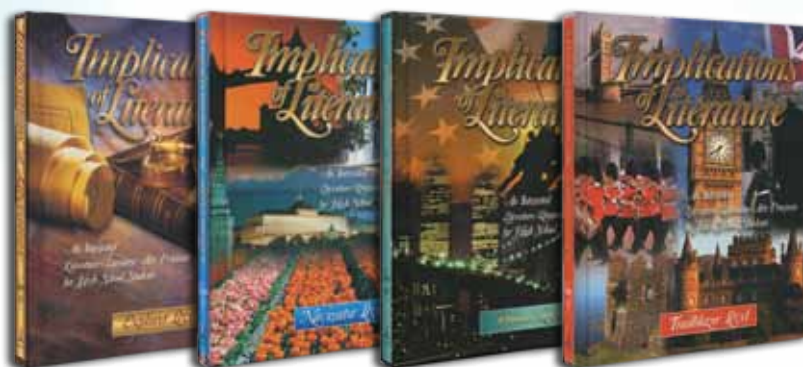


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-



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The Anglo-Saxon Period

Who are the metaphorical "giants" to whom line 2 refers?

A. The line refers to the Romans as "giants," because of the splendor of the city they built long ago.

What literary technique is evident in the speaker's saying that "a hundred generations of people have passed by" since the master-builders of the city died?

A. This is an example of **hyperbole**. When this poem was composed, no more than 500 years had elapsed since the departure of the Romans. Therefore, it is not possible that as "a hundred generations" could have "passed by" during that time. The statement is meant to indicate that many generations have passed, and is not to be taken literally.

Who are the metaphorical "giants" to whom line 2 refers?

What literary technique is evident in the speaker's saying that "a hundred generations of people have passed by" since the master-builders of the city died?

The Ruin

Author Unknown

FOCUS: ELEGIAC POETRY

The city buildings fell apart, the works
Of giants crumble. Tumbled are the towers
Ruined the roofs, and broken the barred gate;
Frost in the plaster, all the ceilings gape,
Torn and collapsed and eaten up by age.
And grit* holds in its grip, the hard embrace
Of earth, the dead-departed master-builders,
Until a hundred generations now
Of people have passed by. Often this wall
Stained red and grey with lichen* has stood by
Surviving storms while kingdoms rose and fell.
And now the high curved wall itself has fallen.
The heart inspired, incited to swift action.
Resolute masons,* skilled in rounded building
Wondrously linked the framework with iron bonds.
The public halls were bright, with lofty gables,
Bath-houses many; great the cheerful noise,
And many mead-halls filled with human pleasures.

5

10

15

A CLOSER LOOK

Another Roman achievement is mentioned here: the building of **bath-houses**, affording the citizens of Roman Britain facilities for hygiene far surpassing anything available later on during the Middle Ages.

HELPFUL DEFINITIONS

grit — dirt; here, the earth in which the builders of the city are buried.
lichen — a fungus-like plant that grows in greenish, crust-like patches on rocks and trees.
masons — those who build with stone or brick.

1 Students should be aware of the use of hyperbole in line 8.

Till mighty fate brought change upon it all
 Slaughter was widespread, pestilence was rife,
 And death took all those valiant men away.
 The martial halls became deserted places,
 The cities crumbled, its repairers fell,
 Its armies to the earth. And so these halls
 Are empty, and this red curved roof now sheds
 Its tiles, decay has brought it to the ground,
 Smashed it to piles of rubble, where long since
 A host of heroes, glorious, gold-adorned,
 Gleaming in splendour, proud and flushed with wine,
 Shone in their armour, gazed on gems and treasure,
 On silver, riches, wealth and jewellery,
 On this bright city with its wide domains.
 Stone buildings stood, and the hot streams cast forth
 Wide sprays of water, which a wall enclosed
 In its bright compass, where convenient
 Stood hot baths ready for them at the centre.

20

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Since the Romans were not "slaughtered" in Britain, to what may the text be referring in lines 20-21?

Another Roman achievement is mentioned here: the "wide domains" are the fine roads that the Romans built while in Britain.

Since the Romans were not "slaughtered" in Britain, to what may the text be referring in lines 20-21?

A. The text seems to be referring to the fate of the thousands who died of the plague and other pestilential diseases.

A CLOSER LOOK

Roman buildings, typically constructed of **stone**, endured for generations; ruins of some of them still dot the English countryside today. Anglo-Saxons, by contrast, built their structures of less durable materials — even the gold-embellished mead hall built by King Hrothgar in *Beowulf* (see page 15) was made of wood reinforced by iron, and was therefore vulnerable to fire.

Hot streams poured forth over the clear grey stone,
 To the round pool and down into the baths.



LITERARY CRITIQUE

1. What interesting information about Roman architecture is offered in this poem?
2. One of the ways a poet establishes the tone of his work is through diction, or the particular words he uses. Many words in "The Ruin" have sorrowful connotations, or associations, that contribute to the overall elegiac tone of the work. List at least five of these words.

LITERARY CRITIQUE

1. Interesting elements of Roman architecture include: a. the use of rounded and curved architecture; b. the use of tiles for the roofs; c. gables were part of the buildings; d. many of the buildings were designed to be bathhouses.
2. Some of the words that contribute to the elegiac tone of "The Ruin" are: *fall apart, crumbled, slaughter, pestilence, empty, decay, smashed.* (continues on following page)

The Medieval Period

Selections from

The Prologue to the Pardoner's Tale

Before the Pardoner begins his Tale, he reveals its moral, and offers some startling insight into the true purpose of his preaching.



