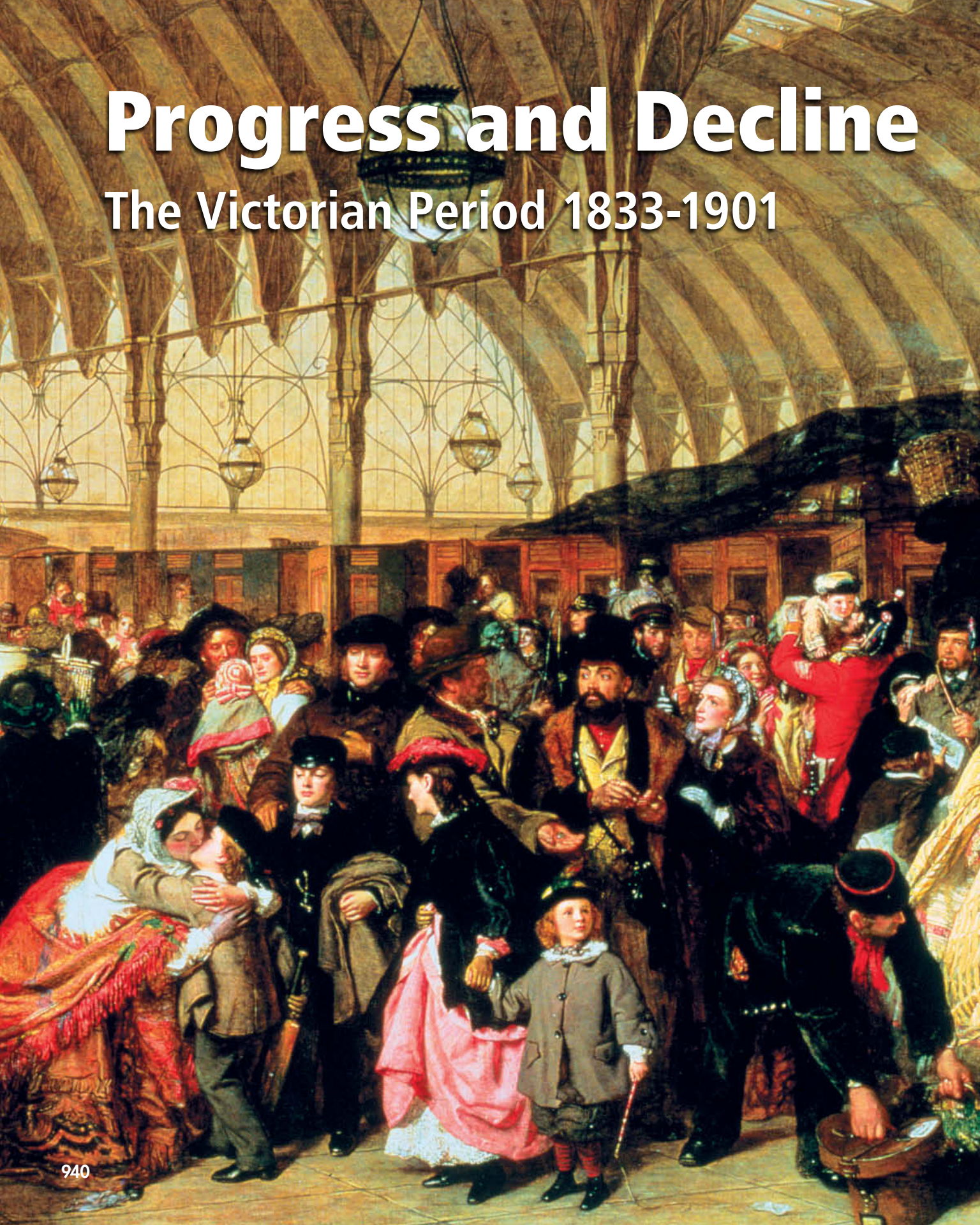


Progress and Decline

The Victorian Period 1833-1901





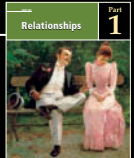
Unit 5

“It was the best of times, it was the worst of times . . . we were all going direct to Heaven, we were all going direct the other way . . .”

- Charles Dickens, from *A Tale of Two Cities*

PART 1 TEXT SET

RELATIONSHIPS



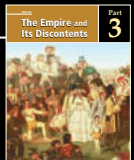
PART 2 TEXT SET

THE NOVEL



PART 3 TEXT SET

THE EMPIRE AND ITS DISCONTENTS



PART 4 TEXT SET

GLOOM AND GLORY



CLOSE READING TOOL

Use this tool to practice the close reading strategies you learn.



ONLINE WRITER'S NOTEBOOK

Easily capture notes and complete assignments online.



STUDENT eTEXT

Bring learning to life with audio, video, and interactive tools.

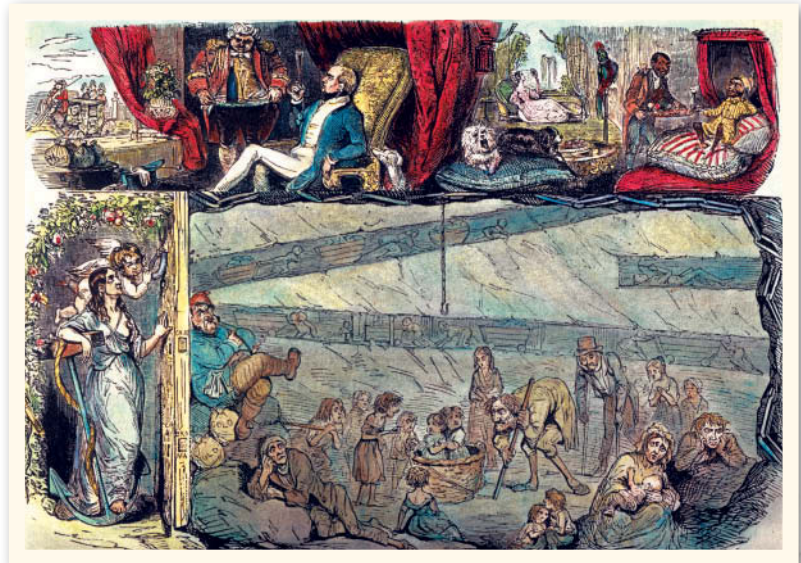


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Snapshot of the Period

The Crystal Palace, on the facing page, is a symbol of Victorian optimism and Victorian faith in progress, technology, and empire. It is true that this period witnessed dramatic technological advances, rapid industrialization, the growth of cities, political reforms, and the development of Britain into a worldwide empire. It is equally true that this era witnessed the spread of poverty, a division of Britain into two nations—one prosperous and the other poverty stricken—and advances in philosophy and science that threatened long-held beliefs. Above all, Victorians were aware that they were living—as a writer of the time put it—“in an age of transition.” An old social and political order, dating back to medieval times, was being transformed into a modern democracy. The poet Matthew Arnold expressed the unease of this transition when he described himself as “Wandering between two worlds . . .”

This English cartoon of 1843 reflects the sharp contrast between the rich and the poor. The cartoon was inspired by a government report on the horrific state of workers in coal mines.



As you read the selections in this unit, you will be asked to think about them in view of three key questions:

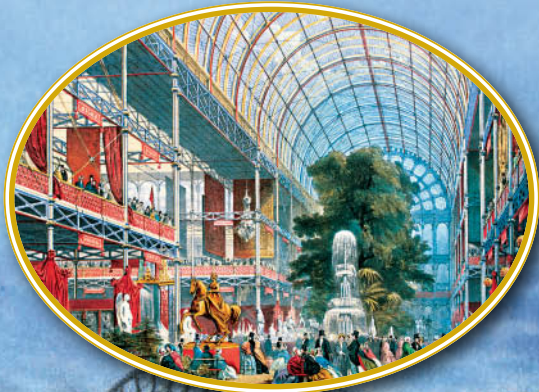
What is the relationship between literature and *place*?

How does literature shape or reflect *society*?

What is the relationship of the writer to *tradition*?

© Integration of Knowledge and Ideas The Crystal Palace (shown here), designed by Sir Joseph Paxton for Britain's Great Exhibition of 1851, was a large structure made of iron and glass. Stunningly advanced for its time, this "palace" housed exhibitions dramatizing the themes of empire and progress. If you were designing a Crystal Palace for today, what materials would you use, what would the structure look like, and what kind of exhibitions would it house?

Interior of the Crystal Palace; notice the glass and iron vaulted roof, advanced for its time.



Displays from Tunis, North Africa; Tunisia, whose capital is Tunis, was a French colony, but Britain was poised to expand its colonial holdings in Africa.



The machinery section; new and powerful machines testified to the Victorian belief in progress.



The stained glass gallery; the Victorian fascination with the Middle Ages prompted an interest in the art of the medieval church, including stained-glass windows.



Historical Background

The Victorian Period (1833–1901)

Queen Victoria's reign (1837–1901) was marked by triumphs and tragedies. The consequences of some of them, like the mixed legacy of imperialism, were felt well beyond her century.

Shy and diminutive, the young queen set out to restore the reputation of the monarchy. Her marriage in 1840 to her first cousin, Albert of Saxe-Coburg and Gotha, whom she loved dearly, was a model of respectability. That quality, respectability, became a very important concept in her time.

Tragedies and Triumphs of Empire

The first blight on her reign came in 1845, when the potato crop failed in Ireland. The Famine grew worse until by 1849, half the population of Ireland had died or gone into exile. The British government did little or nothing for this quarter of the "United Kingdom." The events and the legends of the Famine fueled the hatred and violence in the relations between the British and the Irish for more than a hundred and fifty years.

The high point of Victoria's reign was the Great Exposition in the Crystal Palace, organized by her husband, the Prince Consort, in 1851. Built in a wholly new style, with iron girders holding over a million feet of glass panels, the building was the cathedral of commerce and empire. A combination of world's fair and industrial show, the Exposition trumpeted to the world the achievements of manufacturing England, colonizing England, and self-satisfied England.

Two works published during Victoria's reign proved as powerful as any of the machinery assembled for the Great Exposition. In 1848, as England watched while revolutions convulsed Europe, Karl Marx published *The Communist Manifesto*. This pamphlet warned that there was "a spectre haunting Europe." That "spectre" was communism, with its prophecy of political revolution. The other book, the work of a gentleman scientist who had seen evidence for biological evolution during his long sea voyage on the *H.M.S. Beagle*, was *On the Origin of Species*. Supporters and attackers alike



Queen Victoria

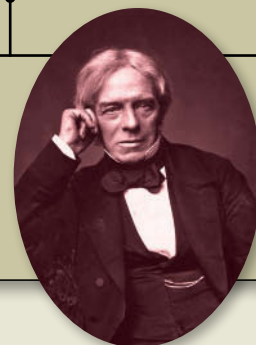
TIMELINE

1833: Slavery abolished in British empire.

1837: Victoria becomes queen. ▶

1836 North America
The Alamo falls to the Mexican army. ▶

1839: Michael Faraday offers general theory of electricity. ▼



knew that after Charles Darwin's work, our sense of ourselves and our place in the world would never be the same.

The reform impulse gathered strength throughout the period. Laws regulated the worst abuses of child labor in mills and mines. The Second Reform Bill of 1867 further extended the franchise. The Elementary Education Act of 1870, passed in part to ensure an educated electorate, provided for the education of all children between five and twelve, the first step toward education for all. Nevertheless, poverty continued to be a major problem, especially in rapidly growing cities.

In 1871, Germany, newly unified and serving notice that it was a powerful force in European politics, crushed the French army and occupied Paris. Ominously, Germany began to build a fleet with which to challenge the Royal Navy.

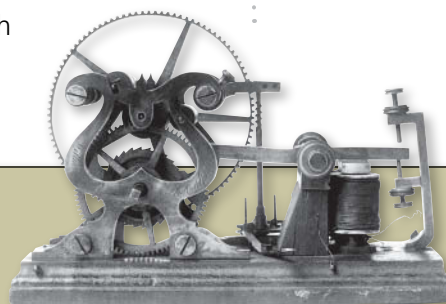
Celebrating Empire

In 1876, Victoria was proclaimed Empress of India. England purchased the Suez Canal from the bankrupt French company that had built it and now had a vital sea link to the vast sub-continent. Few questioned whether it was appropriate for a constitutional monarch to be the Empress of a country half-a-world away. In 1887, Victoria celebrated her Golden Jubilee as queen and the nation rejoiced in fifty years of progress, prosperity and peace. The theme of the Diamond Jubilee in 1897 was The Empire.

When Victoria died in 1901, her eldest son became King Edward VI. His reign proved to be the "Indian summer" of Victorian England. The rise of Germany, France's desire to revenge the defeat of 1871, and squabbles over colonies formed clouds over Europe that would soon thicken and loose the deluge of war that would sweep away all vestiges of Victorian stability.

Key Historical Theme: Imperial Britain

- Under Victoria, Britain's empire expanded, and Britain celebrated progress, prosperity, and peace.
- Darker stories linked to Britain's empire included the Irish Famine, widespread poverty at home, and the rise of Germany as a competing imperial power.



1841 South Pacific
New Zealand becomes a British colony.

1844 United States
Samuel F.B. Morse sends first message over a long-distance telegraph line. ▶



◀ **1843:** William Wordsworth becomes poet laureate.



◀ **1845: Ireland**
Irish Potato Famine begins.

1846

Essential Questions Across Time

The Victorian Period (1833–1901)



What is the relationship between literature and *place*?

What was the reach of the United Kingdom's empire?

Imagine a map of the world in 1897, Queen Victoria's Diamond Jubilee year, her sixtieth as queen. The British Empire, centered in the United Kingdom of Great Britain and Ireland, covered the globe. Starting from Great Britain (England, Scotland, and Wales), take an imaginary tour of the Empire. Sail a little to the west to reach Ireland. Then, sail across the Atlantic Ocean, to the vast expanse of Canada. Next, sail southward to the islands of the Caribbean. Continuing southward, pass the Falkland Islands and, rounding Cape Horn at the tip of South America, cross the Pacific Ocean to reach New Zealand and Australia. Traveling northward, dock at the beautiful harbor of Hong Kong. Then, turn southward to reach India, which includes what we now know as India, Pakistan, and Bangladesh. Traveling westward brings you to Africa, where there is almost enough continuous British territory for someone to dream of a railroad connecting Cape Town in South Africa with Cairo in Egypt. Finally, your tour takes you through the British-owned Suez Canal to the Mediterranean, past Gibraltar, and northward back to Britain.

The British flag flew over forty percent of the earth's land, and the Royal Navy patrolled and controlled all the oceans of the world.

How was the spirit of empire reflected in Victorian literature?

Restless Spirit The poem "Ulysses," by Victorian poet Alfred, Lord Tennyson, makes no mention of England or empire, yet it still captures the spirit that produced an empire. Ulysses is the wandering hero of Homer's

ESSENTIAL QUESTION VOCABULARY

These Essential Question words will help you think and write about literature and place:

empire (em' pīr') *n.* extensive territory and many peoples under the control of a single country or power

conquest (kän' kwest') *n.* act of taking control of a people or territory, especially in war

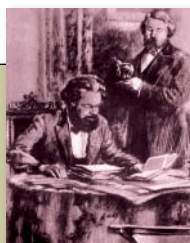
missionary (mish' ən er' ē) *n.* religious person who cares for others, usually in another country, and tries to teach them his or her religion



TIMELINE

1846

1848 Belgium
Marx and Engels publish *The Communist Manifesto*. ▶



1854 Japan
Trade with West reopened. ▶

1848: First Public Health Act is passed.

1853 Eastern Europe
Crimean War begins. ▶



The BRITISH TRADITION

CLOSE-UP ON ART

The Values of Empire and the Values of Art

While the British empire thrived on progress and expansion, an avant-garde group of Victorian painters sought purity and inward focus by moving backward in time. This group, founded by the painter and poet Dante Gabriel Rossetti (1828–1882), called itself the Pre-Raphaelite Brotherhood. Its members found inspiration in the Gothic style of the Middle Ages, before the time of the Renaissance painter Raphael (hence the group's name). Rossetti is known especially for his portraits of women, such as the one shown here. These portraits emphasize color, texture, and an earthy or sadly spiritual feminine beauty.

Critical Viewing Could this portrait by Rossetti, entitled *Day Dream*, be regarded as a comment on the Victorian belief in empire and progress? Why or why not?



Odyssey who finally makes it home and reclaims his kingdom. In later legends, he is depicted as having had so many adventures that he cannot settle down to ordinary life. In these legends, he sails beyond the Pillars of Hercules, the Straits of Gibraltar, into the unknown sea. In Dante's medieval epic, the *Divine Comedy*, Ulysses is in hell, punished for his sin of going beyond an established boundary. To go beyond a limit—in Dante's structured, medieval world—was a grave sin. In Tennyson's fluid Victorian world, to accept a limit was a grave sin. The restless spirit that can never stop exploring, glorified in Tennyson's poem, is the spirit that created an empire.

Even a novel like Charlotte Brontë's *Jane Eyre*, set entirely in England, is connected with empire. When *Jane Eyre* grows up, she rejects one suitor who wants her to go with him as a missionary to India. She falls in love with the dark, brooding, Byronic Mr. Rochester, who has come back from Jamaica with a fortune and a terrible secret.

Empire's Poet The poet of empire was Rudyard Kipling. Born to British parents in India, he made that country, which he loved, vivid to his countrymen in poems and his panoramic novel *Kim*. Kipling delighted in describing British soldiers, the "Tommyes," the thin, red line of heroes who carried the empire on their shoulders. In "The Widow at Windsor," one of those soldiers speaks of his pride and his problems in her service. "Recessional" is Kipling's own solemn warning against the arrogance of power.



1855: London sewers modernized after outbreak of cholera.

◀ **1857 India** Sepoy Mutiny against British.



1859: Charles Darwin publishes *On the Origin of Species*. ▲

1860



How does literature shape or reflect *society*?

“It was the best of times, it was the worst of times...” That is how Charles Dickens begins his novel of the French Revolution, *A Tale of Two Cities*. He goes on to say that this is also true of Victorian England. He knew what he was talking about, and it is helpful to follow Dickens’s words as a guide to the contradictions of Victorian society:

“. . . it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way . . .”

How did literature reflect Victorian contradictions?

“best of times” Sydney Smith’s essay “Progress in Personal Comfort” lists some of the creature comforts invented in his lifetime. More important, however, is the attitude behind the essay: Life is getting better for more and more people. That optimistic spirit helped England make peaceful progress while Europe was torn by revolutions, assassinations, and war.

“worst of times” In the Irish Famine, two million people starved to death although there was food enough to feed them. From 1899 to 1902, the British fought the Dutch settlers of South Africa in the Boer War. The British army herded the women and children of the Boer guerillas into barbed-wire enclosures, thereby helping to invent the concentration camp.

“wisdom . . . foolishness” Wisdom includes Michael Faraday’s experiments in electricity and Joseph Lister’s introduction of sterile surgery. Matthew Arnold wrote essays urging his fellow citizens to enrich their minds with the same zeal with which they enriched their bank accounts.



Charles Dickens

TIMELINE

1860

1860: Florence Nightingale founds school for nurses. ▲



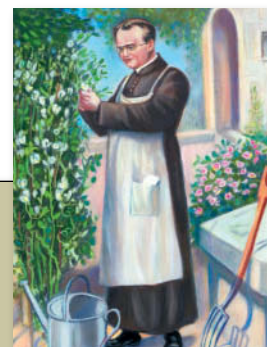
1861 Russia
Emancipation of serfs.

1861 United States
Civil War begins. ▶



1865 Austria
Gregor Mendel proposes laws of heredity. ▶

1865: London
Fire Department established.



There were two varieties of foolishness. One was creative, a relief from the smug self-satisfaction of the time. Examples of this healthy foolishness are the operettas of W. S. Gilbert and Arthur Sullivan, with their amusing patter, and Lewis Carroll's fantastic tale *Alice in Wonderland* and his nonsense poem "Jabberwocky."

Unhealthy foolishness included using the Thames as an open sewer until one typhoid outbreak in 1861 killed Albert, Victoria's beloved Prince Consort. It also included sending British troops to fight in the Crimea so ill-fed, ill-clothed, and ill-led that the war is best remembered in Tennyson's poem "The Charge of the Light Brigade," which celebrates a suicidal cavalry charge.

"belief . . . incredulity" Problems of belief haunted the Victorians. At the very moment they wanted to think they were God's chosen people, they faced serious challenges to their belief in that God. Historical and scientific investigations undermined literal interpretations of the Bible, but it was Darwin who was the real villain for believers. Newton had distanced God from the universe; more frighteningly, Darwin seemed to distance God from human life.

"hope . . . despair" It is the spring of hope in Elizabeth Barrett Browning's Sonnet 43; it is the winter of despair in Matthew Arnold's "Dover Beach." It is the season of light in Gerard Manley Hopkins's "God's Grandeur"; it is the season of darkness in Emily Brontë's "Remembrance."



The BRITISH TRADITION

THE CHANGING ENGLISH LANGUAGE, BY RICHARD LEDERER

Euphemisms: The Fig Leaves of Language

Prudishness reached its golden age in the straitlaced Victorian era. Take the widely read *Lady Gough's Book of Etiquette*. Among Lady Gough's pronouncements was that under no circumstances should books written by male authors be placed on shelves next to books written by "authoresses." Married writers, however, such as Robert and Elizabeth Barrett Browning could be shelved together without impropriety.

So delicate were Victorian sensibilities that members of polite society would blush at the mention of anything physical. Instead of being *pregnant*, women were in a delicate condition, in a family way, or *expectant*. Their children were not born; rather, they were *brought by the stork* or *came into the world*.

Such words and expressions are called *euphemisms* (from two Greek roots that mean "pleasant speech," "words of good omen"). A euphemism is a mild, indirect word or phrase used in place of one that is more direct or that may have an unpleasant connotation for some people. Using a euphemism is "calling a spade a heart" . . . or "telling it like it isn't."

In the Victorian Age, prudery extended even to animals and things. *Bull* was considered an indecent word, and the proper substitute was *he cow*, *male cow*, or (gasp!) *gentleman cow*. Victorian standards were so exacting that Victorians could not refer to something as vulgar as legs. They had to call them *limbs*, even when talking about the legs on a chicken or a piano. Instead of asking for a leg of chicken, they would ask for dark meat, and they even went so far as to cover up piano legs with little skirts!



1869: Debtors' prisons abolished.

1872: Ballot Act in Britain introduces voting by secret ballot.

◀ **1869** Egypt Suez Canal, linking the Mediterranean Sea and the Red Sea, completed.

1872: First international soccer game, England vs. Scotland. ▶

1874





There was light and hope in The Crystal Palace; despair and darkness in the fetid slums with contaminated water.

“going direct to Heaven . . . going direct the other way” Nowhere is paradox more apparent than in the era’s treatment of children. The Victorians frequently sentimentalized their children as little angels. However, in the novels of Dickens and Brontë and many others, we meet orphans and abandoned children struggling to survive in a hostile world. Often we see these children in school where the adults view them as, to use Dickens’s phrase, “going direct the other way” unless they are rigorously and painfully kept in line.

All ages have their paradoxes, but the Victorians more than most felt, again in Dickens’s words: “. . . we had everything before us, we had nothing before us.”

◀ **Critical Viewing**

In this scene from Charles Dickens’s autobiographical novel *David Copperfield*, young David (shown at the center) is on a journey from Yarmouth to London. To what extent does the illustrator sentimentalize David? To what extent does the illustrator show David struggling to survive in a hostile world?

INTERPRET

ESSENTIAL QUESTION VOCABULARY

These Essential Question words will help you think and write about literature and society:

zeal (zēl) *n.* intense enthusiasm

smug (smugʹ) *adj.* narrowly self-satisfied; overly contented

undermined (unʹ dər mind) *v.* injured or weakened, especially in ways that are not immediately obvious

TIMELINE

1874

1875: Public Health Act is passed in Britain.

1876 United States
Alexander Graham Bell patents telephone. ▶





What is the relationship of the writer to *tradition*?

Literature turned inward in the Victorian period. As the Empire expanded and people talked of progress and prosperity, there was a brooding, melancholic tone to much of Victorian writing. Writers also used old forms in new ways or created new forms. Poets adapted traditional forms like the elegy and the sonnet to address contemporary questions of belief. Robert Browning's dramatic monologue, a new poetic form more vital than many stage plays of the era, reflected an up-to-date understanding of psychology. Novelists developed a genre created in an earlier century and found an eager audience. Published in serial form in magazines, novels generated the same excitement as popular TV sitcoms do today.

How did poets repurpose traditional forms and subjects?

An Elegy with Up-to-Date Themes Tennyson's *In Memoriam, A.H.H.*, his elegy for his friend Arthur Hallam, speaks to the problem of belief and doubt that was central to the age. In this poem, Tennyson struggles to come to terms with Hallam's death at the age of twenty-two, asking whether a benevolent God or an indifferent nature directs the universe. About ten years before Darwin, he writes of "nature red in tooth and claw." One of the most impressive aspects of this elegy is its engagement with the latest scientific discoveries. By the end of the poem, however, Tennyson has regained his belief and declares his faith in a divine plan for the universe.

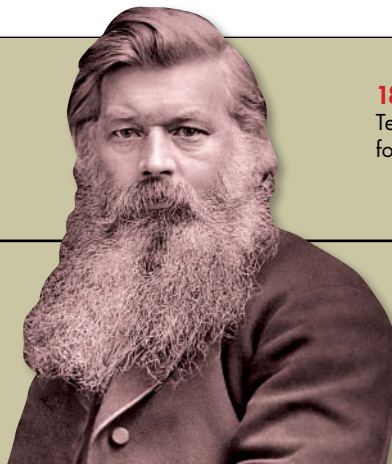
Old and New Like the Pre-Raphaelite painters and many other artists of the era, Tennyson was fascinated by the Middle Ages. However, he combines this traditional subject with up-to-date concerns. In his epic poem *Idylls of the King*, which retells the story of King Arthur, he warns his contemporaries about what can happen to a powerful kingdom like Victoria's Britain.

A melancholy that is the opposite of faith in empire and progress informs Matthew Arnold's "Dover Beach." The speaker stands at the edge of the island kingdom and contemplates the chaos encroaching on the world. He hopes, almost desperately, that a personal relationship will survive that chaos.

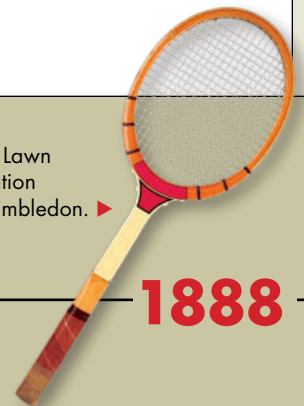


1883: Joseph Swan produces synthetic fiber. ▶

◀ **1883 United States**
First skyscraper built in Chicago.



1888: English Lawn Tennis Association founded at Wimbledon. ▶



1888

The Sonnet In Sonnet 43, Elizabeth Barrett Browning states her belief in the power of love, more positively than Matthew Arnold. She adds a distinctively Victorian note of piety, reverence, and religious belief to her love poem. Victorian poets were as committed to the sonnet as were the Romantics, and none more so than Gerard Manley Hopkins. A Catholic convert and Jesuit priest, he experimented boldly with the form. In “God’s Grandeur,” a traditional sonnet enhanced by experiments with meter, he proclaims his faith in a divine presence in the world.

What literary forms did the Victorians invent or perfect?

The Dramatic Monologue Robert Browning, Elizabeth Barrett’s husband, perfected the dramatic monologue. In this poetic form, a character is speaking to a silent listener and in the process revealing more about himself than he realizes. Browning’s strange and chilling speakers are the British cousins of Edgar Allan Poe’s mad narrators in stories like “The Cask of Amontillado” and “The Tell-Tale Heart.”

The Novel The dramatic monologue takes readers into the mind of a character, as does the popular Victorian genre, the novel. This genre was as central to the Victorian period as the drama was to the Elizabethan. Usually published serially in magazines, each new installment of a novel was eagerly awaited by all levels of society. The novel’s social commentary and realistic descriptions presented the Victorians to themselves.

The great theme of these novels is education: the depiction of a hero or heroine learning how to secure a proper place in society.

Note of Melancholy At the end of the era, A. E. Housman does not react as Tennyson did to the premature death of a young man. He does not seek the meaning of such a death in cosmic terms. Rather, in “To an Athlete Dying Young,” he offers ironic consolation.

In an age of prosperity and progress, pride and power, England’s poets and novelists reminded their countrymen that empires crumble, individuals are fragile and vulnerable, and death awaits us.

ESSENTIAL QUESTION VOCABULARY

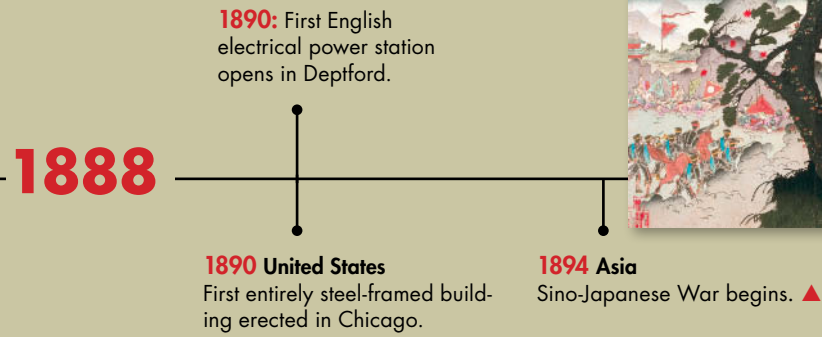
These Essential Question words will help you think and write about the writer and tradition:

chaos (kā äs´) *n.* disorder and formlessness

piety (pī´ ə tē) *n.* devotion to religious duties

reverence (rev´ ər əns) *n.* feeling of deep respect, love, and awe

TIMELINE



The BRITISH TRADITION

CONTEMPORARY CONNECTION

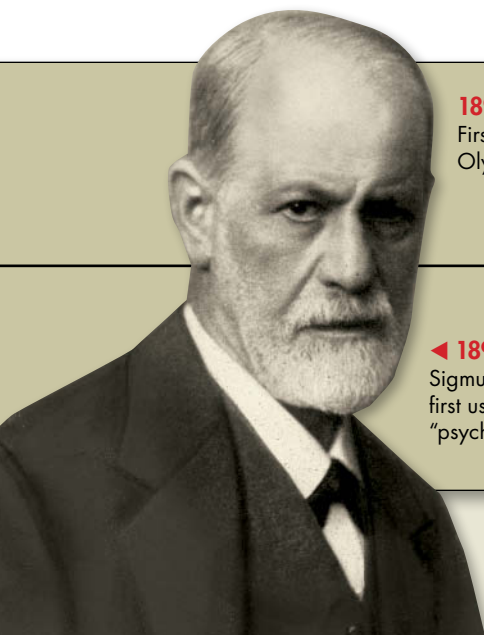
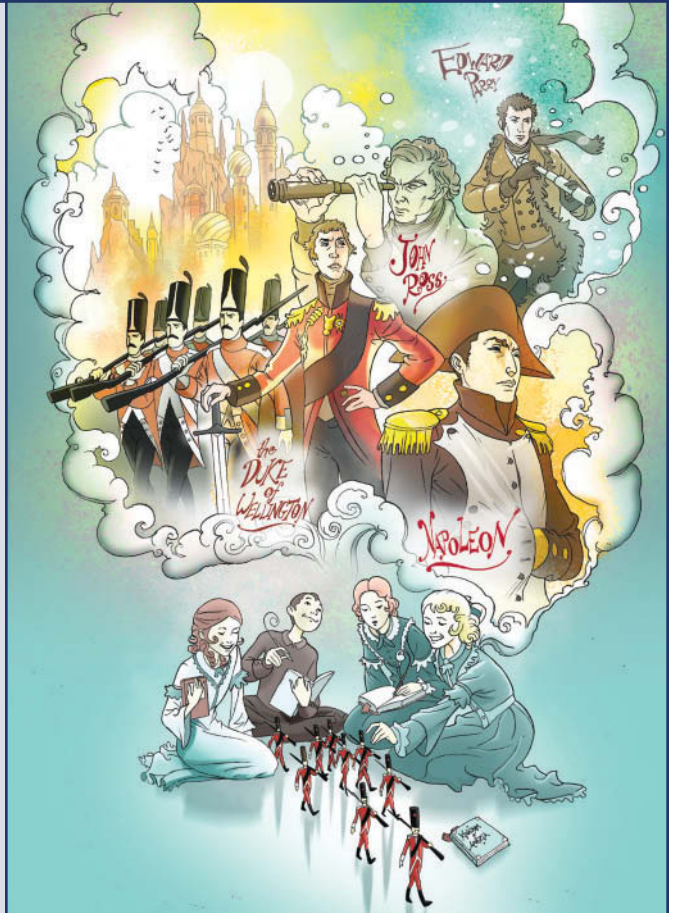
The Brontës: Fantasy Forerunners

For today's readers, the name Brontë evokes two renowned classics, Emily Brontë's *Wuthering Heights* and her sister Charlotte's *Jane Eyre*. Less known is the fact that the Brontës—three sisters, including Anne, as well as their brother, Branwell—were among the pioneer writers of fantasy.

As children, the Brontës lived with their widowed clergyman father in a bleak and isolated region of northern England. Perhaps as a result of their isolation, they immersed themselves in a world of make-believe. Inspired by their play with Branwell's toy soldiers, they invented the lands of Angria and Gondal as settings for their fantasies.

They peopled their make-believe empires with fictional characters and real-life heroes, such as the Duke of Wellington, Napoleon, and various Arctic explorers. Also, they recorded the elaborate adventures of their characters in books, using tiny handwriting that adults needed a magnifying glass to read.

The Brontë children may not have intended their childhood tales to be widely read. These fantasies have been published, however, and have even inspired well-known authors. Not long ago, Joan Aiken published a book entitled *Dangerous Games* that, as she says, uses "bits and pieces" of the Brontës' Angria.



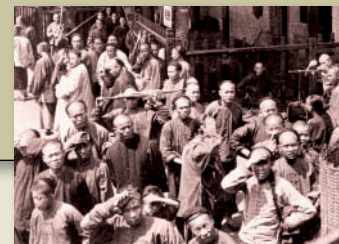
1896 Greece
First modern Olympics held. ▶

1898 France
Marie and Pierre Curie discover radium.

1901: Queen Victoria dies.

◀ **1896 Austria**
Sigmund Freud first uses the term "psychoanalysis."

1900 China
Boxer Rebellion against foreign influence. ▶



1901

Recent Scholarship

Growing up in Colonial Jamaica

James Berry

A British Colonial Child

I grew up as a British colonial child in Jamaica, British West Indies. I was made to feel that there was something special about being British: You were born into honoring the British flag and feeling that the British way of life was best. Yet you also knew in a strange way that there was something alien and inferior about you. I came to realize that this was to do with race. Because we were a black people, we knew that we were different from the rulers of our island, who were white.

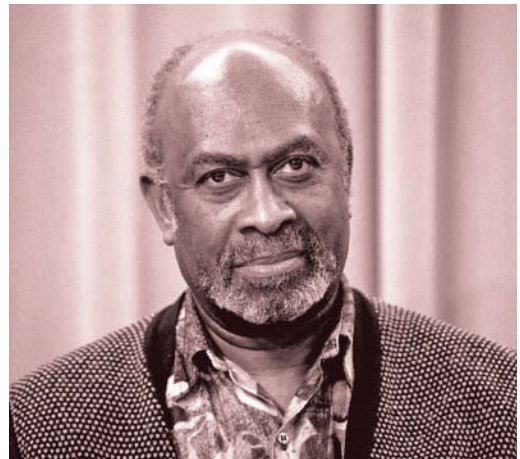
We sang songs in praise of Britain, like “Land of Hope and Glory,” which glorified Britain’s colonial past and power. And once a year, on Empire Day, we sang “Rule Britannia,” with its line: “Britons never, never, never shall be slaves.” We sang with fervor because Britishness seemed to offer a sense of safety and belonging. But we also knew that our ancestors *had* been slaves and had been enslaved by the British.

As a child growing up, you had these two different histories to contend with. You felt and knew that your colonial existence was strongly influenced by your slave history. It made you feel almost an outsider in the world because there was nowhere you could appeal to.

Schooling

It was the British way of life that constructed our schooling. We received a good, basic education in ordinary subjects like English language, arithmetic, biology, history, and geography. The maps we used showed British territories colored in red, and we were proud of that. We were made to learn a little verse about Queen Victoria setting us free.

Our reading books were not based on Africa or Jamaica. They brought us the culture of the British Isles; the stories and poems in them were all British. Many of the poems were from the eighteenth or nineteenth centuries—they had all the weight of grand English usage.



About the Author

Born and raised in rural Jamaica, James Berry (b. 1925) now lives in London. His poetry and prose are enriched by both Creole language and more formal English. In 1993, Berry won the Coretta Scott King Award Honor Book and the Boston Globe–Horn Book Award for *Ajeeman and His Son*, a work of historical fiction set in Jamaica. Berry’s books of poetry include *Fractured Circles* and *Lucy’s Letters and Loving*.

Most Jamaican children spoke our island dialect every day at home, but if you spoke dialect at school, teachers would shame you. They would say, “This is not a place for bad talk.” Speaking English properly was tremendously respected and was connected to further education.

The Mother Country

We grew up with the idea that all the best things came from England. On Sundays, my father liked to ride to church on an English saddle that he had sent to England for. People would save up to order shoes and wedding suits from England.

At church on Sundays, we prayed for the King and the Royal Family. These were our hopeful figureheads, possible sources of influence. On Empire Day, at school, we were issued with tins of sweets with pictures of the King on them. England was our mother country.

Our Jamaican colonial history is different from that of many other colonial peoples because our own mother country sold our ancestors as slaves, and we grew up disconnected from Africa. In this kind of situation, a country takes a long time to recover from its own history. But this history has given Jamaicans a unique status in the world: a connection with Europe as well as a link back to Africa.

“This is not a place for bad talk.”

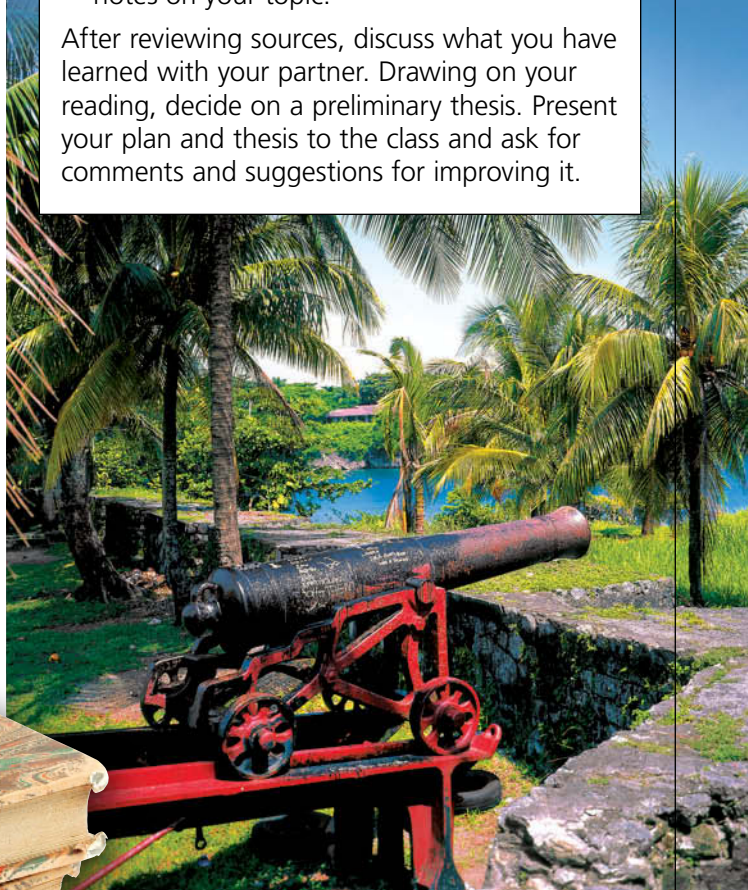


Speaking and Listening: Collaboration

James Berry discusses the positive and negative effects of British colonialism on Jamaica. With a partner, develop a research **plan for a presentation** on the pros and cons of colonialism for Jamaicans like Berry. In formulating your plan, take the following steps:

- Review Berry’s essay, listing the pros and cons of colonialism from his perspective.
- Formulate *clear research questions* to explore this topic further.
- Develop *research strategies* that would help you answer these questions; consider such sources as *oral histories, interviews, and autobiographies*.
- Review sources, *evaluating them for objectivity or bias* and taking preliminary notes on your topic.

After reviewing sources, discuss what you have learned with your partner. Drawing on your reading, decide on a preliminary thesis. Present your plan and thesis to the class and ask for comments and suggestions for improving it.



Integrate and Evaluate Information

1. Use a chart like the one shown to determine the key ideas expressed in the Essential Question essays on pages 946–952. Fill in two ideas related to each Essential Question and note the authors most closely associated with each concept. An example has been provided for you.

Essential Questions	Key Concepts	Key Author
Place and Literature		
Literature and Society	pride in and cautions about empire	Rudyard Kipling
Writer and Tradition		

2. “It was the best of times, it was the worst of times,” wrote Victorian novelist Charles Dickens. Review the images on pages 940–955, and choose one that evokes the “best” of this period and one that evokes the “worst.” Describe each image and explain its significance.
3. When Queen Victoria celebrated her Diamond Jubilee in 1897, the theme was “The Empire.” Which British citizens would have agreed that the Empire was a cause for celebration? Which citizens might have disagreed? Explain, citing evidence from the multiple sources on pages 942–953, as well as from other sources, such as online encyclopedias.
4. **Address a Question:** In his essay on pages 954–955, James Berry portrays Jamaican culture as a complex intersection of British tradition and local history. Choose an aspect of Jamaican culture, such as the Jamaican dialect of English. Integrating ideas from Berry’s essay as well as from other sources, such as online encyclopedias, explain how the element reflects the intersection of—or struggle between—cultures.

Speaking and Listening: Multimedia Presentation

The British Empire was at its height in 1851, when the Crystal Palace was built. Create and deliver a **multimedia presentation** on the Palace, analyzing what its innovative construction and displays implied about Britain’s place in the world.

Solve a Research Problem: To create an effective multimedia presentation, combine text, images, and sound from sources like these:

- TV documentaries
- Internet sites
- videos
- Victorian newspapers
- history books
- magazines

Formulate a plan to find and assemble the media you need. Determine how to access each type of source listed above. Then, select and use media strategically. Choose only pieces that clearly illustrate your points, and create pacing by distributing them evenly through the report.



Reading Informational Text

7. Integrate and evaluate multiple sources of information presented in different media or formats as well as in words in order to address a question or solve a problem.

