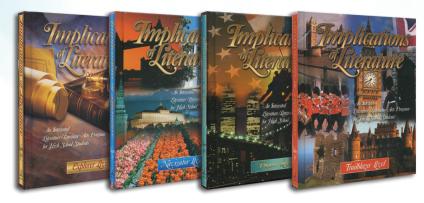


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The TextWord Story

TextWord Press was created in response to a critical need expressed for many years by private and parochial high school principals across America. "Literature isn't neutral," a principal told us. "We are what we read. Give us an academically superior high school literature series that is free of material that conflicts with our values."

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- All publications must meet the educational and curricular requirements of the State of New York, thus becoming eligible for purchase by schools using state funding.

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What is the setting for the opening scene? What is taking place?

A. The opening scene is set in a cathedral in Milan. A funeral service for sixty-four prisoners of an Italian concentration camp is in progress.

> Which lines create an Immediate sense of mystery and suspense?

A. a. The line "...surely I am not the only one to know" indicates that some important piece of information in the story is known to only a select few, including the narrator. b. "Yet there has been no protest." For some reason, this piece of unknown information would arouse protest from the onlookers.

Judging from the last line of the first paragraph, what is the narrator's attitude toward his subject?

A. The narrator assumes the perspective of a nonjudgmental reporter. He will not judge the dead man or the events in the story, but will simply relate them and allow his readers to draw their own conclusions.

> Who is General Della Rovere, and how has he distinguished himself?

A. General Della Rovere is an Italian army corps commander. He is described as an "intimate friend of Badoglio's and 'technical adviser' to General Alexander," indicating that he has had close contact with people in high positions, both in the government and in the British army. He was captured "while trying ... to take command of the resistance movement in the north."



Why does the German warder stand at attention when addressing

A. The fact that Franz stands at attention indicates that the general has earned his respect as the guintessential military man.

Short Story

His Excellency

What is the setting for the opening scene? What is taking place?

Which lines create an nedlate sense of ystery and suspe

Why does the German warde stand at attention when addressing the general?

Judging from the last line of the first paragraph, what it the narrator's attitude toward his subject?

Who is General Della Rovers, and how has he distinguished himself7



FOCUS: CHARACTERIZATION; IRONY

Ð There it is, lined up with the other sixty-four coffins from the Fossoli concentration camp,* and the crowd has sprinkled it, like the others, with flowers. Among all these people gathered here in the silence of the Milan* cathedral, surely 1 am not the only one to know. Yet there has been no protest. Truly, men are as @resistance movement in the north. A sollenient to the dead as they are harsh with the living. The coffin will now pass like the others between the reverent throngs, like the others it will be buried and, on June 22 of each year, will receive its quota of rhetoric* spilled over the common grave. Fair enough ... Who are we to judge?

0 His Excellency, General Della Rovere, army corps commander, intimate friend of Badoglio's and "technical adviser" to General Alexander," was locked up by

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JEFINITIONS

the Germans in the San Vittore prison of Milan in the spring of 1944 when the Allied armies were still fighting their slow way up the Italian peninsula. He had been captured near Genoa* while trying to land at night from an Allied submarine to take command of the

dier to his finger tips, he had impressed even Franz, the German warder," who would stand at attention when addressing him and had gone so far as to have a cot placed in his cell. So the Italian guard, Ceraso, informed me as he passed my spy hole with a rose in a glass, picked expressly for His Excellency. Later Ceraso returned to say that the General wished to see me, and, letting me out, escorted me to his cell.

Fossoli concentration camp --- a Nazi-run concentration camp near the town of Carpi in northern Italy, which housed military prisoners of war, as well as many Jews who were subsequently deported to death camps such as Auschwitz

Milan - a city in northern Italy.

rhetoric --- here, flowery eulogies, using exaggerated, affected language General Alexander --- Harold Alexander (1891-1969), British field marshal who was commander in chief of the Mediterranean theater of war during World War II. He directed the campaign in Italy against the Nazs. Genoa - a city on the northwest coast of Italy warder - an official in change of prisoners.

110 IMPLICATIONS OF LITERATURE / UNIT ONE

- The opening paragraph creates a strong sense of immediacy and introduces a number of mysteries. It is a prelude to a flashback. Its first words, "There it is," create a dramatic sense of focus on a coffin whose occupant commands attention even in death, but who is not the person everyone assumes him to be: " ..., surely I am not the only one to know. Yet there has been no protest." He suggests that the dead man may not deserve the honors accorded him. The statement "Truly, men are as lenient to the dead as they are harsh with the living" should be a springboard for dass discussion.
- It is a reasonable assumption that General Della Rovere is the man in the coffin, whose story will now be told.
- C) Students should be aware that the resistance movement was comprised of those loyal to the Allies during the Nazi and Mussalini regimes, They fought guerilla compaigns featuring lightning strikes against German and Italian forces in Italy.