In what way is the Pardoner a "Do as I say, not as I do" kind of person?

A. He preaches against avarice and greed, but is only interested in accumulating as much gold as he can for himself by means of unethical methods.

What is the Pardoner's "principal intent" (line 18)?

A. His "principal intent" is to acquire as much money for himself as he possibly can.

What aspect of human nature does the Pardoner exploit in order to attain his goal?

A. He knows that people love to hear a good story, so he uses them extensively in his sermons.

CHECKQUIZ: THE PARDONER'S TALE

Multiple-Choice

Correct answers are indicated in bold-face.

- As "The Pardoner's Tale" begins, the three roisterers are sitting together
a. in a tavern. b. in church. c. in a coach. d. under a tree.
- Since this story's setting is England in the fourteenth century, the funeral bell is tolling for a friend who probably died of
a. leprosy. b. tuberculosis. c. poison. d. bubonic plague.
- The pledge of the three roisterers to seek out Death and kill him is primarily a result of their
a. bravery. b. cowardliness. c. drunkenness. d. religiosity.
- The old man whom the roisterers meet and insult on the way is
a. philosophical. b. rude. c. arrogant. d. impatient.
- The old man tells the roisterers that Death can be found
a. drinking in taverns and beer halls. b. up a crooked way, under a tree. c. down a steep ravine, under a rock. d. in their own back yards.
- After the three roisterers find the gold florins, they draw lots to determine who will
a. kill the old man. b. go to town and return with food and drink. c. poison the wine. d. get the largest share of the treasure.
- The youngest roisterer is killed when his companions
a. strangle him. b. throw him from a cliff. c. stab him. d. report him to the local authorities, who hang him for robbery.
- The older two roisterers
a. escape with the gold florins to a distant town. b. repent and distribute the gold among the poor. c. fight over the gold and kill each other. d. accidentally drink poison.
- This tale's central theme is
a. Think before you drink. b. Give honor to the elderly. c. Love of money is the root of all evil. d. Death be not proud.

In what way is the Pardoner a "Do as I say, not as I do" kind of person?

The Pardoner's point here is that he does not care what happens to the souls of his listeners.

What is the Pardoner's "principal intent" (line 18)?

What aspect of human nature does the Pardoner exploit in order to attain his goal?

"...Of avarice and of all such wickedness
Is all my preaching; thus to make them free
With offered pence, the which pence come to me.
For my intent is only pence to win,
And not at all for punishment of sin.
When they are dead, for all I think thereon
Their souls may well black-berrying* have gone! ...
"But briefly my intention I'll express;
I preach no sermon, save for covetousness.
For all my theme is yet, and ever was,
'Radix malorum est cupiditas.'*
Thus can I preach against that self-same vice
Which I indulge, and that is avarice.
But though myself be guilty of that sin,
Yet I, myself, these other folk can win.
From avarice and lead them to repent.
But that is not my principal intent.
I preach no sermon, save for covetousness;
This should suffice of that, though, as I guess.
Then do I cite examples, many a one,
Out of old stories and of time long gone.
For vulgar people* all love stories old;
Such things they can re-tell well and can hold.
What? Think you that because I'm good at preaching
And win me gold and silver by my teaching
I'll live of my free will in poverty?
No, no, that's never been my policy!
For I will preach and beg in sundry lands;
I will not work and labor with my hands,
Nor baskets weave and try to live thereby,

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HELPFUL DEFINITIONS

black-berrying — wandering off to pick blackberries.

Radix malorum est cupiditas — (Latin) "The root of evil is love of money."

vulgar people — here, illiterate, unsophisticated commoners.

Because I will not beg in vain, say I . . .
 For though I am myself a vicious man,
 Yet I would tell a moral tale, and can,
 The which I'm wont* to preach more gold to win,
 Now hold your peace! My tale I will begin."

35

Here ends The Pardoner's Prologue

The Pardoner's Tale

FOCUS: IRONY

... Now these three roisterers,* whereof I tell,
 Long before prime* was rung by any bell,
 Were sitting in a tavern for to drink;
 As they sat they heard a small bell clink
 Before a corpse being carried to his grave;

40

A CLOSER LOOK

It was common practice to ring a bell during a funeral procession.

Whereat one of them called unto his knave*:
 "Go run," said he, "and ask them civilly
 What corpse it is that's just now passing by.
 And see that you report the man's name well."
 "Sir," said the boy, "it needs not that they tell.
 I learned it, ere you came here, full two hours;
 He was, by gad, an old comrade of yours;
 And he was slain, all suddenly, last night,
 When drunk, as he sat on his bench upright;
 An unseen thief, called Death, came stalking by,
 Who hereabouts makes all the people die,
 And with his spear he clove* his heart in two
 And went his way and made no more ado.

45

50

HELPFUL DEFINITIONS

wont — likely, accustomed.
 roisterers — revelers, ruffians.
 prime — morning worship.
 knave — here, servant.
 clove — split.

