs, traditions, and values. Also taking hold in this turbulent era was a strong feeling that both nature and society were indifferent to the suffering of the individual. As you read, use a chart to record lines from each poem that you think reveal something about the era in which they were written. After you read, you'll use your notes to **draw conclusions**—or make sound judgments based on evidence and experience—about the conditions to which Hardy is responding in these poems.

"The Darkling Thrush"	
Text Clues	Notes on Social Context
"The ancient pulse of germ and birth / Was shrunken hard and dry," ("The Darkling Thrush," lines 13–14)	These lines refer to the seeds of spring, usually a symbol of hope and rebirth, but here the speaker describes them as hard and lifeless. This might reflect the pessimism or unease about the future common in this era.

Would you rather keep your ILLUSIONS?

Thomas Hardy once remarked, "If way to the Better there be, it exacts a full look at the Worst." Do you agree that it is essential for people to face the truth, no matter how difficult, or is disillusionment just too painful?

DISCUSS With a group of classmates, discuss the definition of *disillusion*. Do you think that people must be free of their illusions in order to fully live? Are there some illusions you would rather hang on to, or is facing painful truths an important part of life? Describe the situations or examples—real or fictional—that influenced your answers.



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

THE Darkling Thrush

Thomas Hardy

BACKGROUND This poem was first published in *Graphic* magazine a few days before the end of the 19th century. Its original title was “The Darkling Thrush: By the Century’s Deathbed.” The word *darkling* means “in the dark.”

I leant upon a coppice gate
 When Frost was specter-gray,
And Winter’s dregs made desolate
 The weakening eye of day.

5 The tangled bine-stems scored the sky
 Like strings of broken lyres,
And all mankind that haunted nigh
 Had sought their household fires.

The land’s sharp features seemed to be
10 The Century’s corpse outleant,
His crypt the cloudy canopy,
 The wind his death-lament.
The ancient pulse of germ and birth
 Was shrunken hard and dry,
15 And every spirit upon earth
 Seem’d fervorless as I. **A**

At once a voice arose among
 The bleak twigs overhead
In a full-hearted evensong
20 Of joy illimited;
An aged thrush, frail, gaunt, and small,
 In blast-beruffled plume,
Had chosen thus to fling his soul
 Upon the growing gloom.

25 So little cause for carollings
 Of such ecstatic sound
Was written on terrestrial things
 Afar or nigh around,
That I could think there trembled through
30 His happy good-night air
Some blessed Hope, whereof he knew
 And I was unaware. **B**

1 coppice (kŏp’ĭs) **gate**: a gate leading to a coppice, a small wood or thicket.

2 specter-gray: ghost-gray.

5 bine-stems scored: twining stems cut across.

6 lyres: harplike musical instruments.

7 nigh: near.

10 outleant: outstretched.

13 germ: seed; bud.

A TONE

Consider the poem’s **setting**, as well as Hardy’s **personification** of the 19th century in line 10. Citing specific words and phrases, explain what tone is established by these literary elements.

19 evensong: evening song.

20 illimited: unlimited.

22 blast-beruffled plume: wind-ruffled feathers.

B SOCIAL CONTEXT

Reread lines 25–28. Why does the speaker see “so little cause for carollings”? What aspect of late Victorian thought does this attitude seem to echo?



Ah, ARE YOU DIGGING ON MY GRAVE? Thomas Hardy

“Ah, are you digging on my grave,
My loved one?—planting rue?”
—“No: yesterday he went to wed
One of the brightest wealth has bred.
5 ‘It cannot hurt her now,’ he said,
‘That I should not be true.’ ”

2 rue: an herb associated with sorrow and regret because its name is identical to the word *rue*, meaning “sorrow and regret.”

“Then who is digging on my grave?
My nearest dearest kin?”
—“Ah, no: they sit and think, ‘What use!
10 What good will planting flowers produce?
No tendance of her mound can loose
Her spirit from Death’s gin.’ ”

11 tendance: attendance; watchful care.

12 gin: a snare or trap.

“But someone digs upon my grave?
My enemy?—prodding sly?”
15 —“Nay: when she heard you had passed the Gate
That shuts on all flesh soon or late,
She thought you no more worth her hate,
And cares not where you lie.” **C**

C TONE

So far, how does Hardy’s tone in this poem compare with the tone he takes in “The Darkling Thrush”? Explain, citing specific lines that influenced your answer.

“Then, who is digging on my grave?
20 Say—since I have not guessed!”
—“O it is I, my mistress dear,
Your little dog, who still lives near,
And much I hope my movements here
Have not disturbed your rest?”



Fox Terrier (1800s), Arthur Wardle. Oil on canvas. Private collection. © Bridgeman Art Library.

25 “Ah yes! *You* dig upon my grave . . .
 Why flashed it not on me
 That one true heart was left behind!
 What feeling do we ever find
 To equal among human kind
 30 A dog’s fidelity!”

 “Mistress, I dug upon your grave
 To bury a bone, in case
 I should be hungry near this spot
 When passing on my daily trot.
 35 I am sorry, but I quite forgot
 It was your resting place.” **D**

D CONTEXT

Do you see any connection between the way the woman’s loved ones respond to her death and the late Victorian outlook described on page 1069? Explain what social conditions Hardy might be responding to in this poem.

Comprehension

1. **Summarize** What is the **setting** of “The Darkling Thrush”?
2. **Recall** Whose voice does the speaker of this poem hear, and how does he describe the sound?
3. **Clarify** Who are the two speakers conducting a dialogue in “Ah, Are You Digging on My Grave?”