110 IMPLICATIONS OF LITERATURE / UNIT ONE

"Cavalry officer"* was written all over those arched legs, that slight build, and aristocratic profile. Tight-corseted, he wore a monocle* and false teeth, and the thought struck me of how convincing, after all, is our racial destiny. What else could a man @ like that become if not a general? With steely grace he could give an order and make it sound like a plea, and even now, weeks after his capture, his cheeks were clean-shaven, his trousers miraculously pressed, while one could almost detect on his polished shoes a pair of invisible spurs.*

"Montanelli, I presume?" he said with a slight drawl, polishing his monocle without giving me his hand. "I already ing. Badoglio in person had informed me. His Majesty's Government is following your case with the utmost sympathy. Let it be understood, however, that the day you face the firing squad you will have done no more than your duty Please stand at ease." Only at these last words did 1 realize that 1 was standing heels joined, thumbs touching the seams of my trousers just as the drill book* says. "We are all on temporary duty here, right?" he continued, cleaning the nail of one little finger with the nail of the other. "An officer is at all times merely on temporary duty, he is a novio dei la muerte, as the Spaniards say, a bridegroom of death." He smiled at me, paced leisurely up and down the cell flexing his slim, arched legs; then, stopping again before me, cleaned and replaced his monocle. "We

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JEFINITIONS

two are very near our wedding day," he continued. "My sentence has already been pronounced. And yours?"

"Not yet, sir," I answered almost morutied.

"It will be," he went on. "You will have the honor of being shot in the chest, I hear. Splendid. There is no better proof of your conduct under interrogation. The Germans are rough in obtaining confessions but chivalrous toward those who abstain. Good. Your orders are to continue. In case of torture, if you feel you must utter a name - 1 cast no doubt on your spiritual endurance, but there is a limit to the physical - utter mine. I have nothing to lose. Actually, I had knew of your presence here before land- O nothing to hide even from my old friend, O Marshal Kesselring,* when he questioned me. I did, however, explain that I hardly expected the British submarine captain to be such a fool as to answer the decoy signals* of a German patrol boat. 'You trust the English?' Kesselring smiled. 'Why not? We even trusted the Germans once," I smiled O back. 'Sorry!' he said, 'I have no choice but to shoot you." 'No hard feelings,' I concluded. But to come back to your case: when you are up for questioning again, stick to your line. After all, we have such a simple duty left: to die like gentlemen. What is your indicment?**

I explained my case fully. His Excellency listened with his eyes to the ground like a confessor, nodding approbation from time to time.

"A clear case," he concluded. "Captured in the performance of duty. It's

cavalry officer - an other of a division of troops who fight on horseback. monocle - an eveglass for one eye. spurs - spiked metallic wheels attached to a rider's boots, used to urge e horse forward. drill book - a military training and disciplinary manual Marshall Kesselring - Albert Kesselring (1887-1960), German general

during World War II. decoy signals - signals used to entice or mislead.

HIS EXCELLENCY

sleing shot in the chest wat the preferred means of execution, a "clean" death as opposed to being hanged or killed by torture

What is the effect of the use of the author's name?

How does the general's behavior ip create a sense of his personality?

How does the general expect soldiers to comport themselves under duress?

What does the neral mean when he says that an afficer is always "on temporary duty"?

111

What is the effect of the use of the author's name? A. The use of the author's name as narrator helps create the authentic atmosphere of the story.

> How does the general's behavior help create a sense of his personality?

A. By not shaking hands, the general shows his haughty attitude toward the lower ranks. His behavior is very subtle. Although he does not shake hands, he is not overtly rude: his hands are occupied in polishing his monocle, so the caller is not offended by rudeness. Although he is amiable, he is not companionable. Allowing Montanelli to "stand at ease" emphasizes his friendly attitude, while the act of cleaning his nails indicates his complete nonchalance in the face of imminent execution. He is thus seen to be aloof vet friendly, military yet casual. These seeming contradictions will be clarified by the end of the story.

What does the general mean when he says that an officer is always "on temporary duty"?

A. He means that a soldier must expect to die or be killed in the line of duty and that his term of service is therefore "temporary."

> How does the general expect soldiers to comport themselves under duress7

A. The general expects no less than complete loyalty and endurance in the face of capture and torture. For example, he says that it will be an "honor" for Montanelli to be shot in the chest by his captors, for this will be a proof of his valiant conduct under interrogation. He also expects his soldiers to behave with the utmost dignity: "We have such a simple duty left: to die like gentlemen."

- (B) The statement implies that some people, by virtue of their physical and constitutional endowments, seem to be destined for their positions in life. Responses will vary. This issue will be of particular relevance at the end of the story.
- O The general increases his prestige in the eyes of both the narrator and the reader through his extensive knowledge of war-related information.
- The general refers to his "old friend," Marshal Kesselring, whom he apparently knew from the early days of the war, when Italy was allied with Germany. He implies that he makes friends in high places wherever he goes.
- B Students should understand the complicated political/military situation of the time. Part of Italy was still in the hands of Germany at the time of this story, even as the Allies were invading from the South. Thus, while the official government of Italy had surrendered, Germany still had control of part of the country.