Speaking and Listening

1.a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (p. 955)

5. Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

ESSENTIAL QUESTION VOCABULARY

Use these words in your responses:

Literature and Place

empire
conquest
missionary

Literature and Society

zeal
smug
undermine

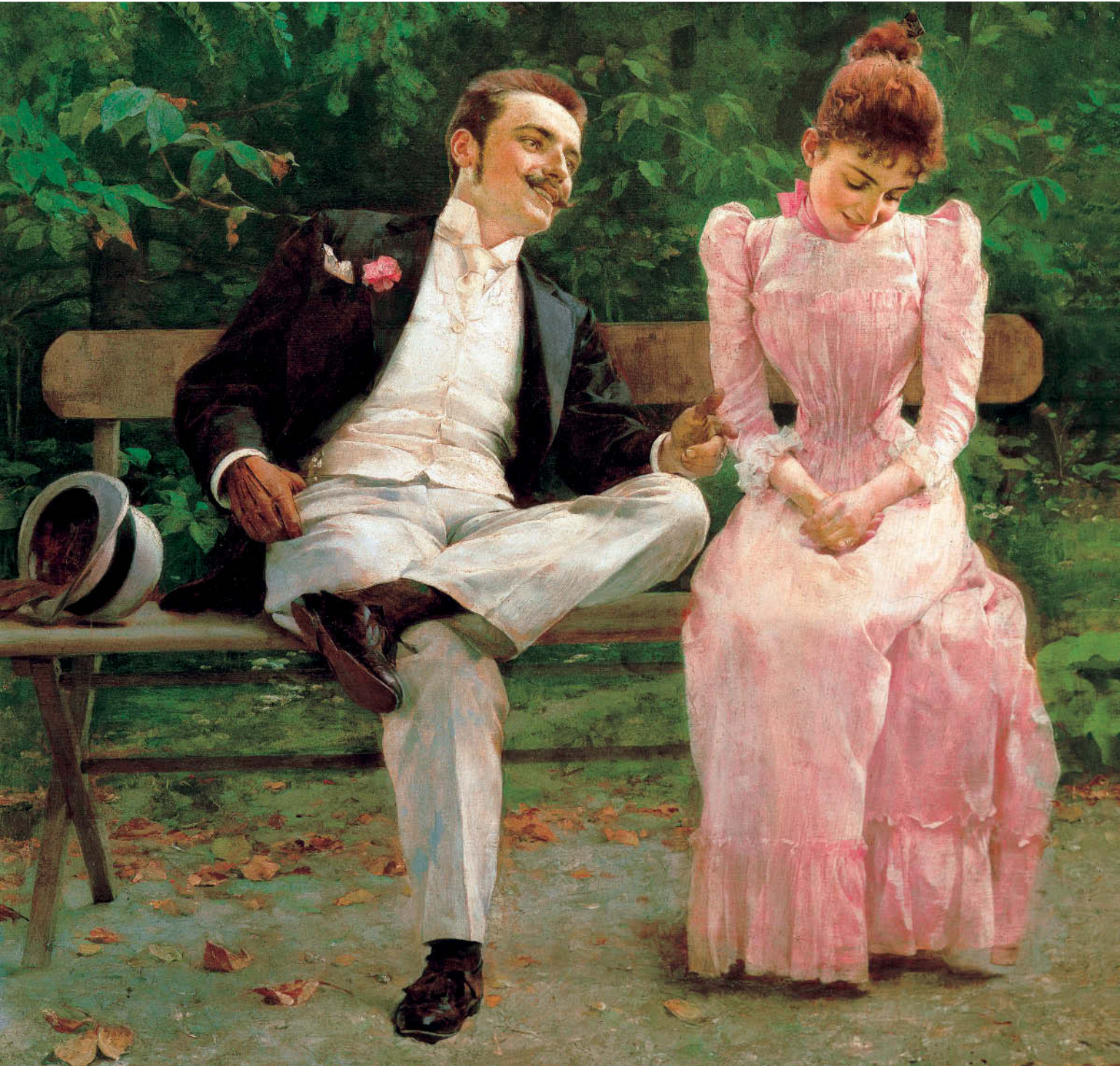
The Writer and Tradition

chaos
piety
reverence

TEXT SET

Relationships

Part 1



Connecting to the Essential Question *In Memoriam, A.H.H.* is a poem Tennyson wrote in memory of his best friend, Arthur Hallam. As you read, note the ideas Tennyson explores as a result of his friend’s death. This focus will help you answer the Essential Question: **How does literature shape or reflect society?**

Close Reading Focus

Speaker

The **speaker** in a poem—the person who “says” its words—is not necessarily the poet. Speakers fall into the following categories:

- Fictional or real
- Generalized (not described in specific detail) or with a specific identity

As you read, determine the identity of each speaker and analyze the speaker’s conflict and motivation.

Comparing Literary Works Some of Tennyson’s speakers have histories—they have undergone a change or suffered a loss. Using such speakers, he dramatizes different experiences of time, including the following:

- A perpetual present, in which nothing significant changes
- Restless movement from past achievement into an unknown future
- The loss of the past

Consider whether each poem creates its own “time”—a moment in which the speaker sums up the past, making way for the future.

Preparing to Read Complex Texts Analyzing an author’s philosophical assumptions and beliefs will help you understand the meaning of a poem. For example, Tennyson’s speaker in “Ulysses” expresses a desire “to seek a newer world.” The speaker’s restless drive to explore suggests that Tennyson, like many Victorians, valued progress. Use what is stated explicitly, or directly, in the text as the basis for making inferences about the author’s assumptions and beliefs. As you read, use a chart like the one shown to identify the author’s beliefs.

Vocabulary

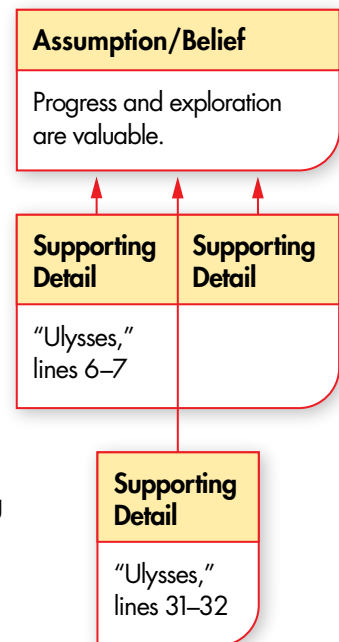
The words below are important to understanding the texts that follow. Copy the words into your notebook, sorting them into words you know and words you do not know.

- | | |
|-----------|----------|
| chrysalis | waning |
| diffusive | prudence |
| prosper | furrows |



Reading Literature

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.



Author of *In Memoriam, A.H.H.* • “The Lady of Shalott” • “Tears, Idle Tears” • “Ulysses”

Tennyson was born in the rural town of Somersby in Lincolnshire, the fourth of twelve children. He was a sensitive boy who was charmed by the magical words “far, far away.” His father, a clergyman, had a large library and supervised Tennyson’s early education, predicting that his son would be “the greatest Poet of the Time.” At the same time, Tennyson’s father was extremely bitter, having been disinherited by his own father. His anger poisoned the atmosphere of the Tennyson household. As a teenager, Alfred was probably eager to escape to Cambridge University.

The Power of Friendship At first, Tennyson was disappointed by Cambridge. Then, he met the young man who became his closest friend, Arthur Henry Hallam. They were often together, and Hallam intended to marry Tennyson’s sister Emily. In 1830, with Hallam’s encouragement, Tennyson published *Poems, Chiefly Lyrical*.

A Stunning Tragedy In 1833, however, Hallam died suddenly, leaving a void in Tennyson’s life that nearly destroyed him. Soon after Hallam’s death, Tennyson began working on a series of short poems that considered questions of death, religious faith, and immortality. This series, which grew over seventeen years into an extended elegy for his friend, was published in 1850 under the title *In Memoriam, A.H.H.*

National Honor The elegy so impressed Prince Albert that in 1850, he encouraged Queen Victoria to appoint Tennyson the poet laureate of England, replacing the recently deceased Wordsworth.

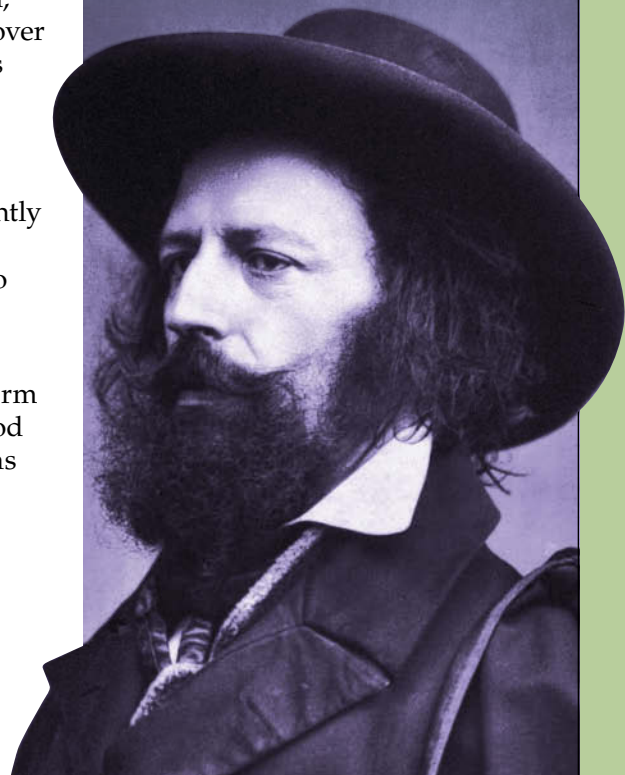
In 1884, Queen Victoria made Tennyson a baron, and so added the title of Lord to his name.

Land, Literature, Long Life When royalties from *In Memoriam, A.H.H.* began to flow in, Tennyson bought a farm on the Isle of Wight. There, he and his wife Emily Sellwood raised two children. Tennyson continued to publish poems into his eighties.

ALFRED,
LORD
TENNYSON



(1809–1892)





The Stages of Life, Caspar David Friedrich, Museum der Bildenden Kunst, Leipzig

FROM *In Memoriam, A. H. H.*

ALFRED, LORD TENNYSON

▲ Critical Viewing

This painting, *The Stages of Life*, suggests that life is like a voyage. How would the speaker in the poem react to such a comparison? Explain.

SPECULATE

1

I held it truth, with him who sings
To one clear harp in divers¹ tones,
That men may rise on stepping stones
Of their dead selves to higher things.

5 But who shall so forecast the years
And find in loss a gain to match?
Or reach a hand through time to catch
The far-off interest of tears?

1. **divers** (dī' verz) *adj.* varied; having many parts.


Let Love clasp Grief lest both be drowned,
10 Let darkness keep her raven gloss.
Ah, sweeter to be drunk with loss,
To dance with death, to beat the ground,
Than that the victor Hours should scorn
The long result of love, and boast,
15 “Behold the man that loved and lost,
But all he was is overworn.”

7


Dark house, by which once more I stand
Here in the long unlovely street,
Doors, where my heart was used to beat
20 So quickly, waiting for a hand,
A hand that can be clasped no more—
Behold me, for I cannot sleep,
And like a guilty thing I creep
At earliest morning to the door.
25 He is not here; but far away
The noise of life begins again,
And ghastly through the drizzling rain
On the bald street breaks the blank day.

82

I wage not any feud with Death
30 For changes wrought on form and face;
No lower life that earth's embrace
May breed with him, can fright my faith.
Eternal process moving on,
From state to state the spirit walks;
35 And these are but the shattered stalks,
Or ruined **chrysalis** of one.
Nor blame I Death, because he bare
The use of virtue out of earth;
I know transplanted human worth
40 Will bloom to profit, elsewhere.
For this alone on Death I wreak
The wrath that garners in my heart;
He put our lives so far apart
We cannot hear each other speak.



He put our lives so far apart
We cannot hear each other speak.



The Speaker in Poetry

What do you learn about the speaker in lines 21–24?

Analyzing Philosophical Beliefs

In lines 29–44, what does the poet suggest about the consolations of faith and philosophy?

Vocabulary

chrysalis (kris' l is)

n. the third stage in the development of a moth or butterfly

Comprehension

What are two of the main feelings Tennyson conveys in these stanzas?



I prosper, circled with thy voice;
I shall not lose thee though I die.



130

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

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

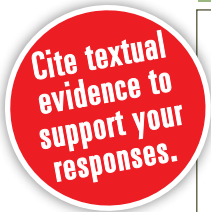
My love involves the love before;
My love is vaster passion now;
55 Though mixed with God and Nature thou,
I seem to love thee more and more.

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

Vocabulary

diffusive (di fyōō' siv) *adj.*
tending to spread out

prosper (prās' pər) *v.*
thrive



Critical Reading

- 1. Key Ideas and Details (a)** In section 1, what idea does the speaker say he once held as truth but now doubts? **(b) Interpret:** The speaker rejects this truth in favor of a new view of grief. Paraphrase this view.
- 2. Key Ideas and Details (a)** By what place is the speaker standing in section 7? **(b) Interpret:** What effect does the loss of his friend have on the scene?
- 3. Integration of Knowledge and Ideas** Contrast the facts that, in section 82, the speaker says do not anger him with the one fact that does.
- 4. Integration of Knowledge and Ideas (a) Interpret:** Explain the paradox in line 57: "Far off thou art, but ever nigh." **(b) Connect:** How does section 130 answer the speaker's one reason for anger in section 82?



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 wold¹ and meet the sky;
And through the field the road runs by
5 To many-towered Camelot,²
And up and down the people go,
Gazing where the lilies blow³
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.

1. **wold** rolling plains.

2. **Camelot** legendary English town where King Arthur had his court and Round Table.

3. **blow** bloom.



The Lady of Shalott, (detail), John Waterhouse, The Tate Gallery, London

The Speaker in Poetry

What does setting this poem in the days of King Arthur suggest about the poet's attitude toward the past?



The Lady of Shalott, John Waterhouse, The Tate Gallery, London

▲ Critical Viewing

What symbols of the Lady of Shalott's occupation and eventual fate are in this painting? Explain why they are significant. **INTERPRET**



By the margin, willow-veiled,
20 Slide the heavy barges trailed
By slow horses; and unhailed
The shallop⁴ 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?

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."

4. **shallop** light, open boat.

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.

And moving through a mirror⁵ 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,⁶
And the red cloaks of market girls,
 Pass onward from Shalott.

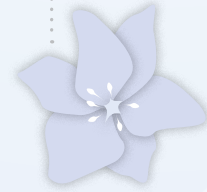
55 Sometimes a troop of damsels glad,
An abbot on an ambling pad,⁷
Sometimes a curly shepherd lad,
Or long-haired page in crimson clad,
 Goes by to towered Camelot;
60 And sometimes through the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
 The Lady of Shalott.

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
 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.

5. **mirror** Weavers placed mirrors in front of their looms, so that they could view the progress of their work.

6. **churls** (chɜrlz) *n.* farm laborers; peasants.

7. **pad** easy-paced horse.



The Speaker in Poetry

Is the speaker who tells the Lady of Shalott's story also a character in the poem? How can you tell?

Comprehension

What does the Lady of Shalott do with her time?

The BRITISH TRADITION

A Crisis of Faith

When the grief-stricken Tennyson of *In Memoriam* pushes away the comforting philosophies of his day, or when he turns to the mythic past in “The Lady of Shalott,” he reflects a broader crisis of faith that rocked Victorian society. The Industrial Revolution and its teeming urban masses had pushed aside the traditional bond between peasant and lord. The comfortable rhythms of a farming society had given way to surging spirals of economic boom and bust. Meanwhile, such intellectual developments as Charles Darwin’s theory of evolution challenged religious beliefs.

In the midst of these social and intellectual changes, Victorian artists asked whether their cultural resources—religion, science, art—were still sufficient to guide their lives. From Tennyson to Matthew Arnold to T. S. Eliot to Philip Larkin, the theme of a fractured culture, unable to answer its own questions, persists to this day.

Connect to the Literature

In what way might the isolated Lady of Shalott find the sight of Sir Lancelot a crisis of faith?



PART III

A bow-shot from her bower eaves,
He rode between the barley sheaves,
75 The sun came dazzling through the leaves,
And flamed upon the brazen greaves⁸
Of bold Sir Lancelot.

A red-cross knight⁹ forever kneeled
To a lady in his shield,
80 That sparkled on the yellow field,
Beside remote Shalott.

The gemmy¹⁰ bridle glittered free,
Like to some branch of stars we see
Hung in the golden Galaxy.¹¹
85 The bridle bells rang merrily
As he rode down to Camelot:
And from his blazoned baldric¹² 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.

100 His broad clear brow in sunlight glowed;
On burnish’d 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,
“Tirra lirra,” by the river
Sang Sir Lancelot.

8. **greaves** armor that protects the legs below the kneecaps.

9. **red-cross knight** refers to the Redcrosse Knight from *The Faerie Queene* by Edmund Spenser. The knight is a symbol of holiness.

10. **gemmy** jeweled.

11. **Galaxy** the Milky Way.

12. **blazoned baldric** decorated sash worn diagonally across the chest.

She left the web, she left the loom,
110 She made three paces through the room,
She saw the waterlily 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.

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 boathead wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

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.

The Speaker in Poetry

How does the speaker create the sense that a decisive moment has arrived?

Vocabulary

waning (wān’ in) v. gradually becoming dimmer or weaker



Comprehension

What does the Lady of Shalott do once she sees Sir Lancelot?



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

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."

Critical Reading



Cite textual
evidence to
support your
responses.

- 1. Key Ideas and Details (a)** What does the Lady spend her time doing? Why? **(b) Interpret:** Why does the Lady glimpse only "shadows of the world"? **(c) Interpret:** Why might an artist share the complaint the Lady makes in lines 71–72?
- 2. Key Ideas and Details (a)** What does the Lady do after seeing Sir Lancelot in the mirror? **(b) Analyze:** How does the long description of Sir Lancelot make the knight seem like the real-life embodiment of a vision? **(c) Draw Conclusions:** Given this description of Lancelot, explain why the Lady might be said to leave her room in pursuit of her visions.
- 3. Key Ideas and Details (a) Draw Conclusions:** What does the fact that the Lady dies before meeting Lancelot suggest about her love for him? **(b) Make a Judgment:** Do you agree with Tennyson's implication that we can never realize our fantasies? Why or why not?
- 4. Integration of Knowledge and Ideas** The poem suggests that the life of the imagination isolates one from reality. Do modern media outlets, such as television and the Internet, suggest otherwise? Explain.

TEARS, *Idle* TEARS

ALFRED, LORD TENNYSON

BACKGROUND *The Princess* (1847) is a long narrative poem that contains a number of songs. Some of these songs, including the one that follows, are considered to be among the finest of Tennyson's lyrics.

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy autumn fields,
5 And thinking of the days that are no more.

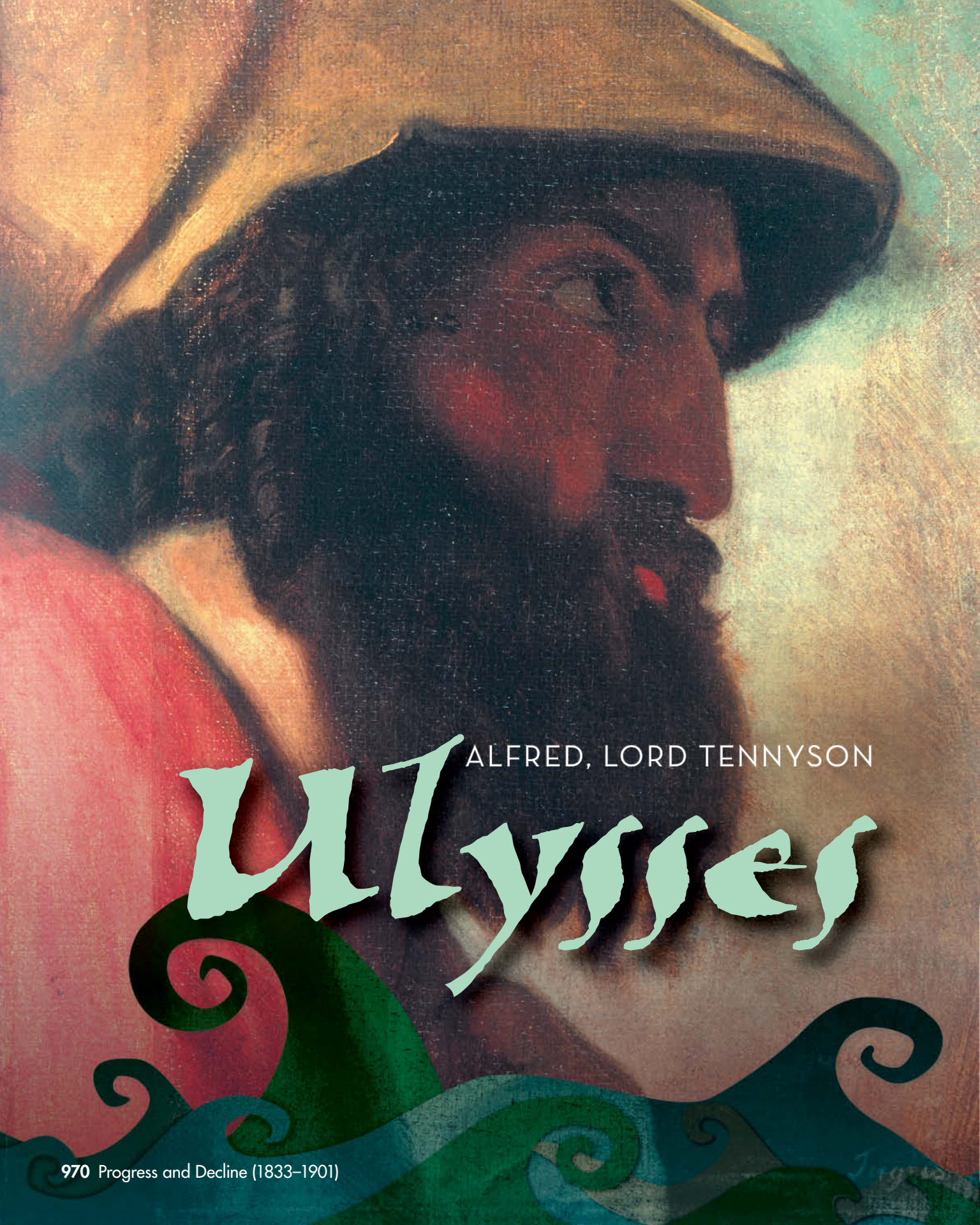
Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
10 So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
15 So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
20 O Death in Life, the days that are no more.

Comprehension

What is the speaker's reaction to the thought of "the days that are no more"?



ALFRED, LORD TENNYSON

Ulysses

BACKGROUND In this poem, Tennyson extends the story of Ulysses (yoo lis' ez'), the hero of Homer's epic the *Odyssey*. Homer's writing ends after Ulysses' triumphant return home to Ithaca. Years later, Tennyson tells us, the hero has grown restless. Although he had been away for twenty long years—ten fighting in the Trojan War and another ten on a long and adventure-filled voyage back—Ulysses finds that he is contemplating yet another journey.

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole¹
Unequal² 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.³ All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
10 Through scudding drifts the rainy Hyades⁴
Vexed the dim sea. I am become a name;
For always roaming with a hungry heart
Much have I seen and known—cities of men
And manners, climates, councils, governments,
15 Myself not least, but honored of them all—
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
20 Gleams that untraveled world, whose
margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life. Life piled on life
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,

1. **mete and dole** measure and give out.

2. **unequal** unfair.

3. **lees** sediment.

4. **Hyades** (hī' ə dēz') group of stars whose rising was assumed to be followed by rain.

The Speaker in Poetry

Who is speaking the words of this poem? How can you tell?

◀ Critical Viewing

Compare the character of Ulysses conveyed by this painting with the speaker in the poem. **COMPARE AND CONTRAST**

Comprehension

What has Ulysses encountered on his travels?

Analyzing Philosophical Beliefs

What do lines 22-32 suggest about Tennyson's philosophical beliefs?

Vocabulary

prudence (prōōd' ns) *n.* careful management of resources; economy

Vocabulary

furrows (fūr' ōz) *n.* narrow grooves, such as those made by a plow

30 And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
To whom I leave the scepter and the isle⁵
35 Well-loved of me, discerning to fulfill
This labor, by slow **prudence** to make mild
A rugged people, and through soft degrees
Subdue them to the useful and the good.
Most blameless is he, centered in the sphere

40 Of common duties, decent not to fail
In offices of tenderness, and pay
Meet⁶ 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 toiled and wrought, and thought with me—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads—you and I are old;

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

5. **isle** Ithaca, an island off the coast of Greece.

6. **meet** appropriate.

HOW DULL IT IS TO PAUSE, TO MAKE AN END,
TO RUST UNBURNISHED, NOT TO **SHINE IN USE!**

- 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,⁷
And see the great Achilles,⁸ whom we knew.
- 65 Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are—
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
- 70 To strive, to seek, to find, and not to yield.

7. Happy Isles Elysium, or the Islands of the Blessed: in classical mythology, the place heroes went after death.

8. Achilles (ə kil' ēz') Greek hero of the Trojan War.

Critical Reading



- 1. Key Ideas and Details (a)** What three comparisons in “Tears, Idle Tears” describe “the days that are no more”? **(b) Analyze:** What contrast does each comparison involve? **(c) Interpret:** What feelings does the line “Deep as first love, and wild with all regret” capture?
- 2. Key Ideas and Details (a)** In “Ulysses,” how does Ulysses describe his situation? **(b) Compare and Contrast:** How does this situation contrast with his previous experiences? **(c) Draw Conclusions:** What is Ulysses’ attitude toward his experiences?
- 3. Key Ideas and Details (a)** According to lines 58–61, what is Ulysses’ purpose? **(b) Draw Conclusions:** What are Ulysses’ feelings about aging? **(c) Draw Conclusions:** What is his attitude toward life in general?
- 4. Integration of Knowledge and Ideas** What values do you think Tennyson celebrates in his poetry? Explain using two of these Essential Question words: *universe, rationalism, curiosity, challenge*. *[Connecting to the Essential Question: How does literature shape or reflect society?]*

Cite textual evidence to support your responses.



Literary Analysis



Writing

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (p. 975)

Language

4.a. Use context as a clue to the meaning of a word or phrase. (p. 975)

- 1. Craft and Structure (a)** Who is the **speaker** of *In Memoriam, A.H.H.*? **(b)** Tennyson wrote the poem in direct response to his friend's death. How does the speaker's conflict reflect one that Tennyson might have felt?
- 2. Key Ideas and Details Analyze the philosophical assumptions and beliefs** Tennyson expresses in *In Memoriam, A.H.H.* What attitudes toward faith and hope can you detect?
- 3. Craft and Structure (a)** Who is the speaker of "The Lady of Shalott"? **(b)** Is the speaker fictional or real, generalized or specific? Explain.
- 4. Integration of Knowledge and Ideas** Why might Tennyson have identified the situation of a poet with the Lady's situation?
- 5. Key Ideas and Details** Tennyson's work is considered to be reflective of the Victorian period. What philosophical assumption about the spiritual condition of Victorian society is demonstrated in "The Lady of Shalott"?
- 6. Integration of Knowledge and Ideas** Compare the speaker's relationship with the past in "Tears, Idle Tears" and in *In Memoriam, A.H.H.*
- 7. Key Ideas and Details (a)** Describe the conflict faced by the speaker in "Ulysses." **(b)** Does Tennyson see Ulysses as heroic or as selfish and self-justifying? Support your answer by quoting from the poem.
- 8. Key Ideas and Details** Tennyson lived in an age that accepted the idea of progress, believing the acquisition of knowledge would lead to a better world. Identify two passages in "Ulysses" that support this belief. Explain your choices.
- 9. Integration of Knowledge and Ideas** Use a chart like the one shown to compare Ulysses' view of time with the Lady of Shalott's view.

	Past	Present	Future
Ulysses	Remembers it with satisfaction: "I am a part of all that I have met"		
The Lady of Shalott	Considers it identical with the present: "There she weaves by night and day"		

- 10. Comparing Literary Works** Based on your understanding of his poems, which can you infer Tennyson values more—the timeless world of poetry or the perishable real world? Support your view.

Vocabulary Acquisition and Use

Word Analysis: Literal and Figurative Meanings

Many words have both a literal meaning and a figurative one. This is a broader or more symbolic meaning that often draws on the literal meaning. For instance, a *chrysalis* is the stage in the life of a butterfly in which the insect grows in a cocoon before emerging as an adult butterfly. Tennyson, in *In Memoriam, A.H.H.*, uses the word figuratively to refer to stages of human life. His image has a richer meaning, though. In the cocoon, the chrysalis changes from caterpillar to butterfly, just as death may transform a person from physical to spiritual life. Identify the literal and figurative meanings of these other words Tennyson uses:

1. doors (*In Memoriam, A.H.H.*, line 19)
2. bald (*In Memoriam, A.H.H.*, line 28)
3. lees (“Ulysses,” line 7)
4. hungry (“Ulysses,” line 12)
5. shine (“Ulysses,” line 23)

Writing to Sources

Informative Text Arthur Hallam’s death had a decisive influence not only on Tennyson’s life but also on his poetry. Writing *In Memoriam, A.H.H.* gave Tennyson the money he needed to buy his own land. Write a **biographical essay** that recounts the details of Tennyson’s life and work, examining the *cause-and-effect relationships* between them.

Prewriting Research Tennyson’s life and work. Outline the main events of his life and make a chart of his main accomplishments and literary themes. Take notes on ways his life and work affected each other.

Draft Draft your essay, following the *correct sequence of events* and locating incidents in specific places where they occurred. In your draft, explore the significance of major events in Tennyson’s life, clarifying the way his life influenced his work and vice versa.

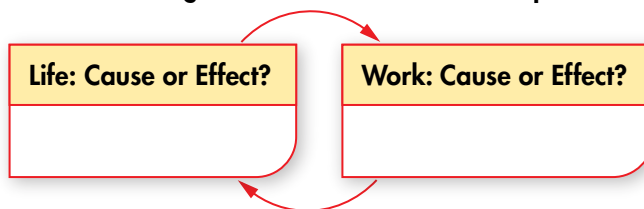
Revising Read through your draft to make sure that you present the correct sequence of events and clearly explain cause-and-effect relationships. Be sure that you have ample evidence or solid reasoning to claim such a relationship. If not, revise your text to support your claim.

Vocabulary: Context

The context of a word—the lines or phrases around it—can provide clues to the meaning of an unfamiliar word. Identify the contextual meaning of each italicized vocabulary word below and explain how context makes that meaning clear.

1. As the sun rose, its *diffusive* light reached into all the shadows of the night, revealing sharp edges and colors.
2. His popularity *waning*, the actor could no longer command starring roles.
3. When the *chrysalis* turns into the adult butterfly, the empty cocoon remains behind.
4. Her natural *prudence* prevented her from taking any rash action.
5. The *furrows* on his parents’ foreheads showed their anxiety.
6. After launching the new business, she worked day and night to ensure it would *prosper*.

Model: Charting Cause-and-Effect Relationships



Connecting to the Essential Question Robert Browning's monologues were innovative in adapting dramatic devices to poetry. As you read, notice what makes these poems dramatic. This will help you address the Essential Question: **What is the relationship of the writer to tradition?**

Close Reading Focus

Dramatic Monologue

Robert Browning perfected the **dramatic monologue**, in which a single character delivers a speech. His monologues contain these elements:

- A speaker who indirectly reveals his or her situation and character
- A silent listener, addressed by the speaker and implied in what the speaker says

Browning's decision to write "My Last Duchess" as a dramatic monologue allows him to develop a dramatic, tension-filled scene in which the reader does not immediately understand who is speaking, who is being addressed, and what has happened to the "last Duchess." Further, having only the duke speaking highlights his egotism. As you read, consider other ways that using the form of a dramatic monologue allows the author to develop the narrative and convey meaning.

Comparing Literary Works Robert Browning's monologues capture the rhythms of speech through **run-on lines**—lines whose natural flow goes past line endings:

*But to myself they turned (since none puts by
The curtain I have drawn for you, but I)*

He and Elizabeth Barrett also use **end-stopped lines**, which end just where a speaker would pause. Compare the poets' use of these devices.

Preparing to Read Complex Texts You can better understand the theme of a poem if you **compare and contrast speakers in multiple poems**. For example, you might gain insights into the selfish, possessive love of the speaker in one poem if you compare it to the deep, abiding love of the speaker in another. Use a diagram like the one shown to compare and contrast speakers in these poems.

Vocabulary

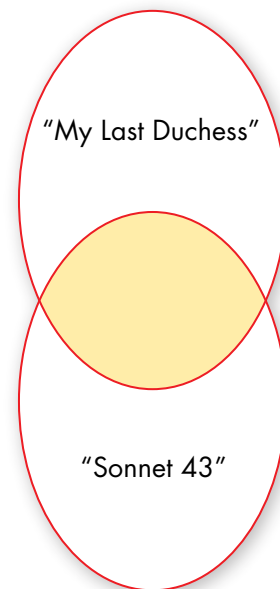
The words below are important to understanding the texts that follow. Copy the words into your notebook, grouping them by number of syllables.

countenance	dowry
officious	eludes
munificence	sullen



Reading Literature

3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.



Robert Browning

(1812–1889)

Author of “My Last Duchess” • “Life in a Love” • “Porphyria’s Lover”

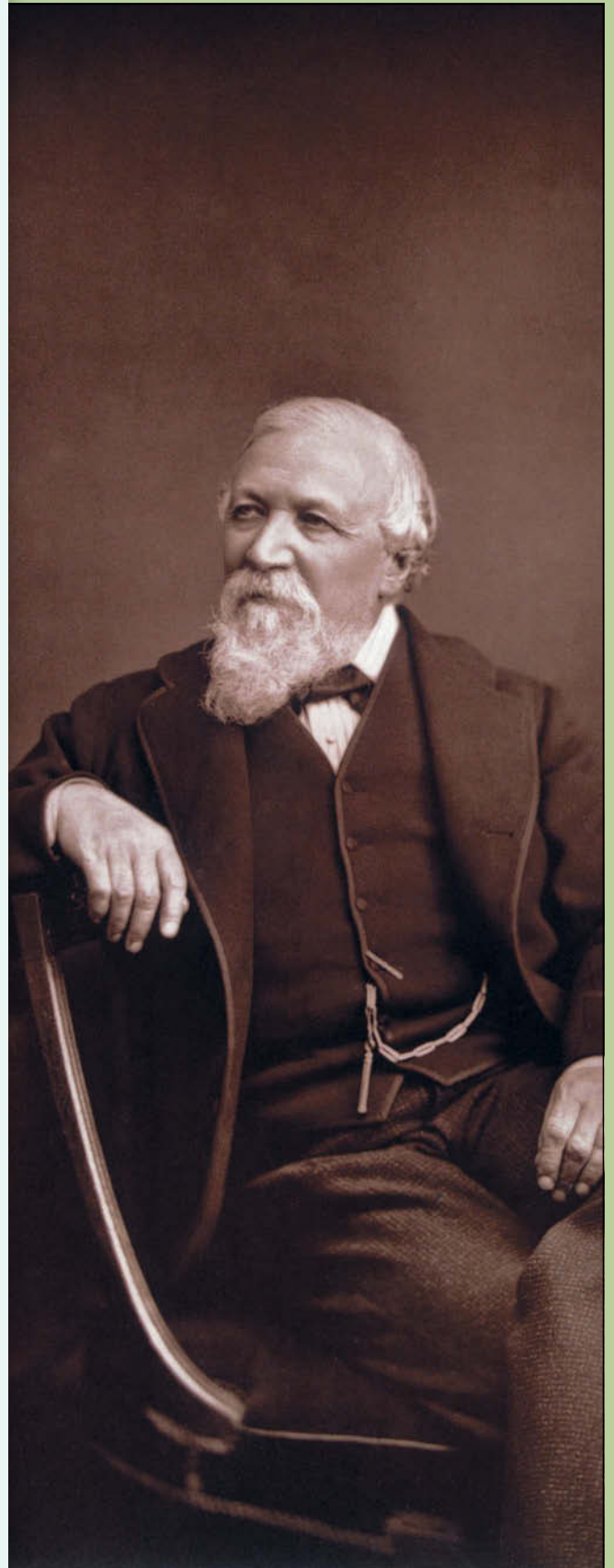
Young Robert Browning’s best teacher may not have been a person, but his father’s 6,000-book library. Although he had little schooling, he eagerly devoured those books, hungry for knowledge about history, art, and literature.

Inspiration and Discouragement By the time he was a teenager, Browning had decided to make poetry his life’s pursuit. He published his first book, *Pauline*, at the age of twenty-one. Success was a while coming, though. A long and highly personal poem modeled after Shelley’s work, *Pauline* did not sell a single copy.

Discouraged, Browning tried his hand at something less personal, a long dramatic poem called *Paracelsus*. He also wrote a play. His work still failed to attract much public notice, and his reputation was eclipsed by that of his wife, the poet Elizabeth Barrett Browning, whom he had married in 1846.

Lasting Fame In 1869, eight years after Elizabeth’s death, the publication of *The Ring and the Book* turned Browning’s career around. This long poem, based on an actual trial, tells the story of a murder in a series of dramatic monologues, or speeches by characters. *The Ring and the Book* achieved wide recognition for its author. It demonstrated the unique elements that Browning contributed to nineteenth-century poetry: a more down-to-earth, less “poetic” language and a renewal of the dramatic monologue, a literary form ideally suited to reveal character.

Today, Browning ranks with Tennyson as one of the great Victorian poets. His shorter dramatic monologues, such as “My Last Duchess,” and “Porphyria’s Lover,” remain favorites of many.







My Last Duchess

Robert Browning

Background *This poem, set in the sixteenth century in a castle in northern Italy, is based on events from the life of the duke of Ferrara, a nobleman whose first wife died after just three years of marriage. Following his wife's death, the duke began making arrangements to remarry. In Browning's poem, the duke is showing a painting of his first wife to an agent who represents the father of the woman he hopes to marry.*

- That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's¹ hands
Worked busily a day, and there she stands.
- 5 Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured **countenance**
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
- 10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,²
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

1. **Frà Pandolf's** work of Brother Pandolf, an imaginary painter.
2. **durst** dared.

◀ Critical Viewing

This portrait of the duke of Ferrara's wife inspired Browning to write "My Last Duchess." Compare the character of the duchess as conveyed by the painting with the character of the duchess as described by the duke in the poem. **COMPARE AND CONTRAST**

Vocabulary

countenance (koun' tə nəns)
n. face

Comprehension

What are the duke and his listener viewing?

Dramatic Monologue

How does the duke indirectly suggest his own deeply jealous nature?

Vocabulary

officious (ə fish' əs)

adj. meddlesome

Compare and Contrast Speakers

Based on the speaker's description (lines 13–31), what sort of person was the duchess? In contrast, what do lines 32–34 show about the speaker?

Vocabulary

munificence (myōō nif' ə səns) *n.* lavish generosity

dowry (dou' rē) *n.* property brought by a woman's family to her husband upon their marriage

- 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.
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
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-year-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,³ and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
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 one 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,⁴ though,
55 Taming a sea horse, thought a rarity,
Which Claus of Innsbruck⁵ cast in bronze for me!

3. **forsooth** in truth.

4. **Neptune** in Roman mythology, the god of the sea.

5. **Claus of Innsbruck** imaginary Austrian sculptor.

Life in a Love

Robert Browning



Escape me?
Never—
Beloved!
While I am I, and you are you,
5 So long as the world contains us both,
Me the loving and you the loth,
While the one eludes, must the other pursue.
My life is a fault at last, I fear:
It seems too much like a fate, indeed!
10 Though I do my best I shall scarce succeed.
But what if I fail of my purpose here?
It is but to keep the nerves at strain,
To dry one's eyes and laugh at a fall,
And, baffled, get up and begin again,—
15 So the chase takes up one's life, that's all.
While, look but once from your farthest bound
At me so deep in the dust and dark,
No sooner the old hope goes to ground
Than a new one, straight to the self-same mark,
20 I shape me—
Ever
Removed!

Compare and Contrast Speakers

How is the speaker's attitude toward his beloved in this poem like and unlike the attitude toward his former wife of the speaker in "My Last Duchess"?

Vocabulary

eludes (ē lōōdz') v. avoids or escapes

Critical Reading



- 1. Key Ideas and Details (a)** What complaint does the speaker make about his first wife in lines 13–24 of "My Last Duchess"? **(b) Infer:** How did he respond to her behavior? **(c) Support:** Explain what has happened to the duchess, indicating where in the poem this is revealed.
- 2. Key Ideas and Details (a)** To what new subject does the speaker turn in his last remark? **(b) Draw Conclusions:** What does this change of subject reveal about his character?
- 3. Key Ideas and Details (a)** What does the speaker of "Life in a Love" do as his beloved eludes him? **(b) Interpret:** What causes his behavior?
- 4. Integration of Knowledge and Ideas** Is the speaker's "love" truly love? Explain.

Cite textual evidence to support your responses.

POORPHYRIA'S
LOVER

Robert Browning

Vocabulary

sullen (səl' ən) *adj.*
brooding; morose; sulky

► Critical Viewing

Does the subject of this painting seem to be in love, as Porphyria is? Why or why not? **INFER**

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,
She put my arm about her waist,
And made her smooth white shoulder bare,
And all her yellow hair displaced,
And, stooping, made my cheek lie there,
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 dis sever,





I AM QUITE
SURE SHE
FELT NO
PAIN

Compare and Contrast
Speakers

From the contrast between the speaker's words and actions, what can you conclude about his mental state?

Cite textual evidence to support your responses.

25 And give herself to me for ever.
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 worshipped 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.
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!

Critical Reading



1. **Craft and Structure** Does this monologue have such dramatic elements as conflict, resolution, dialogue, and stage directions? Explain.
2. **Craft and Structure** What makes the last line especially dramatic? Explain.

(1806–1861)

ELIZABETH
BARRETT

Browning



Author of Sonnet 43

Like her future husband, young Elizabeth Barrett had no formal education. However, her zest for knowledge spurred her to learn eight languages on her own. By the time she was ten, she had read plays by Shakespeare, passages of *Paradise Lost*, and histories of England, Greece, and Rome. The oldest of eleven children in an upper-middle-class family, she began writing poetry as a child. By the time she reached adulthood, she had published two volumes of verse.

Frailty and Romance Elizabeth Barrett's frail health, caused by a spinal injury, made her something of a recluse. But her poetry attracted much attention, including that of Robert Browning, who wrote her a letter of appreciation. After five months of correspondence, she and Browning met and fell in love. Her father objected to their romance, but Elizabeth and Robert married in 1846 and ran away to Florence, Italy, where they had a son they nicknamed Pen and lived in happy exile. In Italy, Elizabeth Barrett took an interest in politics and wrote denunciations of slavery in the United States. She died in Florence in 1861.

Shifting Reputations It is hard for us to believe today, when Robert Browning's reputation is so great, that Elizabeth was the more famous poet during her lifetime. Her love story in verse, *Aurora Leigh* (1857), was so popular that the income from it helped support the Brownings. Also popular was her *Sonnets from the Portuguese*, a sequence of forty-four love poems written to her husband. Sonnet 43, which comes from this collection, has appeared in countless anthologies and has assured her place in the history of English poetry.

Sonnet

43

ELIZABETH BARRETT BROWNING

Compare and Contrast Speakers

Compare and contrast the love expressed here with the speaker's love for Porphyria in "Porphyria's Lover." What, if anything, do the two types of love have in common? How are they different?