Literary Analysis

4. **Interpret Symbol** In “The Darkling Thrush,” is the thrush’s song hopeful or hopeless? Explain what you think the thrush symbolizes, making sure to address each of the following:
 - when and where the speaker sees the thrush
 - the thrush’s appearance and what he has “chosen” to do
 - how the speaker feels about the thrush’s song
5. **Identify Irony** Situational irony occurs when a character expects one thing to happen but something else happens instead. Re-examine “Ah, Are You Digging on My Grave?” What reactions to her death does the woman seem to expect? What is ironic about the revelation she receives? Cite evidence to support your answers.
6. **Analyze Satire** Satire is a literary technique in which ideas, customs, or behaviors are ridiculed in order to make a point or improve society. What is Hardy satirizing in “Ah, Are You Digging on My Grave?” Explain your answer.
7. **Compare Tone** How are these two poems similar or different in tone? In which poem does Hardy express a harsher or more biting attitude? Explain, citing examples from both poems to support your answers.
8. **Draw Conclusions About Social Context** Consider the social context that shaped Hardy’s work. How does each of these poems reflect the sense of pessimism and disillusionment permeating the late Victorian era? How does each convey the anxiety about the indifference of nature and society? Cite the evidence you recorded from both poems to support your conclusions.



READING 2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **3** Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods. **RC-12(B)** Make complex inferences about text and use textual evidence to support understanding.

Literary Criticism

9. **Author’s Style** Though Hardy’s poems reflect the concerns of his time, he is known for his eloquence in expressing **universal themes** as well. Identify the themes expressed in these works. In what way are they universal? Explain, citing evidence.

Would you rather keep your **ILLUSIONS?**

Would you describe Hardy as a realist or an idealist? Cite lines from the poems to defend your position.

Changing Times, Changing Views

The Victorian age was a dynamic one, full of change, promise, and upheaval. Depending on one's perspective, the fast-paced change was either exciting or terrifying. Matthew Arnold's "Dover Beach" poignantly expresses sadness and alienation in response to the times; for this reason, it is viewed by many as the quintessential poem of the 19th century.

"'Dover Beach' displays at its best Arnold's gift for expressing the feelings of the transitional times—the indecision, the confusion, the regret."

—Miriam Allott, *The Victorian Experience: The Poets*

"'Dover Beach,' perhaps Matthew Arnold's best-known poem, . . . is the fullest expression of its author's religious doubt and a classic text of Victorian anxiety in the face of lost faith."

—Lance St. John Butler, "Dover Beach"

"'Dover Beach' has been called the first modern poem. If this is true, it is modern not so much in diction and technique . . . but in psychological orientation. Behind the troubled man standing at the lover's conventional moon-filled window looking on the sea, we sense . . . the shift in the human viewpoint from the Christian tradition to the impersonal world of Darwin and the 19th-century scientists."

—James Dickey, "Arnold: Dover Beach"



Extension Online

INQUIRY & RESEARCH Like the Victorians, we live in an age of rapid change, hotly debated for its benefits and its costs. Choose one contemporary technological, intellectual, or cultural change and conduct online research about its advantages and disadvantages. Consult credible reference sites, news sources, and other informational sites for both facts and opinions on the topic. Share your findings with your classmates.

Writing to Synthesize

Matthew Arnold was not the only writer reflecting upon the turbulent changes of the day. In their respective essays "Evidence of Progress" and "The Condition of England," Thomas Macaulay and Thomas Carlyle wrote decisively about the virtues and evils of the age. Choose one of the two authors and write an essay in which you explain how he might have responded to Arnold's poem "Dover Beach." Do you think the essayist would have agreed that the poem expresses the essence of the Victorian age?

Consider

- what you know about the Victorian age as a whole
- the world view expressed by the essayist
- the world view suggested in "Dover Beach"



WRITING 15C Write an interpretation of an expository or a literary text.

Writing Workshop

Analytical Essay

In this unit, you read several critical commentaries and opinion pieces that examine both the external world and the interior world of the mind. The essays represent the authors' efforts to understand the world and the different ways we think about it. In this workshop, you will learn how to write an analytical essay using a logical structure and textual evidence to support your thesis.



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

WRITE WITH A PURPOSE

WRITING PROMPT

Write an **analytical essay** that focuses on a nonfiction text. Present a well-supported thesis and an analysis of contradictory views and information.

Idea Starters

- nonfiction texts written by authors of fiction that you enjoy
- nonfiction texts written during a historical period that interests you
- nonfiction texts written about a topic or subject that interests you

THE ESSENTIALS

Here are some common purposes, audiences, and formats for analytical writing.

PURPOSES	AUDIENCES	GENRES/FORMATS
<ul style="list-style-type: none"> • to analyze a nonfiction text • to provide insight into an important subject or movement 	<ul style="list-style-type: none"> • teacher and classmates • parents • literary club members • Web log readers 	<ul style="list-style-type: none"> • essay for class • blog • message board posting • literary review in school newspaper • podcast



TEXAS KEY TRAITS

1. FOCUS AND COHERENCE

- contains a clear **thesis statement**
- identifies the **title** and **author**

2. ORGANIZATION

- uses a clear **organizational schema** to convey ideas
- provides effective **explanation** of and **support** for the thesis
- uses effective **transitions** to show connections between ideas

3. DEVELOPMENT OF IDEAS

- includes **evidence** and **details** from the selection to support ideas
- provides information on all **relevant perspectives** and an analysis of **contradictory views**

4. VOICE

- engages the **audience** with an effective introduction and conclusion
- expresses a unique **perspective**

5. CONVENTIONS

- demonstrates a command of **grammar, capitalization, spelling, usage, and punctuation**

Writing Online



Go to thinkcentral.com.

KEYWORD: HML12-1076



Planning/Prewriting



WRITING 15A Write an analytical essay that includes effective introductory and concluding paragraphs, rhetorical devices and transitions, a clear thesis statement, a clear organizational schema, substantial evidence, information on all relevant perspectives, and an analysis of views that contradict the thesis.

Getting Started

CHOOSE A TEXT

Find a nonfiction text, such as an essay, speech, memoir, history, journal, or letter, about a subject that interests you. Identify the work's title, author, and topic.

ASK YOURSELF:

- What subjects do I enjoy reading about?
- Have any of my favorite authors written on the subject?
- What is the text's topic and the author's purpose for writing?