7.475.00

What is the mood of the first stanza? What symbolic meaning can be

ascribed to the guttering of the cressets?

A. The mood of the stanza is chaotic; wild weather creates an atmosphere that is tempestuous, ominous, and foreboding. The guttering of the cressets symbolizes the imminent extinguishing of Caesar's life.

What sensory image is created in the second stanza? How does this stanza contribute to the mood of the poem?

A. The descriptions create vivid auditory images, the stanza contributes to the mood of urgent foreboding with its detailed evocation of the windy night, the hurried arrival of a horse, and the image of the guard's spear hitting the ground abruptly as he awakens.

> Why is the rider out "so late" (line 10)?

A. The rider states that he rides late because he has urgent news that must be heard only by Caesar, as quickly as possible.

> What does the guard wish to know? Why? A. The guard asks the

rider for some proof that the news is vital and that it warrants waking Caesar; the guard would not dare to wake him for a trivial matter. He also asks the rider "whence" he has come.

What can we infer about the rider?

A. The rider has come from the "dark of death," the realm of the dead. He is a ghost.

Poem

What is the mood of the first stanza?

The Rider at the Gate

John Masefield

What symbolic meaning can be	FOCUS: FORESH	ADOWING	
ascribed to the guttering of the cressets? What sensory image is created in the second stanza? How does this tlanza contribute to the mood of the poem?	The rush of the river to The hinges whined to t	on Caesar's home. at the bridge, were breaking yellow foam. he shutters shaking, me a horse-hoofs raking at Caesar's gate;	5
Why is the rider but "so late" (line 10)1	"Who goes there?" said "What is the news, that "News most pressing, the To Caesar alone, and the "News most pressing".	you ride so late?" hat must be spoken	10
What does the guard wish to know? Why?		iat he be awoken whence* do you come?	15
What can we infer	A word so fell that it m	, with news from Rome,	20
about the rider?	HELPFUL DEFINITIONS	cressets — torches. guttered — became gradually weaker, flickere guished. whence — from where, dumb — here, mute, speechiess.	d, and were nearly extin-

290 IMPLICATIONS OF LITERATURE / UNIT TWO

At this point, much of the poem takes the form of dialogue between the rider and the guard. Alert students to the swift shifts from speaker to speaker, as indicated by the use of quotation marks.

O Note that the guard refers to Julius Caesar as "The Caesar," indicating that Caesar is a title as well as a name, similar to Czar or Kaiser. Caesar was the dictator of ancient Rome and his name became synonymous with ruler.

The rider answers the guard's questions in reverse order: he answers that he comes from the land of the dead, and he brings terrible news from Rome that will leave Caesar speechless. The ghost states that he has come from "the sands," alluding to the fact that Pompey was assassinated in Egypt.

290 IMPLICATIONS OF LITERATURE / UNIT TWO



How does the title help you to understand the first paragraph?

A. The word microbe is the clue to the "new world" that is spoken about in this paragraph. Were it not for the title, the reader might be at a loss to understand the intent of the text. With it, however, the reader is immediately plunged into Leeuwenhock's world.

Biography

Leeuwenhoek: First of the Microbe Hunters

excerpt from The Microbe Hunters

Paul De Kruif

FOCUS: CHARACTERIZATION

How does the title help you to understand the first paragraph?

I

Two hundred and fifty years ago an obscure man named Leeuwenhoek looked for the first time into a mysterious new world peopled with a thousand different kinds of tiny beings, some *ferocious* and deadly, others friendly and useful, many of them more important to mankind than any continent or archipelago

Leeuwenhoek, unsung* and scarce remembered, is now almost as unknown as his strange little animals and plants were at the time he discovered them. This is the story of Leeuwenhoek, the first of the microbe hunters — Take yourself back to Leeuwenhoek's day, two hundred and fifty years ago, and imagine yourself just through high school, getting ready to choose a career, wanting to know --

You have lately recovered from an attack of mumps, you ask your father what is the cause of mumps, and he tells you a mumpish evil spirit has got into you. His theory may not impress you much, but you decide to make believe you believe him and not to wonder any more about what is mumps because if you publicly don't believe him you are in for a beating and may even be turned out of the house. Your father is Authority.

That was the world about three hundred years ago, when Leeuwenhoek was born. It had hardly begun to shake itself free from superstitions, it was barely beginning to blush for its ignorance. It was a world where science

unsung - not famous. PFUL EFINITIONS

386 IMPLICATIONS OF LITERATURE / UNIT THREE

(which only means trying to find truth by careful observation and clear thinking) was just learning to toddle on vague and wobbly legs.