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
5 I love thee to the level of every day's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
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.

Critical Reading



Cite textual evidence to support your responses.

- 1. Key Ideas and Details (a)** In Sonnet 43, what question does the speaker ask? **(b) Paraphrase:** Briefly summarize the speaker's answers to her own question.
- 2. Integration of Knowledge and Ideas** Cite a popular song that praises love, and compare its language, attitude, and images with those of Sonnet 43.
- 3. Integration of Knowledge and Ideas** Which speakers in these poems are most dramatic? Explain, using three of these Essential Question words: *psychological, emotional, motivation, rationalize, confront*. [Connecting to the Essential Question: *What is the relationship of the writer to tradition?*]



Literary Analysis

- 1. Craft and Structure (a)** Who delivers the **dramatic monologue** in "My Last Duchess," and who is the listener? **(b)** How can you tell when the listener interacts with the speaker? Give an example.
- 2. Key Ideas and Details (a)** Cite two lines in which the speaker reveals something negative about himself. **(b)** Basing your answer on this monologue, do you think the speaker's next marriage will be successful? Explain.
- 3. Key Ideas and Details (a)** Who are the speaker and the listener in "Life in a Love"? **(b)** Do they interact with each other? Explain.
- 4. Key Ideas and Details (a)** Characterize the speaker in "Porphyria's Lover." **(b)** Whom do you think he might be addressing?
- 5. Integration of Knowledge and Ideas Compare and contrast the speakers' behavior** in "My Last Duchess" and "Porphyria's Lover." What is similar about their actions? What is different about the reasons for their actions?
- 6. Craft and Structure (a)** Use a chart like the one shown to analyze the places at which a speaker would naturally pause in lines 14–22 of "My Last Duchess." **(b)** How does the lack of **end-stopped lines** and the use of **run-on lines** and pauses within lines create a conversational rhythm?



Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (p. 988)

1.d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. (p. 988)

Language

4.b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. (p. 988)

Line 14:	Her hus-	-band's pre-	-sence on-	-ly, called	that spot
Natural Pauses	no pause	no pause	no pause	pause	no pause

- 7. Craft and Structure** Use a similar chart to analyze the rhythms of Elizabeth Barrett Browning's Sonnet 43.
- 8. Comparing Literary Works (a)** Compare the rhythms of speech in the two poems. **(b)** Which rhythm is more dramatic? Explain.
- 9. Integration of Knowledge and Ideas (a)** What is similar about the mental state of the speakers in all three poems by Robert Browning? Cite details to support your comparisons. **(b)** How do the tones or attitudes of all three speakers differ?
- 10. Analyzing Visual Information** What qualities in Robert Browning's work earned it the popularity suggested by this Victorian cartoon?



TRUE LITERARY EXCLUSIVENESS.

"Don't you admire Robert Browning as a poet, Mr. Fitzsnook?" "I used to, once; but everybody admires him now, don'tcherknow—so I've had to give him up!" ►

Vocabulary Acquisition and Use

Word Analysis: Latin Suffix *-ence*

The Latin suffix *-ence* means “quality of,” or “state of being.” Words with this ending are often nouns that are closely related to adjectives. The adjective *munificent*, for example, means “very generous.” Replacing the suffix *-ent* with *-ence* yields the noun *munificence*, “the state of being very generous.” Write the noun forms of each of these words and then write an original sentence using each word.

1. innocent
2. intelligent
3. obedient
4. permanent
5. prominent
6. insistent

Vocabulary: Analogies

In an analogy, the relationship between two words is explained by comparing it to the relationship between two other words. Discern the meaning of the words from the vocabulary list on page 976 by using each word once to complete these analogies. Explain each choice.

1. *Building* is to *edifice* as *escapes* is to _____.
2. _____ is to *husband* as *gift* is to *charity*.
3. *Dialogue* is to *play* as _____ is to *portrait*.
4. *Silence* is to *noise* as _____ is to *happy*.
5. _____ is to *annoying* as *attentive* is to *pleasing*.
6. *Starting* is to *stopping* as _____ is to *greed*.

Writing to Sources

Argumentative Text The duke in “My Last Duchess” has proposed marriage to another woman. Her father has hired you, a detective, to investigate the duke’s history and character. Your task is to write a **report** to the father recommending whether he should allow the marriage to take place.

Prewriting Begin by reviewing the poem, noting what it reveals about the duke’s character and first marriage. Draw from it as many facts as you can; infer others that you think are logical outgrowths of the duke’s character. Think about the steps you might take to verify these facts so that you can detail those actions in your report. Speculate about what might have caused the duke’s behavior.

Drafting Write your report using the *format* a detective might employ. For instance, you might state the date of the assignment and the subject. Include technical words that a detective might use, such as *surveillance*, *eyewitnesses*, *suspensions*, or *charges*. Keep in mind that you are a professional working for a client. Choose words, such as *suspect*, that create a formal, businesslike tone, rather than informal words such as *guy*.

Revising Review your draft, drawing arrows between observations and the conclusions they support. Where needed, add missing transitional words to clarify causes and effects.

Model: Revising to Add Transitional Words

As a result of my observations,

I have concluded the duke is a cruel and dangerous

Therefore,

man, and I advise you to reject his proposal to marry your daughter.

Transitional words and phrases highlight causes and effects.

TEXT SET

The Novel

Part 2





“THE NOVEL IS THE HIGHEST FORM OF HUMAN EXPRESSION SO FAR ATTAINED.”

—D. H. LAWRENCE

Defining the Novel

A novel is a long work of prose fiction. As a genre, the novel is comparatively recent, though it has roots in the narratives of earlier ages. The length of a novel allows a writer great scope, and from its beginnings, the novel tended to survey—and sometimes criticize—a society, a social class, or a way of life as a whole. The English novel began with the work of writers such as Henry Fielding in the eighteenth century and reached full flower during the Victorian era with such classics as *Hard Times* and *David Copperfield* by Charles Dickens.

Types of Novels While novels need not belong to a specific type, many do. The following are traditional types:

- **Picaresque Novel:** relates the adventures of a traveling hero in episodic form
- **Historical Novel:** features characters and events from history
- **Novel of Manners:** shows the effects of social customs on individuals
- **Social Novel:** presents a large-scale portrait of an age, showing the influence of social and economic conditions on characters and events
- **Bildungsroman (Novel of Growth):** traces a protagonist’s passage to adulthood

Literary Elements Nearly all novels contain certain basic literary elements, including **plot**, or an ordered sequence of events; **setting**, or the specific time and place of the action; **characters**, or the people who take part in the action; and a **theme**, or the insight into life conveyed by the work. In addition, as the novel developed historically, it emphasized or led to innovations in the literary elements shown in the chart below.

Close Read: Novelistic Literary Elements

These literary elements are called out in the Model text at right.

Narrative Technique: the way in which a writer tells a story.

Example: In *Mrs. Dalloway*, Virginia Woolf tells the story through the thoughts of her characters.

Social Commentary: writing that poses questions about or suggests criticisms of life in a society.

Example: In *Oliver Twist*, Charles Dickens’s portrayal of the plight of a poor orphan is a call for reforms in England’s treatment of its poor.

Philosophical Themes: general ideas about existence and values.

Example: In *Crime and Punishment*, Fyodor Dostoyevsky’s main character tries to apply new philosophical ideas, rejecting traditional morality.

Realistic Description: writing that attempts to accurately capture life in its details.

Example: In *The Jungle*, Upton Sinclair described industrial conditions in his day with grim accuracy.

In This Section

- Defining the the Novel (p. 990)
- Model: from *Crime and Punishment* by Fyodor Dostoyevsky (p. 991)
- Literary History (p. 992)
- Biography: Charles Dickens (p. 994)
- Study: from *Hard Times* by Charles Dickens (p. 998)
- Critical Commentary: George Orwell on Charles Dickens (p. 1005)
- World Literature Connection: The Novelist as Social Critic (p. 1010)
- Comparing Social Criticism in Fiction (p. 1011)
- Study: “An Upheaval” by Anton Chekhov (p. 1013)

For more practice analyzing novels, see page 1030.

Model

About the Text The Russian novelist Fyodor Dostoyevsky (1821–1881), is noted for keen psychological portraits, including that of Raskolnikov in *Crime and Punishment*.

from **Crime and Punishment**

Fyodor Dostoyevsky (translated by Constance Garnett)

On an exceptionally hot evening early in July a young man came out of the garret in which he lodged in S. Place and walked slowly, as though in hesitation, towards K. bridge.

He had successfully avoided meeting his landlady on the staircase. His garret was under the roof of a high, five-storied house and was more like a cupboard than a room. The landlady who provided him with garret, dinners, and attendance, lived on the floor below, and every time he went out he was obliged to pass her kitchen, the door of which invariably stood open. And each time he passed, the young man had a sick, frightened feeling, which made him scowl and feel ashamed. He was hopelessly in debt to his landlady, and was afraid of meeting her...

This evening, however, on coming out into the street, he became acutely aware of his fears.

"I want to attempt a thing *like that* and am frightened by these trifles," he thought, with an odd smile. "Hm... yes, all is in a man's hands and he lets it all slip from cowardice, that's an axiom. It would be interesting to know what it is men are most afraid of. Taking a new step, uttering a new word is what they fear most... But I am talking too much. It's because I chatter that I do nothing. Or perhaps it is that I chatter because I do nothing. I've learned to chatter this last month, lying for days together in my den thinking...of Jack the Giant-killer. Why am I going there now? Am I capable of *that*? Is *that* serious? It is not serious at all. It's simply a fantasy to amuse myself; a plaything! Yes, maybe it is a plaything."

The heat in the street was terrible: and the airlessness, the bustle and the plaster, scaffolding, bricks, and dust all about him, and that special Petersburg stench, so familiar to all who are unable to get out of town in summer—all worked painfully upon the young man's already overwrought nerves. The insufferable stench from the pot-houses, which are particularly numerous in that part of the town, and the drunken men whom he met continually, although it was a working day, completed the revolting misery of the picture. An expression of the profoundest disgust gleamed for a moment in the young man's refined face. He was, by the way, exceptionally handsome, above the average in height, slim, well-built, with beautiful dark eyes and dark brown hair. Soon he sank into deep thought, or more accurately speaking into a complete blankness of mind; he walked along not observing what was about him and not caring to observe it. From time to time, he would mutter something, from the habit of talking to himself, to which he had just confessed. At these moments he would become conscious that his ideas were sometimes in a tangle and that he was very weak; for two days he had scarcely tasted food.

Realistic

Description The details in this passage realistically depict a poor young man's life, without apology or an attempt to "dress things up."

Narrative

Technique The interior monologue, or direct representation of a character's thoughts, in this passage helps to advance the plot: The young man is plotting something that will require daring. It also helps to develop his character: he is beset by doubts and confusion.

Philosophical

Themes Here, Dostoevsky hints at key philosophical questions in the novel: What are the limits on a person's freedom of choice? Are these limits valid—a matter of morals—or invalid—a matter of fear?

Social

Commentary Details in this passage point to the inhuman, alienating conditions in the city and prompt questions about the society that has created these conditions.

Literary History: Dickens's World

“Dickens compounded characters of peculiar turns of speech and singular mannerisms, some endearing,

some frightening.”

The Curious Workshop of Charles Dickens: Making Myths

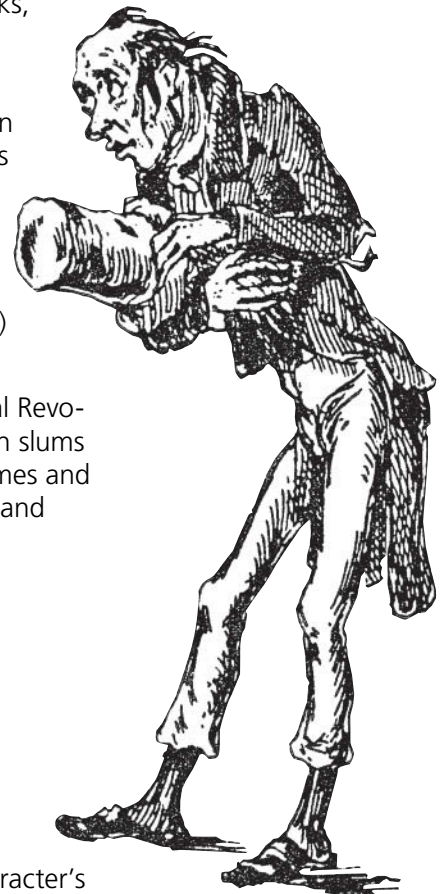
Even if you have never read a novel by Charles Dickens, you have encountered his work. Characters such as the miser Ebenezer Scrooge and the orphan Oliver Twist stepped out from Dickens's books long ago to take up a life as old friends in musicals and cartoons. The very word *Dickensian* conjures obscure city streets populated by leering villains, honest clerks, wide-eyed innocents, and a host of knotty eccentrics.

Defining Dickens This generalized picture of Dickens and his works is based on his novels and Christmas stories, most published in serial form in magazines. Dickens's popularity in his own lifetime was enormous. With his first major effort, *The Pickwick Papers* (1836–1837), and for decades after, he held Victorian England spellbound, raptly awaiting the publication of the next chapter of *Oliver Twist* (1837–1839) or *Great Expectations* (1860–1861). When his character Little Nell of *The Old Curiosity Shop* (1840–1841) died, England was torn by grief.

Reformer and Myth-Maker In Dickens's lifetime, the Industrial Revolution left England overcrowded with the new working class, living in slums and riddled with epidemic fatal diseases. Dickens's stories of hard times and injured innocents challenged the forces that smothered compassion and nursed vice in the new society.

A Curious Workshop Yet Dickens does more than tell stories about social injustice. The most distinctive characteristic of his work might be its mythical or fairy tale–like quality. In the shadow of the factories choking London with smoke and slums, Dickens set up a workshop of the imagination, where he developed new myths of crime and redemption.

“A Perpetual Summer of Being Themselves” There are no John Smiths or Jane Joneses among Dickens's characters. From Samuel Pickwick to Wilkins Micawber to Uriah Heep, each character's name is a distinctive concoction of syllables, a two-word poem. The names



reflect the quirkiness of the characters themselves. From the Rumpelstiltskin-like Daniel Quilp of *The Old Curiosity Shop* to the hopelessly optimistic Mr. Micawber of *David Copperfield* (1849–1850), Dickens compounded characters of peculiar turns of speech and mannerisms, some endearing, some frightening.

Wicked Woods, Safe Havens Under Dickens’s fairy-tale pen, the economic and social challenges of Victorian times reappear as a grotesque landscape, the literary equivalent of the woods in which a wicked witch lives. Here is Dickens’s description of landscape surrounding a new railroad:

Everywhere were bridges that led nowhere; thoroughfares that were wholly impassable; Babel towers of chimneys, wanting half their height; temporary wooden houses and enclosures, in the most unlikely situations; carcasses of ragged tenements, and fragments of unfinished walls and arches, and piles of scaffolding, and wildernesses of bricks, and giant forms of cranes, and tripods straddling above nothing. There were a hundred thousand shapes and substances of incompleteness. . . (Dombey and Son, 1846–1848).

Yet Dickens also creates islands of safety and refuge, such as the permanently beached boat in which David Copperfield finds happiness with the Peggotty family. In settings such as these, both Dickens’s social criticism and his childlike attunement to the fairy-tale dimension of life have a place.

Dickens and Victorian England Dickens ruled over the imagination of Victorian England as a kind of father figure, by turns jolly and stern. He amuses his readers even while reprimanding their faults. Though there is much that is simply sentimental in Dickens, there are also depths of realism, an unflagging faith in redemption, and the eternal exuberance in human variety. Modern readers can still warm themselves at the cheerful glow of his work.

Speaking and Listening: Discussion

Comprehension and Collaboration Message Art Dickens was a brilliant novelist and social critic who blended scathing critiques of Victorian society with first-class literary entertainment.

With a group, discuss your thoughts about how modern writers, musicians, and entertainers convey messages of social or political reform. Use these questions to guide your discussion:

- Of the writers, musicians, and entertainers you know, which ones use their art to send a message? What are their messages?
- What effect, if any, do popular entertainers’ social or political messages have on others?
- Do you think artists have a responsibility to make public their social or political messages? Explain.

Choose a point person to share your thoughts with the class.

CHARLES

(1812–1870)

No writer since Shakespeare has occupied as important a place in popular culture as Charles Dickens. His novels have held a special appeal for critics and the public alike. They have also been dramatized time and again in plays and films.

A CHILDHOOD OF HARDSHIP

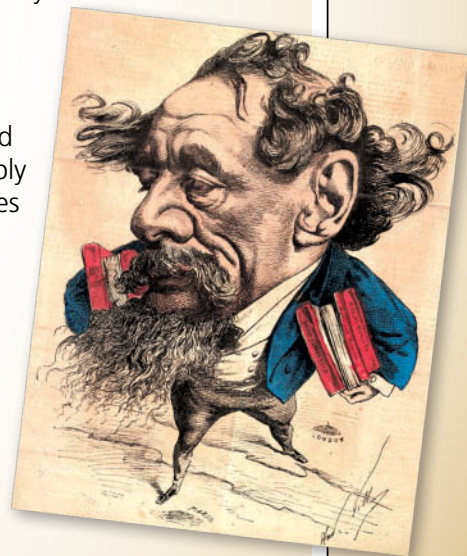
Born in Portsmouth on England's southern coast, Dickens had a generally unhappy childhood. His father was sent to debtors' prison, and the boy was sent to a "prison" of his own—a factory in which he worked long hours pasting labels. Similar experiences, dramatizing the ills of the newly industrialized society, were to figure prominently in Dickens's novels.

THE BIRTH OF A WRITER

As a young man, Dickens held jobs as a stenographer in the courts and as a reporter for London newspapers. At twenty-one, he began to apply his keen powers of observation to producing humorous literary sketches of everyday life in London. A collection of these, *Sketches by Boz* (1836), earned him a small following, but his first novel, *The Pickwick Papers* (1837), made him the most popular writer of his day. Closely following were *Oliver Twist* (1839) and *Nicholas Nickleby* (1839).

A SERIOUS NOVELIST

The young Dickens reveled in the variety and peculiarity of the human character. Memorable characters like the charming Mr. Pickwick and the evil Fagin abound in his early work, but they are perhaps more like cartoons or natural forces than full-blooded characters. Dickens shows his growing mastery of characterization in *Dombey and Son* (1848) and *David Copperfield* (1850), novels of greater psychological depth. Throughout his work, Dickens offers his distinctive brand of social criticism, which is especially prominent in his masterpiece *Hard Times* (1854).



SERIALIZATION

Many of Dickens's novels, beginning with *The Pickwick Papers*, were published serially in magazines—a common method of writing and producing fiction at the time. Monthly installments often ended with uncertain or dangerous situations, leaving readers eagerly awaiting the next installment.

IMMENSE POPULARITY

Dickens developed an avid following, and he thrived on the support of the public. He was widely read in Europe and the United States. Always fond of theater, he gave dramatic public readings from his novels. In 1842, he crossed the Atlantic for a five-month lecture tour in the United States. The American public welcomed him enthusiastically but were less happy with him when he criticized social issues in the United States.

Without doubt, Dickens was the preeminent nineteenth-century novelist. He was both imaginative and prolific. Despite his criticism of his age, he wrote to please his audience. So deeply did he affect his audiences, in fact, that the view of life in his novels has become a part of English tradition.



“Bah, humbug!”

Dickens's

Characters—And Their Words—Live On!

What's in a name, Juliet asked in Shakespeare's *Romeo and Juliet*. She was making the point that names do not reveal anything about a person. Well, don't tell that to Charles Dickens. For him, there was a world of meaning in the names he gave his characters—989 in all. In fact, many of the names Dickens coined and the odd phrases he put into characters' mouths are still used today.

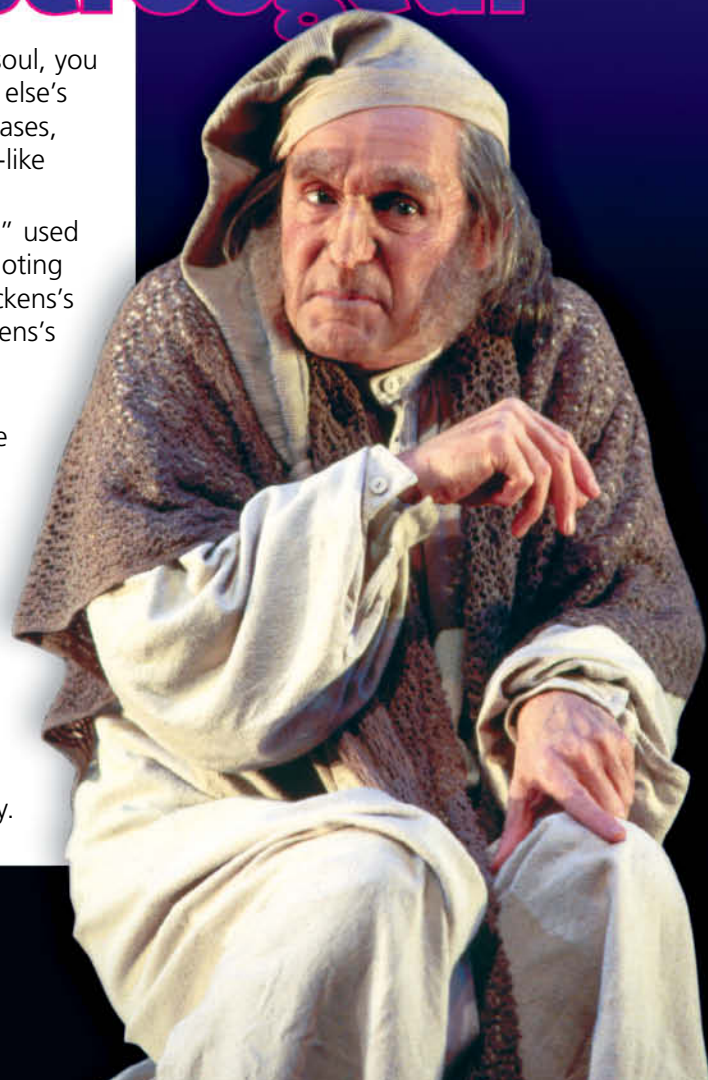
- Ever been Scrooged? Even if you are unfamiliar with *A Christmas Carol*, Dickens's tale about a miserly man whose experiences with three spirits on Christmas Eve change him into a kind and generous soul, you probably know how it feels to be the victim of someone else's stinginess. One of the unreformed Scrooge's favorite phrases, “Bah, humbug!,” is still used today to express a Scrooge-like view of the world.
- Ever hear the optimistic phrase, “Something will turn up,” used in a sarcastic way? If so, the speaker may be ironically quoting the ne'er-do-well Wilkins Micawber, a character from Dickens's autobiographical novel *David Copperfield*. Based on Dickens's father, Micawber was a perennial optimist, despite the evidence of reality.
- Ever listen to the music of the band Uriah Heep? The title of the band's first album, “Very 'Eavy . . . Very 'Umble,” quotes a characteristic phrase spoken by the devious, obsequious clerk Uriah Heep, another character from *David Copperfield*. Young David memorably describes Heep as someone “who had hardly any eyebrows, and no eyelashes, and eyes of a red brown, so unsheltered and unshaded, that I remember wondering how he went to sleep.” To this day, it is an insult to be called a falsely humble Uriah Heep.

These are just a few of the Dickens characters whose vivid names and twitchy phrases are still part of pop culture today.

**“Shake me
up, Judy”**

**“Very 'Eavy...
Very 'Umble”**

Scrooged!





Building Knowledge and Insight

from *Hard Times*

Connecting to the Essential Question In *Hard Times*, Dickens criticizes education that is based on rote learning instead of imagination. As you read, notice how Dickens describes the educational approaches he is criticizing. Focusing on these descriptions will help you explore the Essential Question: **How does literature shape or reflect society?**

**Reading Literature**

3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.

Close Reading Focus**Ethical and Social Influences**

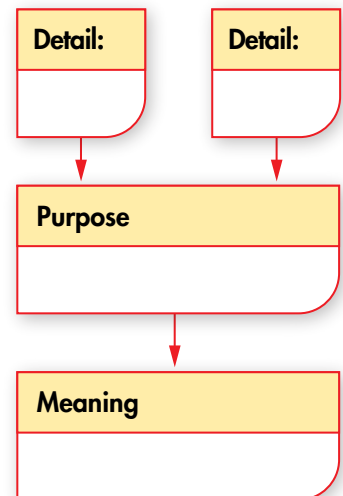
The novel, a long work of fiction, became popular in the nineteenth century, a period of disturbing social and economic changes. Like other novelists of the time, Dickens included social criticism in his works, calling attention to the **ethical and social influences** that resulted in society's ills.

In *Hard Times*, Dickens focuses on misguided educational practices. Dickens makes clear to readers what his ethical leanings are from the first lines of Chapter 1, when a speaker, whose voice is "inflexible, dry, and dictatorial," states:

Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life.

Through his characters and situations, Dickens reveals his own *philosophical assumptions*. As you read, notice how Dickens turns incidents into dramatizations—and criticisms—of ethical and social issues.

Preparing to Read Complex Texts Analyzing an author's purpose will help you understand how specific incidents relate to *meaning* in a novel. In *Hard Times*, note how Dickens develops elements such as characterization, setting, and dialogue to reveal the ethical and social influences that he is criticizing. Also note Dickens's use of comic exaggeration to achieve his purpose. Use a chart like the one shown to help you analyze Dickens's purpose and the meaning it reveals.

**Vocabulary**

You will encounter the words listed here in the text that follows. Copy the words into your notebook. Based on your knowledge of word origins, note which word contains the suffix meaning "the study of."

monotonous

indignant

obstinate

approbation

deficient

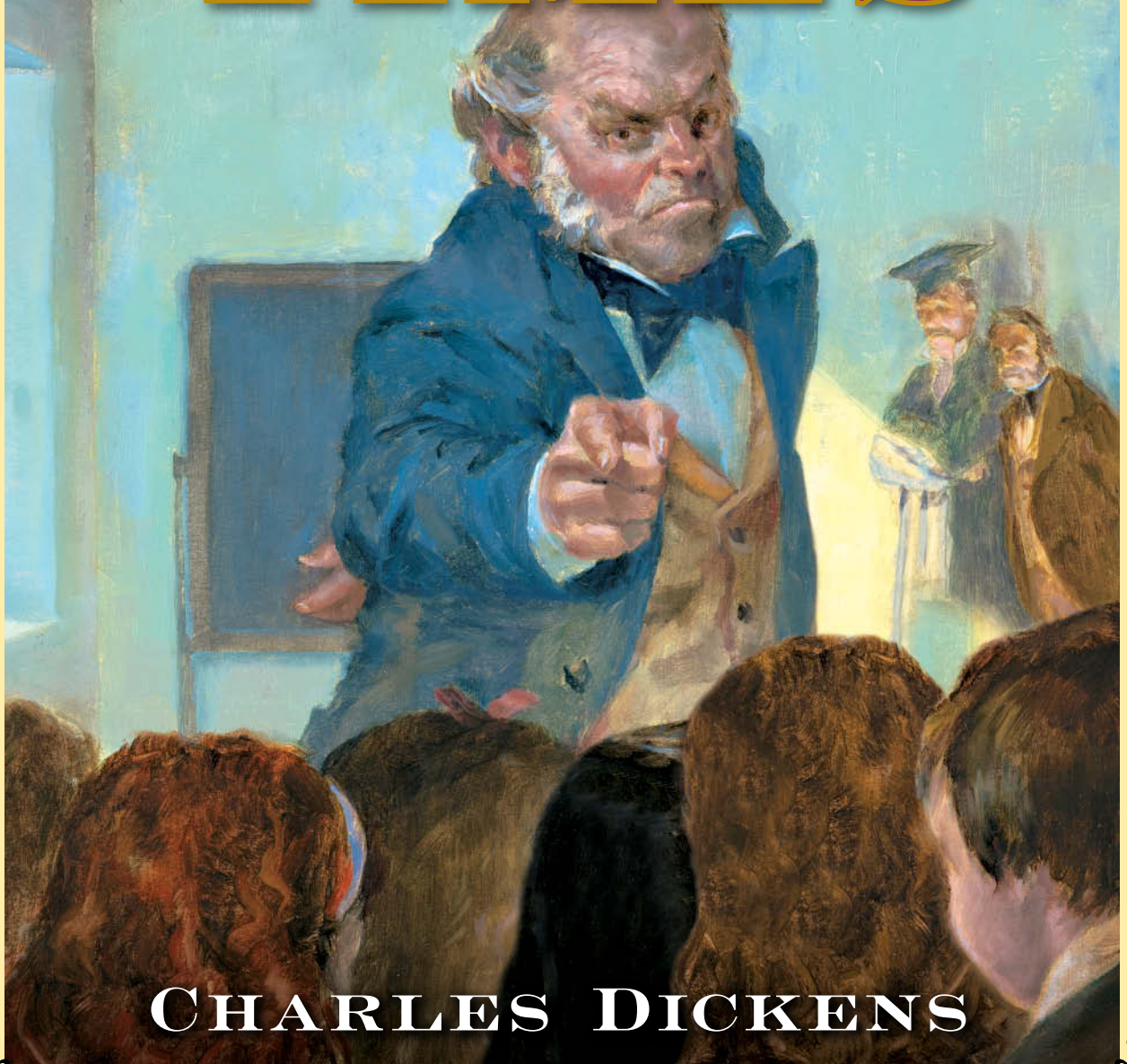
etymology

adversary

syntax

From

HARD TIMES



CHARLES DICKENS

BACKGROUND OF THE MANY BELIEFS IN HIS SOCIETY WITH WHICH DICKENS TOOK ISSUE, THE UTILITARIANISM OF PHILOSOPHER JEREMY BENTHAM (1748–1832) PARTICULARLY IRRITATED HIM. BENTHAM BELIEVED THAT STATISTICS AND LOGIC COULD BE APPLIED TO ALL HUMAN AFFAIRS, AND HE VIEWED HUMAN BEINGS AS ESSENTIALLY INTERESTED ONLY IN THEIR OWN HAPPINESS. HE SAW THE PURPOSE OF SOCIETY AS “THE GREATEST HAPPINESS FOR THE GREATEST NUMBER,” WITH HAPPINESS CALCULATED IN TERMS OF INDIVIDUAL PLEASURES AND PAINS. DICKENS BELIEVED UTILITARIANISM DISCOUNTED OR EVEN SOUGHT TO NEGATE VIRTUES LIKE IMAGINATION AND SYMPATHY. IN *HARD TIMES*, DICKENS USED HIS CHARACTER MR. GRADGRIND TO POKE FUN AT THIS PHILOSOPHY.

CHAPTER 1

THE ONE THING NEEDFUL

“Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!”

The scene was a plain, bare, **monotonous** vault of a schoolroom, and the speaker’s square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster’s sleeve. The emphasis was helped by the speaker’s square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker’s mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker’s voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker’s hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker’s **obstinate** carriage, square coat, square legs, square shoulders—nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was—all helped the emphasis.

“In this life, we want nothing but Facts, sir; nothing but Facts!”

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels, then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

Vocabulary

monotonous (mə nət’ ən əs)

adj. without variation

obstinate (äb’ stə nət)

adj. stubborn; dogged

◀ Critical Viewing

Judging from the details in this illustration, what was school like in England during Victorian times? **SPECULATE**

Comprehension

What does Gradgrind aim to do for students?

World
LITERATURE
CONNECTION

The Nineteenth-Century Novel

In the nineteenth century, technological advances allowed newspaper and magazine publishers to print large runs at affordable prices. For the first time, this made reading material widely available to the middle classes. For these publications, writers contributed fiction that was serialized in weekly or monthly issues. British authors Charles Dickens, George Eliot, William Thackeray and Thomas Hardy, French authors Honoré de Balzac and Victor Hugo, and Russian authors Fyodor Dostoyevsky and Leo Tolstoy wrote their novels as serials.

Connect to the Literature

How do you think contemporary readers might have responded to the weekly installments of *Hard Times*, which Dickens joked were “teaspoon” servings?

Ethical and Social Influences

What outlook is Dickens criticizing through Gradgrind’s identification of Sissy Jupe by a number?

CHAPTER 2

MURDERING THE INNOCENTS

Thomas Gradgrind, sir. A man of realities. A man of fact and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir—peremptorily Thomas—Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all suppositious, non-existent persons), but into the head of Thomas Gradgrind—no, sir!

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words “boys and girls,” for “sir,” Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.

“Girl number twenty,” said Mr. Gradgrind, squarely pointing with his square forefinger, “I don’t know that girl. Who is that girl?”

“Sissy Jupe, sir,” explained number twenty, blushing, standing up, and curtsying.

“Sissy is not a name,” said Mr. Gradgrind. “Don’t call yourself Sissy. Call yourself Cecilia.”

“It’s father as calls me Sissy, sir,” returned the young girl in a trembling voice, and with another curtsy.

“Then he has no business to do it,” said Mr. Gradgrind. “Tell him he mustn’t. Cecilia Jupe. Let me see. What is your father?”

“He belongs to the horse-riding, if you please, sir.”

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

“We don’t want to know anything about that, here. You mustn’t tell us about that, here. Your father breaks horses, don’t he?”

“If you please, sir, when they can get any to break, they do break horses in the ring, sir.”

“You mustn’t tell us about the ring, here. Very well, then. Describe

your father as a horsebreaker. He doctors sick horses, I dare say?"

"Oh yes, sir."

"Very well, then. He is a veterinary surgeon, a farrier and horsebreaker. Give me your definition of a horse."

(Sissy Jupe thrown into the greatest alarm by this demand.)

"Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoof of all the little pitchers. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours."

The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which, darting in at one of the bare windows of the intensely white-washed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the center by a narrow interval; and Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous color from the sun when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little color he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely **deficient** in the natural tinge, that he looked as though, if he were cut, he would bleed white.

"Bitzer," said Thomas Gradgrind. "Your definition of a horse."

"Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth." Thus (and much more) Bitzer.

"Now girl number twenty," said Mr. Gradgrind. "You know what a horse is."

She curtsied again, and would have blushed deeper, if she could have blushed deeper than she had blushed all this time. Bitzer, after rapidly blinking at Thomas Gradgrind with both eyes at once, and so catching the light upon his quivering ends of lashes that they looked like the antennae of busy insects, put his knuckles to his freckled forehead, and sat down again.

The third gentleman now stepped forth. A mighty man at cutting and drying, he was; a government officer; in his way (and in most other people's too), a professed pugilist; always in training, always with a system to force down the general throat like a bolus,¹ always to be heard of at the bar of his little Public-office, ready to fight all England. To continue

1. **bolus** small, round mass, often of chewed food.

**“GIRL
NUMBER
TWENTY
UNABLE
TO DEFINE
A HORSE!”**

Vocabulary

deficient (di fish' ənt)

adj. lacking an essential quality



Spiral Review

Plot How would you summarize the events of *Hard Times* up to this point in the plot?

Comprehension

What type of answer to his question does Gradgrind accept?

Vocabulary

adversary (ad' vər ser' ē)
n. opponent; enemy

Analyzing the Author's Purpose

What does the reaction of the class hint about Dickens's purpose in this scene?

“WHAT IS CALLED TASTE, IS ONLY ANOTHER NAME FOR FACT.”

Vocabulary

indignant (in dig' nent)
adj. outraged; filled with righteous anger

approbation
(ap' rə bā' shən) *n.* official approval

in fistic phraseology, he had a genius for coming up to the scratch, wherever and whatever it was, and proving himself an ugly customer. He would go in and damage any subject whatever with his right, follow up with his left, stop, exchange, counter, bore his opponent (he always fought All England²) to the ropes, and fall upon him neatly. He was certain to knock the wind out of common sense, and render that unlucky **adversary** deaf to the call of time. And he had it in charge from high authority to bring about the great public-office Millennium, when Commissioners should reign upon earth.

“Very well,” said this gentleman, briskly smiling, and folding his arms. “That’s a horse. Now, let me ask you girls and boys, Would you paper a room with representations of horses?”

After a pause, one half of the children cried in chorus, “Yes, sir!” Upon which the other half, seeing in the gentleman’s face that Yes was wrong, cried out in chorus, “No, sir!”—as the custom is, in these examinations.

“Of course, No. Why wouldn’t you?”

A pause. One corpulent slow boy, with a wheezy manner of breathing, ventured the answer, Because he wouldn’t paper a room at all, but would paint it.

“You *must* paper it,” said Thomas Gradgrind, “whether you like it or not. Don’t tell *us* you wouldn’t paper it. What do you mean, boy?”

“I’ll explain to you, then,” said the gentleman, after another and a dismal pause, “why you wouldn’t paper a room with representations of horses. Do you ever see horses walking up and down the sides of rooms in reality—in fact? Do you?”

“Yes, sir!” from one half. “No, sir!” from the other.

“Of course no,” said the gentleman, with an **indignant** look at the wrong half. “Why, then, you are not to see anywhere, what you don’t see in fact; you are not to have anywhere, what you don’t have in fact. What is called Taste, is only another name for Fact.”

Thomas Gradgrind nodded his **approbation**.

“This is a new principle, a discovery, a great discovery,” said the gentleman. “Now, I’ll try you again. Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?”

There being a general conviction by this time that “No, sir!” was always the right answer to this gentleman, the chorus of No was very strong. Only a few feeble stragglers said Yes; among them Sissy Jupe.

“Girl number twenty,” said the gentleman, smiling in the calm strength of knowledge.

Sissy blushed, and stood up.

“So you would carpet your room—or your husband’s room, if you were a grown woman, and had a husband—with representations of flowers, would you,” said the gentleman. “Why would you?”

2. fought All England fought according to the official rules of boxing.

"If you please, sir, I am very fond of flowers," returned the girl.

"And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?"

"It wouldn't hurt them, sir. They wouldn't crush and wither if you please, sir. They would be the pictures of what was very pretty and pleasant, and I would fancy—"

"Ay, ay, ay! but you mustn't fancy," cried the gentleman, quite elated by coming so happily to his point. "That's it! You are never to fancy."

"You are not, Cecilia Jupe," Thomas Gradgrind solemnly repeated, "to do anything of that kind."

"Fact, fact, fact!" said the gentleman. And "Fact, fact, fact!" repeated Thomas Gradgrind.

"You are to be in all things regulated and governed," said the gentleman, "by fact. We hope to have, before long, a board of fact, composed of commissioners of fact, who will force the people to be a people of fact, and of nothing but fact.

You must discard the word Fancy altogether. You have nothing to do with it. You are not to have, in any object of use or ornament, what would be a contradiction in fact. You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets. You don't find that foreign birds and butterflies come and perch upon your crockery. You never meet with quadrupeds going up and down walls; you must not have quadrupeds represented upon walls. You must use," said the gentleman, "for all these purposes, combinations and modifications (in primary colors) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste."

The girl curtsayed, and sat down. She was very young, and she looked as if she were frightened by the matter of fact prospect the world afforded.

"Now, if Mr. M'Choakumchild," said the gentleman, "will proceed to give his first lesson here, Mr. Gradgrind, I shall be happy, at your request, to observe his mode of procedure."

Mr. Gradgrind was much obliged. "Mr. M'Choakumchild, we only wait for you."

So, Mr. M'Choakumchild began in his best manner. He and some one hundred and forty other schoolmasters, had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs. He had been put through an immense

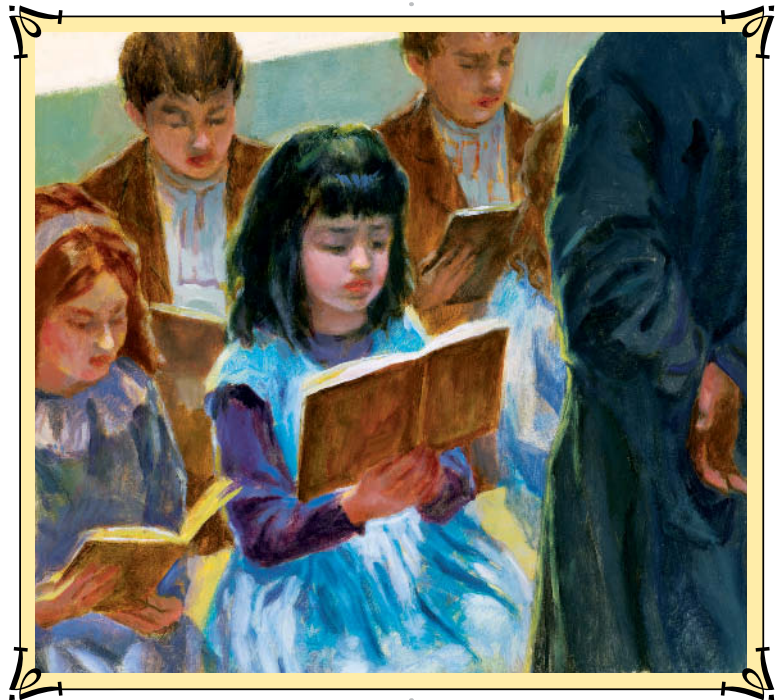
Ethical and Social Influences

What point about imagination does Dickens make through the teacher's literal-minded understanding?

▼ Critical Viewing

What does this picture of Sissy suggest about her relationship with her classmates and Gradgrind?

INFER



Comprehension

Why does the third gentleman object to horses on wallpaper and flowers on rugs?

Vocabulary

etymology (et' ə məl' ə jē)

n. the study of word origins

syntax (sin' taks) *n.* the study of sentence structure

variety of paces, and had answered volumes of head-breaking questions. Orthography, **etymology**, **syntax**, and prosody, biography, astronomy, geography, and general cosmography, the sciences of compound proportion, algebra, land-surveying and leveling, vocal music, and drawing from models, were all at the ends of his ten chilled fingers. He had worked his stony way into Her Majesty's most Honorable Privy Council's Schedule B, and had taken the bloom off the higher branches of mathematics and physical science, French, German, Latin, and Greek. He knew all about all the Water Sheds of all the world (whatever they are), and all the histories of all the peoples, and all the names of all the rivers and mountains, and all the productions, manners, and customs of all the countries, and all their boundaries and bearings on the two-and-thirty points of the compass. Ah, rather overdone, M'Choakumchild. If he had only learnt a little less, how infinitely better he might have taught much more!

He went to work in this preparatory lesson, not unlike Morgiana in the Forty Thieves:³ looking into all the vessels ranged before him, one after another, to see what they contained. Say, good M'Choakumchild. When from thy boiling store, thou shalt fill each jar brim full by and by, dost thou think that thou wilt always kill outright the robber Fancy lurking within—or sometimes only maim him and distort him!

3. Morgiana in the Forty Thieves In the tale "Ali Baba and the Forty Thieves," Ali Baba's clever servant, Morgiana, saves him from the thieves who are hiding in large jars.

**“IF HE
HAD ONLY
LEARNED
A LITTLE
LESS...
HE
MIGHT
HAVE
TAUGHT
MUCH
MORE!”**

Cite textual evidence to support your responses.