THE PARDONER'S TALE 59

WRITING WORKSHOP: PROLOGUE

(see pages 56 and 57)

1. Possible answers include:

a. Direct statement: 1. Knight: lines 43-45, 63. 2. Squire: lines 77, 79, 81, 87. 3. Yeoman: line 98. 4. Prioress: lines 101, 117-118, 129. 5. Monk: lines 130-131, 150. 6. Merchant: lines 165, 170, 174. 7. Clerk: lines 177, 183-187. 8. Franklin: lines 202-203, 205, 224, 229-230. 9. The Guild-workers: lines 233-234. 10. Cook: line 251. 11. Sailor: lines 267, 274. 12. Physician: lines 281-283, 288, 291-298, 313. 13. Parson: lines 314, 316, 318-319, 321, 325, 332. 14. Ploughman: lines 357-358. 15. Miller: lines 369, 382. 16. Summoner: lines 390, 396-398, 407. 17. Pardoner: lines 446-447.

b. Character's profession: 1. A knight. 2. A squire. 3. A yeoman; a forester. 4. A prioress; a nun. 5. A monk; an outlander. 6. A merchant. 7. A clerk; a scholar. 8. A franklin; a householder. 9. The guild-workers: a haberdasher, a carpenter, a weaver, a dyer, a rug-maker. 10. A cook. 11. A sailor. 12. A physician. 13. A parson. 14. A ploughman. 15. A miller. 16. A summoner. 17. A pardoner.

c. Character's speech or thoughts: Not applicable to *The Prologue*.

d. Indirect characterization by others: the Merchant. "No one could say he was in debt," line 171.

e. Physical description: 1. Knight: lines 68-69. 2. Squire: lines 73, 82-83. 3. Yeoman: lines 91, 97. 4. Prioress: lines 104, 112. 5. Monk: lines 152-155, 159. 6. Merchant: lines 161-162. 7. Clerk: lines 179-181. 8. Franklin: line 201. 9. Guild workers: lines 238. 10. Cook: line 255. 11. Sailor: line 263. 12. Physician: line 308. 13. Parson: line 315. 14. Ploughman: line 365. 15. Miller: lines 366-367, 373-380. 16. Summoner: lines 388-389, 394-395. 17. Pardoner: lines 420-421, 428.

JOURNAL WORKSHOP: PROLOGUE (see page 57)

2. Students' answers will vary. Some students may say that exposing corruption to the light of day is the first step toward eliminating it, and therefore argue that Chaucer did indeed have a moral purpose in authoring *The Canterbury Tales*. Others may argue that Chaucer's tone throughout *The Prologue* is not serious enough to support the idea that he intended to teach moral lessons.

Restate the theme of this essay as expressed in the first sentence.

A. A person's honest observation of his own physical condition is the best way to safeguard his health.

Clarify the distinction in Bacon's "safer conclusion."

A. It is safer to discontinue a habit that does not feel beneficial than to convince oneself that a habit is benign simply because one does not yet feel any ill effects.

What "things" might Bacon be warning us to moderate as we age?

A. Possible answers: diet, excessive intake of alcohol, keeping late hours, or excessive exercise or sports.

How does Bacon suggest that change be accomplished?

A. Bacon suggests that any major change should be undertaken gradually. He feels that small changes are better than one dramatic change. If a change is too difficult, Bacon suggests that one wait and try again.

What, according to Bacon, extends life? What is to be avoided?

A. A positive attitude during meal-times, when one falls asleep, and during periods of relaxation, extends life, according to Bacon. Fear, internalized anger, envy, excessive highs, and repression of emotions are to be avoided.

What characteristics does Bacon recommend should be cultivated?

A. He recommends: a. developing a positive attitude; b. maintaining interest and alertness, but never to excess; c. maintaining a sense of excitement and wonderment; d. broadening the mind by studying and discovering.

In what areas, other than diet and exercise, is moderation recommended?

A. Medication should be taken in moderation. Refusal to use medication is irresponsible, but overuse diminishes its effectiveness.

The Elizabethan Age

Restate the theme of this essay as expressed in the first sentence.

Clarify the distinction in Bacon's "safer conclusion."

What "things" might Bacon be warning us to moderate as we age?

How does Bacon suggest that change be accomplished?

What, according to Bacon, extends life? What is to be avoided?

What characteristics does Bacon recommend should be cultivated?

In what areas, other than diet and exercise, is moderation recommended?

Of Regiment of Health

Francis Bacon

FOCUS: THE ESSAY

There is a wisdom in this; beyond the rules of physic*: a man's own observation, what he finds good of, and what he finds hurt of, is the best physic to preserve health. But it is a safer conclusion to say, This agreeth not well with me, therefore, I will not continue it, than this, I find no offence of this, therefore I may use it. For strength of nature in youth, passeth over many excesses, which are owing a man till his age. Discern of the coming on of years, and think not to do the same things still, for age will not be defied. Beware of sudden change, in any great point of diet, and, if necessity enforce it, fit the rest to it. For it is a secret both in nature and state, that it is safer to change many things, than one. Examine thy customs of diet, sleep, exercise, apparel, and the like; and try, in any thing thou shalt judge hurtful, to discontinue it, by little and little; but so, as if thou dost find any inconvenience by the change, thou come back to it again.

for it is hard to distinguish that which is generally held good and wholesome, from that which is good particularly, and fit for thine own body. To be free-minded and cheerfully disposed, at hours of meat,* and of sleep, and of exercise, is one of the best precepts of long lasting. As for the passions, and studies of the mind; avoid envy, anxious fears; anger fretting inwards; subtle and knotty inquisitions*; joys and exultations in excess; sadness not communicated. Entertain hopes; mirth rather than joy; variety of delights, rather than surfeit of them; wonder and admiration, and therefore novelties; studies that fill the mind with splendid and illustrious objects, as histories, fables, and contemplations of nature. If you fly* physic* in health altogether, it will be too strange for your body, when you shall need it. If you make it too familiar, it will work no extraordinary effect, when sickness cometh. I commend rather some diet for certain seasons, than

HELPFUL DEFINITIONS

physic — the art or practice of healing.
meat — here, food.
inquisitions — here, puzzling problems.
fly — avoid.
physic — here, medicine.