THINK ABOUT AUDIENCE AND PURPOSE

As you choose a text to analyze, keep in mind that your **purpose** is to develop and support your own analysis of the work. Your analysis should enhance your **audience's** understanding and appreciation of the text.

ASK YOURSELF:

- Who is my audience?
- What do I want my audience to know or think about the work?
- How can I convey my own appreciation of the text to my audience?

ANALYZE THE MAIN IDEA

Remember that nonfiction texts express an idea or insight. To determine the **main idea**, you will need to study the text carefully. Once you identify the main idea, you will need to consider how relevant and valid that idea is.

ASK YOURSELF:

- What does the author express directly?
- What does the author express indirectly?
- How do the writer's voice and use of rhetorical techniques convey key ideas?

ANALYZE THE WRITER'S USE OF TECHNIQUES

Look at the writer's use of rhetorical techniques and literary elements, including **diction, figurative language (simile, metaphor, personification), imagery, irony, repetition, symbol, and tone**. A discussion of these techniques will help you and your audience members gain insight into the text and its main idea.

ASK YOURSELF:

- What effect does the author's choice of words have on the reader?
- What things or ideas does the writer describe through figurative language?
- What words, phrases, or ideas are repeated? What is the effect of the repetition?
- What is the writer's attitude toward the subject?

DEVELOP A THESIS STATEMENT

Sum up your ideas about the text's main idea and its validity in a sentence that will guide the rest of your analysis. The **thesis statement** should make a statement about the text that you can support with textual evidence.

WHAT DOES IT LOOK LIKE?

In her essay "The Death of the Moth," Virginia Woolf effectively uses the existential struggle of an insect as an extended metaphor for all of human existence.

Planning/Prewriting *continued*

Getting Started

GATHER SUPPORT

Select two or more key points that support your thesis and give readers reason to accept the validity of your analysis. Use textual **evidence**—**direct quotations, paraphrases, and summaries**—to support each key point. **Elaborate** on each piece of evidence, providing information on other perspectives and analyzing views that contradict your thesis.

WHAT DOES IT LOOK LIKE?

Key Point: The moth symbolizes life and energy.

Support: Quotation: "The same energy ... sent the moth fluttering ..."

Elaboration: Woolf uses the word energy several times to make the connection clear.

ORGANIZE YOUR ANALYSIS

Organize your analysis in a logical manner—either **chronologically** or by **order of importance**. Create a plan to organize your thoughts. Use **transitional words and phrases** to show connections between ideas.

To show chronology, use words such as *after, before, during, then, next, and last*. To show order of importance, use words such as *most important, mainly, and first*. To connect ideas, use transition words such as *also, and, as well as, and like*.

WHAT DOES IT LOOK LIKE?

Title and Author: "The Death of the Moth" by Virginia Woolf

Organization: Chronological order

* **Introduction:** Thesis statement: In her essay "The Death of the Moth," Virginia Woolf effectively uses the existential struggle of an insect as an extended metaphor for all of human existence.

* **Body:** Explain symbolism of moth; use evidence from essay; elaborate on details.

* **Conclusion:** Restate thesis; provide insight with quote about life being strange.

PEER REVIEW

Share your working thesis statement with a peer. Ask: What evidence from the text will help support my analysis?



In your *Reader/Writer Notebook*, develop your writing plan and a working thesis statement. Consider these tips as you gather evidence.

- Reread parts of the text that discuss important ideas.
- Write down quotations that support your key points. (Be sure to write the quotations down exactly as they appear in the text.)
- Think about the relevance and validity of the ideas expressed in the text.



WRITING 13A–B Plan a first draft; develop drafts in open-ended situations that include transitions and rhetorical devices to convey meaning.

Drafting

The following chart shows a structure for organizing an effective analytical essay.

Organizing Your Analytical Essay

INTRODUCTION

- Present background information that provides context for your analysis.
- Provide the text's **author** and **title**.
- Include a clear **thesis statement** about the text's main idea and its relevance or validity.

BODY

- Organize key points in **chronological order** or by **order of importance**.
- Include evidence from the text to support your key points. Elaborate on how the evidence supports your key points or thesis.
- Use **transitional words** and **phrases** to connect ideas and show how they are related.

CONCLUSION

- Restate your thesis, and summarize your key points.
- End your analysis with a final thought or insight for your audience to ponder.

GRAMMAR IN CONTEXT: TRANSITIONAL EXPRESSIONS

Writers use transitional expressions to show relationships between ideas. Transitions can be used to show time, to compare and contrast, to show causation, to emphasize, and to show position, among other things.

Time

*The moth becomes temporarily still; **meanwhile**, she admits, "I forgot about him."*

Compare/Contrast

***However**, as the essay progresses, the inevitable occurs.*

Causation

*She realizes her effort to help is fruitless. **Consequently**, she puts the pencil down.*

Emphasis

***Even** those who shrug at the death of a moth must consider that we all, as living, breathing creatures, face the same fate.*

Position

***Beyond** the moth, she sees a landscape through the window, full of energy and life.*



Develop a first draft of your analytical essay, following the structure outlined in the chart above. As you write, be sure to use transitional expressions to connect ideas.

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.

ANALYTICAL ESSAY		
Ask Yourself	Tips	Revision Strategies
1. Does the essay have an effective introduction that identifies the title and author of the text being analyzed? Does it include a clear thesis statement?	▶ Underline the title and author of the essay. Double underline the thesis statement.	▶ If needed, add the author's name and title. Add a thesis statement.
2. Does the essay include key points, or reasons, that support the thesis statement?	▶ Bracket each key point.	▶ Add key points that support the thesis statement.
3. Is there sufficient relevant evidence to support each key point?	▶ Put a check mark by each relevant piece of evidence—quotation, paraphrase, or summary.	▶ Add textual evidence to support each key point. Replace or delete any evidence that does not support the key point.
4. Is evidence clearly explained through elaboration? Does the elaboration analyze contradictory views?	▶ Draw an arrow from each piece of evidence to its elaboration.	▶ Add elaboration to explain what the evidence means or to address contradictory views.
5. Is the organizational pattern of the essay easy to follow?	▶ Highlight the key points, which you have already bracketed. If they are not organized in a logical order, rearrange them.	▶ Rearrange body paragraphs into a logical order, such as order of importance or chronological order. Add transitional words and expressions to connect ideas.
6. Does the conclusion restate the thesis?	▶ Circle the restatement of the thesis.	▶ If needed, add a restatement of the thesis.