Critical Reading



- 1. Key Ideas and Details (a)** What does Mr. Gradgrind believe is the key to all learning? **(b) Connect:** In what ways does he put this belief into practice? **(c) Interpret:** What attitude does the description of the children as “little pitchers” reflect?
- 2. Integration of Knowledge and Ideas (a) Compare and Contrast:** Compare and contrast Sissy's and Bitzer's performances in the classroom. **(b) Analyze:** With whom does Dickens expect the reader to sympathize? Why?
- 3. Integration of Knowledge and Ideas** What values does Dickens believe a system of education should teach? Explain, using two of these Essential Question words: *imagination, sympathy, conform, society, fact*. [*Connecting to the Essential Question: How does literature shape or reflect society?*]



Critical Commentary

“Charles Dickens”

George Orwell

*George Orwell (1903–1950), an important author in his own right (see p. 1317), wrote a brilliant and highly readable essay on Charles Dickens. In the essay, Orwell comments specifically on the criticism of Victorian education that Dickens made in *Hard Times* and elsewhere.*

. . . Except for the universities and the big public schools, every kind of education then existing in England gets a mauling at Dickens’s hands.

. . . But as usual, Dickens’s criticism is neither creative or destructive. He sees the idiocy of an educational system founded on the Greek lexicon and the wax-ended cane; on the other hand, he has no use for the new kind of school that is coming up in the ‘fifties and ‘sixties, the “modern” school, with its gritty insistence on “facts.” What, then, does he want? As always, what he appears to want is a moralized version of the existing thing—the old type of school, but with no caning, no bullying or underfeeding, and not quite so much Greek.

Orwell also explains how he visualizes Dickens and what he values most about him.

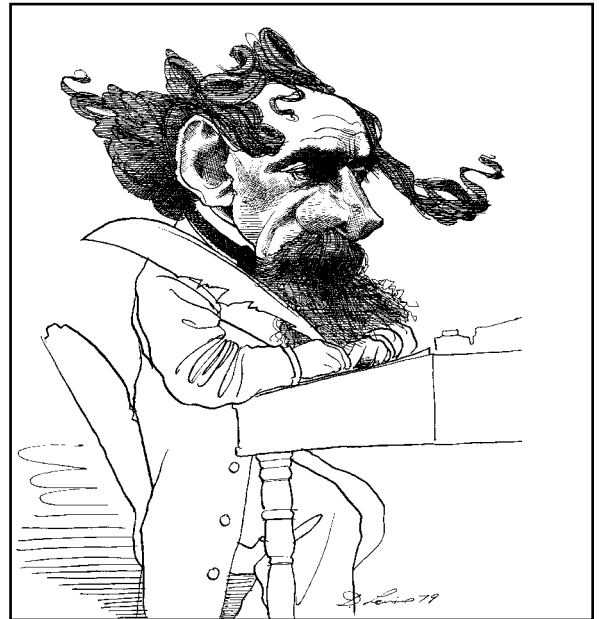
When one reads any strongly individual piece of writing, one has the impression of seeing a face somewhere behind the page. It is not necessarily the actual face of the writer. . . . What one sees is the face that the writer *ought* to have. Well, in the case of Dickens I see a face that is not quite the face of Dickens’s photographs, though it resembles it. It is the face of a man of about forty, with a small beard and a high color. He is laughing, with a touch of anger in his laughter, but no triumph, no malignity. It is the face of a man who is always fighting against something, but who fights in the open and is not frightened, the face of a man who is *generously angry*—in other words, of a nineteenth-century liberal, a free intelligence, a type hated with equal hatred by all the smelly little orthodoxies which are now contending for our souls.

Key Ideas and Details According to Orwell, what kind of a school does Dickens favor? What picture of Dickens does Orwell have in mind as he reads the Victorian author?

“Charity begins at home, and justice begins next door.”

▼ Critical Viewing

Does this caricature of Dickens by David Levine capture any of the qualities Orwell discusses? Why or why not? **CONNECT**





Close Reading Activities

from *Hard Times*

Literary Analysis

- Key Ideas and Details (a)** In the selection from *Hard Times*, which details make the setting vivid? **(b)** How do they contribute to a criticism of the **ethical and social influences** of the time?
- Key Ideas and Details (a)** Summarize the viewpoint that Dickens criticizes. **(b)** Do you think there is a positive side to this viewpoint that Dickens may have neglected or deliberately ignored? Why or why not?
- Key Ideas and Details** Choose an example of each of the following elements that help clarify the **author's purpose**, explaining your choice:
 - the name of a character
 - a character's statement or dialogue
 - a description of a place
- Craft and Structure (a)** Identify three examples in which Dickens uses comic exaggeration to criticize Gradgrind and his fellows. **(b)** What does Dickens accomplish through his use of exaggeration, both in characterization and in the character's words? Use a chart like the one shown to examine Dickens's techniques.

Passage	Intended Effect on Reader	Intended Message	Enjoyment Value

- Key Ideas and Details (a)** If Sissy and Bitzer grew up and became writers, which character would be likely to write social criticism and which might not? Explain. **(b)** What does your answer suggest about Dickens's purpose in including both characters?
- Integration of Knowledge and Ideas (a)** What conclusion does Dickens want the reader to draw about the three adults in the classroom? **(b)** What conclusions does Dickens want the reader to draw about the kind of students this type of education will produce?
- Integration of Knowledge and Ideas (a)** Identify the passage that you think is most effective in conveying Dickens's message about education. **(b)** Which details in this passage reveal the writer's desire to convey a message? Explain.



Language

4.c. Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. (p. 1007)

4.d. Verify the preliminary determination of the meaning of a word or phrase. (p. 1007)

Vocabulary Acquisition and Use

Word Analysis: Greek Prefix *mono-*

The Greek prefix *mono-* means “single” or “alone.” Thus, someone who speaks in a *monotonous* way talks in a single, unchanging manner, without varying tone or subject. The prefix is used to form many common words as well as some scientific and technical words. Explain how the prefix *mono-* contributes to the meaning of each of these words. Use a dictionary to confirm the meaning of a word if you are unsure.

1. monochromatic
2. monogamy
3. monologue
4. monopoly
5. monorail
6. monotreme

Write two original sentences using these or any other words with the prefix *mono-*.

Vocabulary: Antonyms

Antonyms are words with opposite or nearly opposite meanings. *Bitter* and *sweet* are antonyms, as are *night* and *day*. For each of the following vocabulary words, identify an antonym. Then, write an original sentence using the word and its antonym.

Example: reality

Antonym: fantasy

Sentence: Gradgrind did not believe in fantasy or the imagination, only in his cold, hard reality.

1. monotonous
2. obstinate
3. deficient
4. adversary
5. indignant
6. approbation

Using Resources to Build Vocabulary

Words for a Utilitarian Perspective

Charles Dickens gives Thomas Gradgrind a particular vocabulary that emphasizes his interest in only the utilitarian aspects of life. Near the beginning of the passage, he declares, “Facts alone are wanted in life.” Review this list of utilitarian words that Dickens puts in Gradgrind’s mouth—or thoughts.

reason	inflexible
observation	calculation
weigh	mechanical

Use a print or an electronic dictionary to find the **connotations** of these words. Connotations are ideas or emotions associated with a word. Then, use a print or an electronic dictionary or a thesaurus to find antonyms—words with the opposite connotation, such as *illogic* for *reason*. Explain why each word you choose is a suitable antonym.



Close Reading Activities Continued

Writing to Sources

Informative Text The excerpt from *Hard Times* presents a vivid picture of a Victorian school. Were the attitudes and methods used by Gradgrind typical of the period, or was Dickens painting an extreme picture? Answering that question requires a historical investigation.

Compile an **annotated bibliography** of works that could be used in a research paper on the topic. An annotated bibliography includes not only full bibliographic information on sources but also notes that describe the kinds of information each source can offer and an evaluation of its usefulness. In your bibliography, include works with different perspectives, and include both primary sources (books from Victorian times) and secondary sources (those from later periods).

Prewriting Use both print materials and the Internet to locate sources. You might ask a librarian for help in finding appropriate sources.

- Use relevant keywords like *education*, *Victorian*, and *Britain* to search for sources. Be sure to locate both primary and secondary sources.
- Scan the table of contents, introduction, first chapter, or other key elements of each source to learn what it says about the subject. Consider its scope, what type of education it addresses; its validity, how authoritative the observations seem to be; and its reliability, how free or absent of bias it is.
- Find a copy of the style guide, such as the MLA style guide, that your teacher wants you to use for presenting the bibliographic information for each source.

Drafting Write a draft of your annotated bibliography.

- Prepare an entry for each source you consulted, styling it properly according to the style guide.
- Add an annotation that addresses the scope, reliability, and validity of each source. Use your annotations to show the different perspectives you can gain from this variety of sources.

Revising Review your bibliographical entries for both format and content.

- Be sure the entries conform to the correct style. If not, make any needed changes.
- Review the annotations to make sure they clearly assess each work's usefulness.



Writing

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Model: Drafting Annotations for Primary Sources

● Timkins, Charles. *School Days* London: Chapman, 1868.
 Timkins's memoir narrates his life in a boarding, or private, school. It reveals the loneliness felt by the boys, the brutality of some teachers, and the tough academic standards students had to meet. Limited in scope to just one school but full of anecdotes.

The annotation shows the unique insight provided by this source.

Conventions and Style Shifts in Verb Tense

Use **verb tenses** in a logical sequence to show when actions happen in relation to one another.

Avoid shifting tenses when the actions occur at the same time.

Shifted Tenses: Mr. Gradgrind points to Sissy and asked her name.

Correct: Mr. Gradgrind pointed to Sissy and asked her name.

Correct: Mr. Gradgrind points to Sissy and asks her name.

Note the different forms of verb tenses:

Present:	<i>wants, is wanting, does want, have wanted, have been wanting</i>
Past:	<i>wanted, was wanting, did want, had wanted, had been wanting</i>
Future:	<i>will want, will be wanting, will have wanted, will have been wanting</i>

When actions occur at different times, use the sequence of tenses that indicates the correct times.

Mr. Gradgrind had learned Sissy's name, but he still called her "girl number twenty."

Participle forms (*wanting, wanted, having wanted*) and infinitive forms (*to want, to have wanted*) can also indicate time. Use the form that indicates the timing in relation to the main verb.

Writing and Speaking Conventions

A. Writing Use the two verbs in a sentence showing actions that happen at the same time. Use the tense given in parentheses.

1. ask, answer (*present*)
2. weigh, measure (*future*)
3. frown, wave (*past*)
4. fill, hold (*present*)

Example: ask, answer

Sentence: The adults ask questions, and the children answer.

B. Speaking Write and present to the class a persuasive argument in which you either agree or disagree with Mr. Gradgrind's point of view about education. Be sure to avoid shifts in verb tense and to include support for your argument.

Practice Decide whether a sentence uses verb tenses correctly. If it is correct, write *correct*. If it is incorrect, rewrite the sentence correctly

1. Bitzer had learned the definition of a horse, and so he recites it when called on.
2. The gentleman hopes commissioners of fact forced people to use only facts.
3. Once the children learn facts, they will be educated.
4. Having stated his beliefs about facts, Gradgrind begins to call on students.
5. The gentleman had been listening, but then he joins in the examining of students.
6. Half the class had called out "yes" before they see that the gentleman expected "no."
7. Sissy hadn't known the definition of *horse*, but she will be speaking up again.
8. In Mr. Gradgrind's opinion, children are like pitchers to have been filled with facts.
9. Educated with facts, the schoolmaster wanted to see what the children knew.
10. The schoolmaster had learned too many facts, and he is a poorer teacher as a result.

The Novelist as Social Critic



Doris Lessing
(b. 1919)

John Steinbeck
(1902–1968)



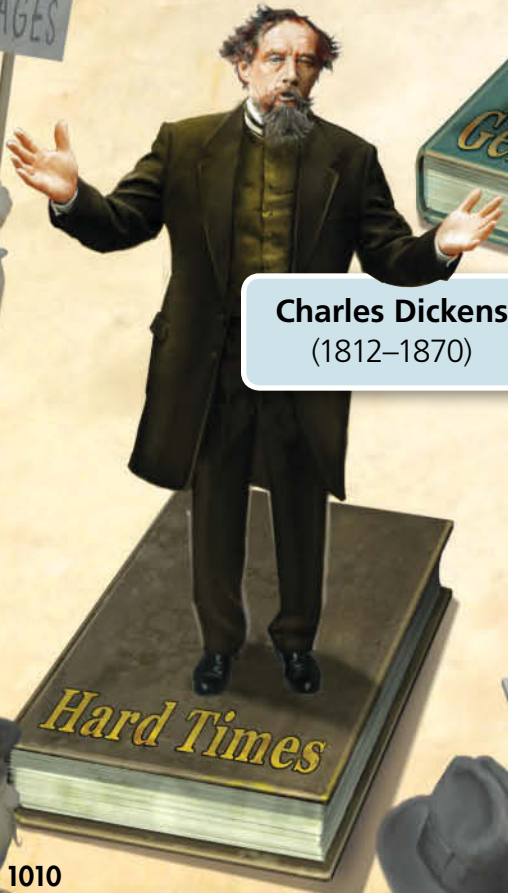
Anton Chekhov
(1860–1904)



Émile Zola
(1840–1902)



Charles Dickens
(1812–1870)



Charlotte Brontë
(1816–1855)





Comparing Literary Works

from *Hard Times* by Charles Dickens
• “An Upheaval” by Anton Chekhov

Comparing Social Criticism in Fiction

Social Criticism

In the nineteenth century, **social criticism** began to appear much more frequently in fiction. Writers like Charles Dickens and Anton Chekhov told stories that brought societal ills to public awareness. Slavery, unsafe work or living conditions, colonialism, the class system, injustices in the judicial and education systems—these are some of the issues that authors have criticized over the years. Social criticism often takes these forms:

- **Realism:** Reveals social ills by showing how life is really lived
- **Satire:** Ridicules individuals, institutions, groups, and so on
- **Utopian fiction:** Shows a perfect society, forcing readers to see what needs improvement in their own society
- **Dystopian fiction:** Depicts a dreadful society, forcing readers to see the dangers to which current social ills may lead

Some social criticism is **explicit**, stated directly in the work. More often in fiction, however, it is **implicit**, with readers expected to infer the criticisms based on the work’s details. As you read “An Upheaval,” compare it to the selection from *Hard Times*, using a chart like this to list your inferences.

“An Upheaval”		<i>Hard Times</i>	
Details	Criticisms	Details	Criticisms

Gather Vocabulary Knowledge

Chekhov uses related forms of the words *shame*, *resentment*, and *dismay*. Use a **dictionary** to find each word’s part of speech and definition. Then, employ the following references to further explore these words:

- **History of English:** Use this work to research each word’s origin. Explain the word’s emergence in English.
- **Book of Quotations:** Use this resource to find a quotation containing one of the words. Then, explain nuances in meaning that are evident from the context of the quotation.

Comparing References Compare and contrast what you learn about the words from these specialized references.



Reading Literature

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Language

6. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

(1860–1904)



ANTON CHEKHOV

Anton Chekhov (än tön' chek' ôf) is one of only a few major writers who also studied and practiced medicine. By applying to his writing the same type of compassion and objectivity that are required of a good doctor, Chekhov was able to establish himself as one of the dominant figures in Russian Realism.

Beginnings The grandson of a serf who had purchased his freedom, Chekhov was born in the small coastal town of Taganrog in southern Russia. After the failure of his father's grocery business, his family moved to Moscow, while he remained in Taganrog to complete his schooling. In 1879, he moved to Moscow to be with his family, and he enrolled in medical school. As a medical student, he began writing comic sketches and light short stories to earn extra money to help support his family.

Devoted to Writing While helping to care for his elderly parents, offering medical treatment to local peasants, and becoming involved in community affairs, Chekhov managed to continue writing prolifically throughout the six years he lived in Melikhovo, a village south of Moscow. Among the most notable short stories that he produced during this period are "Ward Number Six" (1892), the story of a doctor who is ironically committed to the same grim, depressing mental ward that he had previously directed; and "An Anonymous Story" (1893) and "Peasant" (1897), two harshly realistic sketches of Russian peasant life. During this period, Chekhov also wrote one of his finest plays, *The Seagull* (1896), which focuses on the conflict between different generations of people.

Poor Health and High Acclaim Toward the end of the nineteenth century, Chekhov's physical condition began to rapidly deteriorate. No longer able to withstand the cold climate of Melikhovo, he was forced to move to Yalta, a coastal resort on the Black Sea. His ill health did not impair his literary output, however, and in the final years of life he was able to produce two critically acclaimed plays, *The Sisters* (1901) and *The Cherry Orchard* (1904).

“YOU MUST
TRUST AND
BELIEVE
IN PEOPLE
OR LIFE
BECOMES
IMPOSSIBLE.”

AN UPHEAVAL

BY ANTON CHEKHOV

TRANSLATED BY CONSTANCE GARNETT



BACKGROUND THE INDUSTRIAL REVOLUTION WAS SLOW IN COMING TO RUSSIA, BUT BY CHEKHOV'S DAY, TIMES WERE CHANGING. IN 1861, CZAR ALEXANDER II FREED THE SERFS—PEASANTS BOUND TO THE LAND SINCE MEDIEVAL TIMES—THOUGH MOST FREED SERFS REMAINED DESPERATELY POOR PEASANTS. STILL, AS THE NATION MOVED FROM AN AGRARIAN TO AN INDUSTRIAL ECONOMY, NEW OPPORTUNITIES AROSE FOR SOME WHOSE PARENTS OR GRANDPARENTS HAD NOT BEEN WELL BORN. HOWEVER, AMONG THE GENTRY, THOSE WHO COULD NOT ADAPT TO THE CHANGING ECONOMY WERE FINDING IT HARD TO STAY AFLOAT ECONOMICALLY.

Vocabulary

turmoil (tʉr' moil') *n.*
upheaval; confusion

Comparing Social Criticism

What explicit commentary does this paragraph contain about the treatment of those in dependent positions?

MASHENKA PAVLETSKY, a young girl who had only just finished her studies at a boarding school, returning from a walk to the house of the Kushkins, with whom she was living as a governess, found the household in a terrible **turmoil**. Mihailo, the porter who opened the door to her, was excited and red as a crab.

Loud voices were heard from upstairs.

“Madame Kushkin is in a fit, most likely, or else she has quarrelled with her husband,” thought Mashenka.

In the hall and in the corridor she met maidservants. One of them was crying. Then Mashenka saw, running out of her room, the master of the house himself, Nikolay Sergeitch, a little man with a flabby face and a bald head, though he was not old. He was red in the face and twitching all over. He passed the governess without noticing her, and throwing up his arms, exclaimed:

“Oh, how horrible it is! How tactless! How stupid! How barbarous! Abominable!”

Mashenka went into her room, and then, for the first time in her life, it was her lot to experience in all its acuteness the feeling that is so familiar to persons in dependent positions, who eat the bread of the rich and powerful, and cannot speak their minds. There was a search going on in her room. The lady of the house, Fedosya Vassilyevna,¹ a stout, broad-shouldered, uncouth woman with thick black eyebrows, a faintly perceptible moustache, and red hands, who was exactly like a plain, illiterate cook in face and manners, was standing, without her cap on, at the table, putting back into Mashenka’s work-bag balls of wool, scraps of materials, and bits of papers. . . . Evidently the governess’s arrival took her by surprise, since, on looking round and seeing the girl’s pale and astonished face, she was a little taken aback, and muttered:

“*Pardon*. I . . . I upset it accidentally. . . . My sleeve caught in it . . .”

And saying something more, Madame Kushkin rustled her long skirts and went out. Mashenka looked round her room with wondering eyes, and, unable to understand it, not knowing what to think, shrugged her shoulders, and turned cold with dismay. What had Fedosya Vassilyevna been looking for in her workbag? If she really had, as she said, caught her sleeve in it and upset everything, why had Nikolay Sergeitch dashed out of her room so excited and red in the face? Why was one drawer of the table pulled out a little way? The moneybox, in which the governess put away ten kopeck pieces² and old stamps, was open. They had opened it, but did not know how to shut it, though they had scratched the lock all over. The whatnot³

1. Fedosya Vassilyevna Russian names traditionally include a patronymic, or father’s name, with the ending *-evich/-ovich* meaning “son of” or *-evna/-ovna* meaning “daughter of”; *Fedosya Vassilyevna*, for example, means “Fedosya, daughter of Vassily.”

2. kopeck pieces coins each worth a tenth of a **rouble** (rōō' bəl), the chief currency of Russia.

3. whatnot *n.* set of open shelves used to display miscellaneous items.

“OH, HOW HORRIBLE IT IS! HOW TACTLESS! HOW STUPID!”

with her books on it, the things on the table, the bed—all bore fresh traces of a search. Her linen-basket, too. The linen had been carefully folded, but it was not in the same order as Mashenka had left it when she went out. So the search had been thorough, most thorough. But what was it for? Why? What had happened? Mashenka remembered the excited porter, the general turmoil which was still going on, the weeping servant-girl; had it not all some connection with the search that had just been made in her room? Was she not mixed up in something dreadful? Mashenka turned pale, and feeling cold all over, sank on to her linen-basket.

A maidservant came into the room.

“Liza, you don’t know why they have been **rummaging** in my room?” the governess asked her.

“Mistress has lost a brooch worth two thousand,” said Liza.

“Yes, but why have they been rummaging in my room?”

“They’ve been searching every one, miss. They’ve searched all my things, too. They stripped us . . . and searched us . . . God knows, miss, I never went near her toilet-table, let alone touching the brooch. I shall say the same at the police-station.”

“But . . . why have they been rummaging here?” the governess still wondered.

“A brooch has been stolen, I tell you. The mistress has been rummaging in everything with her own hands. She even searched Mihailo, the porter, herself. It’s a perfect disgrace! Nikolay Sergeitch simply looks on and cackles like a hen. But you’ve no need to tremble like that, miss. They found nothing here. You’ve nothing to be afraid of if you didn’t take the brooch.”

“But Liza, it’s vile . . . it’s insulting,” said Mashenka, breathless with indignation. “It’s so mean, so low! What right had she to suspect me and to rummage in my things?”

“You are living with strangers, miss,” sighed Liza. “Though you are a young lady, still you are . . . as it were . . . a servant. . . . It’s not like living with your papa and mamma.”

Mashenka threw herself on the bed and sobbed bitterly. Never in her life had she been subjected to such an outrage, never had she been so deeply insulted. . . . She, well-educated, refined, the daughter of a teacher, was suspected of theft; she had been searched like a street-walker! She could not imagine a greater insult. And to this feeling of resentment was added an oppressive dread of what would come next. All sorts of absurd ideas came into her mind. If they could suspect her of theft, then they might arrest her . . . and search

Vocabulary

rummaging (rum’ ij in) v.
thoroughly searching
through

Comprehension

What is happening in the household where Mashenka is governess?



► Critical Viewing

This nineteenth century Russian painting depicts a governess arriving at a merchant's house. What social commentary might the artist be offering? **INTERPRET**

“THEY WILL BELIEVE THAT I COULD NOT BE A THIEF!”

Comparing Social Criticism What social criticism about the plight of young working women does Chekhov imply in this paragraph?

Vocabulary

kindred (kin´ dred) *n.*
family; relatives

her, then lead her through the street with an escort of soldiers, cast her into a cold, dark cell with mice and wood-lice, exactly like the dungeon in which Princess Tarakanov⁴ was imprisoned. Who would stand up for her? Her parents lived far away in the Provinces; they had not the money to come to her. In the capital she was as solitary as in a desert, without friends or **kindred**. They could do what they liked with her.

“I will go to all the courts and all the lawyers,” Mashenka thought, trembling. “I will explain to them, I will take an oath. . . . They will believe that I could not be a thief!”

Mashenka remembered that under the sheets in her basket she had some sweetmeats, which, following the habits of her schooldays, she had put in her pocket at dinner and carried off to her room. She

4. Princess Tarakanov daughter supposedly born to Russia's Empress Elizabeth (1709–1761) in a secret marriage to a commoner.

felt hot all over, and was ashamed at the thought that her little secret was known to the lady of the house; all this terror, shame, resentment, brought on an attack of **palpitation** of the heart, which set up a throbbing in her temples, in her heart, and deep down in her stomach.

“Dinner is ready,” the servant summoned Mashenka.

“Shall I go, or not?”

Mashenka brushed her hair, wiped her face with a wet towel, and went into the dining-room. There they had already begun dinner. At one end of the table sat Fedosya Vassilyevna with a stupid, solemn, serious face; at the other end Nikolay Sergeitch. At the sides there were the visitors and the children. The dishes were handed by two footmen in swallowtails⁵ and white gloves. Everyone knew that there was an upset in the house, that Madame Kushkin was in trouble, and everyone was silent. Nothing was heard but the sound of munching and the rattle of spoons on the plates.

The lady of the house, herself, was the first to speak.

“What is the third course?” she asked the footman in a weary, injured voice.

“*Esturgeon à la russe*,”⁶ answered the footman.

“I ordered that, Fanya,” Nikolay Sergeitch hastened to observe. “I wanted some fish. If you don’t like it, *ma chère*,⁷ don’t let them serve it. I just ordered it. . . .”

Fedosya Vassilyevna did not like dishes that she had not ordered herself, and now her eyes filled with tears.

“Come, don’t let us agitate ourselves,” Mamikov, her household doctor, observed in a honeyed voice, just touching her arm, with a smile as honeyed. “We are nervous enough as it is. Let us forget the brooch! Health is worth more than two thousand roubles!”

“It’s not the two thousand I regret,” answered the lady, and a big tear rolled down her cheek. “It’s the fact itself that revolts me! I cannot put up with thieves in my house. I don’t regret it—I regret nothing; but to steal from me is such ingratitude! That’s how they repay me for my kindness. . . .”

They all looked into their plates, but Mashenka fancied after the lady’s words that every one was looking at her. A lump rose in her throat; she began crying and put her handkerchief to her lips.

“*Pardon*,” she muttered. “I can’t help it. My head aches. I’ll go away.”

And she got up from the table, scraping her chair awkwardly, and went out quickly, still more overcome with confusion.

“It’s beyond everything!” said Nikolay Sergeitch, frowning. “What need was there to search her room? How out of place it was!”

5. **footmen in swallowtails** servants whose uniforms include full dress coats with long tapering tails in the back.

6. ***Esturgeon à la russe*** Russian sturgeon, the fish whose salted eggs are served as the costly Russian appetizer known as caviar.

7. ***ma chère*** (mä châr’) French for “my dear.”

Vocabulary

palpitation (pal’ pə tā’ shən)
n. rapid fluttering of the heart

Comparing Social

Criticism What do the presence of “footmen in swallowtails” and so many other servants show about the Kushkin household?

Comprehension

What did Mashenka hide in her basket?

Comparing Social Criticism

What does the disagreement about whether Mashenka's room should be searched reveal about attitudes toward social class in late-nineteenth-century Russia?



Spiral Review

Conflict There is disagreement about whether or not Mashenka's room should be searched. What does this reveal about ideas regarding social class in late-nineteenth-century Russia?

"I don't say she took the brooch," said Fedosya Vassilyevna, "but can you answer for her? To tell the truth, I haven't much confidence in these learned paupers."

"It really was unsuitable, Fenya. . . . Excuse me, Fenya, but you've no kind of legal right to make a search."

"I know nothing about your laws. All I know is that I've lost my brooch. And I will find the brooch!" She brought her fork down on the plate with a clatter, and her eyes flashed angrily. "And you eat your dinner, and don't interfere in what doesn't concern you!"

Nikolay Sergeitch dropped his eyes mildly and sighed. Meanwhile Mashenka, reaching her room, flung herself on her bed. She felt now neither alarm nor shame, but she felt an intense longing to go and slap the cheeks of this hard, arrogant, dull-witted, prosperous woman.

Lying on her bed she breathed into her pillow and dreamed of how nice it would be to go and buy the most expensive brooch and fling it into the face of this bullying woman. If only it were God's will that Fedosya Vassilyevna should come to ruin and wander about begging, and should taste all the horrors of poverty and dependence, and that Mashenka, whom she had insulted, might give her alms!⁸ Oh, if only she could come in for a big fortune, could buy a carriage, and could drive noisily past the windows so as to be envied by that woman!

But all these were only dreams, in reality there was only one thing left to do—to get away as quickly as possible, not to stay another hour in this place. It was true it was terrible to lose her place, to go back to her parents, who had nothing; but what could she do? Mashenka could not bear the sight of the lady of the house nor of her little room; she felt stifled and wretched here. She was so disgusted with Fedosya Vassilyevna, who was so obsessed by her illnesses and her supposed aristocratic rank, that everything in the world seemed to have become coarse and unattractive because this woman was living in it. Mashenka jumped up from the bed and began packing.

"May I come in?" asked Nikolay Sergeitch at the door; he had come up noiselessly to the door, and spoke in a soft, subdued voice. "May I?"

"Come in."

He came in and stood still near the door. His eyes looked dim and his red little nose was shiny. After dinner he used to drink beer, and the fact was perceptible in his walk, in his feeble, flabby hands.

"What's this?" he asked, pointing to the basket.

"I am packing. Forgive me, Nikolay Sergeitch, but I cannot remain in your house. I feel deeply insulted by this search!"

"I understand. . . . Only you are wrong to go. . . . Why should you? They've searched your things, but you . . . what does it matter to you? You will be none the worse for it."

8. **alms** (äms) *n.* money, food, clothing, etc., given as charity to the poor.

Mashenka was silent and went on packing. Nikolay Sergeitch pinched his moustache, as though wondering what he should say next, and went on in an **ingratiating** voice:

“I understand, of course, but you must make allowances. You know my wife is nervous, headstrong; you mustn’t judge her too harshly.”

Mashenka did not speak.

“If you are so offended,” Nikolay Sergeitch went on, “well, if you like, I’m ready to apologize. I ask your pardon.”

Mashenka made no answer, but only bent lower over her box. This exhausted, irresolute man was of absolutely no significance in the household. He stood in the pitiful position of a dependent and hanger-on, even with the servants, and his apology meant nothing either.

“H’m . . . You say nothing! That’s not enough for you. In that case, I will apologize for my wife. In my wife’s name. . . . She behaved tactlessly, I admit it as a gentleman. . . .”

Nikolay Sergeitch walked about the room, heaved a sigh, and went on:

“Then you want me to have it rankling here, under my heart. . . . You want my conscience to torment me. . . .”

“I know it’s not your fault, Nikolay Sergeitch,” said Mashenka, looking him full in the face with her big tearstained eyes. “Why should you worry yourself?”

“Of course, no. . . . But still, don’t you . . . go away. I entreat you.”

Mashenka shook her head. Nikolay Sergeitch stopped at the window and drummed on a pane with his fingertips.

“Such misunderstandings are simply torture to me,” he said.

“Why, do you want me to go down on my knees to you, or what? Your pride is wounded, and here you’ve been crying and packing up to go; but I have pride, too, and you do not spare it! Or do you want me to tell you what I would not tell at Confession? Do you? Listen; you want me to tell you what I won’t tell the priest on my deathbed?”

Mashenka made no answer.

“I took my wife’s brooch,” Nikolay Sergeitch said quickly. “Is that enough now? Are you satisfied? Yes, I . . . took it. . . . But, of course, I count on your discretion. . . . For God’s sake, not a word, not half a hint to any one!”

Mashenka, amazed and frightened, went on packing; she snatched her things, crumpled them up, and thrust them anyhow into the box and the basket. Now, after this candid avowal on the part of Nikolay Sergeitch, she could not remain another minute, and could not understand how she could have gone on living in the house before.

Vocabulary

ingratiating

(in grá’ shē át’ in) *adj.* trying to win someone’s favor or good opinion

Comprehension

What does Nikolay Sergeitch confess?

“I WILL APOLOGIZE FOR MY WIFE.
IN MY WIFE’S NAME...”

Comparing Social Criticism

What do these details suggest about marriage among people of the Kushkins' economic class? How does Mrs. Kushkin's situation contrast with Mashenka's?



“And it’s nothing to wonder at,” Nikolay Sergeitch went on after a pause. “It’s an everyday story! I need money, and she . . . won’t give it to me. It was my father’s money that bought this house and everything, you know! It’s all mine, and the brooch belonged to my mother, and . . . it’s all mine! And she took it, took possession of everything. . . . I can’t go to law with her, you’ll admit. . . . I beg you most earnestly, overlook it . . . stay on. *Tout comprendre, tout pardonner.*⁹ Will you stay?”

“No!” said Mashenka resolutely, beginning to tremble. “Let me alone, I entreat you!”

“Well, God bless you!” sighed Nikolay Sergeitch, sitting down on the stool near the box. “I must own I like people who still can feel resentment, contempt, and so on. I could sit here forever and look at your indignant face. . . . So you won’t stay, then? I understand. . . . It’s bound to be so. . . . Yes, of course. . . . It’s all right for you, but for me—wo-o-o-o! . . . I can’t stir a step out of this cellar. I’d go off to one of our estates, but in every one of them there are some of my wife’s rascals . . . stewards, experts, damn them all! They mortgage and remortgage. . . . You mustn’t catch fish, must keep off the grass, mustn’t break the trees.”

“Nikolay Sergeitch!” his wife’s voice called from the drawing-room. “Agnia, call your master!”

“Then you won’t stay?” asked Nikolay Sergeitch, getting up quickly and going toward the door. “You might as well stay, really. In the evenings I could come and have a talk with you. Eh? Stay! If you go, there won’t be a human face left in the house. It’s awful!”

Nikolay Sergeitch’s pale, exhausted face besought her, but Mashenka shook her head, and with a wave of his hand he went out. Half an hour later she was on her way.

9. *Tout comprendre, tout pardonner* (tōō’ ken prän’ dr tōō’ pār’ de nā’) a French proverb meaning “To understand all, to forgive all.”

Critical Reading



1. **Key Ideas and Details (a)** Why is Mashenka’s room searched? **(b) Infer:** Why does the search upset her?
2. **Key Ideas and Details (a)** What does Fedosya Vassilyevna say about her confidence in Mashenka? **(b) Infer:** Based on her remarks and behavior, what sort of person is Fedosya Vassilyevna?
3. **Integration of Knowledge and Ideas (a) Compare and Contrast:** In taking the brooch, how does Nikolay Sergeitch show himself to be unlike Mashenka? **(b) Analyze:** Why is it ironic that he has taken the brooch?

Cite textual evidence to support your responses.



Close Reading Activities

from *Hard Times* • *An Upheaval*

Comparing Social Criticism

- 1. Key Ideas and Details (a)** What is similar about the plight of the schoolchildren in *Hard Times* and Mashenka in “An Upheaval”? **(b)** What is different about their backgrounds?
- 2. Key Ideas and Details (a)** How does sticking to a particular social philosophy play a role in the behavior of the teachers in *Hard Times* and the behavior of Mashenka in “An Upheaval”? **(b)** In what way are the two philosophies nearly opposite?
- 3. Key Ideas and Details (a)** Where in each selection do characters have trouble communicating? **(b)** What does each selection suggest about the importance of and barriers to communication in society?
- 4. Integration of Knowledge and Ideas** What role does the title of the work play in stressing the social criticisms that each selection contains?



Common Core State Standards

Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.



Timed Writing

Argumentative Text: Essay

Both Dickens and Chekhov take issue with ethical and social influences prevalent in their times.

Assignment: In an **essay**, compare and contrast the means that each author uses to express criticism of his society.

[40 minutes]

Address these questions, citing details from the selections to support your ideas:

- What main social criticisms does each selection make?
- Which selection uses more realism in its social criticism?
- Which writer uses more satire in his social criticism?
- Which text is more effective in its social criticism?



5-Minute Planner

Complete these steps before you begin to write:

1. Read the assignment carefully. Identify key words and phrases.
2. Weigh the similarities and differences between the two selections.
TIP As you scan the texts, jot down quotations or details that you might use in your essay.
3. Create a rough outline for your essay.
4. Reread the prompt, and draft your essay.

Analyzing Functional and Expository Texts

Web Site Home Page • Brochure

About the Texts

A **Web site** consists of text and media that is divided into pages and accessed online, via a computer. A **Web site home page** is the opening page of a Web site. Serving as a table of contents, the home page displays links or connections to other pages on the site. In addition, it may provide information on the site's purpose and sponsoring organization.

A park or museum **brochure** is a pamphlet with information about an attraction, including contact and admission information. It also usually includes a map to guide visitors, historical background, and images meant to excite interest.

Preparing to Read Complex Texts

You can **predict the content and purpose** of home pages and brochures by scanning these *text features*:

- Simple section headings
- Introductions providing basic background information
- Sidebars, or sections of information presented in a column down the side of a page
- Captions or explanations of graphics

Once you have used text features to learn how a document is organized, you can more effectively use the text. To *evaluate the effectiveness of a document's organization*, consider how easy it is to follow the sequence of information and to locate specific items. Use a chart like this one to guide your review of the documents.

Checklist	Questions	Responses
<input type="checkbox"/> Introduction	How helpful is the overview provided?	
<input type="checkbox"/> Links or Headings	What ordering or subdivision of information do these present? Is this order logical?	
<input type="checkbox"/> Layout	How is information arranged on the page? Is this layout effective?	
<input type="checkbox"/> Graphics	How clear is the purpose for and labeling of graphics?	



Reading Informational Text

5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

Language

4.d. Verify the preliminary determination of the meaning of a word or phrase.

Content-Area Vocabulary

These words appear in the selections that follow. They may also appear in other content-area texts.

manuscripts (man' yōō skript's)
n. the unpublished versions of a written work


agricultural (ag' ri kul' chərəl)
adj. pertaining to farming

tenant (ten' ənt) *adj.* of or for someone who rents property

The Dickens Museum Home Page and Virtual Tour Link *London*

The Museum	Private Views	Books & Gifts	Media
Opening Hours	Events	Events	Research
Find Us	Teachers	Hire the Museum	Links
History	Access	Exhibitions	Access
Groups	Learning	Support	

These links to other parts of the Web site help users quickly locate the information they need.



The Museum

The Charles Dickens Museum in London is the world's most important collection of material relating to the great Victorian novelist and social commentator. The only surviving London home of Dickens (from 1837 until 1839) was opened as a Museum in 1925 and is still welcoming visitors from all over the world in an authentic and inspiring surrounding. On four floors, visitors can see paintings, rare editions, **manuscripts**, original furniture and many items relating to the life of one of the most popular and beloved personalities of the Victorian age.

Gifts and Books
Here you will find gifts for all the family as well as a wide range of books by or about Charles Dickens.

Support
Click here to find out how you can support the Museum in its many educational, conservational and curatorial activities.

Events
For our program of events and educational activities, please click here.

Hire the Museum
The Museum can be hired for private functions, performances, soirees, book launches and many other social occasions. Click here to find out more.

The front of 48 Doughty Street.

This introduction provides a short history of the museum and a brief description of its holdings. To the left, you can see a photograph of the museum's entrance.

© Adam Woolfitt/CORBIS

The Charles Dickens Museum *Virtual Tour*

[Main](#) [Museum Map](#) [Museum Guide](#) [Tour Tutorial](#)

Basement
[Library](#)
[Still room](#)
[Main Hallway](#)
[Wash House](#)
[Wine Cellar](#)
[Stairs to Ground Floor](#)

Ground Floor
[Front Hallway](#)
[Dining Room](#)
[Morning Room](#)
[Back Parlour](#)
[Stairs to First Floor](#)

First Floor
[Drawing Room](#)
[Study](#)
[Stairs to Second Floor](#)

Second Floor
[Dressing Room](#)
[Charles and Catherine Bedroom](#)
[Mary Hogarth Room](#)

Welcome to the Virtual Tour of the Charles Dickens Museum!

What follows is a photographic tour of the former home of Charles Dickens, located at 48 Doughty Street, London. You can explore the house much as you would in an actual visit, going between rooms and focusing on items that catch your interest. This tour is meant to provide to you a feeling of actually exploring the house, from the comfort of any computer with access to the Internet.

As you make your way about the house you may notice some glare from light fixtures and windows present in pictures. This is a result of the fact that the purpose is to provide an accurate account of what a visitor to the actual museum experiences, and glare and reflections would be present in a real-life visit. It is also important to note that since the museum is constantly acquiring new items related to Charles Dickens, not everything currently on display at the museum will be present in this virtual tour. This tour was created during March and April of 2005, and since then some items may have been added, moved or removed.

The requirements to view this tour are minimal. It relies on providing an immersive experience through the use of pictures and text. File sizes are small enough so that visitors with low speed connections should be able to view it without problems, but please be patient, especially when viewing the panoramic photos.

To the left of this main section, you will see a column of links. These links will allow you to jump to specific rooms within the museum, and will be visible no matter what page within the tour you are currently viewing. If you are unsure of where to begin, you can start in The Morning Room and then follow the links at the bottom of each room's page. If you require more help making your way through the museum, check the tutorial which is also linked at the top.

The tour was developed at no cost to the museum by four college students in an effort to help The Charles Dickens Museum comply with the Disability Discrimination Act. Enjoy your visit!

© 2005 Charles Dickens Museum

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Users can take a virtual tour of the museum by clicking on the links in the left column. The text in the main column provides background on the tour.

ANDALUSIA

home of Flannery O'Connor
Milledgeville, Georgia



Andalusia is open on Monday, Tuesday and Saturday from 10:00 a.m. to 4:00 p.m. or by appointment. Guided trolley tours can be arranged by calling the Milledgeville, Baldwin County Visitors Center at 1-800-653-1804

2628 N. Columbia Street (Hwy 441 N)
Milledgeville, Georgia
www.andalusiafarm.org 478-454-4029

The brochure provides basic information in the form of frequently asked questions (FAQs) and answers.

Where was Flannery O'Connor born?

Flannery O'Connor was born in Savannah, Georgia on March 25, 1925, the only child of Edward F. O'Connor, Jr. and Regina Cline O'Connor.

Where did Flannery O'Connor attend school and college?

O'Connor attended St. Vincent's Grammar School and Sacred Heart Parochial School in Savannah, Georgia; St. Joseph's Parochial School and North Fulton High School in Atlanta, Georgia; Peabody High School and Georgia State College for Women in Milledgeville, Georgia; and the State University of Iowa in Iowa City.

How long did Flannery O'Connor live at Andalusia?

Flannery O'Connor lived at Andalusia with her mother, Regina Cline O'Connor, from early 1951 until Flannery's death in 1964. She completed all her published books while living here.

Why is the farm called Andalusia?

In the fall of 1946, before the death of Dr. Bernard Cline, Flannery O'Connor met on a bus to Atlanta a descendant of the original Hawkins family that owned Andalusia. It was the descendant who told her the original name of the place in the 19th century was Andalusia. She wrote her mother, and when her uncle Bernard heard of it, he was pleased and liked the name. From then on the name was Andalusia.

What happened to Flannery's peacocks?

None of the descendants of O'Connor's domestic flock has survived at the farm. Regina Cline O'Connor gave two pair of peafowl to Stone Mountain Mansion, one pair to Our Lady of Perpetual Help Cancer Home in Atlanta, and another pair to the Monastery of the Holy Spirit near Conyers, Georgia.

The cover page of the brochure features a photograph of O'Connor's home and provides contact information for the organization that administers the site.