238 IMPLICATIONS OF LITERATURE / UNIT THREE

2 The following reasons are often cited to fuel the belief of many that Bacon wrote the works commonly attributed to Shakespeare.

a. It is clear that Bacon amassed the knowledge evident in the plays. b. He was a contemporary of Shakespeare. Many of his popular axioms appear, slightly altered, in the texts. c. Pope and Twain believed Bacon to be the author. d. Bacon and Shakespeare shared a similar style of writing; both were masters of the apt phrase; both shared a pool of vocabulary and metaphor. e. Bacon was broadly educated in science, horticulture, law, medicine, philosophy, classical literature, and history, and was familiar with foreign languages. Critics doubt that Shakespeare was able to master all these skills.

(continues on facing page)

frequent use of physic, except it be grown into a custom. For those diets alter the body more, and trouble it less. Despise no new accident in your body, but ask opinion of it. In sickness, respect health principally; and in health, action. For those that put their bodies to endure in health, may in most sicknesses, which are not very sharp, be cured only with diet, and tendering. Celsus could never have spoken it as a physician, had he not been a wise man withal, when he giveth it for one of the great precepts of health and lasting, that a man do vary, and interchange contraries, but with an inclination to the more benign extreme: use fasting and full eating, but rather full eating; watching* and sleep, but rather sleep; sitting and exercise, but rather exercise; and the like. So shall nature be cherished, and

yet taught masteries. Physicians are, some of them, so pleasing and conformable* to the humor* of the patient, as they press not the true cure of the disease; and some other are so regular,* in proceeding according to art for the disease, as they respect not sufficiently the condition of the patient. Take one of a middle temper*, or if it may not be found in one man, combine two of either sort; and forget not to call as well, the best acquainted with your body, as the best reputed of for his faculty.

About 2,000 years ago, Celsus, a Roman citizen, surveyed medical science from Hippocrates to imperial times. Although probably not a physician himself, his collection preserved 72 classical works that would have otherwise been lost to posterity.



LITERARY CRITIQUE

1. Which advice of Bacon's is still sound and relevant today?
2. Explain the following: "So shall nature be cherished, and yet taught masteries."
3. What is the "secret" of nature and state?
4. List three effective uses of parallelism.
5. Describe the tone and voice of the essay. How do they help achieve the goal of the work?

HELPFUL DEFINITIONS

watching — here, not sleeping; staying up late at night.
conformable — here, agreeable.
humor — here, wish.
regular — here, unvarying in method.
middle temper — characterized by a moderate approach.

Define "despise" and "accident" as they are used in this essay.

What is Bacon's advice on how to choose a doctor?

What is one of Celsus' "great precepts of health and lasting"?

Who does Bacon consider perhaps the best-qualified judge of one's medical condition?

Define "despise" and "accident" as they are used in this essay.

A. Bacon suggests listening to one's body's signals, and then consulting an expert for advice.

What is one of Celsus' "great precepts of health and lasting"?

A. Variety and moderation in all activities is important. Examples offered by Bacon include fasting and eating, with the latter activity predominating; staying up late and sleeping, with the latter activity favored, etc. One should practice moderation, in all things; do not overeat, stay up too late, diet too excessively, exercise too much, or be too sedentary.

What is Bacon's advice on how to choose a doctor?

A. He advises the reader to turn to the physician or physicians who are familiar with his medical history. One should not choose a doctor who caters to the wishes of his patient, nor a doctor who treats "by the book," ignoring the patient's unique needs. Rather, the practice of medicine should be geared to each patient and to his or her condition.

Who does Bacon consider perhaps the best-qualified judge of one's medical condition?

A. The person who is the patient is the one who best can judge how he or she is feeling.

Answers to LITERARY CRITIQUE can be found on the following page.

(continued from facing page)

Bacon's private writings were inaccessible to Shakespeare yet there is an eerie similarity between lines in Shakespearean plays and lines ascribed to Bacon. Examples include:

BACON: "It is nothing else but words, which rather sound than signify anything." SHAKESPEARE: "It is a tale told by an idiot, full of sound and fury, signifying nothing." (*Macbeth*)

BACON: "Be so true to thyself as thou be not false to others." SHAKESPEARE: "To thine own self be true, and it must follow, as night the day, Thou canst not then be false to any man." (*Hamlet*)

In a private letter Bacon referred to himself as a "concealed poet." He left a manuscript with a list of works he had created, and some of Shakespeare's plays are on this list!

Shakesperean Drama



Shakespeare's Vocabulary

Exercise 1

In your notebook, write the word from the Word Bank below that best completes each sentence:

1. Many vaccines destroy _____ diseases.
2. Only reckless hockey players would _____ their helmets during a game.
3. After six long, depressing weeks in the hospital, it felt good to shake off my _____ and go back to school with my friends.
4. The most _____ medical treatment may often prove to be the best.
5. No matter how much padding we place under the harness, it still _____ the horse when the sledge is overloaded.

chafes doff dolour pernicious potent

Exercise 2

Match the word in the left-hand column to the definition in the right-hand column that is closest in meaning. Write the answers in your notebook.

| | |
|----------------|--------------------------|
| 1. homely | a. practice; claim to be |
| 2. avaricious | b. renounce |
| 3. conjure | c. unending |
| 4. profess | d. honesty |
| 5. staunchless | e. plain |
| 6. detraction | f. summon |
| 7. abjure | g. covetous |
| 8. verity | h. restraint |
| 9. bounty | i. slander |
| 10. temperance | j. generosity |



Shakespeare's Vocabulary

Exercise 1

1. pernicious 2. doff 3. dolour 4. potent 5. chafes

Exercise 2

1. e 2. g 3. f 4. a 5. c 6. i 7. b 8. d 9. j 10. h

Act V, Scene 1

Dunsinane. Ante-room in the castle.