PEER REVIEW Exchange your analytical essay with a classmate. As you read and comment on your classmate's essay, make sure that you focus on the validity of its thesis statement and the logic of its organization. Discuss whether your classmate has provided clear reasons or key points and supported them with evidence and elaboration. 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, consistency of tone, and logical organization by rearranging the words, sentences, and paragraphs to employ tropes, schemes, and by adding transitional words and phrases.

ANALYZE A STUDENT DRAFT

Read this student draft, and notice the comments on its strengths as well as suggestions for improvement.

Life and Death

by Julia Morado, Donnellon High School

- 1 A close examination of a seemingly trivial event, a moth's death, can help us explore universal questions. In her essay "The Death of the Moth," Virginia Woolf effectively uses the existential struggle of an insect as an extended metaphor for all of human existence.
- 2 To Woolf, the moth symbolizes life and energy. She refers to the moth with the masculine pronouns "him" and "his." By doing so, she makes his struggle representative of all living things—including human beings. She explains, "The same energy which inspired the rooks, the ploughmen, the horses . . . sent the moth fluttering from side to side of his square window pane." She describes the moth by saying, "Watching him, it seemed as if a fibre, very thin but pure, of the enormous energy of the world had but thrust into his frail and diminutive body." Woolf contemplates that perhaps the moth's purpose was "to show us the true nature of life." The first part of the extended metaphor is clear as Woolf observes that the moth represents the essence of life.

Julia states the **title** and **author** and presents her **thesis statement**.

Her first **key point** is that the moth is a symbol of life and energy. Julia uses **direct quotations** from the text as supporting **evidence**, but she can better incorporate them into her essay.

LEARN HOW **Interweave Partial Quotations** Julia can better incorporate quotations by using only the strongest part of the quoted material. Using strong verbs and direct objects is a good way to interweave quotations into your analysis.

JULIA'S REVISION TO PARAGRAPH 2

reinforces this thought by saying it seemed as if some of that energy
 She describes the moth by saying, "Watching him, it seemed as if a fibre,
 very thin but pure, of the enormous energy of the world had but thrust into
 his frail and diminutive body."

ANALYZE A STUDENT DRAFT *continued*

3 Even when confronted with the representation of “something marvelous,” Woolf confesses that she, like all human beings, “is apt to forget all about life.” The moth becomes temporarily still; meanwhile, she admits, “I forgot about him.” She forgets the moth—and the marvel of life it represents—in the course of her daily activities.

Julia makes another **key point**—humans often take life for granted.

4 However, as the essay progresses, the inevitable occurs. The moth begins to die, futilely struggling and fluttering to the bottom of the window, finally resting on his back on the windowsill. Seeing his vain efforts to recover, Woolf picks up a pencil to help the moth, but realizes the presence of death. Her effort to help is fruitless. As she observes the finally still moth, Woolf imagines him to say, “death is stronger than I am.”

Julia’s analysis follows **chronological order** and uses **transitional expressions** to show it. She quotes textual **evidence** but doesn’t **connect it to her thesis**.

5 Woolf uses the moth’s struggle to contemplate life and death. “Just as life had been strange,” she says, “death was now as strange.” She explores the mysteries of both states through the extended metaphor of the moth’s existential struggle. Human existence mirrors that of the insignificant moth, even those who shrug at the death of a moth must consider that we all, as living, breathing creatures, face the same fate.

Her **conclusion** revisits the **thesis** and adds a final thought for readers to contemplate.

LEARN HOW **Connect Supporting Evidence to the Thesis** Julia uses a quotation as evidence, but she does not connect it to her thesis. Julia revised paragraph 4 to connect textual evidence to her thesis.

JULIA’S REVISION TO PARAGRAPH 4

As she observes the finally still moth, Woolf imagines him to say, “death is stronger than I am.”

In the metaphor of the moth’s death, Woolf’s message is clear: All living things will inevitably succumb to death. In accepting that death is stronger than our will, we accept that there is a larger, more powerful force that controls our fate.



Use the feedback from your peers and teacher as well as the two “Learn How” lessons to revise your analytical essay. Evaluate how thoroughly you have presented and supported your thesis. Also, consider how well you connected your evidence to your thesis.

Editing and Publishing

In the editing stage, you review your essay to make sure that it is free of grammar, spelling, and punctuation errors. You don't want mistakes to distract your audience from focusing on your ideas.



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.

GRAMMAR IN CONTEXT: COMMA SPLICES

A comma splice occurs when two complete thoughts are joined by only a comma. Also called a run-on sentence, a comma splice can be corrected in one of four ways: separate the comma splice into two sentences, change it to a compound sentence by adding a comma and coordinating conjunction, change it to a compound sentence by adding a semicolon, or change it to a compound sentence by adding a semicolon and conjunctive adverb.

As Julia edited her essay, she realized she had incorrectly punctuated a sentence and created a comma splice. Julia corrected the comma splice by adding a semicolon and a conjunctive adverb.

Human existence mirrors that of the insignificant moth, even those who shrug at the death of a moth must consider that we all, as living, breathing creatures, face the same fate.

PUBLISH YOUR WRITING

Share your analytical essay with an audience.

- Submit or post your essay to a Web site devoted to the author of the work you analyzed.
- Create your own blog, and post your essay on it. Add past and future writing assignments to your blog to create an online portfolio.
- Adapt your essay into a power presentation, and present it to the class or make it available on the Web.