Publications by Flannery O'Connor:

Wise Blood — 1952

A Good Man Is Hard To Find — 1955

The Violent Bear It Away — 1960

Everything That Rises Must Converge — 1965

Mystery and Manners — 1969

The Complete Stories, winner of the 1971 National Book Award for Fiction.

The Habit of Being — 1979, winner of the National Book Critics Circle Award.

Flannery O'Connor: Collected Works (Library of America) — 1988

Andalusia is the picturesque farm where American author Flannery O'Connor lived from 1951 until her death from lupus in 1964. Listed on the National Register of Historic Places, Andalusia is brought to life on many occasions in O'Connor's published letters. In the 1950s Andalusia was a dairy farm operated by O'Connor's mother, Regina Cline O'Connor. The **agricultural** setting of Andalusia provided for O'Connor not only a place to live and write, but also a landscape in which to set her fiction.

The farm complex consists of the 19th century Main House, Jack and Louise Hill's house (the home of farm workers), the cow barn, an equipment shed, the milk-processing shed, an additional smaller barn, a parking garage, a water tower, an old well house (storage), a horse stable, a pump house, several small **tenant** houses, a small pond, and nature trails.

Flannery O'Connor did not live a reclusive life at Andalusia. She traveled for various speaking engagements and made frequent visits into town for dining, social events, and to attend Mass regularly at Sacred Heart Catholic Church. She routinely wrote every morning until noon in her downstairs bedroom/study and spent her afternoons and evenings tending to her peafowl and other domestic birds or entertaining visitors.



The brochure provides background information about the house and the author.

Andalusia is located just north of the shopping center on Hwy 441 North of Milledgeville

The map helps visitors planning a trip to the site.



Critical Reading

- 1. Key Ideas and Details (a)** Based on the Web site home page, where could you access views of Dickens's study? **(b)** How do the links at the top of the home page help visitors navigate the Web site?
- 2. Key Ideas and Details (a)** Where in the brochure can you find information about O'Connor's publications and awards? **(b)** Where can you find contact information for the organization that sponsors the site?
- 3. Craft and Structure (a)** How does the structure of each text, including the graphic elements, make points clear and engaging? **(b)** Which text has a more effective structure? Explain.
- 4. Content-Area Vocabulary (a)** The word *tenant* derives from the Latin verb *tenere*, which means "to hold." Explain how the meaning of the Latin verb informs the meaning of *tenant*. **(b)** Define the following words derived from the same Latin verb: *tenable* and *tenacious*. Use a dictionary to verify your definitions.



Writing

- 2.** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.



Timed Writing

Explanatory Text [40 minutes]

Format

In an **analytical essay**, you present a clear thesis statement in an introductory paragraph and develop it in the body, following a clear organization.

Write an **analytical essay** in which you explain the types of information preserved and published by museums and parks focused on authors' lives. Carefully select and organize information from the Web site home page and the museum brochure to support your explanation. Gather and develop ideas by **synthesizing ideas and making logical connections** between the Web site and the brochure.

Academic Vocabulary

When you **synthesize ideas and make logical connections**, you combine related ideas, focusing on ways in which they reinforce or build on one another, to reach new conclusions.

5-Minute Planner

Complete these steps before you begin to write.

1. Read the prompt carefully, and underline key words.
2. Scan the text for details that relate to the prompt. **TIP** As you consider the various types of information available at museums and parks, consider the types of information that a visitor might gather by inspecting an author's home in person, as well as information that the museum or park might provide in printed materials.
3. Before writing, create an outline to guide you.
4. Reread the prompt, and begin drafting your essay.

Connecting to the Essential Question In *Jane Eyre*, Charlotte Brontë criticizes harsh boarding schools like the one she attended as a girl. As you read, look for details that criticize conditions at the Lowood School. Doing so will help you answer the Essential Question: **How does literature shape or reflect society?**

Close Reading Focus

Philosophical Assumptions

Works of fiction often reflect the author’s philosophy—his or her assumptions about human nature and our relationships to each other and society. Such **philosophical assumptions** may influence the way the author develops and relates the elements of the story, including characters, settings, and events. For example, Charlotte Brontë develops Jane Eyre’s character by contrasting the reactions that Jane and Helen Burns have to their harsh treatment at the Lowood School:

Jane: “When we are struck at without a reason, we should strike back again very hard. . . . so hard as to teach the person who struck us never to do it again.”

Helen: “. . . Love your enemies; bless them that curse you; do good to them that hate you and despitefully use you. . . . Life appears to me to be too short to be spent in nursing animosity or registering wrongs.”

When characters’ philosophies conflict, the author may be criticizing one and accepting the other or may see some merit in both. As you read, consider the philosophical assumptions that drive Brontë’s narrative.

Preparing to Read Complex Texts To **analyze the author’s assumptions**, apply information you have about the author and time period to details in the selection itself. For example, if you consider the novel’s presentation of the Lowood School along with the strong Victorian belief in social reform and Charlotte Brontë’s experience, you can better understand the assumptions the author makes about such schools. As you read, use a chart like the one shown to help you analyze the author’s assumptions.

Vocabulary

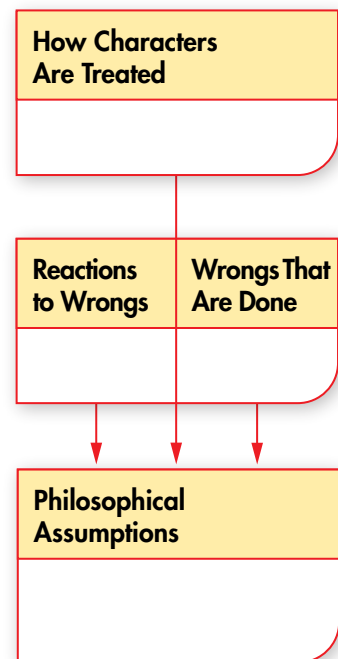
The words below are important to understanding the text that follows. Copy the words into your notebook. Which word can you infer is a past tense verb?

obscure **tumult**
comprised **truculent**
sundry



Reading Literature

3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama.



Charlotte Brontë

(1816–1855)



Author of *Jane Eyre*

Charlotte Brontë was part of a renowned literary family: Her sisters Anne and Emily were also writers. Their father, an Anglican clergyman, moved his family to the moors in Yorkshire in 1820, and the children were educated largely at home. Raised without their mother, who had died in 1821, the sisters, together with their brother Branwell, led a rich fantasy life that nurtured their artistic development.

Early Failure With three of her sisters, Charlotte briefly attended a boarding school. Her experiences there provided material for the critical descriptions of boarding-school life at Lowood in *Jane Eyre*. Charlotte spent several years as a teacher, first of her own siblings and then at another school that she herself had briefly attended. She found this job difficult and unappealing, and in 1844 attempted to open her own school near her family home. The school's failure was quick and definite: No pupils enrolled.

Success In 1846, the three sisters published a volume of poems under the pseudonyms Currer, Ellis, and Acton Bell, but the book had little success. Charlotte had also written a novel, *The Professor*, but the book failed to find a publisher. Charlotte persevered, however, and when *Jane Eyre* was published in 1847, it met with immediate popular success.

Personal Struggle The final years of Charlotte Brontë's life were clouded by tragedy. Her brother died in 1848, and Emily and Anne died soon after. Despite her loneliness, Charlotte found the strength to complete the novels *Shirley* (1849) and *Villette* (1853). She married Arthur Bell Nicholls, her father's curate, and died about nine months later.



FROM

JANE EYRE

Charlotte Brontë

CHAPTER 6

The next day commenced as before, getting up and dressing by rushlight; but this morning we were obliged to dispense with the ceremony of washing; the water in the pitchers was frozen. A change had taken place in the weather the preceding evening, and a keen northeast wind, whistling through the crevices of our bedroom windows all night long, had made us shiver in our beds, and turned the contents of the ewers to ice.

Before the long hour and a half of prayers and Bible reading was over, I felt ready to perish with cold. Breakfast time came at last, and this morning the porridge was not burnt; the quality was eatable, the quantity small; how small my portion seemed! I wished it had been doubled.

Analyzing an Author's Assumptions

Which details suggest Brontë thinks schools like Lowood are in need of reform?

In the course of the day I was enrolled a member of the fourth class, and regular tasks and occupations were assigned to me: hitherto, I had only been a spectator of the proceedings at Lowood, I was now to become an actor therein. At first, being little accustomed to learn by heart, the lessons appeared to me both long and difficult: the frequent change from task to task, too, bewildered me; and I was glad, when, about three o'clock in the afternoon, Miss Smith put into my hands a border of muslin two yards long, together with needle, thimble, etc., and sent me to sit in a quiet corner of the school room, with directions to hem the same. At that hour most of the others were sewing likewise; but one class still stood round Miss Scatcherd's chair reading, and as all was quiet, the subject of their lessons could be heard, together with the manner in which each girl acquitted herself, and the animadversions or commendations of Miss Scatcherd on the performance. It was English history; among the readers, I observed my acquaintance of the verandah; at the commencement of the lesson, her place had been at the top of the class, but for some error of pronunciation or some inattention to stops, she was suddenly sent to the very bottom. Even in that **obscure** position, Miss Scatcherd continued to make her an object of constant notice: she was continually addressing to her such phrases as the following:—

“Burns” (such it seems was her name: the girls here, were all called by their surnames, as boys are elsewhere), “Burns, you are standing on the side of your shoe, turn your toes out immediately.” “Burns, you poke your chin most unpleasantly, draw it in.” “Burns, I insist on your holding your head up: I will not have you before me in that attitude,” etc. etc.

A chapter having been read through twice, the books were closed and the girls examined. The lesson had **comprised** part of the reign of Charles I, and there were **sundry** questions about tonnage and poundage, and ship-money, which most of them appeared unable to answer; still, every little difficulty was solved instantly when it reached Burns: her memory seemed to have retained the substance of the whole lesson, and she was ready with answers on every point. I kept expecting that Miss Scatcherd would praise her attention; but, instead of that, she suddenly cried out:—

“You dirty, disagreeable girl! you have never cleaned your nails this morning!”

Burns made no answer: I wondered at her silence.

“Why,” thought I, “does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?”

My attention was now called off by Miss Smith, desiring me to hold a skein of thread: while she was winding it, she talked to me from time to time, asking whether I had ever been at school before, whether I could mark, stitch, knit, etc.; till she dismissed me, I could not pursue my observations on Miss Scatcherd's movements. When I returned to my seat, that lady was just delivering an order, of which I did not catch the import; but Burns immediately left the class, and

◀ Critical Viewing

This picture depicts a governess and her students. In what ways is the situation of these students similar to and different from Jane's? **COMPARE AND CONTRAST**

Vocabulary

obscure (əb skyoor')

adj. not easily seen; not generally known

comprised (kəm prɪzd')

v. consisted of; included

sundry (sun' drē) *adj.*

various, miscellaneous

Comprehension

How has the narrator's role at Lowood changed?

Author's Philosophical Assumptions

What does Miss Scatcherd's reaction suggest about Brontë's assumptions regarding an ideal teacher-student relationship?



Spiral Review

Point of View How does the novel's first-person narration affect the reader's connection with Jane?

Vocabulary

tumult (tūm'ult) *n.* noise caused by a crowd

going into the small inner room where the books were kept, returned in half a minute, carrying in her hand a bundle of twigs tied together at one end. This ominous tool she presented to Miss Scatcherd with a respectful courtesy; then she quietly, and without being told, unloosed her pinafore, and the teacher instantly and sharply inflicted on her neck a dozen strokes with the bunch of twigs. Not a tear rose to Burns's eye; and, while I paused from my sewing, because my fingers quivered at this spectacle with a sentiment of unavailing and impotent anger, not a feature of her pensive face altered its ordinary expression.

"Hardened girl!" exclaimed Miss Scatcherd, "nothing can correct you of your slatternly habits: carry the rod away."

Burns obeyed: I looked at her narrowly as she emerged from the book closet; she was just putting back her handkerchief into her pocket, and the trace of a tear glistened on her thin cheek.

The play-hour in the evening I thought the pleasantest fraction of the day at Lowood: the bit of bread, the draught of coffee swallowed at five o'clock had revived vitality, if it had not satisfied hunger; the long restraint of the day was slackened; the school room felt warmer than in the morning: its fires being allowed to burn a little more brightly to supply, in some measure, the place of candles, not yet introduced; the ruddy gloaming,¹ the licensed uproar, the confusion of many voices gave one a welcome sense of liberty.

On the evening of the day on which I had seen Miss Scatcherd flog her pupil, Burns, I wandered as usual among the forms and tables and laughing groups without a companion, yet not feeling lonely: when I passed the windows, I now and then lifted a blind and looked out; it snowed fast, a drift was already forming against the lower panes; putting my ear close to the window, I could distinguish from the gleeful **tumult** within, the disconsolate moan of the wind outside.

Probably, if I had lately left a good home and kind parents, this would have been the hour when I should most keenly have regretted the separation: that wind would then have saddened my heart; this obscure chaos would have disturbed my peace: as it was I derived from both a strange excitement, and reckless and feverish, I wished the wind to howl more wildly, the gloom to deepen to darkness, and the confusion to rise to clamor.

Jumping over forms, and creeping under tables, I made my way to one of the fire-places: there, kneeling by the high wire fender, I found Burns, absorbed, silent, abstracted from all round her by the companionship of a book, which she read by the dim glare of the embers.

"Is it still 'Rasselas'?"² I asked, coming behind her.

"Yes," she said, "and I have just finished it."

And in five minutes more she shut it up. I was glad of this.

1. **ruddy gloaming** glowing twilight; the sunset.

2. **Rasselas** *The History of Rasselas, Prince of Abyssinia*, a moralizing novel by Samuel Johnson.



"HARDENED GIRL!"

*exclaimed
Miss Scatcherd . . .*

"Now," thought I, "I can perhaps get her to talk." I sat down by her on the floor.

"What is your name besides Burns?"

"Helen."

"Do you come a long way from here?"

"I come from a place further north; quite on the borders of Scotland."

"Will you ever go back?"

"I hope so; but nobody can be sure of the future."

"You must wish to leave Lowood?"

"No: why should I? I was sent to Lowood to get an education; and it would be of no use going away until I have attained that object."

"But that teacher, Miss Scatcherd, is so cruel to you?"

"Cruel? Not at all! She is severe: she dislikes my faults."

"And if I were in your place I should dislike her: I should resist her; if she struck me with that rod, I should get it from her hand; I should break it under her nose."

▲ Critical Viewing

How well does this still from a movie version of *Jane Eyre* match your vision of Jane and Burns? Explain.

EVALUATE

Comprehension

How does Burns react to her beating by Miss Scatcherd?

Author's Philosophical Assumptions

What do Jane's thoughts suggest about the author's assumptions regarding the relative importance of obedience and independence?

"Probably you would do nothing of the sort: but if you did, Mr. Brocklehurst would expel you from the school; that would be a great grief to your relations. It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action whose evil consequences will extend to all connected with you—and, besides, the Bible bids us return good for evil."

"But then it seems disgraceful to be flogged, and to be sent to stand in the middle of a room full of people; and you are such a great girl: I am far younger than you, and I could not bear it."

"Yet it would be your duty to bear it, if you could not avoid it: it is weak and silly to say you *cannot bear* what it is your fate to be required to bear."

I heard her with wonder: I could not comprehend this doctrine of endurance; and still less could I understand or sympathize with the forbearance she expressed for her chastiser. Still I felt that Helen Burns considered things by a light invisible to my eyes. I suspected she might be right and I wrong; but I would not ponder the matter deeply: like Felix,³ I put it off to a more convenient season.

"You say you have faults, Helen: what are they? To me you seem very good."

"Then learn from me, not to judge by appearances: I am, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot *bear* to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular."

"And cross and cruel," I added; but Helen Burns would not admit my addition: she kept silence.

"Is Miss Temple as severe to you as Miss Scatcherd?"

At the utterance of Miss Temple's name, a soft smile flitted over her grave face.

"Miss Temple is full of goodness; it pains her to be severe to anyone, even the worst in the school: she sees my errors, and tells me of them gently; and, if I do anything worthy of praise, she gives me my meed liberally. One strong proof of my wretchedly defective nature is

3. **Felix** in the Bible, governor of Judea who released Paul from prison and deferred his trial until a more "convenient season" (Acts 24:25).

“ . . . it is weak and silly to say you

CANNOT BEAR

what it is your fate to be required to bear.”

that even her expostulations, so mild, so rational, have not influence to cure me of my faults; and even her praise, though I value it most highly, cannot stimulate me to continued care and foresight.”

“That is curious,” said I: “it is so easy to be careful.”

“For *you* I have no doubt it is. I observed you in your class this morning, and saw you were closely attentive: your thoughts never seemed to wander while Miss Miller explained the lesson and questioned you. Now, mine continually rove away: when I should be listening to Miss Scatcherd, and collecting all she says with assiduity,⁴ often I lose the very sound of her voice; I fall into a sort of dream. Sometimes I think I am in Northumberland, and that the noises I hear round me are the bubbling of a little brook which runs through Deepden, near our house;—then, when it comes to my turn to reply, I have to be wakened; and, having heard nothing of what was read for listening to the visionary brook, I have no answer ready.”

“Yet how well you replied this afternoon.”

“It was mere chance: the subject on which we had been reading had interested me. This afternoon, instead of dreaming of Deepden, I was wondering how a man who wished to do right could act so unjustly and unwisely as Charles the First sometimes did; and I thought what a pity it was that, with his integrity and conscientiousness, he could see no farther than the prerogatives of the crown. If he had but been able to look to a distance, and see how what they call the spirit of the age was tending! Still, I like Charles—I respect him—I pity him, poor murdered king! Yes, his enemies were the worst: they shed blood they had no right to shed. How dared they kill him!”

Helen was talking to herself now: she had forgotten I could not very well understand her—that I was ignorant, or nearly so, of the subject she discussed. I recalled her to my level.

“And when Miss Temple teaches you, do your thoughts wander then?”

“No, certainly, not often; because Miss Temple has generally something to say which is newer to me than my own reflections: her language is singularly agreeable to me, and the information she communicates is often just what I wished to gain.”

“Well, then, with Miss Temple you are good?”

“Yes, in a passive way: I make no effort; I follow as inclination guides me. There is no merit in such goodness.”

“A great deal: you are good to those who are good to you. It is all I ever desire to be. If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way: they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should—so hard as to teach the person who struck us never to do it again.”

Analyzing an Author's Assumptions

To what extent is Brontë criticizing or supporting the ideas Helen shares about Charles the First? Explain.

Comprehension

What faults does Helen Burns attribute to herself?

4. **assiduity** (as' ə dyōō' ə tē) *n.* constant care and attention; diligence.

“When we are struck at without a reason, we should

STRIKE BACK AGAIN

very hard”

Vocabulary

truculent (truk' yə lənt)
adj. cruel; fierce

Author's Philosophical Assumptions

Does the author favor one girl's argument over the other's? Explain.

“You will change your mind, I hope, when you grow older: as yet you are but a little untaught girl.”

“But I feel this, Helen: I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved.”

“. . . Love your enemies; bless them that curse you; do good to them that hate you and spitefully use you.”

“Then I should love Mrs. Reed, which I cannot do; I should bless her son John, which is impossible.”

In her turn, Helen Burns asked me to explain; and I proceeded forthwith to pour out, in my way, the tale of my sufferings and resentments. Bitter and **truculent** when excited, I spoke as I felt, without reserve or softening.

Helen heard me patiently to the end: I expected she would then make a remark, but she said nothing.

“Well,” I asked impatiently, “is not Mrs. Reed a hard-hearted, bad woman?”

“She has been unkind to you, no doubt; because, you see, she dislikes your cast of character, as Miss Scatcherd does mine: but how minutely you remember all she has done and said to you! What a singularly deep impression her injustice seems to have made on your heart! No ill usage so brands its record on my feelings. Would you not be happier if you tried to forget her severity, together with the passionate emotions it excited? Life appears to me too short to be spent in nursing animosity or registering wrongs. We are, and must be, one and all, burdened with faults in this world: but the time will soon come when, I trust, we shall put them off in putting off our corruptible bodies; when debasement and sin will fall from us with this cumbrous frame of flesh, and only the spark of the spirit will remain,—the impalpable principle of life and thought, pure as when it left the Creator to inspire the creature: whence⁵ it came it will return; perhaps again to be communicated to some being higher than man—perhaps to pass through gradations of glory, from the pale human soul to brighten to the seraph!⁶ Surely it will never, on

5. **whence** the place from which.

the contrary, be suffered to degenerate from man to fiend? No; I cannot believe that: I hold another creed; which no one ever taught me, and which I seldom mention; but in which I delight, and to which I cling: for it extends hope to all: it makes Eternity a rest—a mighty home, not a terror and abyss. Besides, with this creed, I can so clearly distinguish between the criminal and his crime; I can so sincerely forgive the first while I abhor the last: with this creed revenge never worries my heart, degradation never too deeply disgusts me, injustice never crushes me too low: I live in calm, looking to the end.”

Helen’s head, always drooping, sank a little lower as she finished this sentence. I saw by her look she wished no longer to talk to me, but rather to converse with her own thoughts. She was not allowed much time for meditation: a monitor, a great rough girl, presently came up, exclaiming in a strong Cumberland accent—

“Helen Burns, if you don’t go and put your drawer in order, and fold up your work this minute, I’ll tell Miss Scatcherd to come and look at it!”

Helen sighed as her reverie fled, and getting up, obeyed the monitor without reply as without delay.

6. **seraph** angel of the highest order.

Critical Reading



- 1. Key Ideas and Details (a)** For what offense does Miss Scatcherd punish Helen Burns? **(b) Infer:** When punished, why does Helen make every effort to hold back tears?
- 2. Key Ideas and Details (a)** Which teacher does Helen particularly like? **(b) Analyze:** Why does Helen find that there is “no merit” in being good in this teacher’s class?
- 3. Key Ideas and Details** Describe Jane’s personality in a few sentences.
- 4. Integration of Knowledge and Ideas (a) Compare and Contrast:** Compare Jane’s and Helen’s reactions to mistreatment. **(b) Make a Judgment:** Do you think each has something to teach the other? Explain.
- 5. Integration of Knowledge and Ideas** Might Helen and Jane be seen as two sides of the author’s personality? Why or why not?
- 6. Integration of Knowledge and Ideas** How do you think Brontë would like to reform schools like Lowood? In your response, use at least two of these Essential Question words: *education, independence, leadership*. [*Connecting to the Essential Question: How does literature shape or reflect society?*]

Cite textual evidence to support your responses.



Literary Analysis

- 1. Key Ideas and Details (a)** Begin to **analyze the author's assumptions** in this selection by identifying three details Brontë uses to describe the setting. **(b)** What assumptions about children and education do these details suggest?
- 2. Integration of Knowledge and Ideas (a)** Use a chart like the one shown to compare and contrast the two philosophies espoused by Jane and Helen in this excerpt. **(b)** Which do you think best reflects the underlying **philosophical assumptions** that Brontë brings to this story? Explain.

Character's view	<i>of Miss Scatcherd's actions</i>	<i>of education</i>	Assumption

- 3. Integration of Knowledge and Ideas (a)** Based on their behavior, what different teaching philosophies do Miss Temple and Miss Scatcherd follow? **(b)** How does the author seem to feel about each teacher's philosophy? Cite details from the selection to support your evaluation.
- 4. Integration of Knowledge and Ideas** Early Victorian society taught that women should be docile, domestic creatures with little concern for larger issues. Do Brontë's assumptions seem to agree with that view? Cite details to support your evaluation.



Writing

- 2.** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Vocabulary Acquisition and Use

For each word, choose the letter of its synonym, and explain your choice.

- tumult:** (a) ache (b) cruelty (c) satisfaction (d) excitement
- comprised:** (a) included (b) suggested (c) pried (d) attached
- truculent:** (a) forgetful (b) ferocious (c) driven (d) peaceful
- obscure:** (a) murky (b) noisy (c) arrogant (d) attentive
- sundry:** (a) shiny (b) outdoor (c) withered (d) diverse

Writing to Sources

Informative Text Write the **school conduct report** that Miss Scatcherd might have written about Helen Burns. From the selection, infer Miss Scatcherd's feelings about Helen. Then, set up a formal report with the Lowood School heading, your name (Miss Scatcherd), a date at the top, and an evaluation section that includes grades and comments in categories such as schoolwork, personal hygiene, posture, and effort.

TEXT SET

The Empire and Its Discontents

Part 3



Connecting to the Essential Question Matthew Arnold sees the world in terms of private loyalties, and Rudyard Kipling sees it in terms of public duties. As you read, notice Arnold’s private settings and compare and contrast them with Kipling’s public arenas. Doing so will help you explore the Essential Question: **What is the relationship between literature and place?**

Close Reading Focus

Mood; Theme

Poems contain emotional thoughts and thoughtful emotions. With thought and emotion so closely linked, the **mood**, or feeling, that a poem calls up is bound to be related to its **themes**, or messages about life, and to its *aesthetic impact*—its intended *emotional effect* on the reader. Read poetry with your feelings and you will find your way to its ideas.

In “Dover Beach,” for example, the crash of waves brings “The eternal note of sadness in.” This mood of sadness contributes to an important theme of the poem, which concerns a world with “neither joy, nor love, nor light.” This theme interacts with other themes in the poem, such as the loss of certainty and faith, to produce a work with rich layers of meaning.

Comparing Literary Works The “*sound*” of language contributes to the mood and the intended effect on the reader. Compare the sounds of Arnold’s and Kipling’s language and consider their effects on the reader.

Preparing to Read Complex Texts **Connecting a poem to the historical period** will help you better understand its mood and themes. The Victorian era was marked by scientific progress, material prosperity, and British global domination, yet each success brought fresh anxieties with it:

- Scientific progress brought a greater questioning of religious faith.
- Material prosperity for some brought greater poverty for others.
- Expansion of Britain’s empire brought heavy responsibilities as well as political and cultural tensions that often resulted in warfare.

Use a diagram like this to relate the poems to their historical period.

Vocabulary

The words below are important to understanding the texts that follow. Copy the words into your notebook. Which part of speech is signaled by the suffixes *-ence* and *-ion*?

tranquil	dominion
cadence	contrite
turbid	awe



Reading Literature

2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.

Historical Background

The 1897 “Diamond Jubilee” celebrates the British Empire.

“Recessional” Mood/Themes

The speaker prays for the British Empire while recognizing its greatness is likely temporary.

(1822–1888)

MATTHEW ARNOLD

Author of “Dover Beach”

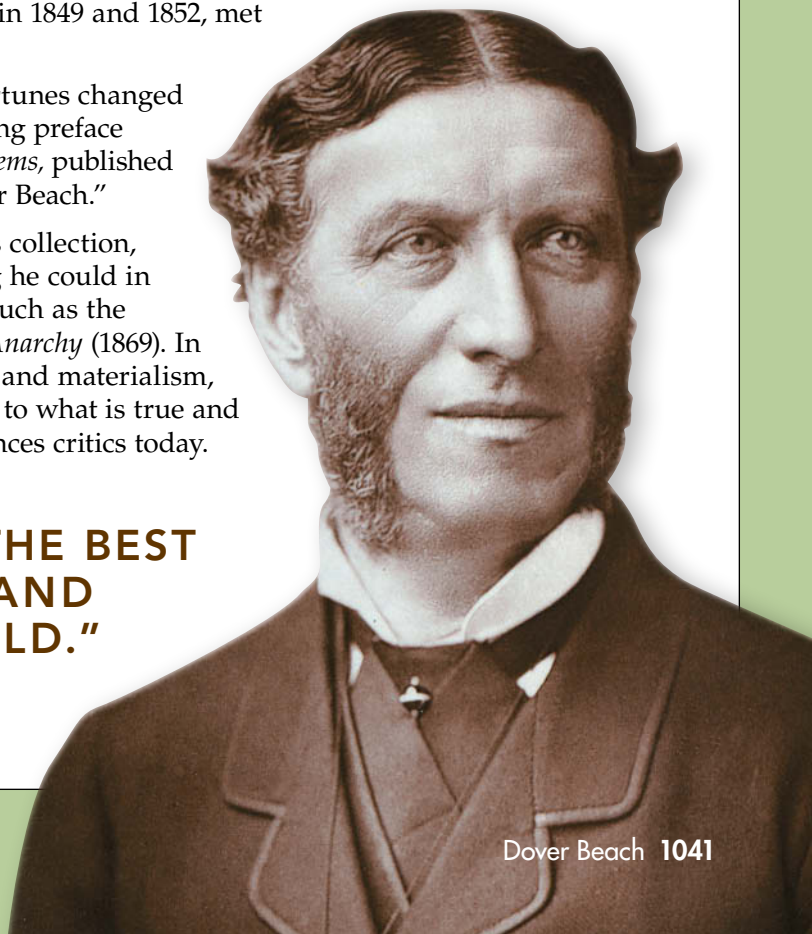
Much of Matthew Arnold’s poetry concerns a theme as relevant today as it was in the nineteenth century: the isolation of individuals from one another and from society. In fact, in the 1960s, the American novelist Norman Mailer used a modified quotation from Arnold’s poem “Dover Beach” for the title of his book about a Vietnam War protest, *Armies of the Night*.

A Social Conscience While attending Oxford University, Arnold developed the social conscience that was to guide his career as a public servant, poet, and literary critic. In 1851, he became Inspector of Schools, and in performing this job he did much to improve education throughout Great Britain. All the while, he remained a poet at heart, although his first two collections, published in 1849 and 1852, met with little success.

Literary Achievement Arnold’s literary fortunes changed in 1853 when he published *Poems*, with its long preface that established him as a major critic. *New Poems*, published in 1867, contained Arnold’s celebrated “Dover Beach.”

A Return to Culture After completing this collection, Arnold believed that he had said everything he could in poetry. From that point on he wrote prose, such as the social criticism of the essays in *Culture and Anarchy* (1869). In this book, he attacks Victorian complacency and materialism, arguing that culture should open our minds to what is true and valuable. Arnold’s idea of culture still influences critics today.

**“CULTURE IS TO KNOW THE BEST
THAT HAS BEEN SAID AND
THOUGHT IN THE WORLD.”**





DOVER BEACH

MATTHEW ARNOLD

▲ Critical Viewing

Does this photograph capture the “eternal note of sadness” Arnold describes? Explain. **SUPPORT**

Vocabulary

tranquil (tran' kwil) *adj.*
calm; serene; peaceful

cadence (kād' əns) *n.*
measured movement

The sea is calm tonight.

The tide is full, the moon lies fair

Upon the straits;¹ 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,²
Begin, and cease, and then again begin,
With tremulous **cadence** slow, and bring
The eternal note of sadness in.

1. **straits** Straits of Dover, between England and France.

2. **strand** shore.

- 15 Sophocles³ long ago
Heard it on the Aegean,⁴ 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 shingles⁵ 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 darkling⁶ plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

3. **Sophocles** (săf' ə klēz') Greek tragic dramatist (496?–406 B.C.).

4. **Aegean** (ē jē' ən) arm of the Mediterranean Sea between Greece and Turkey.

5. **shingles** *n.* beaches covered with large, coarse, waterworn gravel.

6. **darkling** *adj.* in the dark.

Vocabulary

turbid (tur' bid) *adj.* muddy or cloudy; not clear

Connecting to the Historical Period

How does the doubt expressed in lines 21–28 reflect the historical period in which the poem was written?

Mood as a Key to Theme

How do the feelings that the final stanza evokes relate to its message in lines 29–30?

Critical Reading



1. **Key Ideas and Details (a)** Where are the speaker and his “love,” and what do they hear and see? **(b) Interpret:** Why do you think the scene suggests to the speaker “the eternal note of sadness”?
2. **Key Ideas and Details (a)** What does the speaker say has happened to “The Sea of Faith”? **(b) Interpret:** What does he mean by this remark?
3. **Key Ideas and Details (a)** In the last stanza, what does the speaker say that he and his “love” should do? **(b) Draw Conclusions:** What problem does the speaker believe that they can alleviate if they follow his urging?
4. **Integration of Knowledge and Ideas** Is Arnold’s message in the final stanza a satisfactory response to “human misery” today? Why or why not?

Cite textual evidence to support your responses.



Rudyard Kipling

(1865–1936)



Author of “Recessional” • “The Widow at Windsor”

Rudyard Kipling’s works are known for their celebration of the British Empire, yet they also warn of the costs of world dominion. While praising the benefits of imperialism, he emphasizes the responsibility of the British to bring their “civilized” ways to other parts of the world.

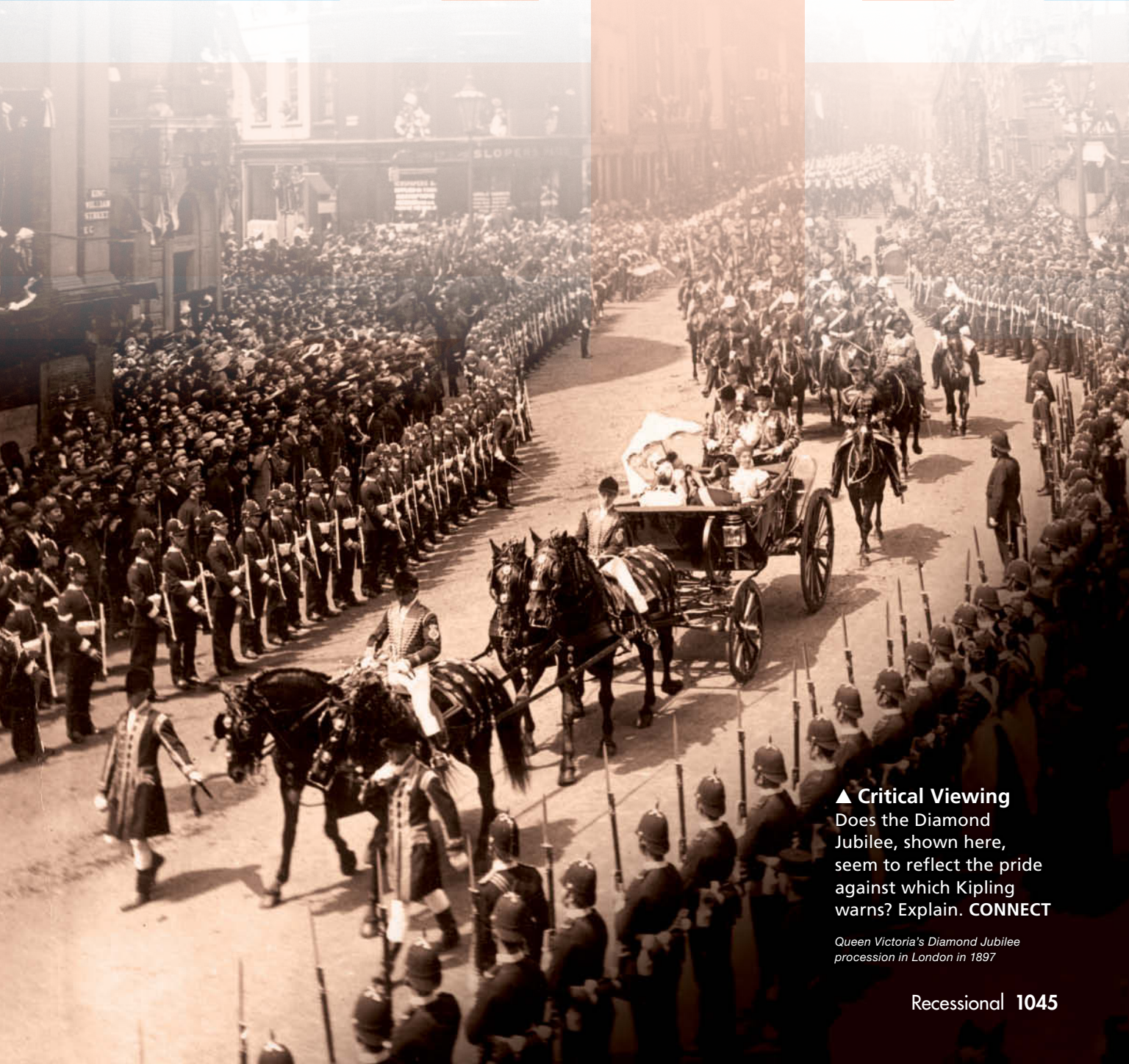
Early Success Kipling was born to British parents in India, one of Britain’s largest colonies. At the age of six, he was placed by his parents in a foster home in England, and later, at a chaotic boarding school. One critic speculates that the theme of self-preservation in Kipling’s work was inspired by experiences at the boarding school that tested his courage. Kipling would later immortalize his school days in a collection of stories called *Stalky and Co.* (1899). In 1882, Kipling returned to India to work as a journalist. During the next seven years, he published a number of witty poems and stories, and by the time he returned to England in 1889, he was a celebrity.

Kipling’s Achievements Kipling is known as a Victorian author because he produced his best work before the death of Queen Victoria in 1901. In its great variety, that work includes poetry, short stories, and novels. Some of his books, such as *The Jungle Books* (1894, 1895), *Captains Courageous* (1897), and *Kim* (1901), have become children’s classics.

For years, Kipling was the most popular English poet, and in 1907 he became the first English writer to receive the Nobel Prize for Literature.

RECESSIONAL¹

Rudyard Kipling



▲ **Critical Viewing**
Does the Diamond Jubilee, shown here, seem to reflect the pride against which Kipling warns? Explain. **CONNECT**

Queen Victoria's Diamond Jubilee procession in London in 1897



Vocabulary

dominion (də min' yən) *n.*
rule; control

contrite (kən trīt') *adj.*
willing to repent or atone

awe (ô) *n.* mixed feeling of
reverence, fear, and wonder

BACKGROUND In 1897, a national celebration called the “Diamond Jubilee” was held in honor of the sixtieth anniversary of Queen Victoria’s reign. The occasion prompted a great deal of boasting about the strength and greatness of the empire. Kipling responded to the celebration by writing this poem, reminding the people of England that the British empire might not last forever.

God of our fathers, known of old—
Lord of our far-flung battle-line—
Beneath whose awful Hand we hold
Dominion over palm and pine—
5 Lord God of Hosts, be with us yet
Lest we forget—lest we forget!

The tumult and the shouting dies—
The Captains and the Kings depart—
Still stands Thine ancient Sacrifice,
10 An humble and a **contrite** heart.²
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called, our navies melt away—
On dune and headland sinks the fire³—
15 Lo, all our pomp of yesterday
Is one with Nineveh⁴ and Tyre!⁵
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!
If, drunk with sight of power, we loose
20 Wild tongues that have not Thee in **awe**—
Such boasting as the Gentiles use

1. **Recessional** hymn sung at the end of a religious service. [footnote in title, previous page]

2. **An . . . heart** allusion to the Bible (Psalms 51:17) “The sacrifices of God are a broken spirit: a broken and contrite heart, O God, thou wilt not despise.”

3. **On . . . fire** Bonfires were lit on high ground all over Britain as part of the opening ceremonies of the Jubilee celebration.

4. **Nineveh** (nin' ə və) ancient capital of the Assyrian Empire, the ruins of which were discovered buried in desert sands in the 1850s.

5. **Tyre** (tir) once a great port and the center of ancient Phoenician culture, now a small town in Lebanon.

Or lesser breeds without the Law—⁶
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

- 25 For heathen heart that puts her trust
 In reeking tube⁷ and iron shard⁸—
All valiant dust that builds on dust,
 And guarding calls not Thee to guard—
For frantic boast and foolish word,
30 Thy mercy on Thy People, Lord!

6. **Such boasting . . . Law** allusion to the Bible (Romans 2:14) “For when the Gentiles, which have not the law, do by nature the things contained in the law, these, having not the law, are a law unto themselves.”

7. **tube** barrel of a gun.

8. **shard** fragment of a bombshell.

Mood as a Key to Theme

How does the refrain “Lest we forget,” create a mood and support the poem’s theme?

Critical Reading

- 1. Key Ideas and Details (a)** To whom is this poem addressed? **(b) Interpret:** For whom is the message of the poem really meant?
- 2. Key Ideas and Details (a)** What is the literal meaning of the title of the poem? **(b) Interpret:** What double meaning is contained in the title? **(c) Analyze:** How is this ambiguity appropriate to the mood of the poem?
- 3. Key Ideas and Details (a)** Paraphrase the first stanza of the poem. **(b) Analyze:** According to this stanza, what is the relationship between God and empire? Explain.
- 4. Key Ideas and Details (a)** In lines 15 and 16, what happens to “our pomp of yesterday”? **(b) Infer:** What qualities and actions does the speaker condemn? **(c) Draw Conclusions:** What is the theme of the poem?
- 5. Integration of Knowledge and Ideas** Britain is no longer an empire. Does this fact bear out Kipling’s warning? Explain.
- 6. Integration of Knowledge and Ideas** Is Kipling condemning the very existence of the British empire, or is he advocating a more humble approach to the responsibilities of empire? Explain.



Cite textual evidence to support your responses.



The *at* **Widow Windsor**

Rudyard Kipling

▲ **Critical Viewing**

What elements of this portrait of Queen Victoria do you think the speaker of the poem might point out? Explain. **CONNECT**

'Ave you 'eard o' the Widow at Windsor
With a hairy gold crown on 'er 'ead?
She 'as ships on the foam—she 'as millions at 'ome,
An' she pays us poor beggars in red.
5 (Ow, poor beggars in red!)
There's 'er nick on the cavalry 'orses,
There's 'er mark on the medical stores—
An' 'er troops you'll find with a fair wind be'ind
That takes us to various wars.
10 (Poor beggars!—barbarious wars!)
Then 'ere's to the Widow at Windsor,
An' 'ere's to the stores an' the guns,
The men an' the 'orses what makes up the forces
O' Missis Victorier's sons.
15 (Poor beggars! Victorier's sons!)

Walk wide o' the Widow at Windsor,
For 'alf o' Creation she owns:

We've bought 'er the same with the sword an' the flame,
 An' we've salted it down with our bones.
 20 (Poor beggars!—it's blue with our bones!)
 Hands off o' the sons o' the widow,
 Hands off o' the goods in 'er shop.
 For the kings must come down an' the emperors frown
 When the Widow at Windsor says "Stop!"
 25 (Poor beggars!—we're sent to say "Stop!")
 Then 'ere's to the Lodge o' the Widow,
 From the Pole to the Tropics it runs—
 To the Lodge that we tile with the rank an' the file,
 An' open in form with the guns.
 30 (Poor beggars!—it's always they guns!)

We 'ave 'eard o' the Widow at Windsor,
 It's safest to leave 'er alone:
 For 'er sentries we stand by the sea an' the land
 Wherever the bugles are blown.
 35 (Poor beggars!—an' don't we get blown!)
 Take 'old o' the Wings o' the Mornin',
 An' flop round the earth till you're dead;
 But you won't get away from the tune that they play
 To the bloomin' old rag over'ead.
 40 (Poor beggars!—it's 'ot over'ead!)
 Then 'ere's to the sons o' the Widow,
 Wherever, 'owever they roam.
 'Ere's all they desire, an' if they require
 A speedy return to their 'ome.
 45 (Poor beggars!—they'll never see 'ome!)

Mood as a Key to Theme

What do the remarks in parentheses suggest about the speaker's attitude toward the empire?