Antony Leeuwenhoek was born in 1632 amid the blue windmills and low streets and high canals of Delft, in Holland. His family were burghers* of an intensely respectable kind and I say intensely respectable because they were basket-makers and brewers,* and brewers are respectable and highly honored in Holland. Leeuwenhoek's father died early and his mother sent him to school to learn to be a government official, but he left school at sixteen to be an apprentice in a dry-goods store in Amsterdam. That was his university

At the age of twenty-one he left the dry-goods store, went back to Delft, married, set up a dry-goods store of his own there. For twenty years after that very little is known about him, except that he had two wives (in succession) and several children, most of whom died, but there is no doubt that during this time he was appointed janitor of the city hall of Delft, and that he developed a most idiotic love for grinding lenses. He had heard that if you very carefully ground very little lenses out of clear glass, you would see things look much bigger than they appeared to the naked eye

It would be great fun to look through a lens and see things bigger than your naked eye showed them to you! But buy lenses? Not Leeuwenhoek! There never was a more suspicious man. Buy lenses? He would make them himself! During these twenty years of his obscurity he went to spectacle-makers and got* the nutiments of lens-grinding. He visited alchemists* and apothecaries* and put his nose into their secret ways of getting metals from ores, he began fumblingly to learn the craft of the gold and silversmiths. He was a most persnickety* man and was not satisfied with grinding lenses as good as those of the best lensgrinder in Holland, they had to be better than the best, and then he still fussed over them for long hours. Next he mounted these lenses in little oblorigs of copper or silver or gold, which he had extracted himself, over hot fires, among strange smells and fumes...

Of course his neighbors thought he was a bit cracked but Leeuwenhoek went on burning and blistering his hands. Working forgetful of his family and regardless of his friends, he bent solitary to subtle tasks in still nights. The good neighbors *sniggered*, while that man found a way to make a tiny lens, less than one-eight of an inch across, so *symmetrical*, so perfect, that it showed little things to him with a fantastic clear enormousness

Now this self-satisfied dry-goods dealer began to turn his lenses onto everything he could get hold of. He What metaphor does de Kruif use to describe scientific study?

What do the details of lens-grinding tell us about Leeuwenhoek? What metaphor does de Kruif use to describe scientific study?

A. He uses the metaphor of a baby learning to walk; he implies that scientific study was in its infancy.

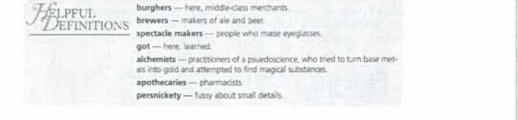
> What do the details of lens-grinding tell us about Leeuwenhoek?

A. He was a perfectionist and felt that he could do something better than others could. As the passage continues, we see that he spent an enormous amount of time and energy to accomplish this selfimposed goal.

> What seems to have been Leeuwenhoek's primary motivator?

A. The primary motivator seems to have been curiosity.

What seems to have been Loeuwenhoek's primary motivator?



LEEUWENHOEK FIRST OF THE MICROBE HUNTERS 387

Novel

Chapter I The Period



A fale of five Oties begins with an expository chapter that establishes both setting and context. Dickens denotibes the period of the French Revolution in terms of a series of paradioets, ceverly highlighting the dictotomous, contrasting elements in French and English society of that period. In addition, Dickens is actually using these same paradioets to sensitize England to the problems of his own era. Vivid description evokes a real sense of the evids and injustices of the day, as the reader prepared for a complex tale that a intrucatevide the full backdrop.

It was the best of times, it was the worst of times, 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 — in short, the period was so far like the present period, that some of its noistest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison" only.

There were a king with a large jaw and a queen with a plain face, on the

The "king with a large jaw" and the "guesn with a plan face" are King George III (1738-1820) and Queen Charlotte (1744-1818) of England; the "king with a large jaw" and the "guesn with a far face" are King Louis XVI (1754-1793) and Queen Mane Antipineste (1755-1793) of France throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State that things in general were settled forever.

It was the year one thousand seven hundred and seventy-five. France rolled with exceeding smoothness down hill, making paper money and spending it.

She entertained herself, besides, with such humane achievements as sentencing a youth to have his body burned alive.

It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework* with a sack and a knife in II, terrible in history.

It is likely enough that in the rough outhouses* of some tillers of the heavy

HELPFUL DEFINITIONS

superlative degree of comparison — the highest degree of companson of adjectives and advertis, such as best and worst. movable framework — here, the guillotine, soon to become the method of execution used by the revolutionanes. outhouses — here, farm buildings used for storage.

A TALE OF TWO CITIES 475

What thetorical technique does the author use in the first paragraph? What is the author's tone?

What is happening in France?

What is the tone of Dickens' remarks about France's "humane achievements"?

Why is Fate called "the Woodman"? What rhetorical technique does the author use in the first paragraph? What is the author's tone?

A. The author uses paradox to establish the ambivalence and dichotomy that characterized the period in various ways. This use of paradox foreshadows the many other contradictions and contrasting elements that will appear throughout the novel. The tone of the paragraph is melancholy yet hopeful, while the pronoun "we" draws the reader into the narrator's world, making it clear that Dickens is directly addressing his audience.

What is happening in France?

A. By printing and spending vast amounts of money, France has created inflation and, as a result, is headed for fiscal ruin.

What is the tone of Dickens' remarks about France's "humane achievements"?