Correct any errors in your analytical essay. Make sure that you elaborate and connect your evidence—especially direct quotations—to your thesis statement. Edit carefully, ensuring that your analysis is free of comma splices. Then, publish your final essay where your audience is likely to see it.



Scoring Rubric

Use the rubric below to evaluate your analytical essay from the Writing Workshop or your response to the on-demand prompt on the next page.

ANALYTICAL ESSAY	
SCORE	TEXAS KEY TRAITS
4	<ul style="list-style-type: none">• Focus and Coherence Focuses consistently on a clear thesis• Organization Shows effective organization throughout with smooth transitions• Development of Ideas Supports a thesis thoroughly, using clearly stated evidence and elaboration• Voice Expresses the writer's unique perspective and engages readers• Conventions Exhibits a mature control of grammar, mechanics, and spelling
3	<ul style="list-style-type: none">• Focus and Coherence Focuses on a clear thesis, with minor distractions• Organization Shows effective organization throughout, with minor lapses• Development of Ideas Offers mostly thoughtful key points, with a mixture of general and specific evidence and some elaboration• Voice Expresses a perspective that is not unique and does not completely engage readers• Conventions Exhibits 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 thesis• Organization Shows some organization, with noticeable gaps in the flow of ideas• Development of Ideas Offers routine, predictable ideas and key points with uneven evidence and little elaboration• Voice Expresses a flat or generic perspective and engages readers only slightly• Conventions Exhibits 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 evidence and no elaboration• Voice Exhibits little or no interest in the original text or in analyzing it for readers• 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 identify the audience, the topic, and the purpose.

PROMPT

Works of literature are often associated with a literary movement, such as realism, regionalism, naturalism, or modernism. Choose a literary movement that you have studied. Write an analytical essay explaining to classmates how the movement affected literature of the period.

Topic → literary movement
Purpose ↗ explaining to
 ↖ *Audience* classmates

2. PLAN YOUR RESPONSE

10 MIN



Once you have decided on a literary movement, ask yourself some questions.

- What background information will my readers need?
- What literary works or authors can I cite as examples of the movement?
- What effect did the movement have on literature?
- What contradictory views, if any, can I address about the movement?

3. RESPOND TO THE PROMPT

20 MIN



Start writing by introducing and stating your thesis—a statement about the literary movement’s effect on literature. Then, write down your key points.

Organize your response by order of importance, addressing the most important effect first. Then, do the following:

- Provide evidence—examples of authors or specific literary works—to support your thesis.
- Elaborate on how each piece of evidence supports your thesis.
- Conclude your essay with a restatement of your thesis and a summary of your key points.

4. IMPROVE YOUR RESPONSE

5–10 MIN



Revising Compare your draft with the prompt. Does your draft clearly state a thesis about the literary movement’s effect on literature? Does it provide sufficient supporting evidence? Do you end with an insight about the literary movement or its effect on society?

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.

Technology Workshop

Creating a Power Presentation

You can reach an audience in a new and effective way by presenting your ideas in a power presentation. Modern computer software and other equipment can help you create a presentation that is informative, expressive, and interesting.



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

PRODUCE WITH A PURPOSE

PROMPT

Adapt your analytical essay into a **power presentation** that conveys your thesis and supporting evidence in a clear and visually interesting way.

TEXAS KEY TRAITS

A STRONG POWER PRESENTATION . . .

- includes at least one slide for each major idea of the essay
- uses a consistent and attractive font style and graphics
- includes relevant and engaging images and sound
- synthesizes information from different viewpoints



WRITING 15D Produce a multimedia presentation with graphics, images, and sound that appeals to a specific audience.

Plan Your Presentation

Start planning your power presentation by identifying the basics—your subject, your purpose, a main idea, and the information you want to include. Then, you can begin to shape the material in a way that will engage your viewing audience.

- 1. Plan Your Slides** Your presentation should include at least one slide for each of the following: your thesis statement, each key point, supporting evidence for each point, and your conclusion. For each slide, write a headline and include two or three bullet points. Be sure to include information from a variety of viewpoints.
- 2. Use Graphics, Images, and a Consistent Design** Add borders to your slides if you wish. Consider adding interesting images that relate to your ideas. However, be sure that the images you add do not distract from what you are trying to say. Keep the tone of your slides appropriate for your audience and purpose. For a more serious subject, you might use a plain font for a formal look. For a lighter subject, you might use a playful font and a variety of colors. Be sure to present each headline in the same font style, size, and color. Likewise, present all key points in the same font style, size, and color.
- 3. Consider Adding Music, Animation, or Sound Effects** Adding audio or animation to your presentation is a great way to engage your audience. However, consider the appropriateness of your choices to your purpose, your topic, and your audience. Also, be sure that any music, animation, or sound effects are consistent with the overall tone of your presentation.



Media
Tools

Go to thinkcentral.com.
KEYWORD: HML12-1086

Deliver Your Presentation

ENGAGE YOUR AUDIENCE

Don't simply read through each slide of your presentation. Explain and expand on each bullet point. When you are finished going through all the slides, ask listeners if they have any questions. Thank listeners for their questions, and restate them so that the whole audience is sure to hear what is being asked. As you answer each question, you may want to return to a specific slide if doing so will help you explain your response.

USE VERBAL TECHNIQUES

Be sure to consider how you will deliver your information. Your use of verbal techniques can be just as effective as the slides you are presenting. Although your presentation should be somewhat formal, try to speak in a relaxed manner. Speak loudly enough so that everyone can hear, but not so loudly that you are yelling. Use a slow, steady pace with a natural rhythm, and enunciate your words clearly. Try to sound confident about the ideas you are presenting.