Critical Reading



- 1. Key Ideas and Details (a)** Who is the "Widow at Windsor"?
(b) Infer: What is surprising about the speaker's decision to use this description?
- 2. Key Ideas and Details (a)** Who is the speaker of this poem?
(b) Analyze: Would you describe the speaker's tone as disloyal or disrespectful? Explain.
- 3. Key Ideas and Details (a)** What various remarks of the speaker's appear in parentheses? **(b) Make a Judgment:** How would the poem be different if the remarks in parentheses were deleted? Why?
- 4. Integration of Knowledge and Ideas** What comment is the speaker making about the extent and power of the British Empire? Use two of these Essential Question words in your answer: *authority, consequence, domination*. [Connecting to the Essential Question: *What is the relationship between literature and place?*]

Cite textual evidence to support your responses.



Literary Analysis

- 1. Craft and Structure** Fill in a chart like the one shown here by describing the **mood** evoked by images from “Dover Beach.” Then, using what you have written as a clue, state the **theme** of the poem.

Image	Where It Appears	Mood It Evokes

- 2. Craft and Structure** Review Arnold’s descriptions of the night throughout “Dover Beach” and his use of the word “night” in line 37. Do you think his mood is ultimately pessimistic or optimistic? Explain.
- 3. Craft and Structure Connect Arnold’s work to the historical period** by considering how the phrases “ignorant armies” and “darkling plain” in “Dover Beach” might relate to advances in science and the decline of faith.
- 4. Craft and Structure** Explain how the mood of sternness and solemnity in “Recessional” relates to the theme of the poem.
- 5. Craft and Structure** Basing your answer on the concluding two lines of each stanza in “Recessional,” what conclusion can you draw about Kipling’s theme?
- 6. Craft and Structure** Use the mood in “The Widow at Windsor” to explain which of these sentences best describes the theme of the poem: **(a)** Maintaining the Empire seems ridiculous to soldiers who must do it. **(b)** Maintaining the Empire is a deadly serious game, played at the expense of soldiers.
- 7. Comparing Literary Works** Compare and contrast the effect of the sounds of words and lines of Arnold’s and Kipling’s poetry. **(a)** Which poet’s work is more slow and somber? **(b)** Which poet’s work is more clipped and lively? **(c)** Explain how the sound of the language contributes to the mood of each poem and to the poets’ aesthetic purposes.
- 8. Integration of Knowledge and Ideas** Relate “Recessional” and “The Widow at Windsor” to the historical period by explaining how the poems reflect different perspectives on the responsibilities and dangers that come with empire.
- 9. Analyzing Visual Information** Use your knowledge of Arnold’s “Dover Beach” to explain the humor of the cartoon on this page.

“Here as on a darkling plain swept with confused alarms of struggle and flight, where ignorant armies clash by night, Matthew Arnold, News.” ►



Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (p. 1051)

1.a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. (p. 1051)

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Vocabulary Acquisition and Use

Word Analysis: Word-Phrase Relationships

Some words have special meaning when used in phrases. *Dominion*, for instance, means “control.” The phrase *dominion over*, which Kipling uses in “Recessional,” suggests a responsibility for the beings that the person with dominion controls. Contrast the meanings of each of these words and the phrases in which they also appear. Then, write an original sentence using the phrase.

1. attend; attend on
2. awe; in awe of
3. closed; closed down
4. move; move on
5. see; see through
6. stand; stand by

Vocabulary: Antonyms

Antonyms are words with opposite meanings. *Love* and *hate* are antonyms. For each word from the vocabulary list on page 1040, choose the antonym. Then, write an original sentence using both the word and its antonym.

1. awe: **(a)** attrition **(b)** contempt **(c)** reverence
2. turbid: **(a)** clear **(b)** confused **(c)** separated
3. tranquil: **(a)** calm **(b)** rational **(c)** restless
4. contrite: **(a)** incomplete **(b)** respectful **(c)** unrepentant
5. cadence: **(a)** tempo **(b)** unevenness **(c)** vigor
6. dominion: **(a)** obedience **(b)** rule **(c)** sway

Writing to Sources

Argumentative Text Critic Walter E. Houghton writes that the Victorian Age was characterized by “widespread doubt about the nature of man, society, and the universe.” Using *evidence* from the poems by Arnold and Kipling, write an **essay** to support or refute this general observation.

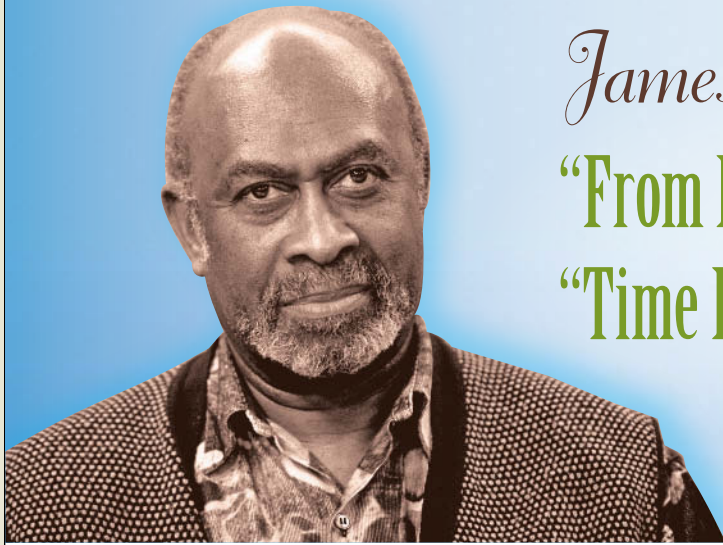
Prewriting Review the poems, using a chart like the one shown to gather evidence about the *theme* of Victorian doubt or self-confidence. Note uses of imagery, language, or stylistic devices that illustrate or contradict the doubts that Houghton cites. Based on your examples, decide whether you agree or disagree with Houghton’s claim.

Drafting Begin your draft by summarizing Houghton’s point and stating your position for or against it. Support your generalizations with evidence from Arnold’s and Kipling’s poems. Consider organizing your response by devoting a paragraph to each selection.

Revising Review your draft, highlighting generalizations and looking for supporting details for each. Where details are lacking, provide them. Make sure that all quotations are accurate and properly referenced. Also, be sure you have *acknowledged and refuted opposing arguments*.

Model: Gathering Details

Poem:			
	Images	Mood(s)	Theme(s)
Doubt			
Self-confidence			



James Berry Introduces “From Lucy: Englan’ Lady,” “Time Removed,” and “Freedom”

On Growing Up British The poems in this selection reflect my different heritages: my Jamaican upbringing, my British identity, and to some extent, my African background. I was one of the peoples “of palm and pine” who grew up under the dominion of the British Empire that is the subject of Kipling’s “Recessional” (p. 1045). As pompous as it sounds, Kipling’s poem foresees some of the dangers of power and pomp and their likely end—those at the top will have to climb down. Empires are humbled, but sometimes, out of that, new relationships are made and changes happen.

Looking at England from a Caribbean Perspective When I grew up, the British Empire was fading fast, but my Caribbean people had become part of the British way of life. My poem “From Lucy: Englan’ Lady” is one of a group of poems that I wrote in Caribbean Creole language and in the voice of Lucy, a Caribbean woman living in England.

Like Lucy, most people who came to Britain in the 1950s were royalists with a natural respect for the Royal Family. To them, the Queen was just like the church. Lucy treats the Queen like an ancient institution, something that will always be there, but at the same time she feels sympathy for her as a woman, for the hard time she has keeping up a show. She feels the Queen belongs to her, so she has a right to comment on her.

About the Author

James Berry has won numerous awards for his work as a poet, novelist, and short-story writer. Among his awards and honors are the Signal Poetry Award in 1989 for *When I Dance* and the Order of the British Empire in 1990.



Lucy represents the uncritical, unwavering admiration that so many ordinary people feel for royalty. She comes from the poverty-stricken context of the Caribbean, yet she would give her life for an institution that does nothing positive for her.

Traveling Back to Jamaica The poem “Time Removed” was one I wrote after I’d been in England for some years and following a visit I made back to Jamaica. I was saddened by how little had happened during my absence. My surroundings seemed to be more broken-down and less well maintained than before I went away.

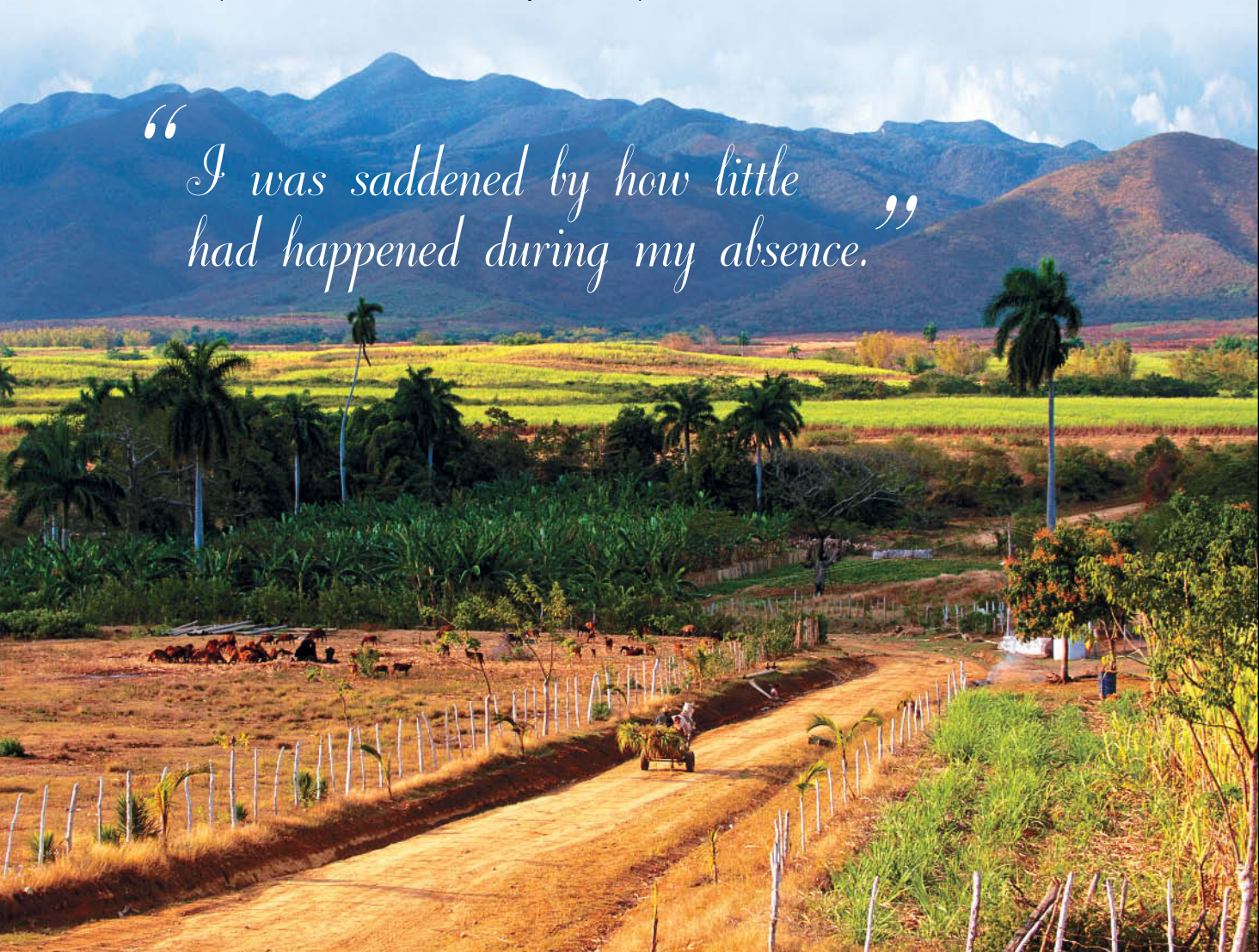
Because I had a wider experience of life now, I could see what was not being done. In England, I had felt a kind of awe for all the work that had gone on over centuries to shape and tame the land. There was a sense of a managed landscape that was kept up and renewed continually through organization and the application of knowledge and skill. In Jamaica, the landscape and the roads were still very undeveloped.

▼ **Critical Viewing**

Which details in this photograph reflect Berry’s recollections in his essay?

INTERPRET

“*I was saddened by how little had happened during my absence.*”





The end of the poem is the intricate part. The image of my father's horse stands for a dying way of life. It's what my father had left me, an old-fashioned place and a stuck way of life. The place that I loved called out to me, neighing like a half-dead horse. I think that's why I called the poem "Time Removed"—because, although I was removed from the time of my childhood, I still felt part of it in a helpless way. The poem is a kind of sigh of pain for the inequalities I'd become more aware of.

The Poetry of Letting Go "Freedom" was a response to protest poems I'd been reading, which were full of negative interpretations of black people's history. It was also an argument, an outcry against the backwardness I was born in and the inadequate political solutions that had been found for it. I was sick and tired of Jamaican leaders harping on in a helpless way about the terrible things Europeans had done to them. They were always hanging onto hurt instead of applying themselves in a positive way to change things.

I think you have to free yourself from your own pain and past. It's no good spending your energy on righteous indignation. For us to create something for ourselves as Caribbean people, we have to go beyond that, let go of a destructive past and create new structures. I hoped for a renaissance among Caribbean people. That's what my poems wanted to do—to stir people and show positive visions of possible futures.

Critical Reading



- 1. Key Ideas and Details (a)** According to Berry, what often happens to those individuals or empires that reach the peak of their power? **(b) Interpret:** What changes in the relationship between the Empire and Jamaica might Berry have wanted after Britain's power diminished?
- 2. Key Ideas and Details (a)** What reason does Berry give for naming his poem "Time Removed"? **(b) Apply:** What kind of inequalities around you echo Berry's concerns for Jamaica?

As You Read "From Lucy: Englan' Lady," "Time Removed," and "Freedom" . . .

- 3. Key Ideas and Details** Look for images of Jamaica that Berry describes in his essay.
- 4. Integration of Knowledge and Ideas** Note instances where Berry uses his poems to voice his frustration with Britain's treatment of Jamaica.



FROM LUCY: ENGLAN' LADY

*James
Berry*

Queen Elizabeth II



You ask me 'bout the lady. Me dear,
old center here still shine
with Queen. She affec' the place
like the sun: not comin' out oft'n
5 an' when it happ'n everybody's out
smilin' as she wave a han'
like a seagull flyin' slow slow.

James Berry

Author's Insight Lucy has
been asked by Leela, her
friend back home, whether
she has seen the Queen.
Every time I go back to
the Caribbean people ask
me that!

James Berry

Author's Insight Lucy connects the Queen with her feeling of the ancient power of British history and with the vast metropolitan character of London.

James Berry

Author's Insight Lucy imagines the Queen at home, where she can be herself and behave naturally—just as a bird at home in its own nest sings most sweetly. I often end my Lucy poems with a Jamaican proverb.

An' you know she come from
dust free rooms an' velvet
10 an' diamond. She make you feel
this on-an'-on¹ town, London,
where long long time deeper than mind.²
An' han's after han's³ die away,
makin' streets, putt'n' up bricks,
15 a piece of brass, a piece of wood
an' plantin' trees: an' it give
a car a halfday job gett'n' through.

An' Leela, darlin', no, I never
meet the Queen in flesh. Yet
20 sometimes, deep deep, I sorry for her.
Everybody expec' a show
from her, like she a space touris'
on earth. An' darlin', unless
you can go home an' scratch up⁴
25 you' husban', it mus' be hard
strain keepin' good graces for
all hypocrite faces.

Anyhow, me dear, you know what
ole time people say,
30 "Bird sing sweet for its nest."⁵



“ **BIRD
SING SWEET
FOR ITS NEST** ”

1. **on-an'-on** extraordinary.
2. **deeper . . . mind** more than can be comprehended.
3. **han's after han's** many generations.
4. **scratch up** lose your temper at.
5. **"Bird . . . nest"** Jamaican proverb, referring to the nightingale's habit of singing loudest near its nest. It means, "Those closest to home are the most contented."

Freedom

James Berry

- Freedom is not
a helpless grasping
at a source of hurt
or an outpour of oneself
5 to fixed ends others started
- Freedom is not
a hiding in the dust
of righteous indignation
or a merging with shadows
- 10 Freedom is not
a becoming the model
of destructive echoes
or a walking in the hands of ghosts
- Freedom is not
15 a reframing of oneself
in the walls of the old prison
or a becoming the tyrant's chain
- Freedom is not
20 excursions of energy
to nowhere
driven and controlled
by someone else's motivation
- Freedom is
25 a letting go like trees grow
a native self unravelling
an adventure of a new
self because of oneself

James Berry

Author's Insight This poem works through a series of images which all in some way suggest a failure to let go of a history of hurt and oppression.

James Berry

Author's Insight My argument in this poem is that people can continue their own imprisonment; if you live with hate and the desire for revenge, you replace one set of chains with another.

James Berry

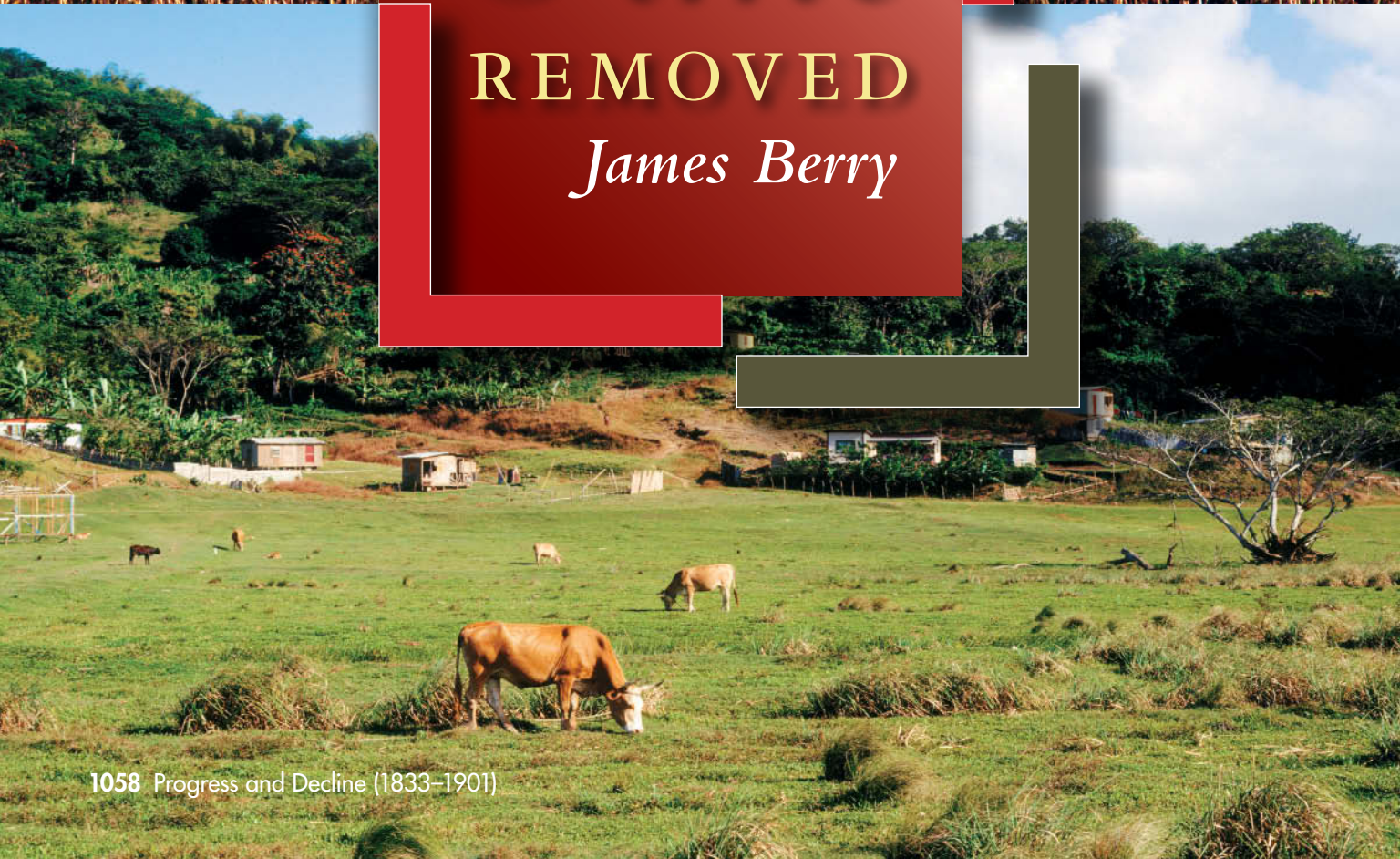
Author's Insight This last verse sums up the adventure of living and striving to become more.



Time

REMOVED

James Berry



I go on and on in England
and walk no ground untrodden.

Landscapes are checkered —
tamed out of new years
5 and recurring generations.

Compulsive hands have shaped
bordered fields
out of scrub,
rivers' faces with bridge,
10 edifices for trees towering
lands now railed and tarred.

Animals are not bony and bare.
Wheels quicken time —
through a late summer
15 staying fresh as spring.

And here
just as jungles hold my love
every whiff of air evokes a time
like the horse my father left
20 and I after ten years away
found the greyhaired skeleton
neighing to me,
like these days do,
in memories too overlaid to touch.

James Berry

Author's Insight When I first rode through England on a train I was extraordinarily moved by the organization and variety of the landscape, like an ordered checkerboard of fields with different colored crops.

◀ Critical Viewing

How do the two landscapes in these photographs dramatize the contrast that Berry makes in the poem?

CONNECT

James Berry

Author's Insight Coming from the Caribbean, I wasn't used to the change of seasons. I'd thought that grass would go brown and dry up in late summer, but it stayed green all year round.

Critical Reading



- 1. Key Ideas and Details (a)** According to Lucy, in what kind of environment does the Queen live? **(b) Summarize:** What challenges does Lucy think the Queen faces as a result of her position? **(c) Analyze:** How do Lucy's perceptions humanize the Queen?
- 2. Key Ideas and Details (a) Interpret:** In your own words, explain the meaning of lines 18–22 in "Freedom."
(b) Support: Provide an example that illustrates your point.
- 3. Integration of Knowledge and Ideas** In "Time Removed," Berry writes in lines 3–5 that the landscapes around us are "tamed out" by each new generation. Do you think the landscape around you is improved by each generation or compromised by it? Provide examples to support your response.

Cite textual evidence to support your responses.

CONNECTING VICTORIAN THEMES

Colin Meloy, frontman for lit-rock band The Decemberists, admits he reads a lot of Victorian novels. They have informed his writing style. His lyrics are often couched in the doubts and melancholy of the Victorians, harking back to the era's concerns about the passing of the natural world and the isolation ushered in by the new industrial age. Specifically, Meloy's "Eli, the Barrow Boy" lyrics echo the themes of love and loss in Matthew Arnold's "Dover Beach" as well as the working class voices in Kipling's poems.

COLIN MELOY SONGWRITER

Music is a necessity to Colin Meloy, something "that drives me completely," he says. He is the main songwriter for the indie group The Decemberists, whose music has been described as lit-rock. Meloy's background in literature qualifies him for the "lit" side of that description. He has a Master of Fine Arts (MFA) in creative writing and considers himself a writer of fictional song stories. The songs on the album *Picaresque*, for example, tell stories that seem to come straight out of Victorian Literature 101.

Sometimes, Meloy has to defend himself against charges of using too many big words! "I don't want to be the person who sends everyone to the dictionary when they're listening to music," he said in a 2004 interview, "just because I think that pop music should be a populist thing."



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Primary Sources

Newspaper Article
Progress in Personal
Comfort

Advertisement
Cook's Railroad
Advertisement



Reading Informational Text

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

About the Text Forms

A **newspaper article** is any short piece of prose writing that appears in a newspaper. It may contain straight news, opinions about recent events, or a combination of both.

An **advertisement** is a persuasive piece that attempts to sell people a product or service. Before the invention of radio and television, printed advertisements were the major means of publicizing products. Such advertisements appeared in a variety of formats, including leaflets, newspaper advertisements, billboards, posters, and product labels.

Preparing to Read Complex Texts

Analyze the techniques of media messages in advertisements and persuasive newspaper articles by focusing on the following *modes of persuasion*:

- **Logical:** presents factual evidence and arguments that make sense
- **Faulty:** presents arguments that upon close study are not fully sound
- **Deceptive:** presents intentionally misleading information
- **Emotional:** uses status symbols, peer pressure, patriotism, humor, or other appeals to the reader's emotions and desires

Look for these modes of appeal as you read or view the primary sources. To help you identify and analyze appeals in these modes,

- summarize what the text explicitly says
- draw conclusions about what the text implies, or suggests
- analyze the sequence of and interrelationships between ideas. For example, do they follow a logical order? Do they build on one another?

Support your summary and your analysis by citing relevant quotations and other details from the text.



How does literature shape or reflect *society*?

Both the newspaper article and the advertisement reflect changes to society in Victorian times. As you read, consider what each document reveals about its times and how each relates to the other.

Note-Taking Guide

Primary source documents are a rich source of information for researchers. As you read these documents, use a note-taking guide like the one shown to organize relevant and accurate information.

1 Type of Document (check one)

- Newspaper Article Letter Diary Speech Map
 Government Document Advertisement Memorandum Other

2 Date of Document _____

3 Author _____

Author's Position _____

4 Original Audience _____

5 Purpose and Importance

a Does this document or image have a persuasive purpose? _____

What techniques does it use to accomplish this purpose? Logical argument?

Appeals to emotion? Attractive images? _____

b List two important ideas, statements, or observations from this document.

c What does this document show about life in the time and place in which it was composed? _____

Analyzing Media Messages

Identifying a source's persuasive goals, target audience, and techniques is a key to analyzing its message.

This guide was adapted from the **U.S. National Archives** document analysis worksheet.

Vocabulary

depredation (dep' rə dā' shən) *n.* act or instance of robbing or laying waste (p. 1065)

Macadam (mə kad' əm) *n.* road surfacing made of small stones bound with adhesive (p. 1065)

fracture (frak' chər) *n.* a broken bone (p. 1065)

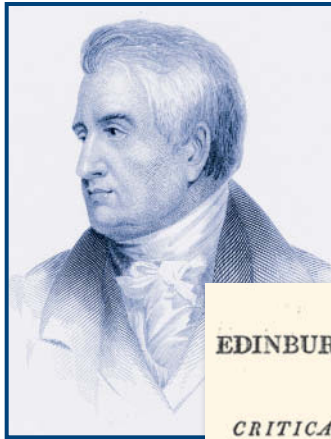
pulp (pulp) *n.* a soft, formless mass (p. 1065)

gout (gout) *n.* a type of arthritis characterized by painful attacks in the hands and especially the feet (p. 1066)

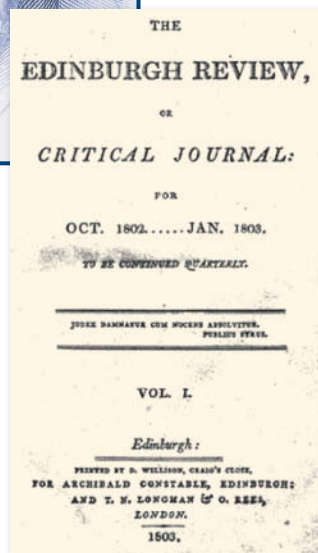
bilious (bil' yəs) *adj.* suffering from or caused by too much bile or another liver problem (p. 1066)

privations (prī vā' shənz) *n.* instances of being deprived; losses or absences of something (p. 1066)

THE STORY BEHIND THE DOCUMENTS



Sydney Smith



Volume I of *The Edinburgh Review*, co-founded by Sydney Smith

Sydney Smith (1771–1845) was an influential writer and preacher of his time. In 1802, he helped found the *Edinburgh Review*, a popular journal to which he frequently contributed articles. Many of these articles express progressive viewpoints on issues such as parliamentary reform, prisons, slavery, and religious freedom. Ordained in the Church of England, Smith nevertheless was a tireless champion of Catholic Emancipation, arguing that Roman Catholics should enjoy equal rights in Britain, at a time when many Britons still thought they should not.

The *Edinburgh Review*, which was published from 1802 to 1929, was a forerunner of today's magazines and journals. It was especially known for its progressive commentaries on politics and its criticism of literary works. Contributors to the journal included famous authors such as the essayist William Hazlitt and the historian Thomas Babington Macaulay (a letter of whose appears in this textbook). The relatively large circulation of this journal—13,500 in 1818—testifies to the growing interest in ideas and literature.

A pioneer of the modern travel industry, **Thomas Cook** (1808–1892) was a devout Baptist who organized his first tour to bring people to a meeting of the temperance movement, a movement to discourage the use of alcoholic beverages. Soon Cook was booking railway excursions all over Britain. He eventually expanded his tours to include Europe, the Middle East, and even North America. In 1872, he led a round-the-world tour that is said to have inspired Jules Verne's novel *Around the World in 80 Days*.



Thomas Cook

Smith's journal and Cook's tours are both evidence of the growth of Victorian Britain's middle class. An increasingly prosperous and literate middle class meant a greater audience for books, magazines, and newspapers. Having more money and leisure time also meant that middle-class Victorians could see a bit more of the world, enjoying the relatively safe and comfortable travel adventures that a Cook's tour provided.

New publications and new means of travel are just two examples of the kind of progress that Victorian Britain valued. Sydney Smith's newspaper article celebrates the innovations, large and small, that contributed to progress in the area of personal comfort—umbrellas, gas streetlights, and adhesive postage stamps, to name just a few. The great strides in transportation that Smith also describes—steamships, better roads, and most of all, railways—were the cornerstone of the new tourist industry promoted in Thomas Cook's advertisement.

PROGRESS IN PERSONAL COMFORT

Sydney Smith

It is of some importance at what period a man is born. A young man, alive at this period, hardly knows to what improvements of human life he has been introduced; and I would bring before his notice the following eighteen changes which have taken place in England since I first began to breathe in it the breath of life—a period amounting now to nearly seventy-three years.

Gas¹ was unknown: I groped about the streets of London in all but the utter darkness of a twinkling oil lamp, under the protection of watchmen in their grand climacteric,² and exposed to every species of **depredation** and insult.

I have been nine hours in sailing from Dover to Calais before the invention of steam. It took me nine hours to go from Taunton to Bath, before the invention of railroads, and I now go in six hours from Taunton to London! In going from Taunton to Bath, I suffered between 10,000 and 12,000 severe contusions,³ before stone-breaking **Macadam** was born.

I paid £15 in a single year for repairs of carriage-springs on the pavement of London; and I now glide without noise or **fracture**, on wooden pavements.

I can walk, by the assistance of the police, from one end of London to the other, without molestation; or, if tired, get into a cheap and active cab, instead of those cottages on wheels, which the hackney coaches⁴ were at the beginning of my life.

I had no umbrella! They were little used, and very dear. There were no waterproof hats, and *my* hat has often been reduced by rains into its primitive **pulp**.

1. **gas** coal gas, piped under the streets of London and used in streetlights after 1814.

2. **climacteric** (klī mak' ter ik) *n.* a major turning point in life, referring here to old age.

3. **contusions** (kən tyōō' or tōō' zhənz) *n.* bruises.

4. **cheap and active cab . . . hackney coaches** Faster two-wheeled hansom cabs replaced hackney coaches as London's typical vehicles for hire to travel short distances.

Primary Sources: Newspaper

Article What does the article reveal to be the contrasting attitudes of younger and older Victorians toward the progress it describes?

Analyzing Media Messages

Identify the logical reasoning and emotional appeals in the third paragraph.

Vocabulary

depredation (dep' rə dā' shən) *n.* act or instance of robbing or laying waste

Macadam (mə kad' əm) *n.* road surfacing made of small stones bound with adhesive

fracture (frak' chər) *n.* a broken bone

pulp (pulp) *n.* a soft, formless mass



Primary Sources

Newspaper Article

Why do you think Smith does not relate the detailed history of the inventions he cites?

Vocabulary

gout (gout) *n.* a type of arthritis that especially affects the feet

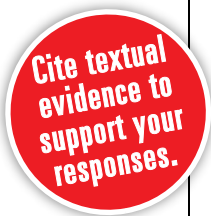
bilious (bil' yəs) *adj.* having a digestive ailment caused by too much bile or another liver problem

privations (prī vā' shənz) *n.* losses or absences of something

I could not keep my smallclothes in their proper place, for braces were unknown.⁵ If I had the **gout**, there was no colchicum. If I was **bilious**, there was no calomel. If I was attacked by ague, there was no quinine.⁶ There were filthy coffee houses instead of elegant clubs. Game could not be bought. Quarrels about uncommuted tithes⁷ were endless. The corruption of Parliament, before Reform, infamous.⁸ There were no banks to receive the savings of the poor. The Poor Laws were gradually sapping the vitals of the country; and whatever miseries I suffered, I had no post to whisk my complaints for a single penny⁹ to the remotest corners of the empire; and yet, in spite of all these **privations**, I lived on quietly, and am now ashamed that I was not more discontented, and utterly surprised that all these changes and inventions did not occur two centuries ago.

I forgot to add, that as the basket of stage coaches, in which luggage was then carried, had no springs, your clothes were rubbed all to pieces. . . .

- 5. **smallclothes . . . braces were unknown** There were no suspenders to hold up his trousers.
- 6. **gout . . . quinine** (kwī' nīn') Colchicum, calomel, and quinine were new, more effective medications used to treat the medical conditions mentioned. *Ague* (ā' gyōō') is an old word for a fever accompanied by chills—the kind of fever that recurs in people suffering from malaria.
- 7. **uncommuted tithes** (tīthz) Beginning with the Tithe Act of 1836, taxes paid to the Church of England in the form of produce were “commuted,” or changed to, an equivalent payment in money.
- 8. **The corruption . . . infamous** Before passage of the Reform Bill of 1832, the House of Commons was dominated by a small number of wealthy, corrupt landowners.
- 9. **I had no post . . . single penny** Penny postage, in the form of an adhesive stamp, was first introduced to Britain in 1840.



Critical Reading



1. **Key Ideas and Details (a)** How old was Smith when he wrote this newspaper article? **(b) Infer:** Why does he think a young man would “hardly know” the value of the improvements he describes?
2. **Key Ideas and Details (a) Classify:** What are two improvements in public safety and two in public transportation that Smith reports? **(b) Generalize:** What general picture does he draw of life before the various inventions and changes he describes?
3. **Integration of Knowledge and Ideas (a) Assess:** Does Smith consider the possibility that people in the future might find his world uncomfortable? Explain. **(b) Generalize:** What does Smith’s attitude toward the past, present, and future show about human attitudes toward progress in general?

TECHNOLOGICAL ADVANCES IN THE NINETEENTH CENTURY

As Sydney Smith describes, during the nineteenth century, technology developed at a rapid pace and changed people's lives in important ways. This timeline shows a few of these advances.



▲ **1824**
Englishman **Joseph Aspin** patented Portland Cement, made from hydraulic lime. In 1843, cement was used to build the Thames Tunnel, the world's first underwater tunnel.

▼ **1835**
Fox Talbot, an English chemist, published an article on his discovery of the paper negative, preparing the way for modern photography.



▲ **1862**
French scientist **Louis Pasteur** discovered that, by heating milk, one could kill many harmful organisms in it, thus extending its shelf life. He called the process "pasteurization."



▲ **1895**
The Frenchman **Louis Lumière** invented a portable all-in-one motion-picture camera, film processing unit, and projector called the Cinématographe, which began the era of motion pictures.

► **1834**
The Analytic Engine—designed by **Charles Babbage**, a British scientist and mathematician—is a forerunner of modern digital computers.



▼ **1877**
The cylinder phonograph, the earliest method of recording sound, was developed by **Thomas Edison**. Soon after, he recorded the voice of Alfred, Lord Tennyson.



CONNECT TO THE LITERATURE

How would you describe Sydney Smith's attitude toward the changes he witnessed during his lifetime?

RAILROAD ADVERTISEMENT

BACKGROUND This Victorian advertisement for a Cook's tour was aimed at Britain's growing middle class.

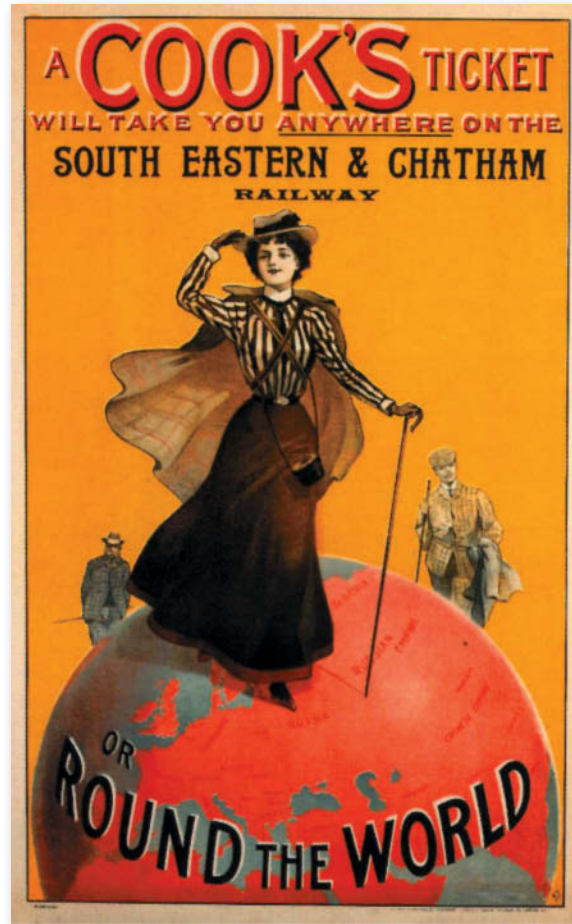
Analyzing Media Messages

For each of the following elements, indicate the intended audience, the message, and the method of persuasion:

- The use of a woman as the central figure
- The woman's position, body language, and dress
- Other images
- Featured words

Primary Source Advertisement

What does this advertisement try to persuade people to do?



Critical Reading

Cite textual evidence to support your responses.

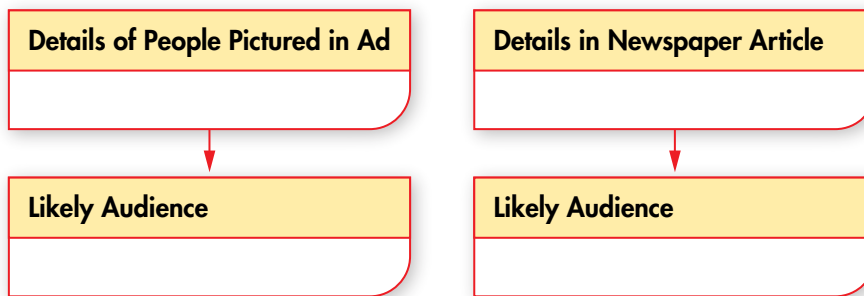
1. **Key Ideas and Details (a)** Where does the ad say a Cook's tour will take you? **(b) Infer:** Why do you think the word *anywhere* is underlined?
2. **Integration of Knowledge and Ideas (a) Apply:** If this ad were used today, how would a contemporary reader react to it? Explain, citing specific elements of the ad. **(b) Evaluate:** Have the techniques of print advertising changed very much since Victorian times? Explain, giving examples in support.

Newspaper Article • Advertisement

Comparing Primary Sources

Refer to your Note-Taking Guide to answer these questions.

1. (a) Summarize the **newspaper article**. Support your answer with quotations from the text. (b) What attitudes and ideas does Smith implicitly promote? Explain, citing relevant details. (c) Explain how the main ideas in the article reinforce one another.
2. (a) What does the appearance of the people in the **advertisement** show about the background, class, and interests of its audience? (b) Which details in Smith's article appeal to a similar audience? Organize details in a diagram like the one shown.



3. Write a paragraph comparing the modes of persuasion used in the two sources.

Vocabulary Acquisition and Use

New Vocabulary Is each statement true or false? Explain.

1. A generous philanthropist will often engage in *depredation*.
2. The *pulp* of the tooth is the hard enamel on the outside.
3. Someone camping in the wild is likely to experience *privations*.

Content-Area Vocabulary Use the italicized vocabulary words to help you answer each question. Then, explain your answer.

1. A person with *gout* would probably (a) cough a lot (b) sleep a lot (c) rest his or her feet on a cushion.
2. A person would most likely feel *bilious* after (a) eating (b) resting (c) trying on shoes.
3. To heal a *fracture*, a person would most likely need (a) a cast (b) a flu shot (c) a warm drink.
4. Supplying new *Macadam* would be the job of (a) a chef (b) a road builder (c) a travel agent.

Etymology Study Macadam is named for John Macadam, the engineer who developed it. Use a dictionary to trace the etymology of these words based on a person's name: *boycott*, *maverick*, *silhouette*, *watt*.



Writing

7. Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (p. 1070)
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. (p. 1070)

Language

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Research Task

Topic: The Theme of “Progress” in the Media

In the centuries separating Victorian England from the present, the idea of progress—measured with terms such as “faster,” “farther,” and “easier”—has acquired a large shadow side. Concerned about everything from pollution to poor diet to cell phones, people today may associate progress with threats to the environment, to health, and even to civility. These days, “progress” may even mean taking a step back.

Assignment: Present a research report in which you analyze the treatment of the theme of “progress” in a television and a print advertisement. Then, evaluate how these media reflect cultural and social views different from those in Sydney Smith’s essay and in the Cook’s tour advertisement.

Gather sources. Use television recordings, newspapers, magazines, and online and library sources to locate and review possible ads for your report. Narrow or broaden your search as needed to ensure that you find the material you need efficiently. Keep accurate notes of the sources of all material.

Develop questions to guide analysis. Analyzing your chosen advertisements should involve answering questions like these:

- What is the purpose of and audience for the ad?
- What media techniques does the ad use to convey the theme of progress?
- What view of progress—positive, negative, or mixed—does the advertisement present?

Synthesize information. Review each ad, analyzing individual elements such as words, images, graphic elements, and sounds. Create a chart like the one shown to help synthesize your insights.

Model: Synthesizing Information in Media

Words	Images	Graphics	Sounds
<i>Simpler and purer</i> suggest progress—away from “progress”!	Images of an elderly farmer suggest tradition.	Logo of a mill suggests return to the past.	Theme played on banjo suggests simpler times.

Conclusion: Ad suggests that the product helps consumers escape the confusion and stress of “progress” to return to simpler times.

Organize and present ideas. Present your analysis of the ads and your comparison of the social and cultural views they reflect with the views found in Smith’s essay and the Cook’s tour advertisement. To ensure flow, select the strongest examples for each point you make. Avoid plagiarism, citing your sources for images and ideas.

RESEARCH TIP

Pay close attention to the denotations, or literal meanings, and the connotations, or emotional associations, of words used in the ads. Note what individual words literally mean and what connotations they take on in the context of the ads.

Use a checklist like the one shown to evaluate your work.

Research Checklist

- Have I answered all the questions in my guidelines for analysis?
- Have I fully analyzed the words and the images?
- Have I evaluated the impact of the graphics and the sounds?
- Have I articulated the overall meaning of each ad?
- Have I successfully compared the social and cultural views reflected in the ads with the views of optimistic Victorians?