A. Dickens' remarks are heavily laden with bitter irony, referring to the torture of a lad as a "humane achievement" and a form of entertainment.

Why is Fate called "the Woodman"?

A. The narrator calls Fate the Woodman because the fate that he refers to is the death provided by that "movable framework" made out of wood from the trees of the forests of France and Norway.

Ironically, government officials in both France and England are overly confident that the status quo will be preserved; the French government has no inkling that rebellion is brewing. Dickens is clearly warning his own country, England, not to make the same tragic mistake.

The narrator's sharp criticism grows out of his real-life preoccupation [as a result of his father's incorceration in Marshalsea prison when Dickens was a boy] with the English penol system and the sufferings and punishments of prisoners. Most of Dickens' novels contain at least one convict or a prison scene.

Why do the Woodman and Farmer work silently? A. The masses, whose misery was daily moving them to the point of revolution, knew that they must plan silently, for fear of being accused of sacrilege and treason, for the noble classes believed in the Divine Right of Kings. Consequently, the nobles ignore all evidence of unrest, allowing Fate and Death to prepare quietly for the revolution.



What are the general conditions in England at

A. Brazen lawlessness was prevalent in England; armed robbery was frequent, and robbers commonly broke into people's homes and stole even the furniture.

Why is the hangman always busy, but worse than useless?

A. Crime was so rampant that the hangman was continually carrying out executions. Yet, despite the fact that capital punishment was commonplace, fear of execution failed to deter would-be criminals and crime continued, unabated.

lands adjacent to Paris, there were shelotered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils* of the Revolution. But that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread the rather, forasmuch as to entertain any suspicion that they were awake. was to be atheistical and traitorous.

Why do the

What are the general conditions in England

at this time?

Why is the hangman

always busy: but wrse than useless?

dman and Farme work silently?

> In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognised and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; prisoners in London gaols fought battles with their turnkeys*, and the majesty of the law fired blunderbusses* in among them, loaded with rounds of shot and ball; thieves snipped diamonds from the



necks of noble lords at Court drawingrooms; musketeers* went into 5t Giles's,* to search for contraband* goods, and the mob fired on the musketeers, and the musketeers fired on the mob, and nobody thought any of these occurrences much out of the common way. In the midst of them, the hangman, ever busy and ever worse than useless, was in constant requisition; now, stringing up long rows of miscellaneous criminals: now, hanging a housebreaker on Saturday who had been taken on Tuesday, now, burning people in the hand at Newgate by the dozen, and now burning pamphlets at the door of





C Death is referred to as the Farmer, for the seeds of the violence of a revolution are being nurtured and cultivated in the countryside, where feudalism is still practiced and where nobles live luxuriously in grand manor houses while the masses starve. In addition, the rustic carts evoke the image of the tumbrils that will transport victims of the Reign of Terror to their death. Together, the Woodman and Farmer work toward their, as yet, hidden goals, silently and implocably plotting the end of an era of extravagance and excess. Dickens capitalizes Fate and Death because he has personified these concepts. Once again, Dickens alerts his generation that the silence of the masses should be taken as an ominous sign. He warns against mistaking silence for complacence.

Westminister Hall, to-day, taking the life of an atrocious murderer, and tomorrow of a wretched *piljerer* who had robbed a farmer's boy of sixpence.

All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five. Environed* by them, while the Woodman and the Farmer. worked unbeeded, those two of the large jaws, and those other two of the plain and the fair faces, trod with stir enough, and carried their divine rights with a high hand." Thus did the year one thousand seven hundred and seventy-five conduct their Greatnesses, and mynads of small creatures — the creatures of this *chronicle* among the rest — along the roads that Jay before them.

Chapter II The Mail



Book i sets the stage for the rising action of the novel. As the story begins to unfold, we track the progress of a Dover mail coach, making its way through the mulk and muld carrying three secretive passenges. The atmosphere is tense, for neither passengers, coacimum, nor guard tech secure, due to the possible preence of highwaymen anywhere along the pitch-black made. Then, suddenly, through the met, a mysterious rider approaches in the dam.

It was the Dover road that lay, on a Friday night late in November, before the first of the persons with whom this history has business. The Dover road lay, as to him," beyond the Dover mail." as it lumbered up Shooter's Hill. He walked up hill in the mire by the side of the mail, as the rest of the passengers did, not because they had the least relish for walking exercise, under the circumstances, but because the bill, and the harness, and the mud, and the mail, were all so heavy, that the horses had three times already come to a stop, besides once drawing the coach across the road, with the mutinous intent. of taking it back to Blackheath.

With drooping heads and iternulous tails, they mashed their way through the thick mud. floundering and stunibling between whiles, as if they were falling to pieces at the larger joints. As often as the driver rested them and brought them to a stand, with a wary "Wo-ho' so-ho- then!" the near leader* violently shook his head and everything upon it — like an unusaally *emphatic* horse, derying that the coach could be got up the hill. Whenever the leader made this rattle, the passenger started,* as a nervous passenger might, and was disturbed in mind.