USE NONVERBAL TECHNIQUES

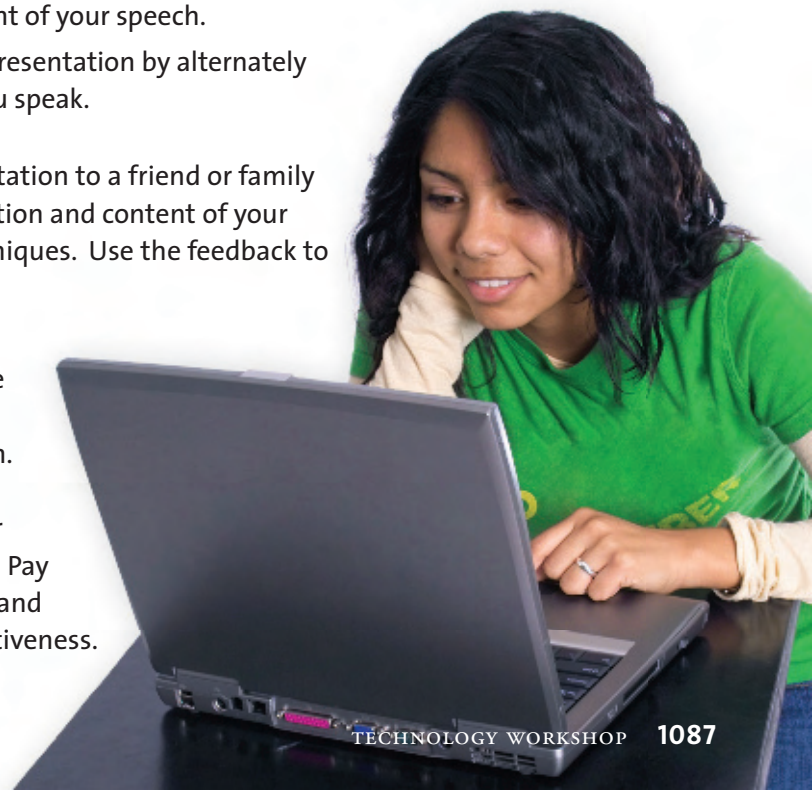
Just as verbal techniques can be used to complement your presentation, facial expressions and gestures can also make your presentation more effective. The following tips will help you make the most out of the facial expressions and gestures that you use:

- Make eye contact with your listeners as you explain the information contained in your slides.
- Use hand gestures to emphasize key points in your presentation.
- Adjust your facial expressions to match the content of your speech.
- Address all sections of the audience during your presentation by alternately facing people in different parts of the room as you speak.



As a Presenter Present your power presentation to a friend or family member. Ask for feedback on the organization and content of your slides as well as on your presentation techniques. Use the feedback to improve your slides and presentation skills.

As a Viewer/Listener Listen attentively to your classmates' presentations. Look at the presenters when they speak, and carefully consider the slides used in the presentation. Identify the thesis and key points of the analysis. If any points seem unclear, ask for clarification when the presentation is over. Pay attention to each presenter's use of verbal and nonverbal techniques, and note their effectiveness.





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. **2A** Compare and contrast works of literature that express a universal theme. **3** Understand, make inferences and draw conclusions about the structure and elements of poetry. **5B** Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters. **WRITING 13D** Edit drafts for grammar, mechanics, and spelling. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases. **18** Use appropriate capitalization and punctuation conventions.

For more practice, see
Texas Assessment Practice
Workbook.

Practice
Test



Take it at thinkcentral.com.
KEYWORD: HML12-1088

DIRECTIONS Read the following selections and then answer the questions.

Neutral Tones *by Thomas Hardy*

We stood by a pond that winter day,
And the sun was white, as though chidden of God,¹
And a few leaves lay on the starving sod;
—They had fallen from an ash, and were gray.

- 5 Your eyes on me were as eyes that rove
Over tedious riddles of years ago;
And some words played between us to and fro
On which lost the more by our love.

- The smile on your mouth was the deadest thing
10 Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing. . . .

- Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
15 Your face, and the God-curst sun, and a tree,
And a pond edged with grayish leaves.

1. chidden of God: scolded by God.

from **Adam Bede** *by George Eliot*

- 1 It was about three o'clock when Adam entered the farmyard and roused Alick and the dogs from their Sunday dozing. Alick said everybody was gone to church but "th' young missis"—so he called Dinah; but this did not disappoint Adam, although the "everybody" was so liberal as to include Nancy, the dairymaid, whose works of necessity were not unfrequently incompatible with church-going.
- 2 There was perfect stillness about the house: the doors were all closed, and the very stones and tubs seemed quieter than usual. Adam heard the water gently dripping from the pump—that was the only sound; and he knocked at the house door rather softly, as was suitable in that stillness.
- 3 The door opened and Dinah stood before him, coloring deeply with the great surprise of seeing Adam at this hour, when she knew it was his regular practice to be at church. Yesterday he would have said to her without any difficulty, "I came to see you, Dinah: I knew the rest were not at home." But today something prevented him from saying that, and he put out his hand to her in silence. Neither of them spoke, and yet both wished they could speak, as Adam entered, and they sat down. Dinah took the chair she had just left; it was at the corner of the table near the window, and there was a book lying on the table, but it was not open: she had been sitting perfectly still, looking at the small bit of clear fire in the bright grate. Adam sat down opposite her, in Mr Poyser's three-cornered chair.
- 4 "Your mother is not ill again, I hope, Adam," Dinah said, recovering herself. "Seth said she was well this morning."
- 5 "No, she's very hearty today," said Adam, happy in the signs of Dinah's feeling at the sight of him, but shy.
- 6 "There's nobody at home, you see," Dinah said; "but you'll wait. You've been hindered from going to church today, doubtless."
- 7 "Yes," Adam said, and then paused, before he added, "I was thinking about you: that was the reason."
- 8 This confession was very awkward and sudden, Adam felt; for he thought Dinah must understand all he meant. But the frankness of the words caused her immediately to interpret them into a renewal of his brotherly regrets that she was going away, and she answered calmly, "Do not be careful and troubled for me, Adam. I have all things and abound at Snowfield. And my mind is at rest, for I am not seeking my own will in going."
- 9 "But if things were different, Dinah," said Adam, hesitatingly—"if you knew things that perhaps you don't know now . . ."