TEXT SET

Gloom and Glory

Part 4



Connecting to the Essential Question Brontë and Hardy express the feeling of not being at home in the world. As you read, note the ways in which the speakers in these poems indicate dissatisfaction with the places in which they find themselves. Doing so will help you think about the Essential Question: **What is the relationship between literature and place?**



Reading Literature

5. Analyze how an author’s choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

Close Reading Focus

Stanza; Stanza Structure; Irony

Poets have a number of ways of addressing a reader’s expectations.

Stanzas, for instance, are repeated groupings of two or more verse lines with a definite pattern of line length, rhythm, and, frequently, rhyme. The **stanza structure** of a poem is the pattern of stanzas from which it is built. While stanza structure creates an expectation of a regular pattern, **irony** challenges expectations by creating a contradiction between reality and appearance or between what is said and what is meant.

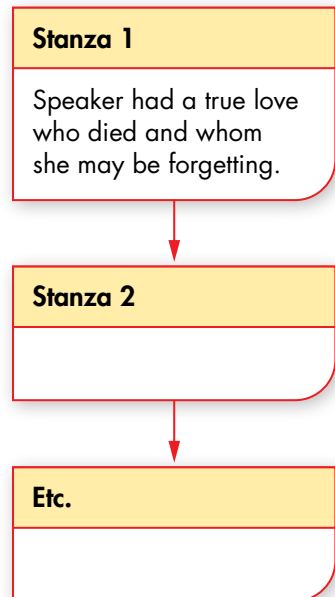
Both stanza structure and irony may set up and then fulfill or not fulfill expectations. In reading these poems, for example, notice these patterns:

- The arrangement of the first stanza leads you to expect a similar arrangement in the others.
- Irony surprises you by not fulfilling expectations.

Comparing Literary Works Brontë’s and Hardy’s poems deal in different ways with the theme of absence—the sense of something missing. Compare the ways in which the speakers in these poems feel about an absence and succeed or fail in handling it.

Preparing to Read Complex Texts Many poetic stanzas express a single main idea, as paragraphs do in prose. You can **analyze the pattern of stanzas** and how it affects the meaning and aesthetic impact of the poem if you notice how each stanza builds on the preceding one. Use a chart like this one to understand the logical progression of stanzas in each poem.

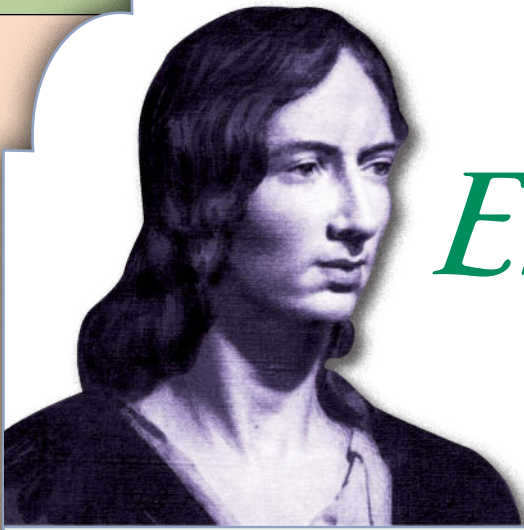
“Remembrance”



Vocabulary

You will encounter the words listed here in the texts that follow. Copy the words into your notebook, sorting them into words you know and words you do not know.

- | | |
|-----------|-------------|
| obscure | gaunt |
| languish | terrestrial |
| rapturous | prodding |



Emily Brontë

(1818-1848)

Author of “Remembrance”

Although some literary critics of the time attacked Emily Brontë for the violent passions expressed in her novel *Wuthering Heights* (1847), her dark Romanticism is now regarded as the essence of her genius.

A Writer’s Beginnings Brontë grew up in the Yorkshire moorlands, a barren wasteland in the north of England, where her father was a clergyman. When Emily was just three, her mother died. Emily and her sisters, Charlotte and Anne, were educated at home for the most part and were often on their own.

Homesickness In 1835, Charlotte became a teacher at a school some distance from her home. Emily accompanied her as a pupil, but she quickly returned home. Three years later, she took a teaching position herself but resigned after six months.

Several years later, Charlotte and Emily devised another plan to support themselves as teachers. They would establish and run a school for girls in their own town of Haworth. To learn the skills they needed for this enterprise, they traveled to Brussels, Belgium. There, many people they met admired Emily for her Romantic temperament. However, Emily became homesick again and, after learning of her aunt’s death, went home for good.

A Career Cut Short As adults, the three sisters published a book of poetry. The twenty-one poems that Emily contributed are considered the best of the collection. Emily’s first and only novel, *Wuthering Heights*, was published in 1847. It tells the story of a tragic love affair played out against the mysterious landscape of the Yorkshire moors. The book is now considered a classic.

Wuthering Heights is the culminating expression of Emily’s fiery imagination. A year after the book was published, she died of tuberculosis.



REMEMBRANCE

Emily Brontë

BACKGROUND Victorian poets wrote in many voices and many styles. Some writers, like Emily Brontë, are classified as Romantic because they explore and celebrate the human soul, the wildness of nature, and the powers of the imagination. Thomas Hardy, however, focused on the victimization of ordinary people by social and natural forces.

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?

- 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?

- 10 Cold in the earth, and fifteen wild Decembers
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:

◀ Critical Viewing

In what ways might the woman in this painting represent the poem's speaker? **ANALYZE**

Comprehension

What is troubling the poem's speaker?

Vocabulary

obscure (äb skyōōr')

v. make difficult to see

Analyzing Patterns of Organization

How do lines 25–28 elaborate on the idea in lines 21–24?

Vocabulary

languish (lanj' gwish)

v. become weak; suffer from longing

rapturous (rap' chər əs)

adj. filled with joy and love; ecstatic

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.

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;

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?

Cite textual evidence to support your responses.

Critical Reading



- 1. Key Ideas and Details (a)** How long ago did the speaker's love die? **(b) Interpret:** What does the speaker mean by, "No later light has lightened up my heaven"?
- 2. Key Ideas and Details (a)** What does the speaker plan to do? **(b) Interpret:** Why is the speaker afraid to give in to his or her old feelings?
- 3. Key Ideas and Details (a) Draw Conclusions:** In your own words, express the basic conflict of the poem's speaker. **(b) Analyze:** How does the speaker handle this conflict?
- 4. Integration of Knowledge and Ideas** Can it be desirable in some circumstances to lead an existence "without . . . joy"? Explain.
- 5. Integration of Knowledge and Ideas** In ancient times, lyric poems like this one were accompanied by music. Which of these types of music would make the best accompaniment for this poem: country, jazz, folk, rock, or rap? Explain your choice.

Thomas Hardy

(1840–1928)

Author of “The Darkling Thrush” •
“Ah, Are You Digging on My Grave?”

Thomas Hardy, who was unusual in being both a great novelist and a great poet, was born in Dorset, a region of southwest England. He used this region as the basis for the imaginary county of Wessex that is the setting of many of his novels.

Early Life The son of a stonemason, Hardy grew up in a rural cottage near a tract of wasteland. He received a fine education at a local school, although he never went on to study at a university. As a teenager, he began working for a local architect, and he eventually became a draftsman for an architect who specialized in churches.

While on a business trip to Cornwall, at the southwestern tip of England, Hardy met the woman who later became his first wife. She encouraged him in his literary activities, and soon he committed himself entirely to writing.

The Novelist When Hardy’s early poetry did not gain notice, he turned to writing novels. *Far From the Madding Crowd* was the first to gain success.

Hardy used his fiction writing to elaborate his own pessimistic view of life. In tragic novels like *Tess of the D’Urbervilles* (1891) and *Jude the Obscure* (1895), he showed the difficulty people experience when trying to rise above their circumstances.

The Poet The bleakness of Hardy’s fiction disturbed readers, and the response to *Jude the Obscure* was so hostile that Hardy abandoned fiction and returned to writing poetry, a form of writing he had pursued in the 1860s.

A Poetic Legacy Hardy’s poetry marks a transition from Victorian verse to the Modernist movement of the twentieth century. In his use of strict meter and stanza structure, Hardy was unmistakably Victorian. However, his nonpoetic language and odd rhymes, his devotion to English characters and the English countryside, and his fatalistic outlook inspired twentieth-century poets like Philip Larkin.



“Time changes everything except something within us which is always surprised by change.”

The Darkling¹ Thrush

THOMAS HARDY

► Critical Viewing

How does the thrush shown in this painting provide a hopeful contrast to the bleak winter landscape?

INTERPRET

I leant upon a coppice gate²
When Frost was specter-gray,
And Winter's dregs made desolate
The weakening eye of day.
5 The tangled bine-stems³ 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 corpse⁴ outleant,
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ⁵ and birth
Was shrunken hard and dry,
15 And every spirit upon earth
Seemed fervorless as I.

1. **darkling** *adj.* in the dark.

2. **coppice** (kop' is) **gate** gate leading to a thicket, or small wood.

3. **bine-stems** twining stems.

4. **Century's corpse** This poem was written on December 31, 1900, the last day of the nineteenth century.

5. **germ** seed or bud.



Vocabulary

gaunt (gônt) *adj.* thin and bony, as from great hunger or age

terrestrial (tə res' trē əl) *adj.* relating to the earth or to this world

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 carolings
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.

Critical Reading



Cite textual evidence to support your responses.

- 1. Key Ideas and Details (a)** In which season and time of year is this poem set? **(b) Classify:** In the first two stanzas, what details and images does Hardy use to convey the mood of the setting?
- 2. Key Ideas and Details (a)** What does the speaker suddenly hear and see in the third stanza? **(b) Compare and Contrast:** How does the mood in the third stanza differ from that in the first two?
- 3. Integration of Knowledge and Ideas (a)** Summarize what the speaker says in the final stanza. **(b) Draw Conclusions:** Do you agree with critics who assert that Hardy longs to believe there is reason for hope but does not really think so? Why or why not?
- 4. Integration of Knowledge and Ideas** If Hardy had seen the end of the twentieth century, do you think he would have felt the same way that he did at the end of the nineteenth? Explain.



“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.”
- “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.”¹
- “But some one 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.”

Analyzing Patterns of Organization

What pattern do you see developing in these first stanzas?

Vocabulary

prodding (präd' in)
adj. poking; jabbing; seeking

Comprehension

Who is the speaker of this poem?

1. gin *n.* trap.

World LITERATURE CONNECTION

The Greek Anthology

Hardy was not the first poet to write in the voice of a deceased person. Many of the poems in *The Greek Anthology*, compiled in the tenth century, are ancient Greek epitaphs written in the voice of the person who died. Like most well-educated people in nineteenth-century Britain, Hardy owned a copy of *The Greek Anthology*. He probably spent hours poring over the little tombstone poems, which commemorate the lives of men, women, children, and even dogs.

Connect to the Literature

Do you think Hardy expresses traditional sentiments about remembering the dead? Why or why not?

- “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?”
- 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.”

Cite textual
evidence to
support your
responses.

Critical Reading



- Key Ideas and Details (a)** In each of the first three stanzas, who does the speaker think is digging? **(b) Infer:** What do the responses tell you about the people thought to be digging?
- Key Ideas and Details (a)** Who is actually digging on the grave? **(b) Draw Conclusions:** What point about human vanity and self-esteem is Hardy making in this poem?
- Integration of Knowledge and Ideas** How do the places in which the Hardy’s speakers find themselves limit their knowledge? Use two of these Essential Question words in your answer: *pessimism, insignificant, humorous, ironic*. [*Connecting to the Essential Question: What is the relationship between literature and place?*]



Literary Analysis

- Craft and Structure** (a) Complete a chart like the one shown to determine whether each poem uses a consistent **stanza structure**. (b) Summarize the pattern of stanzas in each of these poems.

Stanza	Number of lines	Rhyme scheme	Meter
1			
2			
3			

- Craft and Structure** Analyze the pattern of stanzas in “Remembrance” to show how the speaker gradually works out an answer to the question in the first stanza.
- Craft and Structure** What is ironic about the phrases “rapturous pain” and “divinest anguish” in the final stanza of “Remembrance”?
- Craft and Structure** Explain the function of each stanza in “The Darkling Thrush.”
- Craft and Structure** (a) In “The Darkling Thrush,” which stanza introduces a shift in meaning? Explain. (b) In “Ah, Are You Digging on My Grave?,” what important shift in meaning occurs between the last two stanzas?
- Craft and Structure** Explain how repetition in the stanza structure of “Ah, Are You Digging on My Grave?” contributes to Hardy’s ironic—and aesthetic—purpose.
- Craft and Structure** (a) How do lines 25–30 of “Ah, Are You Digging on My Grave?” disappoint a reader’s expectations for an established stanza structure? (b) How does the last stanza use **irony** to disappoint a character’s expectations in a drastic way?
- Integration of Knowledge and Ideas** Compare and contrast the types of absence that these poems address.
- Integration of Knowledge and Ideas** Which of the three speakers seems to experience the sorrow of loss most keenly? Why?
- Integration of Knowledge and Ideas** Which speaker seems best able to handle the absence of a sign of remembrance or hope? Explain.
- Analyzing Visual Information** What qualities of Hardy’s poetry—for example, its moods and themes—does the artist capture in the caricature of Hardy on this page? Explain.



Writing

2.b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (p. 1084)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (p. 1084)

Language

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meaning. (p. 1084)



Vocabulary Acquisition and Use

Word Analysis: Latin Root *-terr(a)-*

The Latin root *-terr(a)-* comes from the Latin word for “earth.” *Terrestrial*, which contains this root, means “of the earth” or “of this world.” Write the definition for each *-terr(a)-* word below based on the meaning of the root. Explain how you arrived at your meaning. Then, write an original sentence for each of the words.

1. extraterrestrial
2. subterranean
3. terrace
4. terrain
5. territory

Vocabulary: Analogies

In an analogy, the relationship between two words is compared to the relationship between two other words. To complete these analogies, choose the word from the vocabulary list on page 1072 that creates a word pair that matches the relationship in the other pair. Explain your choices.

1. *Explain* is to *clarify* as _____ is to *conceal*.
2. _____ is to *ecstasy* as *miserable* is to *depression*.
3. _____ is to *emaciated* as *vigorous* is to *fitness*.
4. *Arrival* is to *departure* as _____ is to *heavenly*.
5. *Withdrawn* is to *shy* as *pushy* is to _____.
6. *Longing* is to _____ as *sympathy* is to *assist*.

Writing to Sources

Informative Text Brontë’s and Hardy’s poems deal in different ways with the theme of absence, the sense of something missing, whether that is a loved one, a sign of hope, or the knowledge that people remember the speaker. Write a **comparative analysis** in which you examine the ways in which the speakers in these poems feel about an absence and succeed or fail in handling it.

Prewriting Review the poems, using a chart to take notes on how each speaker perceives and responds to absence. Note uses of *imagery*, *language*, or *stylistic devices* that reveal the speaker’s feelings. Review your examples to determine whether the speakers’ attitudes and feelings are more similar or different. Then develop a thesis statement that expresses your view.

Drafting Begin your draft by stating your thesis. As you write, support your generalizations with quotations from Brontë’s and Hardy’s poems. Consider analyzing all the similarities first and then the differences if you think the differences are more important—and vice versa.

Revising Review your draft, making sure that you signal similarities and differences. Make sure that all quotations are accurate and properly referenced.

Model: Revising to Signal Similarities and Differences

The speaker in Hardy’s “Ah, Are You Digging on My Grave?” learns that family and friends have gone on with their lives.

In contrast,

Brontë’s speaker points out that she lives “without the aid of joy” in an “empty world.”

Use of expressions like *in the same way* or *in contrast* calls attention to key similarities and differences.

Conventions and Style: Active, Not Passive, Voice

When you write, you can make your sentences more energetic and powerful by using active-voice verbs. A verb is in the **active-voice** when the subject is the doer of the action. A verb is in the **passive voice** when it receives the action of the verb.

The active voice is more direct and concise than the passive voice. However, the passive voice can be appropriate and effective in the following situations:

- You wish to emphasize the receiver of the action rather than the doer.

Hope was symbolized by the tiny thrush.

- The doer of the action is not known or is unimportant to your meaning.

The poem had been written on the last day of the nineteenth century.

The passive voice is constructed from the past participle of the main verb and a form of the verb *be*. Review these examples of active and passive voice.

	Active	Passive
Present	<i>is digging, digs</i>	<i>is dug, is being dug</i>
Past	<i>dug, was digging, had dug</i>	<i>was dug, was being dug, had been dug</i>
Future	<i>will dig, will have dug</i>	<i>will be dug, will have been dug</i>

Practice Identify whether the verb in each sentence is in the active or passive voice. If a sentence in the passive voice should be in the active voice, rewrite it. If the passive voice is appropriate, explain why.

1. Fires were hurried to by people who wanted to sit by them on a winter night.
2. A tiny bird was heard to sing in the middle of the gloomy evening.
3. The branches of a tree are compared to the broken strings of a musical instrument by the speaker.
4. The bird's joy cannot be understood.
5. The speaker, surprised by the joyful singing, believes that something giving hope is known by the bird.
6. The woman buried in the grave was not mourned by her loved one.
7. Flowers won't be planted by relatives.
8. The dead one was disturbed by the digging.
9. The dead are quickly forgotten by the living.
10. Can anyone overlook the faithfulness expressed by a friendly dog?

Writing and Speaking Conventions

A. Writing Use each subject-verb pair in a sentence with the verb in the active voice.

1. **S:** poet, **V:** lean
2. **S:** relatives, **V:** plant
3. **S:** voice, **V:** sing
4. **S:** dog, **V:** disturb
5. **S:** thrush, **V:** know

Example: **S:** poet, **V:** lean.

Sentence: The poet leans on a gate and sees a winter landscape.

B. Speaking Write and present to the class a brief scene for a play based on the poem "Ah, Are You Digging on My Grave?" Describe the setting, list the character(s) in your scene, and include at least one speech written in the active voice.

ANCHOR TEXT

God's Grandeur • *Spring and Fall: To a Young Child* • *To an Athlete Dying Young* • *When I Was One-and-Twenty*

Connecting to the Essential Question Hopkins coined words and invented new rhythms for his poetry. As you read, notice how Hopkins is innovative and Housman is traditional. This distinction will help you explore the Essential Question: **What is the relationship of the writer to tradition?**

Close Reading Focus

Rhythm; Feet

Poetry with a regular **rhythm**, or movement, is **metrical verse**, which is divided into combinations of syllables called **feet**. The following are types of feet and the pattern of stressed and unstressed syllables they contain:

- **Iambic:** unstressed, stressed, as in *the time*
- **Trochaic:** stressed, unstressed, as in *grándeúr*

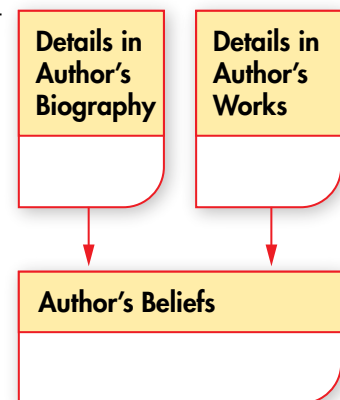
Lines with three, four, and five feet are **trimeter**, **tetrameter**, and **pentameter**, respectively. Iambic pentameter, for example, is a five-foot line with iambic feet. Housman uses regular meters like iambic and trochaic tetrameter, but Hopkins invents rhythms like these:

- **Counterpoint rhythm:** two opposing rhythms appear together; for example, two trochaic feet in an iambic line:
The wórld is chárgeđ wíth the grándeúr of Gód.
- **Sprung rhythm:** all feet begin with a stressed syllable and contain a varying number of unstressed syllables. Sprung rhythm creates densely stressed lines with many echoing consonant and vowel sounds.

As you read, notice which words the poets choose to stress. Consider why the authors may have placed special emphasis on these words and determine if such emphasis adds to the meaning of the poems.

Comparing Literary Works Beauty and mortality are two connected themes these poets explore. Analyze how these themes interact.

Preparing to Read Complex Texts Analyzing the author's **beliefs** will help you understand the ideas and feelings in the poems. Consider details in the author's biography along with details of the poems. Use a diagram like this to analyze the poets' beliefs.



Vocabulary

You will encounter the words listed here in the texts that follow. Copy the words into your notebook. What clue can help you infer the meaning of the word *grandeur*?

- | | |
|-----------------|---------------|
| grandeur | blight |
| smudge | lintel |
| brink | rue |



Reading Literature

5. Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

GERARD MANLEY HOPKINS

(1844–1889)

Author of “God’s Grandeur” • “Spring and Fall: To a Young Child”

Although he was the most innovative poet of the Victorian period, Hopkins never published a collection of his work during his lifetime. It was not until 1918 that his work was published and a generation of poets could read and be influenced by his startling poetry.

Devotion to God and Nature This quietly rebellious poet was born just outside London, the oldest of nine children in a prosperous middle-class family. Although physically slight, he would perch fearlessly at the top of a tree and sway in the wind while observing the landscape. He began to write poetry in grammar school, a practice he continued at Oxford University, where he studied the classics.

During his third year at Oxford, Hopkins decided to become a Catholic priest in the Jesuit order—a decision that dismayed his parents, who were devout Anglicans. The discipline of Hopkins’s religious vocation was sometimes at odds with his writing of verse. He temporarily gave up poetry but continued to keep detailed notebooks that recorded his fascination with words and his love of nature.

Inscape In the mid-1870s, while studying theology in Wales, he began to write poetry again, stimulated by the Welsh language and encouraged by his religious mentor. Somewhat earlier, Hopkins had found in the medieval theologian Duns Scotus a verification of his own ideas about the individuality of all things. Hopkins called this precious individuality *inscape*, and he tried to capture it in highly original poems like “God’s Grandeur.” He also experimented with new rhythms in his verse.

From early 1884 on, he taught at a Jesuit college in Dublin. There, he died of typhoid fever just before his forty-fifth birthday. Although in many ways he was not typical of the other poets of his age, he is now considered one of the greatest Victorian poets.



GOD'S GRANDEUR



GERARD MANLEY HOPKINS

BACKGROUND Surprisingly, when Gerard Manley Hopkins died, none of his obituaries mentioned that he was a poet and only a few friends were aware of this fact. One of these friends was Robert Bridges, an Oxford classmate and later the British poet laureate. Bridges had corresponded with Hopkins and took an interest in his experiments with rhythm. It was through Bridges's efforts that a volume of Hopkins's poetry was published for the first time in 1918. Today, Bridges is little known, but his once-obscure friend Gerard Manley Hopkins is a famous Victorian poet.

The world is charged with the **grandeur** of God.

It will flame out, like shining from shook foil;¹

It gathers to a greatness, like the ooze of oil

Crushed.² Why do men then now not reckon his rod?³

5 Generations have trod, have trod, have trod;

And all is seared with trade; bleared, smeared with toil;

And wears man's **smudge** and shares man's smell: the soil

Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;

10 There lives the dearest freshness deep down things;

And though the last lights off the black West went

Oh, morning, at the brown **brink** eastward, springs—

Because the Holy Ghost over the bent

World broods with warm breast and with ah! bright wings.

1. **foil** *n.* tinsel.

2. **crushed** squeezed from olives.

3. **reck his rod** heed God's authority.

Vocabulary

grandeur (gran' jər)

n. splendor; magnificence

smudge (smŭj) *n.* a smear or stain of dirt

brink (brɪŋk) *n.* edge; margin

◀ Critical Viewing

How does this painting reflect Hopkins's ideas in "God's Grandeur"? **APPLY**



SPRING AND FALL: TO A YOUNG CHILD

GERARD MANLEY HOPKINS

Rhythm and Meter

Identify a visual clue that proves that this poem is written in sprung rhythm.

Vocabulary

blight (blīt) *n.* condition of withering

Márgarét, áre you grieving
Over Goldengrove unleaving?
Leáves, 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 wanwood¹ leafmeal² lie;
And yet you will weep and know why.
10 Now no matter, child, the name:
Sórrów's springs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost³ guessed:
It is the **blight** man was born for,
15 It is Margaret you mourn for.

1. **wanwood** (wän' wood) pale wood.

2. **leafmeal** ground-up decomposed leaves.

3. **ghost** spirit.

Critical Reading



Cite textual evidence to support your responses.

1. **Key Ideas and Details (a)** According to Hopkins in "God's Grandeur," what has been the impact on nature of humanity's behavior? **(b) Analyze:** What opposition or conflict does he explore in lines 1–8 of "God's Grandeur"? **(c) Draw Conclusions:** How does Hopkins resolve that opposition?
2. **Key Ideas and Details (a)** What makes Margaret unhappy in "Spring and Fall"? **(b) Interpret:** Explain how the poem's speaker suggests that Margaret will both outgrow and not outgrow this sadness.
3. **Key Ideas and Details (a)** According to the speaker, how will Margaret change as she grows older? **(b) Draw Conclusions:** What lesson does the speaker offer to Margaret in this poem?
4. **Integration of Knowledge and Ideas** Judging by "God's Grandeur," would Hopkins support the ecology movement if he were alive today? Explain.

A. E. Housman

(1859–1936)

Author of “To an Athlete Dying Young” •
“When I Was One-and-Twenty”

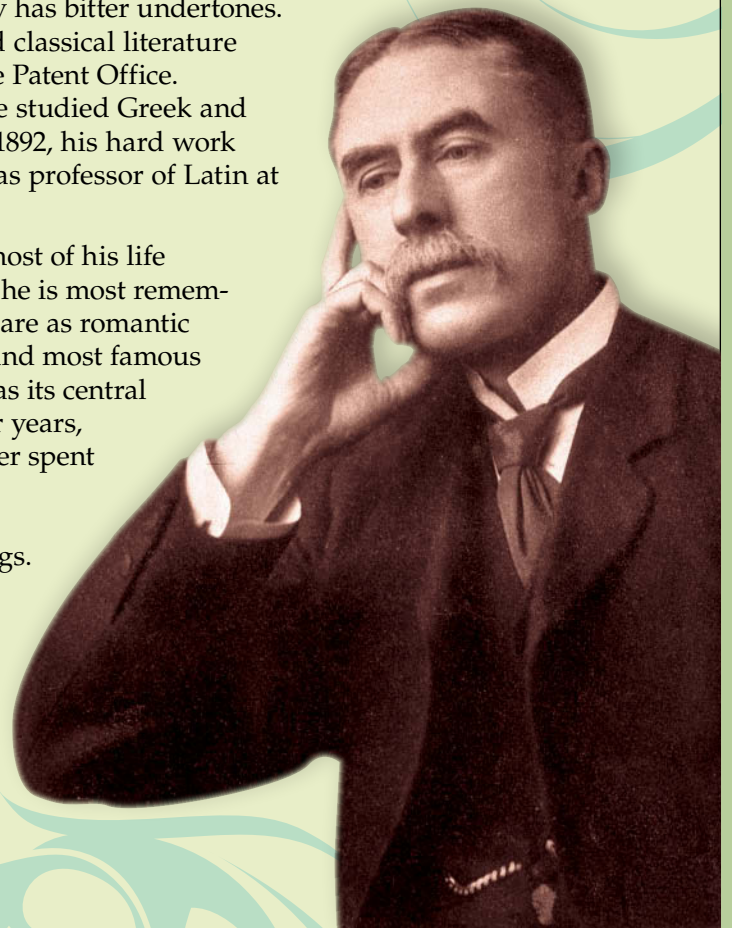
A man of solitary habits and harsh self-discipline, Housman was also capable of creating delicately crafted poems, full of gentle regret.

Challenges of Youth Housman grew up in Worcestershire, a region northwest of London. His childhood came to an end on his twelfth birthday, when his mother died. Later, at Oxford University, his despair over an unrequited love darkened his life still further. Perhaps because of this double grief, his poetry has bitter undertones.

Upon leaving Oxford, where he had studied classical literature and philosophy, Housman went to work in the Patent Office. Determined to prove himself in the classics, he studied Greek and Latin at night and wrote scholarly articles. In 1892, his hard work paid off when he was appointed to a position as professor of Latin at University College in London.

Literary Success Although Housman spent most of his life engaged in teaching and in scholarly pursuits, he is most remembered for three slender volumes of poetry that are as romantic and melancholy as any ever written. His first and most famous collection of verse, *A Shropshire Lad* (1896), has as its central character a young man named Terence. In later years, Housman claimed, ironically, that he had “never spent much time” in Shropshire.

Housman’s image is that of an emotionless intellectual, but his poems display deep feelings. In his view, the goal of poetry is to “transfuse emotion,” not to transmit thought. A well-written poem, he maintained, should affect the reader like a shiver down the spine or a punch in the stomach.



To an Athlete Dying Young

A. E. Housman

The time you won your town the race
We chaired you through the marketplace;
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 laurel¹ grows
It withers quicker than the rose.

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-laureled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

Vocabulary

lintel (lɪnˈtɪl) *n.* horizontal bar above a door

1. laurel symbol of victory.

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 guineas¹
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.

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.

Analyzing an Author's Beliefs

In this poem, do the speaker's beliefs about youth correspond with the author's? Why or why not?



Vocabulary

rue (rōō) *n.* sorrow; regret

1. **crowns . . . guineas** denominations of money.

Critical Reading



- 1. Key Ideas and Details (a)** In “To an Athlete,” what are three advantages of dying young, according to the speaker?
(b) Interpret: Does the speaker entirely mean what he says about these advantages? Explain.
- 2. Key Ideas and Details (a)** In “When I Was One-and-Twenty,” what advice does the speaker receive, and how does he react?
(b) Interpret: What clues are there in the poem that Housman is mocking his speaker?
- 3. Integration of Knowledge and Ideas** Which are more effective, Hopkins's inventive rhythms or Housman's more traditional ones? Explain, using two of these Essential Question terms: *meter*, *sprung rhythm*, *innovation*. [*Connecting to the Essential Question: What is the relationship of the writer to tradition?*]

Cite textual evidence to support your responses.



Literary Analysis

1. **Craft and Structure (a)** Use scansion symbols (˘ ˘) to identify the **feet** in line 5 of "God's Grandeur," inserting symbols over syllables on a slip of paper like the one shown below. **(b)** Explain how your scan demonstrates that the line uses **counterpoint rhythm**.

Generations have trod, have trod, have trod;...

2. **Key Ideas and Details** Analyze the author's beliefs by finding a passage in "God's Grandeur" that reflects Hopkins's love of nature. Then, explain your choice.
3. **Craft and Structure** "Spring and Fall" is written with **sprung rhythm**. Using the stresses in line 11, indicate how many feet that line has.
4. **Craft and Structure (a)** How does the counterpoint rhythm in line 5 of "God's Grandeur" support the meaning of the line? **(b)** In "Spring and Fall," how do the three stresses in line 11 reinforce the meaning of the line?
5. **Integration of Knowledge and Ideas (a)** In "God's Grandeur," does Hopkins think the beauty of nature is enduring? Explain. **(b)** In "Spring and Fall," does he express the same perspective on the endurance of nature's beauty as he does in "God's Grandeur"? Explain.
6. **Craft and Structure (a)** Show that in lines 1–8 of "To an Athlete," the **meter** includes five **iambic tetrameter** lines and three **trochaic tetrameter** lines. **(b)** How do the trochaic lines reinforce the idea of a "stiller town"?
7. **Key Ideas and Details** Find a passage in "To an Athlete" that reflects Housman's underlying sadness. Explain your choice.
8. **Integration of Knowledge and Ideas** Would the speakers in "Spring and Fall" and "To an Athlete" agree that deep sorrow is the right response to the realization that life and earthly beauty are fleeting? Explain.
9. **Integration of Knowledge and Ideas** Hopkins was inspired by his idea of "inscape"—that special individual quality that distinguished one person, object, or emotion from every other. Find a passage that reflects this belief, and explain how this passage conveys the idea of inscape.
10. **Comparing Literary Works** Which poem conveys the most compassionate view of human mortality—"Spring and Fall," "To an Athlete," or "When I Was One-and-Twenty"? Explain.



Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (p. 1095)

1.d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. (p. 1095)

Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (p. 1095)

Vocabulary Acquisition and Use

Word Analysis: Coined Words

Hopkins's fascination with language can be seen in the way he coins, or invents, words. For example, he combines *wan*, meaning "pale," and *wood* to make *wanwood*, a new word to describe pale autumn trees. Similarly, he coins *leafmeal* to describe fallen dead leaves ground into a kind of meal. Imitate Hopkins and *create new words from familiar words* to replace each of these phrases. Use concrete or vivid words so that others will understand the meaning you are trying to convey.

1. the very end of summer
2. chilly mornings right after dawn
3. snow-covered lawns
4. tall, bare trees

Writing to Sources

Argumentative Text Hopkins's poetry was virtually unknown during his life. The poet became more widely read only after Robert Bridges, a long-time friend, had his work published in 1918, long after the poet's death. Take the role of Bridges in 1918 and write a **business letter** to a British publishing company recommending that the publisher issue a collected edition of the poetry of Hopkins.

Prewriting Review the background information about Hopkins's theory of sprung rhythm, his idea of inscape, and his use of coined words. Find passages from his poems that illustrate these ideas and Hopkins's unique poetic voice.

Drafting Use the proper format of a business letter, with the date, the name and address of a fictional publisher, salutation, body, and closing. In the body of your letter, give reasons why the publisher should issue the volume you propose. Explain Hopkins's ideas and cite passages from Hopkins's poetry that show his use of *imagery*, *figures of speech*, and *sound to evoke reader's emotions*.

Revising Review your letter to make sure that it is persuasive, and strengthen parts that need more emphasis. Use the formal language of business and not the less formal tone of everyday speech.

Vocabulary: Analogies

Analogies compare the relationships between pairs of words. To complete these analogies, choose the word from the vocabulary list on page 1086 that creates a word pair that matches the relationship in the other pair. Explain your choices.

1. *Roof* is to *car* as _____ is to *doorway*.
2. _____ is to *squalor* as *summer* is to *winter*.
3. _____ is to *cliff* as *balcony* is to *building*.
4. *Joy* is to *happiness* as _____ is to *regret*.
5. *Remove* is to *stain* as *wash* is to _____.
6. *Starvation* is to *hunger* as _____ is to *damage*.

Model: Revising to Use Formal Language

In sum, Hopkins's poetry deserves to reach a wider public.

unique poetic voice

His ~~awesome style~~ must be heard.

The use of formal language in business letters establishes credibility.

Historical Investigation Report

Historical Investigation Conducting a historical investigation can help you analyze and evaluate the historical background of literary works. You can record your findings in a research report. Remember that an effective report does more than simply list facts: it synthesizes information from a variety of primary, secondary, and tertiary sources and connects ideas to present a coherent analysis, explaining any differences in sources. Follow the steps outlined in this workshop to write a historical investigation.

Assignment Write a **historical investigation report** on an event, figure, or topic that relates to the historical context of a work or works of literature.

What to Include Your research report should have these elements:

- A clear thesis statement, supported by a variety of formats and rhetorical strategies
- An analysis that supports and develops personal opinions, as opposed to restating existing information
- Incorporation of the complexities of and discrepancies in information from multiple sources, with anticipation and refutation of counter-arguments
- Proper documentation and listing of sources, using a style manual
- Sufficient length and complexity to address the topic

To preview the criteria on which your research report may be assessed, see the rubric on page 1107.

Writing

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

7. Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience.

Focus on Research

When you conduct research, you should keep the following strategies in mind:

- Use both print and electronic sources.
- Be sure you use information from reliable sources.
- If you are doing research online, look for sources that have *.gov* or *.edu* in their addresses.
- When possible and appropriate, use primary sources.

Be sure to note all sources you use in your research, and credit appropriately. Refer to the Conducting Research pages in the Introductory Unit (pp. lxxii–lxxvii) as well pages 1102–1103 in this workshop and the Citing Sources and Preparing Manuscript pages in the Resource section for information on citation.

Prewriting and Planning

Choosing Your Topic

To choose a topic suitable for the research sources that are available to you, use one of the following strategies:

- **Notebook and Textbook Review** Reviewing school notebooks, textbooks, and writing journals, list topics that interest you. Also review the selections you have read in this textbook, and consider specific questions you have about the historical context for your favorite works.
- **Research Preview** When you have two good topic choices, spend 10–15 minutes researching each topic on the Internet or at the library. This quick research preview will help you identify how much information is available on each topic. Look for both primary and secondary sources.

Primary sources: letters, diaries, interviews, eyewitness accounts

Secondary sources: encyclopedias, nonfiction books, and articles

Narrowing Your Topic

Freewrite to find your focus. If your topic can be divided into significant subheads, each with its own focus, it is probably too broad. Using what you already know or have learned in preliminary research, write freely on your topic for two or three minutes. Review your writing and circle the most important or interesting idea. Continue this process until you arrive at a topic that is narrow enough for your paper.

Gathering Details

Do the research. Use both library and Internet resources to locate information. Evaluate sources for validity and reliability before citing them. Be especially critical of Internet sources, checking that the authors have followed careful academic procedures.

Use source cards and note cards. For every source you consult, create a source card with the author's name, title, publisher, city, and date of publication. Then, create a note card for each relevant fact or opinion. Write the general subject at the top. Then, write the fact or quotation, followed by a keyword, such as the author's name, that links the fact with its source.

Source Card
[Ament]
Ament, Phil. "Charles Babbage." The Great Idea Finder. 15 Jan. 2008 < http://www.ideafinder.com/history/ inventors/babbage.htm >

Note card
[Babbage's importance]
he's often called the "Father of Computing"
Source: Ament

Drafting

Shaping Your Writing

Develop a thesis statement. Review your notes and draft a statement that reflects a theme in the material you have collected. Your thesis statement should introduce your topic and the point you will develop.

Establish your organizational plan. Decide whether you will present conclusions about your sources as part of your introduction, or build toward your conclusions throughout the paper. Use one of these plans.

Effective Methods of Organization		
Introduction	present historical context give thesis statement DRAW CONCLUSION	present historical context establish issue in thesis statement
Body	PROVE CONCLUSION present/analyze/compare sources	present/analyze/compare sources LEAD TO CONCLUSION
Closing	summarize	DRAW CONCLUSION

Write a powerful introduction and conclusion. Use your opening paragraph to introduce the issue, to define unfamiliar terms, and to clarify background details such as the time, place, and relevant social conditions. In your conclusion, emphasize the significance of your findings.

Maintain a formal style and objective tone. As you draft, choose words consistent with a formal style, such as *supplies*, rather than informal words, such as *stuff*. In addition, keep your tone objective. Rather than choosing words that express opinions, such as *outrageous*, choose objective words and phrases such as *widely condemned*.

Providing Elaboration

Handle your sources well. Follow these guidelines when presenting sources:

- Use a mix of paraphrases and direct quotations. Do not string quotations together without interpretation. Instead, frame your quotations so that a reader understands why you chose them.
- Describe and analyze your sources. Explain whether or not primary resources reflect consensus, or general agreement, about a topic. When primary resources offer different perspectives, try to account for these differences. If a writer's perspective is unique, explain it, if possible, by analyzing the writer's circumstances and motives.
- As you draft, underline sentences you will need to document. After you finish drafting, you can format the appropriate citations.
- Be aware of what constitutes *plagiarism*, especially in using media and digital sources. Clearly attribute the words and ideas of others.



Writing

2.c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

2.e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

2.f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Developing Your Style

Check for Coherence

Examine your draft for coherence, the logical, smooth connections of ideas. Vary your syntax and consider adding transitional words and phrases to show the relationships between your thoughts.

Transitional Words and Phrases

above all	aside from	however	on the whole
accordingly	because	in other words	otherwise
alternatively	consequently	instead	particularly
although	for example	likewise	similarly
as a result	for that reason	on the contrary	therefore
as well as	furthermore	on the other hand	usually

Integrate source material. Another aspect of a coherent report is the careful integration of source material. Be aware of discrepancies among sources and account for them. Also, connect paraphrases or quotations to the subject being discussed and show how they support your point.

Find It in Your Reading

Read the student model research report "Visionaries" on page 1104.

1. Identify and evaluate transitional words and phrases.
2. Analyze how the writer integrates information from other sources.

Try It in Your Writing

To check your sentences for coherence, follow these steps:

1. Circle any transitional words and phrases in your writing. Check that each transition is effective and appropriate.
2. Read each paragraph aloud, listening for how the ideas connect. Sudden shifts may indicate that a transition is needed.
3. Review sentences in which you present information from your research. For paraphrases, be sure you have not copied wording. For direct quotations, check that you have introduced and analyzed the quotation effectively.

Revising

Revising Your Overall Structure

Organize ideas effectively. Review the flow of ideas in your historical investigation report. This chart shows some common organizational methods you can use throughout your report or in specific sections. For example, you might follow an overall chronological order, but within one section, a problem/solution order may help you clarify an important relationship.

Writing

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Method	Description
Chronological	Discuss events in time order.
Cause/Effect	Analyze the causes and/or effects of an event.
Problem/Solution	Identify a specific problem or conflict and tell how it was or was not solved.
Parts to Whole	Relate elements of a single event or topic to a whole.
Order of Importance	Present your support from most to least important, or from least to most important.
Comparison and Contrast	When comparing two topics, discuss their similarities and then their differences, or discuss each topic separately.

Peer Review: Ask a partner to review your draft and describe your organizational plan. Did your partner identify the plan you intended to follow? Discuss how you can improve the flow of ideas throughout your report.

Revising Your Paragraphs

Place topic sentences effectively. Each key paragraph should contain a topic sentence and supporting details, but the topic sentence can appear in the first sentence, in the last sentence, or in the body of the paragraph.

Reread each paragraph in your essay. Place brackets around the topic sentence. Then, review the placement of each topic sentence, considering moving it for maximum impact.

Model: Revising Placement of Topic Sentence

Original: In contrast to Babbage and Da Vinci, Bill Gates has been able to directly affect the world in which he lives. He is a visionary of our own time. It seems that this man can literally predict future technology and then develop it.

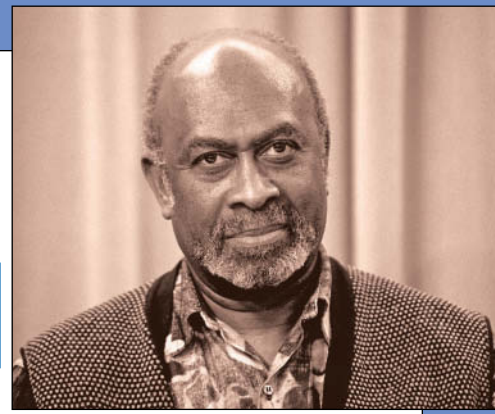
Revised: A visionary of our own time is Bill Gates. In contrast to Babbage and Da Vinci, Gates has been able to directly affect the world in which he lives. It seems that this man can literally predict future technology and then develop it.

Moving the topic sentence to the beginning of the paragraph presents a clearer focus.

Writers on Writing

James Berry On Research-Based Writing

James Berry is the author of *"From Lucy: Englan' Lady"* (p. 1055).