Two other passengers, besides the one, were plodding up the hill by the side of the

 ELPFUL DEFINITIONS
 environed — surrounded by with a high hand — in an overbraning manner; arrogantly as to him — from his perspective; the Dover mail — a coach carrying both mail and passengers, pulled by four horse, that, at the time, traveed regularly between the coastal town of Dover and the castal ony. London: near leader — here, the left horse in the front pain started — moved involuntarity.

Dickens again contrasts the grawing unrest and stirrings of revolution with the self-centered ignorance of the monarchy and nobility. What does Dickens imply about the monarchy in both countries?

Notice the use of language in the last sentence of Chapter 1 and the first sentence of Chapter 2. The transition is seamlestly achieved

Who is walking up the hill on the Dover road? Why is he walking?

Why does the passenger "start"?

477

What does Dickens imply about the monarchy in both countries?

A. The monarchs in both countries obviously believe in the doctrine of the Divine Right of Kings, in which kings and queens are not answerable to the people, but derive their uncontested right to rule from God. Thus, they act with "a high hand," unconcerned with the opinions or feelings of "the small creatures," their subjects. Dickens' epithet, "their Greatnesses," is an example of verbal irony; clearly, he does not believe that either pair of monarchs is worthy of this appellation.

Who is walking up the hill on the Dover road? Why is he walking?

A. The person walking is the first of the many principal characters in the story. He and fellow passengers are walking because the horses cannot pull the heavy load uphili, through the mud.

Why does the passenger "start"? A. The passenger is ner- vous, and he jumps whenever the lead horse shakes its head violently. It seems that he is agitated, but we are not yet aware of the reason for his concern.



What does this question suggest about Grayson's personality?

A. It suggests that he is a person who is interested in confronting life, one who welcomes challenge and diversity.



Why does the speaker enjoy surprising Horace? A. The speaker likes to stir

up "new thoughts" in Horace, and surprising him elicits this reaction.



Why does Horace believe he is superior to his neighbor?

A. Horace is a better farmer and believes this makes him superior to Grayson.

Non-Fiction

Great Possessions

David Grayson

FOCUS: CHARACTERIZATION

The author of this statement feels that he attains immortainy while he is still aine, because he recognizes the riches of nature that are available for his enjoyment.

Why does the speaker enjoy surprising Horace?

What does this question suggest about Grayson's personality?

100

Why does Horace believe he is superio to his neighbor? "I am made immortal by apprehending* my possession of incorruptible goods."

I have just had one of the pleasant experiences of life. From time to time, these brisk winter days, I like to walk across the fields to Horace's farm. I take a new way each time and make nothing of the snow in the fields or the drifts along the fences

"Why," asks Harriet, "do you insist on struggling through the snow when there's a good beaten road around?"

"Harriet," I said, "Why should anyone take a beaten road when there are new and adventurous ways to travel?"

When I cross the fields I never know at what moment I may come upon some strange or surprising experience, what new sights I may see, what new sounds I may hear, and I have the further great advantage of appearing unexpectedly at Horace's farm. Sometimes I enter by the cow lane, sometimes by way of the old road through the wood lot, or I appear casually, like a gust of wind, around the

corner of the barn, or I let Horace discover me leaning with folded arms upon his cattle fence. I have come to love doing this, for unexpectedness in visitors, as in religion and politics, is disturbing to Horace and, as sand grits in oysters produce pearls, my unexpected appearances have more than once astonished new thoughts in Horace, or yielded pearly bits O of native* humor.

Ever since I have known him, Horace has been rather high-and-mighty with me; but I know he enjoys my visits, for I give him always, I think, a pleasantly renewed sense of his own superiority. When he sees me his eye lights up with the comfortable knowledge that he can plow so much better than I can, that his com grows taller than mine, and his hens lay more eggs. He is a wonderfully practical man, is Horace; hard-headed, they call it here. And he never feels so superior, I think, as when he finds me sometimes of a Sunday or an evening walking across the fields where my land joins his.

PELPFUL apprehending - here, be aware of and appreciate native - here, rustic

432 IMPLICATIONS OF LITERATURE / UNIT FOUR

Students may recognize this sentiment echoed in Robert Frost's poem "The Road Not Taken." Grayson, too, chooses the distinctly different life of a writer, a fact that is significant to the story, and will emerge as the narrative unfolds.

Paint out to students how Grayson extends his comparison "as sand grits in aysters ..." with the phrase "pearly bits of native humar." or sitting on a stone fence, or lying on my back in the pasture under a certain friendly thorn-apple tree. This he finds it difficult to understand, and thinks it highly undisciplined, impractical, no doubt reprehensible.

One incident of the sort I shall never forget. It was on a June day only a year or so after I came here, and before Horace knew me as well as he does now. I had climbed the hill to look off across his own high-field pasture, where the white daisies, the purple fleabane,* and the buttercups made a wild tangle of beauty among the tall herd's-grass.* Light airs moved billowing across the field, bobolinks* and meadow larks were singing, and all about were the old fences, each with its wild hedgerow of choke cherry, young elms, and black raspberry bushes, and beyond, across miles and miles of sunny green countryside, the mysterious blue of the ever changing hills. It was a spot I loved then, and have loved more deeply every year since.