[Enter a Doctor of Physic and a Waiting-Gentlewoman.]

DOCTOR: I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

GENTLEWOMAN: Since his majesty went into the field,*

I have seen her rise from her bed, throw her night-gown* upon her, unlock her closet,* take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

DOCTOR: A great perturbation* in nature, to receive at once the benefit of sleep, and do the effects of watching!

In this slumb'ry agitation, besides her walking and other actual performances,* what, at any time, have you heard her say?

GENTLEWOMAN: That, sir, which I will not report after her.

DOCTOR: You may to me; and 'tis most meet* you should.

GENTLEWOMAN: Neither to you nor any one; having no witness to confirm my speech.

[Enter Lady Macbeth, with a taper.]*

Lo you, here she comes! This is her very guise*;

and, upon my life, fast asleep. Observe her; stand close.*

DOCTOR: How came she by that light?

GENTLEWOMAN: Why, it stood by her; she has light by her continually: 'tis her command.

DOCTOR: You see, her eyes are open.

GENTLEWOMAN: Ay, but their sense* is shut.

helpful definitions

waiting-gentlewoman — a woman of high birth, a lady-in-waiting who serves the queen.

field — here, battlefield.

night-gown — here, a dressing gown; a robe.

closet — here, a chest.

perturbation — disturbance.

effects of watching — actions performed when one is awake.

actual performances — deeds, actions.

meet — appropriate.

taper — a candle.

guise — custom.

close — hidden.

sense — the ability to see.

What is Lady Macbeth doing in lines 4-7?

What is the gentlewoman reluctant to report? Why?

In Act II, scene 2, Macbeth speaks of sleeplessness and guilt. How is this pattern of guilt repeated in lines 16-17?

Why does Shakespeare have the doctor ask about the light (line 18)?

What is Lady Macbeth doing in lines 4-7?

A. She is sleepwalking.

What is the gentlewoman reluctant to report? Why?

A. She is unwilling to report what Lady Macbeth says during her sleepwalking episodes because she has no witnesses to what she has heard. We can assume that Lady Macbeth speaks of the crimes to which she has been a party.

In Act II, scene 2, Macbeth speaks of sleeplessness and guilt. How is this pattern of guilt repeated in lines 16-17?

A. Macbeth says that he has murdered sleep after his murder of Duncan, implying that from now on, sleeplessness will be his lot due to his guilt. Here, Lady Macbeth's sleepwalking is a clear indication of a very guilty conscience.

Why does Shakespeare have the doctor ask about the light (line 18)?

A. To enable the audience to recognize the severity of Lady Macbeth's emotional disturbance. As a result of her guilty conscience, she is no longer able to remain in the dark, even while sleeping.

Scene Summary: Scene 1

Observed by a Gentlewoman and a Doctor, Lady Macbeth walks and talks in her sleep. Based on her actions and her speech, the onlookers suspect her guilt, but they will not admit to their suspicions.

Why is it ironic that Lady Macbeth is spied upon while she is revealing her innermost thoughts?

A. It was Lady Macbeth who had taught Macbeth how to hide his feelings and "look like the innocent flower" (1.5.64), a feat she is incapable of performing in her sleep!

What does Lady Macbeth seem to be counting?

A. She seems to be counting the tolling of the bells that was the prearranged signal for Duncan's murder.

What is paradoxical about Lady Macbeth's comments in lines 32-35?

A. Her first comments indicate her original aggressive approach to Macbeth; the second comment is completely unexpected. In a sudden reversal of character, she is horrified by the bloodiness of the crime and by its visible manifestations.

Who is the wife of the thane of Fife (line 36)?

A. Lady Macduff.

To what might Lady Macbeth be referring when she says, "you mar all with this starting" (line 38)?

A. She is probably referring to Act 3, Scene 4, when Macbeth "sees" the ghost of Banquo.

What does Lady Macbeth think is on her hands?

A. The blood of all those she and Macbeth murdered. The list includes Duncan, Banquo, the two guards, and the wife and children of the thane of Fife.

What does the Gentlewoman hope for?

A. She hopes that all will be well, reflecting a pun, since this is not what the doctor means.

Why is it ironic that Lady Macbeth is spied upon while she is revealing her innermost thoughts?

What does Lady Macbeth seem to be counting?

What is paradoxical about Lady Macbeth's comments in lines 32-35?

Who is the wife of the thane of Fife (line 36)?

To what might Lady Macbeth be referring when she says, "you mar all with this starting" (line 38)?

What does Lady Macbeth think is on her hands?

What does the Gentlewoman hope for?

DOCTOR: What is it she does now? Look, how she rubs her hands.
GENTLEWOMAN: It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

25

LADY MACBETH: Yet here's a spot.

DOCTOR: Hark! she speaks: I will set down* what comes from her, to satisfy* my remembrance the more strongly.

LADY MACBETH: Out, damned* spot! Out, I say! —

30

One: two: why, then, 'tis time to do't. — . . . Fie, my lord, fie!

A soldier, and afeard? "What need we fear

Who knows it, when none can call our power to account? —

Yet who would have thought the old man to have

Had so much blood in him.

DOCTOR: Do you mark that?