James Berry on Research-Based Writing

I deliberately set this novel of slavery in the period 1807–1840, so as to take in both the end of the slave trade and life after Emancipation. Writing it, for me, was like traveling through the experiences of my ancestors. My childhood home was only minutes from the ruins of a big slave plantation, so I grew up surrounded by landmarks of slavery. To learn more about these times, I read obsessively, consulting books, maps, and old pictures.

"To learn more about these times, I read obsessively. . . ."

—James Berry

from *Ajeemah and His Son*

Atu saw his father leaving, being taken away by a planter while he was held, already bought by another plantation owner. Led along, Ajeemah looked back, calling desperately, "Atu, my son Atu—freedom! Freedom! Or let us meet in the land of spirits!"

Two hours' ride from Kingston, in the back of the estate horse-drawn carriage with two other male slaves bought with him, and Ajeemah came to his big and busy New World sugar plantation. Nearly four hundred slaves lived and worked here.

Everybody stepped down from the carriage in the center of the estate work yard in a blaze of sunlight. The estate work yard buildings spread out like a little village. The huge windmill that powered the grinding of the sugarcane was near the millhouse where the cane was crushed and where its juice was taken and boiled into the wealth-making sugar, and also rum. Then in a close cluster there were the boiling house, curing house, distilling house and trash house. Ajeemah stared at the windmill; he'd never seen a windmill. He then glanced at the many workshop buildings, the animal houses and the overseer's and headmen's houses. And he could see, separated some good distance away, the huts—the slaves' quarters. . . .

I wanted to show here how family members could be separated forever at the kind of barbaric sales, called "scrambles," where purchasers rushed in and grabbed slaves to gain the right to buy them.

I researched in Jamaican libraries for pictures of how four broken-down old estates near my home would have looked when they were flourishing.

I used Eric Williams's *Capitalism and Slavery* as a reference in writing this book.

Just at the top of my lane were the ruins of an old slave estate. As a boy, I climbed up inside the windmill tower to look out over the landscape.

Providing Appropriate Citations



You must cite the source for the information and ideas you use in your report. In the body of your paper, include a footnote, an endnote, or a parenthetical citation to identify the source of each fact, opinion, and quotation. At the end of your paper, provide a bibliography or a Works Cited list, a list of all the sources you cite. Follow the format your teacher recommends, such as Modern Language Association (MLA) style or American Psychological Association (APA) style. See page 1103 for more information about how to prepare citations for different kinds of sources.

If you do not give credit for the information you found, you commit the serious offense of plagiarism, presenting someone else's work as your own. Plagiarism is stealing someone else's ideas, so it is both illegal and dishonest. It's easy to prevent this problem by fairly and thoroughly citing every source you use.

Deciding What to Cite

A fact that can be found in three or more reference sources is probably common knowledge and does not need to be cited. However, do cite facts and opinions that are not common knowledge. This chart distinguishes between common knowledge and facts that should be cited.

Writing

8. Integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Reading/Writing Connection

To read the complete student model, see page 1104.

Common Knowledge

- Charles Babbage was born in 1791 and died in 1871.
- He was a mathematician and a philosopher.
- He invented a machine called The Difference Engine.

Facts to be Cited

- Babbage's early computer greatly impressed some forward-thinking scientists as early as 1833.
Source: "Wonderful Machinery." *New York Weekly Messenger*. 13 Feb, 1833.
- Babbage was fascinated by machinery and even went backstage at the theater to find out how the staging was created.
Source: Lee, J.A.N. "Charles Babbage." 15 Jan. 2008.
<<http://ei.cs.vt.edu/~history/Babbage.html>>.

In your report, you will give credit for the following ideas, opinions, or theories presented by other writers:

- Any facts or statistics that are not common knowledge
- Direct quotations of spoken or written words
- Paraphrases of spoken or written words

Notice that you must still provide a citation even if you paraphrase someone else's ideas. It is appropriate to give credit to someone else's thoughts, whether or not you use his or her exact words. In general, it is a good idea to provide too many citations rather than too few.

Developing Your Style

Avoiding Plagiarism

Give proper credit. In a research paper, commonly known facts need not be credited. However, lesser-known facts, as well as quotations and the opinions of other writers, must be acknowledged with proper citations.

Common knowledge: *Charles Babbage was a nineteenth-century British scientist.*

Requires citation: *Charles Babbage planned a calculating machine with [describe the design].*

Never present someone else's ideas or words as though they were your own. To avoid plagiarism—the act of repeating other people's words or ideas without crediting them—follow these steps:

1. Avoid taking notes verbatim, or word for word. Instead, jot down a main idea. When you copy from a source, use quotation marks.
2. Have a partner read your draft and mark any statements that need documentation. Write legibly to avoid miscommunication.
3. Add credits and documentation, as needed.

Indicate the date you accessed information from an Internet site. Content and addresses at Web sites change frequently.

Find It in Your Reading

Read or review the writing model on page 1104. Notice the way in which this writer gives credit to specific individuals whose ideas she uses.

Sample Works-Cited List

- Swade, Doron. *The Difference Engine: Charles Babbage and the Quest to Build the First Computer*. Penguin, 2002.
- Ament, Phil. "Charles Babbage." *The Great Idea Finder*. 15 Jan. 2008. <<http://www.ideafinder.com/history/inventors/babbage.htm>>.
- The Life of Leonardo Da Vinci*. Dir. Renato Castellani. Questar, 2003.
- "Wonderful Machinery." *New York Weekly Messenger*. 13 Feb. 1833.

List an anonymous work by title.

Apply It to Your Writing

Review the draft of your research paper. Be sure that your citations are accurate and follow a consistent format. Underline statements in your draft if they are not common knowledge. Then, provide a complete citation for each underlined statement.

Student Model: Nicole Leraas, El Cajon, CA

Visionaries

The world has seen many visionaries whose inventions and concepts would change the world forever and shape the way we live our lives today. Despite the fact that their ideas were not necessarily accepted right away, many people like Charles Babbage, Leonardo Da Vinci, and even Bill Gates, are now regarded as some of the most amazing minds the world has ever seen.

Nicole states her thesis in the opening paragraph.

One who is not very well known but incredibly influential was Charles Babbage. He was born in 1791 and died in 1871 in the UK. Babbage was a well-known mathematician, philosopher, and engineer who invented the first computer and was so far ahead of the technology of his time that he was unable to complete his machine due to lack of sufficient machinery to build the parts needed. Babbage is now considered the “Father of Computing,” but during the early 1800s—the period in which he lived—his plans for the first programmable computer seemed unattainable to most people despite his credibility as a leading mathematician and engineer (Ament). His life was so consumed by his work that even when he went to the theater “[He] went behind the scenes to look at the mechanism” (Lee). In the 1820s and 1830s it was impossible to build his precisely engineered Difference Engine with the technology available to him and the lack of funding that he experienced (Ament). However, more than a century later in the 1990s, several scientists decided to build his machine according to his original plans. The machine was made up of four thousand parts and weighed over three metric tons, but size was not the most impressive part (Ament). His Difference machine worked to perfection and effectively eliminated the high rate of human error in math problems, which was his original motivation for the project.

Next, Nicole provides readers with general background on her subject.

It’s hard to imagine how different the world would be if Babbage had finished his machine and given us the first programmable computer. However, it was not until a century later in the 1940s that Howard Aiken created the Harvard Mark I Calculator, which is the first modern digital computer. Aiken used several ideas from Babbage’s original design, including a push card and vacuum tube, both of which were unheard of at the time Babbage envisioned them.

Nicole provides readers with a sense of Babbage’s accomplishments by linking them to modern computer technology.

Another visionary working past simpler innovation was Leonardo Da Vinci. Da Vinci is best known for his paintings that seem to pop off the canvas. He was one of the first painters to use the technique of perspective to achieve this type of picture, which was radically different from the flat paintings of the Middle Ages. He often used mathematics, geometry, and shading to help him plan out the perspective. His paintings show something else that is truly remarkable. They show no brush strokes because of his skill level as well as his use of oil paints while the rest of the painting world was using tempera paints (O’Connor 27).

Nicole cites sources on her Works Cited list properly, following MLA style.

However, Da Vinci’s legacy is more than just his artwork. As he sketched and painted, Da Vinci often drew scientific instruments on the side of his paper. He had a fascination with studying the way things worked and most of

all creating his own inventions, ranging from war machines to musical instruments (O'Connor 44). Soon his study and experimentation distracted him from his painting. He began to study the nature of light and how it affects shading and the inner workings of optics. As he studied the human body more closely, he found that human eyes received light rather than giving off particles, which was the common belief at the time. Through this experimentation, Da Vinci began to develop theories that linked sound waves and light. He also studied the way muscles work and greatly contributed to the medical science of his day. These concepts were well ahead of their time.

Da Vinci's study of the human body fit in perfectly with his inventions; he noted that joints were like hinges and muscles were like gears and levers. He was fascinated with the thought of motion and how things move. In fact, he once expressed the idea that "motion is the principle of all life" (O'Connor 58). Da Vinci devoted much of his study to how things could move by themselves. He drew several sketches of motors and flying machines that came from his study of the wings of a variety of birds. One of his sketches of his flying machines, called an aerial screw, resembles the modern-day helicopter.

Overall, Leonardo Da Vinci's devotion to the study of the human body, scientific observations, and inventions, and his ground-breaking artistic work became the foundation that many after him would build on.

Another visionary who has directly affected the world is Bill Gates. In contrast to Babbage and Da Vinci, Gates has been able to directly affect the world in which he lives. It seems that this man can literally predict future technology and then develop it.

In the 1980s, Bill Gate's company focused on producing products for individual computer use. Three years later, Microsoft developed a word-processing tool called Word that put words on the screen exactly how they would be printed on paper (Lesinski 41). Later, he made use of a piece of hardware called the mouse, which had been invented by Douglas C. Englebart and Bill English. At that time, the mouse was a breakthrough innovation that made interaction with a computer screen easier for many people.

This, however, was just the beginning. Gates's company went international as he continued to innovate and create new technology. The new technologies he developed have changed the way we communicate, do business, teach, and learn. Due to the contributions of Bill Gates, we can now use computers at home and at school. We can communicate with amazing speed. Recently, Microsoft has expanded into the creation of voice-activated technology to be put in cars. With this technology, driving may become safer and the number of accidents may be reduced. After so many years of creating and innovating, Bill Gates continues to influence the evolution of technology, bringing products to market that people before him could not even imagine.

It is hard to imagine how the world would be without Bill Gates and his contributions to technology. It is truly amazing that in a matter of seconds

Nicole provides specific information on Da Vinci's study of optics.

Notice how Nicole creates a transition between Gates and the previous "visionaries": "In contrast to Babbage and Da Vinci . . ." Such a transition makes the report more coherent.

Notice how Nicole uses language to show causes and effects: "Due to . . ."

anyone could pull up a Web site about Charles Babbage or Leonardo Da Vinci or communicate incredibly quickly with someone on the other side of the world.

There is no doubt that the world would be a different place if it were not for visionaries like these. These men were not afraid of the limitations of their time. They pursued the what-ifs their minds developed, imagining things that were science fiction in their day. For Babbage and Da Vinci, their ideas would be brought to fruition in future generations. Gates has been able to bring his imaginings from sketch to prototype to best-seller, consistently moving technology past what even he might have thought possible.

Nicole summarizes her report in the final paragraph.

Works Cited

Ament, Phil [pseudonym for employees at Vaunt Design Group, an Internet consulting company in Troy, Michigan]. "Charles Babbage." The Great Idea Finder. 4 May 2006. 15 Jan. 2008

<<http://www.ideafinder.com/history/inventors/babbage.htm>>.

Lee, J.A.N. "Charles Babbage." History of Computing site. Department of Computer Science at Virginia Tech. Sep. 1994. 15 Jan. 2008.

<<http://ei.cs.vt.edu/~history/Babbage.html>>.

Lesinski, Jeanne M. *Bill Gates*. Minneapolis: Lerner Publications, 2000.

O'Connor, Barbara. *Leonardo Da Vinci: Renaissance Genius*. Minneapolis: Carolrhoda Books, Inc., 2003.

Nicole provides a complete, detailed, and properly formatted list of all the works she has cited in her report.

Editing and Proofreading

Check your report to eliminate grammatical or spelling errors. Also, be sure that your report is neatly presented and legible.

Focus on quotations. Compare each direct quotation in your essay with its source. Make sure that you have recorded exactly what your source said or wrote. To avoid plagiarism, use quotation marks around words, phrases, and sentences that come directly from your sources.

Spiral Review: Conventions Earlier in this unit, you learned about verb tense (p. 1009) and active voice (p. 1085). Check your report to be sure you have used those conventions correctly.

Publishing, Presenting, and Reflecting

Consider one of the following ways to share your writing:

Prepare your Works-Cited list. Your paper is ready for presentation only after you add your Works-Cited list, which provides full bibliographical information on each source you cite. Identify the format your teacher prefers. Then, follow that accepted style to assemble your list. (For more information, see Citing Sources, pp. R21–R23.)

Apply principles of design. Make sure the text of your investigation is appealing to the eye. The lines should be evenly spaced, and the margins of the page should be even, not ragged.

Present your report orally. Use your report as the basis for an oral presentation. Be sure to rehearse well, using clear syntax and accessible diction.

Reflect on your writing. Jot down your thoughts on the experience of writing a research report. Begin by answering these questions. What have you learned in this workshop about differing points of view on the same event? What aspects of researching one topic in depth surprised you?

Rubric for Self-Assessment

Evaluate your reflective essay using the following criteria and rating scale:

Criteria	Rating Scale			
	<i>not very</i>			<i>very</i>
Purpose/Focus: How clearly does your thesis statement guide your report?	1	2	3	4
Organization: How logical and well documented is your presentation?	1	2	3	4
Development of Ideas/Elaboration: How well do you use a variety of primary and secondary sources to support your thesis?	1	2	3	4
Language: How clear is your writing, and how precise is your word choice?	1	2	3	4
Conventions: According to an accepted format, how complete and accurate are your citations?	1	2	3	4

Writing

5. Develop and strengthen writing as needed by editing, focusing on addressing what is most significant for a specific purpose and audience.

Language

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Analyze and Evaluate Entertainment Media

Our culture is saturated with **entertainment media**—movies, TV shows, music videos, and other programming designed primarily for enjoyment rather than for instruction or information. While providing entertainment is the core goal, these media also appeal to our values, offering representations of society that both reinforce those values and shape our perceptions of reality. As a consumer of media, you should determine whether the portrait of reality they present is flawed or misleading.



Speaking and Listening

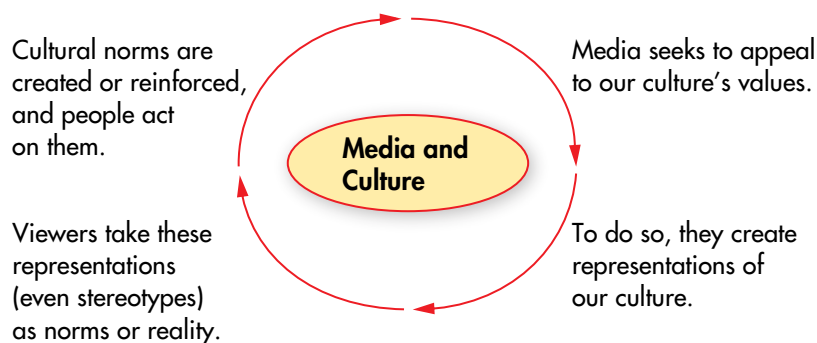
2. Integrate multiple sources of information presented in diverse formats and media in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Evaluating Media Credibility

In addition to seeking the primary goal of entertaining audiences, entertainment media makers often influence viewers in these ways:

- *Informing them* and providing a new understanding of historical or current events. Dramatic interpretations of history or current issues, however, may not always be reliable factual accounts.
- *Persuading them* to accept particular viewpoints. By providing only certain perspectives or depicting groups or actions as positive or negative, media can present a *biased* view of an issue.

Entertainment media also cater to audiences' values. For instance, when they tell tales of families reunited, criminals punished, and underdogs who become winners, they are forming a picture of how we think life should be. In this way, they *transmit our own cultural values* back to us. You might envision the relationship between media and culture as a cycle:



Along with the transmission of values, however, come representations of groups of people. Scholars who study the media have examined the effects these representations have upon public perception. They have found that the way groups are portrayed in the media can create **stereotypes**, assumptions about race, gender, or religion that influence a person's attitude and behavior toward individuals who belong to certain groups.

Media Tools and Techniques

The makers of entertainment media use the following *editing techniques*:

- **Special Effects**—technological tricks of sight and sound that produce images, such as flying superheroes and roaming dinosaurs
- **Camera Angles**—the different positions from which a scene is recorded to create different effects
- **Reaction Shots**—close-up shots of an actor’s face as he or she responds to another actor or to action in the script
- **Sequencing**—the arrangement of a story’s events, such as chronological order or a series of flashbacks
- **Music**—sound added to visual sequences to complement the action or create a particular mood

Activities: Evaluate a Movie, TV Episode, or Skit

Comprehension and Collaboration For both activities, use an evaluation form like the one shown below.

- A.** Find a movie, show, or skit you like to watch on television or the Internet. Examine the main ideas it presents and analyze how it conveys these ideas. Record your observations on a form like the one below.
- B.** Search the Internet to find episodes of a television show from the 1960s or 1970s. Consider how a particular group is represented in this show. Then, compare this representation with representations of the same group on television today. Share your observations with your class.

Evaluation Form

Type of Entertainment Media: Movie TV Episode Skit

Name of Movie, Show, or Skit: _____

What story does this movie, episode, or clip tell? _____

What cultural values does it appeal to? Idealism Fear Family
Justice Other _____

How does it appeal to these values? _____

Are there stereotypes in this representation? Yes No

If yes, what are they? _____

Identify techniques used in this film: Special effects Editing
Camera angles Reaction shots Sequencing Music

Explain the effect of two of these techniques. _____

Idioms

Idioms are figurative expressions that do not mean what the words literally say. For example, describing the weather as *raining cats and dogs* means the rain is torrential. To recognize an idiom, you have to understand *word-phrase relationships*—to realize that in the phrase *raining cats and dogs*, the words have a figurative meaning rather than their usual literal ones.

Idioms can be effective tools in some kinds of writing to convey character or to evoke a particular time period or setting. For example, an American detective of the 1940s might jump in a taxi and growl to the driver, “Step on it.” Idioms can also help set a particular mood or tone.

Relying on idioms consistently in your own writing is not always a good idea, however. Because they have been used so often, many of them have lost their originality. Look at the examples below. Note how replacing the idioms can help to communicate meaning in a more precise and lively way.

Language

4.a. Use context as a clue to the meaning of a word or phrase.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Idioms	Alternatives
<i>After ten hours of driving in heavy traffic, the trucker <u>ran out of steam</u>.</i>	<input type="checkbox"/> collapsed over his steering wheel. <input type="checkbox"/> sighed and pulled into a rest stop. <input type="checkbox"/> radioed his boss and told her he quit.
<i>She was <u>down in the dumps</u>.</i>	<input type="checkbox"/> too lethargic to get out of bed. <input type="checkbox"/> apt to burst into tears if anyone looked at her the wrong way. <input type="checkbox"/> in need of a friend to listen to her problems.

Practice

Directions: An analogy shows the relationship between sets of words. Each of the analogies below pairs a word with an idiomatic phrase. Complete each analogy with one of the lettered words provided, creating a pair that matches the other pair in the analogy. Then, write an explanation of the idiomatic expression and the relationships in each pairing.

- upset : “bent out of shape” :: _____ : “under the weather”
 a. cloudy b. sick c. wet d. forgetful
- “jump the gun” : _____ :: “shoot the breeze” : deliberate
 a. run quickly b. rush c. chat d. consider
- “over the moon” : ecstatic :: “fit to be tied” : _____
 a. furious b. delighted c. sad d. fastened

Vocabulary Acquisition and Use: Context Clues

Context clues are words or phrases that help readers clarify the meanings of unfamiliar words in a text. By using context clues, you can determine the word or words that complete a sentence. Sentence Completion questions appear in most standardized tests. In these types of questions, you are given sentences with one or more missing words. Your task is to use the context to choose the correct word or words to complete each sentence logically. Try this strategy: (1) Read the sentence. (2) Scan the answer choices. Find synonyms that are simple words or phrases for the choices. (3) Test the synonyms and determine which makes the most sense.

Practice

This exercise is modeled after the Sentence Completion questions that appear in the Reading Comprehension section of the SAT.

Directions: Each of the following sentences is missing one or two words. Choose the word or set of words that best completes each sentence.

Test-Taking Tip

Eliminate any words with similar meanings because a single correct answer choice should be obvious.

- Charlotte Brontë's work might have remained ___?___ without the popular success of *Jane Eyre*.
 - truculent
 - obscure
 - rapturous
 - monotonous
 - obstinate
- Charlotte and her gifted siblings can be called ___?___ spirits.
 - agricultural
 - terrestrial
 - gaunt
 - rapturous
 - kindred
- Her close-knit family ___?___ six children and a widowed father.
 - blanched
 - eluded
 - comprised
 - assessed
 - clasped
- The ___?___ Charlotte witnessed at boarding school inspired her to write *Jane Eyre*.
 - depredation
 - contusion
 - adversary
 - approbation
 - etymology
- She would never ___?___ her days as a governess, for they led her to write a popular novel from which she would ___?___ .
 - impel . . . profundity
 - fracture . . . officious
 - rue . . . prosper
 - languish . . . deficient
 - elude . . . diffusive
- In the ___?___ years of her life she married, enjoying a brief time of happiness after the ___?___ of her siblings' deaths.
 - waning . . . turmoil
 - ingratiating . . . inculcation
 - ravenous . . . rendezvous
 - wily . . . malevolence
 - gaudy . . . predilection

From Text to Understanding

You have studied each part of Unit 5 as a set of connected texts. In this workshop, you will have the chance to further explore the fundamental connections among these texts and to deepen your essential understanding of the literature and its social and historical context.

PART 1: Relationships

Writing: Argumentative Essay The Victorians embraced progress but also looked to the past for inspiration and comfort. Eras such as the early Renaissance and ancient Greece caught the Victorian imagination. Review the poems of Part 1, focusing on the Anchor Texts by Robert Browning and Elizabeth Barrett Browning, noting which works look to the past and which remain fixed in the present. Consider how a historical setting helps to convey a poem's theme.

Assignment: Develop and defend a claim about the significance of setting a poem in a historical time versus the present day, using examples of both from Part 1.

Example: Historical setting can buffer a poem's emotional impact, as shown in a comparison of "My Last Duchess" and "Sonnet 43."

Interpret the Literature: Use the Writing Checklist to help organize your thinking. Once you have decided on your claim, develop and support it with strong analysis and textual evidence.

PART 2: The Novel

Writing: Writing to Sources The Victorian novel reflects nineteenth-century values but also reflects a changing society. Thus, some aspects of the Victorian worldview remain relevant in the twenty-first century. Review the excerpt from Charlotte Brontë's *Jane Eyre*, as well as the other selections in Part 2. As you read, identify Victorian values and themes that are still present and powerful today.

Assignment: Develop an essay that makes connections between contemporary American values and themes and those of the British Victorian era.

Develop your ideas. Present your observations in a clear thesis statement. Keep your discussion of the Victorian period grounded in the novels, and use details from the texts for support.

Draw valid parallels. Make sure the comparisons you make to the modern world are relevant and engaging.

Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on that subject, demonstrating understanding of the subject under investigation.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Writing Checklist

Poems that look to the past.

Notes: _____

Poems set in the present.

Notes: _____

Clear claim.

Notes: _____

Relevant textual evidence.

Notes: _____

PART 3: The Empire and Its Discontents

Research: Historical Introduction The Anchor Texts “Dover Beach,” “Recessional,” and “The Widow at Windsor” contain commentary about the power of government, the cost of war, and social inequality. As you review these poems, think about the social and political questions they raise about the British Empire.

Assignment: Write a historical introduction to the Anchor Text poems of Part 3, explaining their background and significance. Working in a small group, use a variety of sources and research the British Empire during the Victorian period. Consider these questions:

- What topics of protest, controversy, or celebration were prevalent in late nineteenth-century Britain?
- What did it mean when people said that the sun never sets on the British Empire?
- How did society change at home as Britain expanded around the world?

Take notes on your findings. Then, use the information you have learned to write an introduction to the poems by Arnold and Kipling. Include a works cited list with your finished work.

PART 4: Gloom and Glory

Listening and Speaking: Dialogue What would Brontë or Hardy, Hopkins or Housman say to us now, if only he or she could sit down for a conversation? Review the texts and background information in Part 4, paying special attention to the Anchor Texts, the poems by Gerard Manley Hopkins and A. E. Housman. Identify the messages about melancholy or the soaring soul—about gloom or glory—these poets convey.

Assignment: With a partner, present a dialogue between a 21st-century interviewer and one of the poets from Part 4. To prepare, do some biographical research on the poet of your choice. Discuss the poet’s likely opinions about life and death, eternity and redemption, joy and regret. Then, write a partial script with questions and responses, along with other topics on which you can improvise. Have the class listen to the dialogue. Using the checklists shown on this page, the audience can assess both the interviewer’s responsiveness to the Victorian writer and the overall presentation.

Listening Responsively

- Has the interviewer asked questions that show an understanding of what the speaker said?
- Has the interviewer identified the positions the speaker has taken and the evidence offered in support of those positions?

Assessing a Presentation

Score 1 (low) to 4 (high)

How highly do I rate the speaker’s content, or message? 1 2 3 4

How highly do I rate the speaker’s diction, or word choice? 1 2 3 4

How highly do I rate the speaker’s rhetorical strategies, such as appeals to logic and emotion? 1 2 3 4

How highly do I rate the speaker’s delivery, including such elements as making eye contact and using purposeful gestures? 1 2 3 4



Test-Taking Practice

Reading Test: Prose Fiction

Some standardized tests include lengthy prose fiction reading passages drawn from novels and short stories. You will have to demonstrate your basic comprehension as well as your analytical skills. Questions will focus on topics such as main ideas, significant details, causes and effects, and themes. In addition, you may be asked to show understanding of words, statements, and the author's perspective.

Practice

The following exercise is modeled after the ACT Reading Test, Prose Fiction section.

Directions: Read the following passage, taken from *Jane Eyre*, by Charlotte Brontë. Then, choose the best answer to each question.

It was English history: among the readers I observed my acquaintance of the verandah: at the commencement of the lesson, her place had been at the top of the class, but for some error of pronunciation, or some inattention to stops, she was suddenly sent to the very bottom. Even in that obscure position, Miss Scatcherd continued to make her an object of constant notice: she was continually addressing to her such phrases as the following:—

“Burns” (such it seems was her name: the girls here were all called by their surnames, as boys are elsewhere), “Burns, you are standing on the side of your shoe; turn your toes out immediately.” “Burns, you poke your chin most unpleasantly; draw it in.” “Burns, I insist on your holding your head up; I will not have you before me in that attitude,” etc. etc.

A chapter having been read through twice, the books were closed and the girls examined. The lesson had comprised part of the reign of Charles I, and there were sundry questions about tonnage and poundage and ship-money, which most of them appeared unable to answer; still, every little difficulty was solved instantly when it reached Burns: her memory seemed to have retained the substance of the whole lesson, and she was ready with answers on every point. I kept expecting that Miss Scatcherd would praise her attention; but, instead of that, she suddenly cried out—

“You dirty, disagreeable girl! you have never cleaned your nails this morning!”

Burns made no answer: I wondered at her silence. “Why,” thought I, “does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?”



**Common Core
State Standards**

**RL.11-12.1, RL.11-12.3,
RL.11-12.4; L.11-12.1,
L.11-12.2, L.11-12.3**

[For the full wording of the standards, see the standards chart in the front of your textbook.]

Strategy:

- **Underline time words**, such as dates and time of day, and **transition words**, such as “then,” and “afterwards,” to clarify sequence.
- As you read, **make a chronological list of the story's events**.
- Refer to your list as you answer the questions.

1. Which of the following quotes from the passage demonstrates emotive language and not informative language?
 - A. "there were sundry questions about tonnage and poundage"
 - B. "she was suddenly sent to the very bottom"
 - C. "'You dirty, disagreeable girl!'"
 - D. "the girls here were all called by their surnames"
2. The author provides precise dialogue to increase the reader's understanding of her characters' motivations because she wants:
 - F. readers to understand what Burns is really like.
 - G. to show how the setting affects the characters.
 - H. readers to experience the shock the narrator feels.
 - J. to show how Burns forces Miss Scatcherd to act.
3. As it is used in line 9, the word *surnames* most nearly means:
 - A. nicknames.
 - B. last names.
 - C. first names.
 - D. official titles.
4. Which of the following would be included in a summary of this selection?
 - I. Burns was an acquaintance of Jane's.
 - II. The lesson they read was about Charles I.
 - III. Burns did not mention the frozen wash water.
 - F. I and II
 - G. I only
 - H. III only
 - J. I, II, and III
5. Considering the events of the entire passage, it is most reasonable to infer that
 - A. Jane would soon become a favorite of the teacher.
 - B. Burns knew how to deal with Miss Scatcherd.
 - C. Burns would one day be recognized as intelligent.
 - D. Jane thought Burns deserved the way she was treated.
6. Which elements of the author's beliefs are demonstrated in her description of Miss Scatcherd's response to Burns's answers?
 - F. Good students deserve praise.
 - G. Boarding schools are good for character.
 - H. Teachers need to be firm with their students.
 - J. Cleanliness is an important personal trait.
7. The details and events in the passage suggest that the relationship between Jane and Burns would most accurately be described as:
 - A. a misunderstanding.
 - B. a rivalry.
 - C. sympathetic.
 - D. jealousy.





Grammar and Writing: Editing in Context

Editing-in-context segments appear in some standardized tests. They are made up of a passage with underlined and numbered areas, some of which contain errors in grammar, style, and usage. For each question, you must choose the best way to correct a given sentence.

Practice

This exercise is modeled after the ACT English Test.

Directions: For each underlined sentence or portion of a sentence, choose the best alternative. If an item asks a question about the underlined portion or a numbered sentence, choose the best answer to the question.

[1]

Boarding schools first began in England when boys go¹ to a local monastery for their education. Monks and lay staff would provide a variety of instruction while the boys' housing would be provided by the order that sponsored the monastery.² Often a local nobleman would make his estate available to the sons of other nobles. Employing a literate priest from the area.³ These makeshift academies often became boarding houses for the elite.

[2]

In the twelfth century, all Benedictine monasteries were ordered by the Pope to provide what were known as "charity schools."⁴ Followed by what we know today as public schools.⁵ Students began to pay their way and attended⁶ in greater numbers than ever before.

[3]

Aristocratic families continued to favor private instruction in their homes.⁷ The great universities of Cambridge and Oxford provided models. As the British Empire began to expand, the boarding school became well established.⁸

1. **A.** NO CHANGE
B. goes
C. have gone
D. went

Strategy

Try out each answer.

Examine the answer choices with an eye to what makes them different. Various aspects of writing can vary in multiple answers. Make sure each part is effective.

2. Which of the following sentences would best make this statement more forceful?
- F. NO CHANGE
 - G. the order that sponsored the monastery would provide the boys' housing.
 - H. the boys' housing would be sponsored by the order the monastery provided.
 - J. the order that sponsored the monastery would be provided by the boys' housing.
3. A. NO CHANGE
B. attach it to previous sentence
C. attach it to next sentence
D. OMIT
4. F. NO CHANGE
G. all Benedictine monasteries were ordered to provide what were known as "charity schools" by the Pope.
H. the Pope ordered all Benedictine monasteries to provide what were known as "charity schools."
J. the Pope was ordered by all Benedictine monasteries to provide what were known as "charity schools."
5. A. NO CHANGE
B. These were soon followed by what we know today as public schools.
C. Followed soon is what we know today as public schools.
D. Public schools what we know today followed soon.
6. F. NO CHANGE
G. began to pay their way and attending
H. begin to pay their way and attend
J. begin paying their way and attending
7. The writer wishes to add the following sentence without creating a run-on sentence: *However, elite boarding schools also became fashionable.*
If added, this would best be placed:
- A. as part of the previous sentence, at its beginning, with new punctuation.
 - B. as part of the previous sentence, at its end, joined by a semicolon and a conjunction.
 - C. as part of the following sentence at its beginning joined by a comma.
 - D. as is, standing alone as a sentence.
8. Which of these alternatives provides the most direct conclusion of Paragraph 3?
- F. To stay attuned to their own culture and attend boarding school, children of British administrators were sent back to England.
 - G. Children of British administrators attended boarding school, going back to England and stay attuned to their own culture.
 - H. Children of British administrators went back to England attending boarding school and staying attuned to their own culture.
 - J. British administrators sent their children back to England to attend boarding school and stay attuned to their own culture.



Timed Writing: Position Statement [30 minutes]

Jane Eyre is sent to Lowood, a private boarding school, and has to deal with strict teachers and harsh conditions. Charlotte Brontë briefly attended a school like Lowood and clearly did not enjoy the experience. But for many students, boarding school life became a wonderful home away from home and a memorable academic experience.

Write an essay in which you discuss the benefits or drawbacks of boarding school. Support your opinions with sound reasoning, and try to anticipate and address counterarguments.

Academic Vocabulary

A **position statement** is a form of argumentation in which you present and support your position on a topic. As part of your argument, state and refute opposing points.





Constructed Response

Directions: Follow the instructions to complete the tasks below as required by your teacher. As you work on each task, incorporate both general academic vocabulary and literary terms you learned in this unit.



RL.11-12.2, RL.11-12.3, RL.11-12.5;
RI.11-12.5; W.11-12.2, W.11-12.9.a,
W.11-12.4; SL.11-12.1, SL.11-12.4,
SL.11-12.6; L.11-12.3.a

[For the complete wording of the standards, see the standards chart in the front of your textbook.]

Writing

Task 1: Literature [RL.11-12.2; W.11-12.2, W.11-12.9.a]

Analyze Development of Themes

Write an **essay** in which you analyze the development of two themes in a work of fiction from this unit.

- Choose a story or a novel excerpt from this unit that expresses multiple themes.
- Briefly summarize the story. Identify two themes that develop in the story.
- Analyze how the author introduces and develops those themes over the course of the story.
- Note ways in which the themes interact and build on one another, and discuss how this interaction creates deeper meaning.
- Use transitions to clearly show the relationships and interactions among story elements.
- Use active, not passive, voice.
- Accurately use academic vocabulary in your writing.

Task 2: Literature [RL.11-12.5; W.11-12.4; L.11-12.3.a]

Analyze Text Structure

Write an **essay** in which you analyze how a poet's choice of structure adds to the overall meaning and aesthetic impact of a poem in this unit.

- Choose a poem from this unit in which the structure, or form, plays a key role in developing the poem's meaning. Explain which poem you chose and why.
- Analyze how the poet's choices of structure in sections of the poem contribute to the structure of the poem as a whole. Consider line length, rhyme scheme, and meter, as well as stanza lengths and divisions.

- Connect the author's choices concerning structure to the meaning as well as to the aesthetic, or artistic and emotional, impact of the poem. Cite examples from the text to support your thinking.
- Develop and present your ideas while maintaining an appropriate, consistent style and tone in your writing.
- Vary your sentence length and structure to add interest and sophistication to your writing.

Task 3: Literature [RL.11-12.3; W.11-12.2, W.11.12.9.a]

Analyze Character Development

Write an **essay** in which you analyze the impact of the author's choices regarding how to introduce and develop characters in a work of fiction from this unit.

- State which fictional characters you will be discussing in your essay and the reasons for your choice.
- Describe each character, including the points at which important information is revealed. Determine what kinds of details the author provides about each character.
- Analyze the role each character plays in the story and explain each character's goals and motivations.
- Explain the connection between characters and theme.
- Sum up your analysis with a conclusion about how the author's choices regarding character development shaped the work of fiction.
- In your writing, use technical academic vocabulary, standard English grammar, and correct spelling.

Speaking and Listening

Task 4: Literature [RL.11-12.2, SL.11-12.6]

Analyze Related Themes

Prepare and deliver an **oral presentation** in which you analyze two themes expressed in a literary work in this unit and the way in which those themes interact.

- Select a work that expresses multiple, related themes. Briefly summarize the work and explain why you chose it.
- Explain how the author develops themes over the course of the work. Consider narrative elements such as plot, setting, and character. Also consider literary elements such as symbolism and imagery.
- Explain how the two themes interact and build on each other during the course of the work.
- Cite specific evidence from the text to support your points.
- As you present, use adequate volume and clear pronunciation. Demonstrate a command of formal English.

Task 5: Literature [RL.11-12.3; SL.11-12.1]

Analyze and Compare Speakers

Prepare and conduct a group discussion comparing speakers in two poems in this unit.

- Choose two poems with distinctive speakers that have a good basis for comparison.
- Analyze the speaker in each poem. Consider the choices the poet made as to the speaker. For example, the speaker may be real or fictional, specific or general. Determine each speaker's motivation and conflict. Draw inferences about the character of each speaker based on evidence from the poems.
- Prepare for the discussion. Create a list of questions designed to promote discussion. Make charts on which to record the main points that are brought up during the discussion.
- During the discussion, clarify or challenge ideas; respond thoughtfully to diverse perspectives; and propel conversation by posing and responding to questions.

Task 6: Informational Text [RI.11-12.5; SL.11-12.4]

Analyze Structure

Prepare and deliver an **oral presentation** in which you analyze an author's use of text structure as part of exposition in a nonfiction work from this unit.

- Select a work of nonfiction from this unit in which the structure helps to communicate the author's ideas or argument. Briefly explain why you chose this work.
- Define the text's structure. Explain how it enhances or helps to develop the author's ideas or argument. Consider how the text structure serves the author's purpose as well as how it might affect an audience.
- Be sure to provide examples from the text to support your points. Check the pronunciation of challenging words from the text.
- Present your ideas clearly and completely so that your listeners can follow your reasoning.
- While presenting, use formal English, good pronunciation, and adequate volume.



How does literature shape or reflect society?

Victorian Views in Today's World Which aspects of the Victorian Age have meaning and value for us now?

Assignment Imagine that you are compiling a book of Victorian wit and wisdom to be sold today. It will include nuggets of literature that reflect Victorian values. First, select some quotations you would include. Then, write a **preface to the book**, convincing the reader of the value and relevance of the quotations in today's world.



Titles for Extended Reading

In this unit, you have read a variety of British literature from the Victorian period. Continue to read works related to this era on your own. Select books that you enjoy, but challenge yourself to explore new topics, new authors, and works offering varied perspectives or approaches. The titles suggested below will help you get started.

LITERATURE

Wuthering Heights

Emily Brontë



Novel Set on the wild and windy moors of northern Yorkshire, *Wuthering Heights* tells the story of Heathcliff and Catherine, who are desperately in love. The thwarting of their love prompts Heathcliff to seek revenge.

[The poem “Remembrance” by Emily Brontë begins on page 1075. Build knowledge by reading a novel by this author.]

Jane Eyre

Charlotte Brontë

EXEMPLAR TEXT ©



Novel The title character in this classic novel endures many challenges that give readers insight into the life of a single, middle-class woman in Victorian Britain. After a lonely, difficult childhood, Jane Eyre becomes a governess at the home of Mr. Rochester, a man with a terrible secret.

[An excerpt from *Jane Eyre* begins on page 1030 of this book. Build knowledge by reading the complete novel.]

Hard Times

Charles Dickens



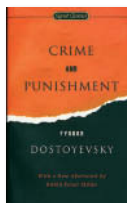
Novel While exposing the harsh realities of poverty in nineteenth-century England, Dickens tells the story of Thomas Gradgrind, a teacher and parent who believes facts alone are all that are needed in life. As life unfolds around him, his views change.

[An excerpt from *Hard Times* begins on page 998 of this book. Build knowledge by reading the complete novel.]

Crime and Punishment

Fyodor Dostoyevsky

EXEMPLAR TEXT ©



Novel Ex-student Raskolnikov is poor and starving. Though he thinks of himself as a good person, he rationalizes robbing and murdering an old woman by telling himself that she is morally corrupt. His actions soon begin to haunt him, however, and he is forced to face their consequences.

INFORMATIONAL TEXTS

Historical Texts

The Essays of Virginia Woolf

Virginia Woolf

Mariner Books, 1990



Essay This four-volume text includes essays written by Woolf from her early twenties until her death in 1941. Woolf’s essays present a personal view of her life, as well as her views on women, writing, literature, and politics.

[Selected works by Virginia Woolf appear on page 1192 of this book. Build knowledge by reading the full text.]

Queen Victoria

Lytton Strachey

Nabu Press, 2010



Biography Get to know Britain’s long-reigning and influential queen in this comprehensive and engaging biography—her willful childhood, her joyful marriage to Albert, her sorrow at his death, and her devotion to her servant John Brown.

Contemporary Scholarship

Dickens

Peter Ackroyd

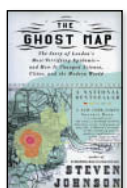


Biography This award-winning biography describes in detail the life of famed British novelist Charles Dickens. Read about his difficult childhood and his rise to popular and critical acclaim as one of the most important writers of his time.

The Ghost Map

Steven Johnson

Riverhead, 2007



Scientific History It is the summer of 1854 and a devastating cholera outbreak has seized London. Dr. John Snow—whose ideas about contagious disease have been dismissed by the scientific community—is spurred into action when his neighbors begin dying.

Preparing to Read Complex Texts

Reading for College and Career In both college and the workplace, readers must analyze texts independently, draw connections among works that offer varied perspectives, and develop their own ideas and informed opinions. The questions shown below, and others that you generate on your own, will help you more effectively read and analyze complex college-level texts.



Reading Literature/Informational Text

10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, and literary nonfiction at the high end of the grade 11-CCR text complexity band independently and proficiently.

When reading analytically, ask yourself...

- What idea, experience, or story seems to have compelled the author to write? Has the author presented that idea, experience, or story in a way that I, too, find compelling?
- How might the author's era, social status, belief system, or personal experiences have affected the point of view he or she expresses in the text?
- How do my circumstances affect what I understand and feel about this text?
- What key idea does the author state explicitly? What key idea does he or she suggest or imply? Which details in the text help me to perceive implied ideas?
- Do I find multiple layers of meaning in the text? If so, what relationships do I see among these layers of meaning?
- How do details in the text connect or relate to one another? Do I find any details unconvincing, unrelated, or out of place?
- Do I find the text believable and convincing?

Key Ideas and Details

- What patterns of organization or sequences do I find in the text? Do these patterns help me understand the ideas better?
- What do I notice about the author's style, including his or her diction, uses of imagery and figurative language, and syntax?
- Do I like the author's style? Is the author's style memorable?
- What emotional attitude does the author express toward the topic, the story, or the characters? Does this attitude seem appropriate?
- What emotional attitude does the author express toward me, the reader? Does this attitude seem appropriate?
- What do I notice about the author's voice—his or her personality on the page? Do I like this voice? Does it make me want to read on?

Craft and Structure

- Is the work fresh and original?
- Do I agree with the author's ideas entirely, or are there elements I find unconvincing?
- Do I disagree with the author's ideas entirely, or are there elements I can accept as true?
- Based on my knowledge of British literature, history, and culture, does this work reflect the British tradition? Why or why not?

Integration of Ideas