Horace found me sitting on the stone fence which there divides our possessions; I think he had been observing me with amusement for some time before I saw him, for when I looked around his face wore a comfortably superior, halfdisdainful* smile.

"David," said he, "what ye doin' here?" "Harvesting my crops," I said.

He looked at me sharply to see if I was joking, but I was perfectly sober. "Harvestin' yer crops?"

"Yes," I said, the fancy* growing suddenly upon me, "and just now I've been taking a crop from the field you think you own."

I waved my hand to indicate his highfield pasture.

"Don't I own it?"

"No, Horace, I'm sorry to say, not all of it. To be frank with you, since I came here, I've quietly acquired an undivided interest in that land. I may as well tell you first as last. I'm like you, Horace, I'm reaching out in all directions."

I spoke in as serious a voice as I could command: the tone I use when I sell potatoes. Horace's smile wholly disappeared. A city feller like me was capable of anything!

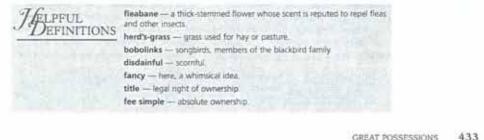
"How's that?" he exclaimed sharply, "What do you mean? That field came down to me from my Grandfather Jamieson."

I continued to look at Horace with great calmness and gravity

"Judging from what I now know of your title," Horace," said I, "neither your Grandfather Jamieson nor your father ever owned all of that field. And I've now acquired that part of it, in fee simple," that neither they nor you ever really had."

At this, Horace began to look seriously worried. The idea that anyone could get away from him anything that he possessed, especially without his knowledge, was terrible to him.

"What do you mean, Mr. Grayson?" He had been calling me "David," but he now returned sharply to "Mister." In our country when we "Mister" a friend some-



GREAT POSSESSIONS

Why has Horace

ie unfrien

Why place Horace

feel smug?

Be sure that students understand that Horace will take Grayson's statement literally, and will think that David has become ambitious and is after Horace's field. It should be noted that Grayson means something else, evident from the phrase "the fancy growing suddenly upon me."

Horace is preparing for conflict.

Why does Horace feel smug7

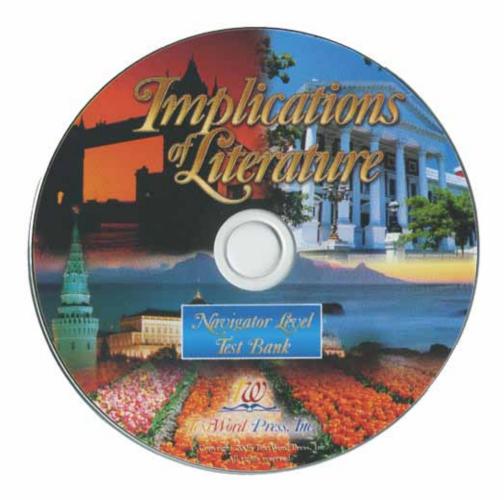
A. Horace believes that his neighbor is idling away his time, while Horace has been engaged in more "profitable" pursuits.

> Why has Horace become unfriendly?

A. He thinks his neighbor is secretly trying to take possession of part of Horace's field.

433 GREAT POSSESSIONS

Sample from the Test Bank CD



Name		Page 1 of 2
Class	Date	Score

? CHECKQUIZ

THEY GRIND EXCEEDING SMALL BEN AMES WILLIAMS

Based on your knowledge of the selection, briefly answer each question in the space provided.

- Why does the speaker in the story call Hazen Kinch? What is unique about his relationship to Hazen?
- 2. What does the narrator notice about the landscape as he heads toward Hazen's home? What question does the view inspire?

3. What disturbs the narrator about Hazen Kinch?

- 4. How is Hazen's relationship with his son described? What is the narrator's reaction to this relationship?
- 5. What is Hazen's opinion of the Rayborns? Does the speaker share this opinion? What transpired between Hazen and the widow Rayborn?

6. Why does Hazen punish his mare? What form does this punishment take?

(Continue to next page)

? CHECKQUIZ

THEY GRIND EXCEEDING SMALL BEN AMES WILLIAMS

7. What brings about the decision not to return home that evening?

8. Describe Doan Marshey. Why has he come to Hazen?

9. How does Hazen respond to Doan's problems? Why does he allow him extra time to pay off his loan rather than appropriating Doan's land?

10. How does Hazen rationalize keeping the money that drops from Doan's pouch?

11. Why does the druggist refuse Doan's request?

12. What happens to Kinch's son? How does this happen?

Name		Page 1 of 2
Class	Date	Score
	y Critique	
C	THEY GRIND EXCEEDING S	TALL

BEN AMES WILLIAMS

Based on your understanding of the selection, briefly answer each question in the space provided.