35

LADY MACBETH: The thane of Fife had a wife: where is she now? —

What, will these hands ne'er be clean? — No more o' that,

my lord, no more o' that: you mar all with this starting*.

DOCTOR: Go to, go to;* you have known what you should not.

GENTLEWOMAN: She has spoke what she should not, I am sure

40

of that: heaven knows what she has known.

LADY MACBETH: Here's the smell of the blood still: all the

perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

DOCTOR: What a sigh is there! The heart is sorely charged*.

GENTLEWOMAN: 'I would not have such a heart in my bosom

45

for the dignity of the whole body.

DOCTOR: Well, well, well, —

GENTLEWOMAN: Pray God it be, sir.

DOCTOR: This disease is beyond my practise*: yet I have known

those which have walked in their sleep who have died

50

hulily in their beds.

In Other Words

What ... account? (lines 32-33) — Why do we worry if someone knows what we have done, since no one would dare accuse us?
I would not have ... the whole body (lines 45-46) — I would not want such a tainted heart in my body, even if it meant I would hold royal rank.

helpful definitions

set down — write down.
satisfy — here, strengthen.
damned — here, accursed.
starting — impulsive outburst.
go to, go to — (repeated) hush.
sorely charged — partially tainted.
practise — professional expertise.

LADY MACBETH: Wash your hands, put on your nightgown: look, not so pale — I tell you yet again, Banquo's buried; he cannot come out on's* grave.

DOCTOR: Even so?

55

LADY MACBETH: To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone. — To bed, to bed, to bed!

[Exit]

DOCTOR: Will she go now to bed?

GENTLEWOMAN: Directly.

60

DOCTOR: Poul whisperings are abroad: unnatural deeds

Do breed unnatural troubles; infected minds

To their deaf pillows will discharge their secrets:

More needs she the divine* than the physician.

God, God forgive us all! Look after her;

65

Remove from her the means of all annoyance,*

And still* keep eyes upon her. So, good night:

My mind she has mated,* and amazed my sight:

I think, but dare not speak.

GENTLEWOMAN: Good night, good doctor.

70

[Exit]

A CLOSER LOOK

Centuries before modern medicine diagnosed the sleepwalking disorder called *somnambulism*, Shakespeare pinpoints its origins. Though science has determined some of the physiological causes of sleepwalking, such as fever, sleep deprivation, alcohol consumption, and certain medications, the highest incidence of somnambulism is connected to psychological and emotional stress. The activities of sleepwalkers can include walking around, dressing, washing clothes, cooking, eating, and even talking on the telephone! Usually unaware of their bizarre behavior even after awakening, sleepwalkers pose no threat to themselves or to others, though it is advisable to remove items that might cause injury.

helpful definitions

on's — of his

divine — here, a religious counselor

annoyance — injury

still — constantly

mated — confused

To whom is Lady Macbeth speaking?

To whom is Lady Macbeth speaking?

A. She imagines that she is speaking to Macbeth.

Once again, the time of regicide is described as "unnatural," for its role is disrupting the Great Chain of Being.

Why does the doctor say, "Remove from her the means of all annoyance" (line 66)?

Why does the doctor say, "Remove from her the means of all annoyance" (line 66)?

A. He is afraid she will harm herself.

1 After students have finished reading the play, you may wish to point out that Lady Macbeth's suicide is foreshadowed here.

The Age of Reason

protocol, and justification for criticism, using polished **couplets** that have survived as proverbs that are still popular today. The lines presented in the following selection contain some of the most well-known couplets in this 600-line poem.

Pope is particularly famous for his elegant rhyming couplets, each so meticulously crafted and balanced that a complex idea comes to life in just two lines. Famous **aphorisms** or **epigrams** have arisen from these matchless couplets, and have become adopted as concise statements of principle. Some of Pope's most famous lines are:

- Hope springs eternal in the human breast.
- The proper study of mankind is man.
- 'Tis education forms the common mind,
Just as the twig is bent, the tree's inclined.
- To err is human; to forgive, divine.
- For fools rush in where angels fear to tread.
- A little learning is a dangerous thing.

Seventy years after its publication, "An Essay on Criticism" received the highest accolade from Dr. Samuel Johnson (see page 329), who asserted that if Pope had written nothing else, this poem "would have placed him among the first critics and the first poets, as it exhibits every mode of excellence that can embellish or dignify didactic composition — selection of matter, novelty of arrangement, justness of precept, splendor of illustration, and propriety of digression."

Pope begins his "An Essay on Criticism" with the following lines:

'Tis hard to say, if greater Want of Skill
Appear in Writing or in Judging ill,
But, of the two, less dang'rous is th' Offence,
To tire our Patience, than mis-lead our Sense.

The message in these lines is succinctly stated, yet (as with so much of Pope's poetry) the meaning is profound and thought-provoking. According to Pope, it is hard to know which is worse, the inability to write, or the inability to exercise good judgment in assessing literature. Of the two, however, Pope believes it is preferable to bore the reader with mediocre literary output rather than to present him or her with an inaccurate assessment of the literary work under evaluation. These four lines represent the quintessential Pope. The lines that follow, excerpted from "An Essay on Criticism," continue the tradition.

Pope's poetry can be viewed as a puzzle whose every clue guides the reader onward toward a satisfying solution. As with Shakespeare's works, the rewards for cracking the language code are numerous, ranging from a warm sense of satisfaction to a broadening of intellectual perspective.

NOTE: The capitalization and spelling in the poem reflect the usage current during Pope's time.