GO ON 

- 10 Dinah looked at him inquiringly, but instead of going on, he reached a chair and brought it near the corner of the table where she was sitting. She wondered, and was afraid—and the next moment her thoughts flew to the past: was it something about those distant unhappy ones that she didn't know?
- 11 Adam looked at her: it was so sweet to look at her eyes, which had now a self-forgetful questioning in them,—for a moment he forgot that he wanted to say anything, or that it was necessary to tell her what he meant.
- 12 “Dinah,” he said suddenly, taking both her hands between his, “I love you with my whole heart and soul.”

Reading Comprehension

Use “Neutral Tones” (p. 1088) to answer questions 1–6.

- 1 Which word best describes the overall tone of this poem?
A Admiring **C** Indifferent
B Bleak **D** Sarcastic
- 2 Which words from the poem best convey its tone?
F Pond, leaves, winter
G Starving, gray, ominous
H Alive, keen, tedious
J Strength, wrong, white
- 3 In lines 5 and 15, the speaker in the poem is addressing a —
A deceased child
B new spouse
C former love
D younger self
- 4 The speaker of “Neutral Tones” is a —
F distant observer of events in the poem
G voice that talks to the reader
H symbol of the forces of nature
J person who is involved in the experience

- 5 The speaker is reflecting on —
A a failed relationship
B a newfound love
C childhood dreams
D the difficulties of marriage
- 6 You can infer from lines 13–16 that the speaker —
F believes that love is strengthened through separation
G has had other experiences that confirm a pessimistic view of love
H plans to reconcile with the beloved
J has found happiness in a current relationship

Use “Adam Bede” (p. 1089) to answer questions 7–13.

- 7 Paragraph 2 illustrates which characteristic of realism?
A A detailed setting that is drawn from real life
B The exposing of society's ills in order to help the oppressed
C A focus on characters' feelings rather than on action
D Dialogue that sounds like everyday speech

- 8 Adam and Dinah are realistic characters because they are —
F certain of what the future holds for them
G symbolic of popular ideas of the era
H complex people shown in everyday circumstances
J two young people who are deeply in love
- 9 In paragraphs 3–5 what can you infer about Adam’s and Dinah’s feelings from this encounter?
A They are angry at each other.
B They are attracted to each other.
C They are confused about their plans.
D They are happy about their upcoming marriage.
- 10 From the information the narrator reveals about Dinah, you can infer that she is —
F arrogant
G secretive
H serious
J unreasonable
- 11 Alick’s expression “th’ young missis” adds realism to the excerpt because it —
A injects humor into a serious scene
B deals with issues of youth and old age
C reflects feelings of social discontent
D captures the sound of everyday speech
- 12 You can tell that this excerpt is written from an omniscient point of view because the narrator is —
F a main character who addresses the reader directly
G an outside voice who reveals the thoughts and feelings of multiple characters
H an observer who relays the emotions of just one character
J a minor character who refers to himself or herself in the first person

- 13 The omniscient point of view helps the author create —
A interesting and complex characters
B a world of fantasy and reality
C exciting and suspenseful action
D sympathy for one character over another

Use both selections to answer question 14.

- 14 Which statement accurately compares the themes presented in both selections?
F “Neutral Tones” offers a lighthearted message about love, while *Adam Bede* suggests that love is a somber experience.
G Both selections use nature imagery to convey a message about the fragile beauty of young love.
H “Neutral Tones” contemplates a romantic breakup, while *Adam Bede* describes the hopeful beginning of a romance.
J “Neutral Tones” implies that love grows over time, while *Adam Bede* implies that love fades over time.

SHORT-ANSWER QUESTIONS

Write three or four sentences to answer this question.

- 15 Omniscient narrators of the Victorian era are often described as “intrusive”; they frequently air their own opinions. Is the narrator of *Adam Bede* intrusive? Explain your answer.

Write two to three paragraphs to answer this question.

- 16 What words and images allow each writer’s tone to emerge? Support your answer with examples from each selection.

Vocabulary

Use context clues to answer the following questions.

- 1 What is the most likely meaning of the word *ominous* as it is used in line 12 of “Neutral Tones”?
A Graceful
B Injured
C Predatory
D Threatening
- 2 What is the most likely meaning of the word *liberal* as it is used in paragraph 1 of the excerpt from *Adam Bede*?
F Broad
G Forceful
H Ironic
J Misunderstood
- 3 The word *abound* in paragraph 8 of the excerpt from *Adam Bede* means —
A well supplied
B tied with ropes
C living quietly
D eager to escape
- 4 What is the most likely meaning of the word *inquiringly* as it is used in paragraph 10 of the excerpt from *Adam Bede*?
F Without embarrassment
G With a suspicious mind
H In a questioning manner
J From a different perspective

Use context clues and the prefixes in the chart to answer the following questions.

<u>Prefix</u>	<u>Meaning</u>
dis-	not; absence of
in-	not
re-	again; in return
un-	not
trans-	across

- 5 What is the meaning of the word *unfrequently* as it is used in paragraph 1 of the excerpt from *Adam Bede*?
A Every Sunday
B Not very often
C Whenever possible
D A single time
- 6 What is the meaning of the word *incompatible* as it is used in paragraph 1 of the excerpt from *Adam Bede*?
F Not allowed
G Not needed
H Cannot occur at the same time
J Cannot happen in the same area
- 7 What is the meaning of the word *renewal* as it is used in paragraph 8 of the excerpt from *Adam Bede*?
A Refusal
B Relapse
C Remembrance
D Repetition

Revising and Editing

DIRECTIONS Read this passage and answer the questions that follow.