 How does the reader become aware that Hazen is an immoral, selfish man? Support your answer with references to the text. Discuss the development of Hazen Kinch's character throughout the story. Does the narrator ever state directly that Hazen is evil?

2. What role does nature play in this selection? How does the weather, specifically, affect the outcome of the story?

3. Cite specific examples of foreshadowing from the text.

4. Why does the author mention the Rayborn family?

(Continue to next page)

Name	Page 2 of 2
A- LITERARY CRITIQUE	
THEY GRIND EXCEEDING SMALL BEN AMES WILLIAMS	
5. Mention two occasions when the narrator wishes to intervene, but	stops himself.
5. Why does the author create an unsympathetic portrayal of the boy	?
7. How does Hazen rationalize taking the money that Doan dropped' justified? What light does his rationalization shed on the man's pe	
3. What is ironic about the death of the boy?	
9. What do Hazen Kinch, his wife, and the boy each symbolize?	

Class	Date	Score
her to		

BEN AMES WILLIAMS

After reading the following excerpt from "They Grind Exceeding Small," circle the letter of the response that best completes each of the statements below.

I had given some thought to Hazen in the past. I was interested in the man and in that which should come to him. He was, it seemed to me, a problem in fundamental ethics; he was, as matters stood, a demonstration of the essential uprightness of things as they are. The biologist would have called him a sport, a deviation from type, a violation of all the proper laws of life. That such a man should live and grow great and prosper was not fitting; in a well-regulated world it should not be. Yet Hazen Kinch did live; he had grown — in his small way — great; and, by our lights, he had prospered. Therefore I watched him. There was about the man the fascination which clothes a tight-rope walker above Niagara; an aeronaut in the midst of the nose dive. The spectators stares with half-caught breath, afraid to see and afraid to miss seeing the ultimate catastrophe. Sometimes I wondered whether Hazen Kinch suspected this attitude on my part. It was not impossible. There was a cynical courage in the man; it might have amused him. Certainly I was the only man who had in any degree his confidence.

1. The narrator believes

- a. that Hazen is a good man.
- b. that Hazen is a sportsman.
- c. that Hazen will ultimately meet with misfortune.
- 2. Hazen
 - a. is a tightrope walker.
 - b. has prospered.
 - c. lacks courage.
- 3. The narrator is not sure
 - a. whether Hazen knows what he thinks of him.
 - b. whether Hazen is wealthy.
 - c. whether Hazen is courageous.

- 4. According to the narrator,
 - a. he is the only person whom
 - Hazen trusts to any degree.
 - b. Hazen trusts everyone.
 - c. Hazen has no confidence in anyone at all.
- According to the narrator, the spectators he mentions are
 - a. people watching a tightrope walker over the Niagara.
 - b. people watching an astronaut.
 - c. people who know Hazen.

Name		Page 1 of 2
Class	Date	Score

J VOCABULARY REVIEW

THEY GRIND EXCEEDING SMALL BEN AMES WILLIAMS

Exercise 1:

Use the words in the word bank to correctly complete each of the following sentences.

brusquely dumb essential fundamental furtively grim groveling meager mirthfully placating

- 1. The timid traveler was dismayed when her polite request for directions was answered
- 2. The ______ human rights that we have come to expect are expressed in the American Declaration of Independence.
- When Barry was infuriated by the impolite salesman, Wendy tried him by offering to shop elsewhere.
- The toddlers giggled and ______ exchanged nonsense words in the sandbox.
- 5. The _____ meal of dry bread and spring water sufficed only to keep body and soul together.
- The ______ task of recovering the bodies of those killed in the 9/11 disaster affected all who were involved.
- The condemned man fell to his knees, ______ before the lord of the manor and begging for his life.
- The burglar entered the house ______, after glancing up and down the street to be sure no one had seen him.
- 9. An ______ ingredient in hot cocoa is the cocoa powder.
- 10. Stricken ______ with fear, the mountain climber dangled perilously over the crevasse and could not even cry out for help.

(Continue to next page)

Name

VOCABULARY REVIEW

THEY GRIND EXCEEDING SMALL BEN AMES WILLIAMS

Exercise 2:

Match each vocabulary word in the left-hand column to its definition in the right-hand column. Write the letter of the correct answer in the space provided.

- countenance
- 2. elaborated
- 3. fumble
- 4. impel
- 5. improvident
- 6. leer
- 7. racking
- 8. reiterate
- 9. revolt
- 10. submission
- 11. suppress
- 12. vulnerable
- 13. welt

- a. a ridge or lump raised on the skin, usually by a blow.
- b the act or state of submitting to the discretion or decision of another.
- c. capable of being wounded, hurt, or damaged
- d. a rebellion
- e. to stretch or strain by force
- f. the face or facial expression; to permit or tolerate.
- g. not providing (usually, financially) for the future.
- h. worked out with great care or in great detail
- i. to smile in a knowing, malicious way.
- j. to state or do repeatedly
- k. to grope about clumsily
- l. to urge or drive forward.
- m. to put down by authority or force; to subdue.

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