An Essay on Criticism

Alexander Pope

FOCUS: LITERARY CRITICISM; HEROIC COUPLETS

Of all the Causes which conspire to blind
Man's erring Judgment, and misguide the Mind,

What the weak Head with strongest Byass* rules,
Is Pride, the never-failing Vice of Fools.

Whatever Nature has in Worth deny'd,
She gives in large Recruits* of needful Pride;

For as in Bodies, thus in Souls, we find
What wants* in Blood and Spirits, swell'd with Wind;

Pride, where Wit* fails, steps in to our Defence,
And fills up all the mighty Void of Sense!

If once right Reason drives that Cloud away,
Truth breaks upon us with resistless Day;

Trust not your self; but your Defects to know,
Make use of ev'ry Friend — and ev'ry Foe.

HELPFUL DEFINITIONS

byass — bias; tendency; prejudice
recruits — additional supply
wants — here, lacks
wit — wisdom.

What powers does Pope attribute to pride?

How does this couplet cleverly insult arrogant people?

Pope refers to the rule that nature abhors a vacuum and will fill a void with air.

What would honest self-evaluation reveal?

How should one use friend and foe alike (line 14)?

What powers does Pope attribute to pride?

A. Pride confuses judgment, misdirects thought processes, and controls a weak mind.

How does this couplet cleverly insult arrogant people?

A. By intimating that pride is a poor substitute for worthier character traits and talents, Pope subtly insults those who are arrogant.

What would honest self-evaluation reveal?

A. It would reveal that self-pride is undeserved.

How should one use friend and foe alike (line 14)?

A. A person cannot honestly recognize his or her own flaws; however, both friends and enemies can identify them. One should "use" one's friends and foes to learn about one's own flaws.

¹ Note: Students should be informed that whenever Pope uses the word wit, he does not mean humor. Rather, he is using it to signify wisdom.

The Romantic Era

To whom does "The coward slave" (line 3) refer?

A. The coward slave, according to Burns, is the man who considers himself a less than worthy human being because of his poverty. He is a coward because he does not have a sense of his own self-worth, and defers to the rank, wealth, or station of others.

What is the effect of the exclamation mark at the end of line 4?

A. The exclamation mark is a vigorous, emphatic proclamation of independence.

What is the tone of the first stanza?

A. The tone is strident, disdainful of those who identify with their poverty rather than with their natural humanity; it is daring in its assertiveness and dismissive of those whose alleged superior rank has been bought with money rather than earned through honest hard work.

To whom does "The coward slave" (line 3) refer?

What is the effect of the exclamation mark at the end of line 4?

What is the tone of the first stanza?

A Man's a Man for A' That

Robert Burns

FOCUS: RHYTHM; REFRAIN

Is there for honest poverty
That hings* his head, an' a' that?
The coward slave, we pass him by —
We dare be poor for a' that!
For a' that, an' a' that,
Our toils obscure, an' a' that,
The rank is but the guinea's* stamp,*
The man's the gowd* for a' that.

5

A CLOSER LOOK

Lines 1-2 can be paraphrased to read, "Is there an **honest** man who hangs his head because he is poor?" Burns obviously feels that one who is honest, even if he is poor, should never be embarrassed by his poverty. Concomitantly, one who is poor should remain honest, and be proud of both conditions.

What though on hamely* fare* we dine,
Wear hoddin grey,* an' a' that?
Gie* fools their silks, and knaves* their wine —

10

HELPFUL DEFINITIONS

hings — (Scottish dialect) hangs
guinea — a gold coin, no longer in use, considered very valuable, and worth 21 shillings at the time the poem was written
guinea stamp — a mold for stamping gold coins
gowd — (Scottish dialect) gold
hamely — (Scottish dialect) plain; unpretentious
fare — here, food
hoddin grey — coarse grey wool
gie — (Scottish dialect) give
knaves — untrustworthy, dishonest people

- When enunciated in the Scottish dialect, the poem sounds explosive, emphatic, and decisive. The *a in man* and *that* is then read almost like *u in fun*. This adds immeasurably to the effectiveness of the message as well as to the power and energy of the poem. Encourage students to be alert to the fact that both the meter and the refrain add to the poem's vigor and strength.
- An alternate version of line 1 reads, "Is there for honest poverty," which can be interpreted as asking if poverty is a fair reward for honesty.

A man's a man for a' that,
For a' that, an' a' that,
Their tinsel show, an' a' that,
The honest man, tho' e'er sae* poor,
Is king o' men for a' that.

15

Ye see you birkie* ca'd* a lord,
What struts, an' stares, an' a' that?
Tho' hundreds worship at his word,
He's but a coof* for a' that.
For a' that, an' a' that,
His riband, star,* an' a' that,
The man o' independent mind,
He looks an' laughs at a' that.

20

A prince can mak a belted* knight,
A marquis, duke, an' a' that!
But an honest man's aboon* his might —
Guid faith,* he mauna* fa* that!
For a' that, an' a' that,
Their dignities, an' a' that,
The pith* o' sense an' pride o' worth,
Are higher rank than a' that.

25

Then let us pray that come it may
(As come it will for a' that),
That Sense and Worth o'er a' the earth,
Shall bear the gree* an' a' that.

30

For a' that, an' a' that,
It's comin yet for a' that,

35

HELPFUL DEFINITIONS

- sae — (Scottish dialect) so.
birkie — (Scottish dialect) a lively young fellow.
ca'd — (Scottish dialect) called.
coof — (chiefly Scottish dialect) dolt.
riband, star — decorative ribbons and medals representing titles and awards conferred by the king.
belted — wearing a belt denoting nobility.
aboon — (Scottish dialect) above.
guid faith — (mild interjection) good faith.
mauna — (Scottish dialect) must not.
fa* — fault.
pith — the important or essential part.
bear the gree — (Scottish dialect) carry off the prize.