(1) At five A.M., Henry and Ann reluctantly awaken and breathing in the damp morning air. (2) The children look through the window of their family's flat. (3) The air looks gray and smoky. (4) The two get dressed and leave. (5) The cotton mill, where they will spend the next 12 hours, awaits. (6) The walk to work is unpleasant. (7) Once arrive at the mill, they will breathe in bad air. (8) The life of a Victorian child is not an easy one.

- 1 What change, if any, should be made in sentence 1?
 - A Insert a comma after *awaken*
 - B Change *reluctantly* to *reluctently*
 - C Change *breathing* to *breathe*
 - D Make no change
- 2 What is the most effective way to combine sentences 2 and 3?
 - F The children look through the window of their family's flat; the air looks gray and smoky.
 - G The children look through the window of their family's flat, but the air looks gray and smoky.
 - H The children look through the window of their family's flat; therefore, the air looks gray and smoky.
 - J The children look through the window of their family's flat which the air looks gray and smoky.
- 3 What is the most effective way to revise sentence 4 using a prepositional phrase?
 - A The two dress by candlelight and leave before sunrise.
 - B After they dress hurriedly, the two leave.
 - C The two dress blindly and leave just as morning breaks.
 - D Still half-asleep, the two dress and leave.
- 4 John wants to add this sentence to the paragraph.

They trudge through dank, filthy streets that are choked with garbage.

Where is the best place to insert this sentence?

 - F At the beginning of the paragraph
 - G After sentence 5
 - H After sentence 6
 - J After sentence 7
- 5 What change, if any, should be made in sentence 7?
 - A Change *breathe* to *breathed*
 - B Delete comma
 - C Insert *they* after *Once*
 - D Make no change



Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 912–913 with these additional works.

When is progress a **PROBLEM?**

Hard Times

by Charles Dickens

This novel takes aim at the dark side of industrialization, focusing on its dehumanizing effects on workers and communities. Taking place in a fictional industrial center called Coketown, the story follows the Gradgrind family. Thomas Gradgrind teaches his children only the most factual, pragmatic information—leaving no room for culture or the imagination. He marries off his daughter to a ruthless manufacturer; his son grows up to be a callous and unscrupulous man. Only after a series of crises does Thomas understand that his pragmatic principles have corrupted his children's lives.

North and South

by Elizabeth Cleghorn Gaskell

North and South tells the story of Margaret Hale, a genteel woman from southern England who moves to the northern industrial town of Milton. Margaret sympathizes with the discontented millworkers she meets there, yet finds herself growing ever more attracted to the charismatic mill owner, John Thornton. A love story at heart, this novel contrasts the nostalgia Margaret feels for England's agrarian past with the disturbing yet exciting atmosphere of her present life.

Can values be **IMPOSED?**

Into Africa: The Epic Adventures of Stanley and Livingstone

by Martin Dugard

In the late 1860s, explorer and missionary David Livingstone journeyed far into the interior of Africa in search of the source of the river Nile. After several years with no word from Livingstone, members of the Royal Geographic Society feared he was dead. Sensing a good story, the owner of the *New York Herald* sent daredevil reporter Henry Morgan Stanley to find the lost explorer. This account of Stanley's successful journey vividly describes the astounding hardships—from malaria to monsoons to tribal wars—that Africa put in the way of the two men, while illuminating the activities of European imperialists in late-19th-century Africa.

Kim

by Rudyard Kipling

Rudyard Kipling was born in India and educated in England. He was an ardent imperialist whose work would come under attack by future generations for its sometimes chauvinistic attitude toward Britain's subjugated peoples. Yet no one disputes his talent for telling a story. *Kim* describes the rousing adventure of a young Irish orphan in India who becomes the disciple of a Tibetan monk while spying for the British secret service. In its telling, Kipling vividly and sympathetically describes the sights, sounds, and smells, the opulence and squalor, and the sheer complexity and diversity of India under British rule.



Is it better to escape or face **REALITY?**

Wuthering Heights

by Emily Brontë

After reading *Wuthering Heights*, Virginia Woolf wrote of Emily Brontë: “Hers . . . is the rarest of all powers. She could free life from its dependence on facts; with a few touches indicate the spirit of a face so that it needs no body; by speaking of the moor, make the wind blow and the thunder roar.” Indeed, the epic love story of Catherine and Heathcliff—set in the wild, bleak Yorkshire moors—continues to transport readers more than a century later.

Tess of the D’Urbervilles

by Thomas Hardy

Thomas Hardy was not one to shy away from life’s harsh realities. This novel of a young woman cruelly mistreated by both foe and friend is a perfect example of Hardy’s genius. In the character of Tess Durbeyfield, innocent and powerless, Hardy illustrates his philosophy that human beings are incapable of controlling their destinies and instead are victims of an indifferent fate. After reading Tess’s story, readers cannot help but feel sympathy for the character and outrage at the injustices of Victorian society.

Why do people fear **CHANGE?**

The Complete Short Stories of H. G. Wells

by H. G. Wells

H. G. Wells may be better known for his science fiction classics, such as *The Time Machine*, but it was through his short stories that Wells first explored the potential of the scientific discoveries of his day. The short stories in this collection—full of fantastic creatures and even more fantastic machines—probe what it means to live in an age of rapid scientific progress.

Victorian Poetry

edited by Valentine Cunningham and Duncan Wu

Victorian poets reacted in a variety of ways to their changing times. The early poets, such as Alfred, Lord Tennyson, turned away from the harsh realities of their day, while others, such as Matthew Arnold, meditated directly on their changing times. This collection brings together some of the most significant poetry of the period, including works by Tennyson and Arnold, as well as Elizabeth Barrett Browning, Christina Rossetti, Gerard Manley Hopkins, and others.

Gladstone: A Biography

by Roy Jenkins

William E. Gladstone (1809–1898) was four times prime minister of Great Britain, serving Queen Victoria at various intervals between 1868 and 1894. This biography probes the character of a man involved in all the major political travails of the Victorian age.

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