What is Burns' attitude toward the "birkie"? Why?

How does the poet interpret "might" in line 27?

What effect is achieved by the use of parentheses in line 34?

What are the associations between the last four lines of the poem and the ideals of the French Revolution?

What is Burns' attitude toward the "birkie"? Why?

A. His attitude is one of disdain for an individual who has not earned the honors, but instead has purchased them. The person who has a sense of his own self-worth will ridicule such honors.

How does the poet interpret "might" in line 27?

A. Here the word is used to denote strength. The implication is that the power and dignity implicit in the honest man are worth far more than titles and wealth obtained without real merit.

What effect is achieved by the use of parentheses in line 34?

A. Students should recognize the affirmation of impending equality that is confidently asserted in the statement. The parentheses add emphasis in this case.

What are the associations between the last four lines of the poem and the ideals of the French Revolution?

A. The French revolutionary ideals of "Liberty, Equality, Fraternity" are echoed loudly and clearly in the poem. The winds of freedom have begun to blow and the impact will soon be apparent to all in every part of the world.

The Victorian Era

Hard Times

Charles Dickens

FOCUS: SATIRE

Chapter I: 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 school-room, 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!"

HELPFUL DEFINITIONS

cellarage — here, storage space, as if in a wine cellar.
carriage — here, posture; manner of bearing the body.

What is the "cellarage"?

A. The cellarage refers to the eye sockets from which Thomas Gradgrind's eyes peer, as if from a cave.

How does Dickens use parallelism to characterize the speaker?

A. Dickens' repetition of sentences beginning with "The emphasis was helped by" underscores his characterization of the speaker as a thoroughly rigid, single-minded, and self-aggrandizing individual.

What image does Dickens project by repeatedly using the word "square" as an adjective to describe the speaker?

A. Unlike circles, which are soft and fluid, a square is made of sharp corners and rigid lines. The imagery helps to emphasize the relentlessly stern and inflexible character of the speaker.

What is the "cellarage"?

How does Dickens use parallelism to characterize the speaker?

What image does Dickens project by repeatedly using the word "square" as an adjective to describe the speaker?

What is the extended metaphor in this paragraph?

A. The children are compared to empty containers that are lined up in a factory, waiting to be filled to the brim (in this case with facts).

What contradiction is implied in the phrase, "to measure any parcel of human nature"? How does this statement provide the key to Dickens' social criticism?

A. One thing that cannot be measured is human nature; neither can it be neatly wrapped as if it were a parcel. Gradgrind's depersonalizing of humanity is the key to the anger Dickens feels.

Identify the metaphors in the second column, and explain what they imply.

A. a. The students are compared to empty pitchers into which Gradgrind will pour facts. The implication is that Gradgrind does not value any of the life-experiences or pre-conceived concepts that the children will bring to the classroom. b. Gradgrind is compared to a cannon set to explode any vestiges of sensitivity to beauty and emotion that might conflict with his Utilitarian, materialistic philosophy. The use of the word cannon is disturbing in its hint of the mental violence and the not-so-subtle persuasion that Thomas Gradgrind will exert to brainwash his students. c. Gradgrind is also compared to a galvanizing apparatus in that he will attempt to "electrify" the children into becoming non-creative, non-imaginative, factually oriented adults.

What is Gradgrind's purpose in calling the children by number?

A. By using numbers instead of names, Gradgrind depersonalizes the children, reducing them to statistics, and implying that they are objects to be manipulated. Any right to individual thought and expression is obviously impossible if the "item" referred to is deprived of its humanity.

What is the extended metaphor in this paragraph?

What contradiction is implied in the phrase, "to measure any parcel of human nature"? How does this statement provide the key to Dickens' social criticism?

Identify the metaphors in the second column, and explain what they imply.

What is Gradgrind's purpose in calling the children by number?

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.

Chapter II: Murdering The Innocents

Thomas Gradgrind, sir. A man of realities. A man of facts 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 supposititious,* non-existent persons), but into the head of Thomas Gradgrind — no, sir!

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.

A CLOSER LOOK

In Dickens' time, **galvanizing** was a process (no longer used) involving the application of an electrical stimulus to the human body for medicinal or therapeutic purposes. Here, Thomas Gradgrind wishes to "cure" his students by destroying any desire to use their imagination.

A CLOSER LOOK

The phrase **nothing over** is an arithmetical term meaning "remainder zero." It has been employed by generations of British schoolchildren, and is used here with a double meaning to emphasize the idea that, according to Gradgrind, facts are always immutable and unchangeable.

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

"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 curtseying.

"Sissy is not a name," said Mr. Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia."

HELPFUL DEFINITIONS

imperial gallons — (British) units of measurement equal to 4.544 liters, approximately 20% more than American gallons.
rule — here, a ruler; a measuring stick.
supposititious — imaginary, hypothetical.

1 Point out to students that the use of the name "Gradgrind" adds to the characterization.

The Twentieth Century

What does the phrase
"squatting native vendors waiting in the dust"
tell the reader?

A. We learn that the vendors sell their wares only to people who are on the train. The vendors are clearly waiting patiently for the train's arrival. They have no other customers.

What image does "the sand became the sea" convey?

A. A sense of vastness is conveyed, giving the impression that the station is an island in a sea of sand.

What literary technique is used in the description of the train as it enters the station?

A. **Personification** is used in "The train called out along the sky," and in "whisking a dwindling body behind it."

Note the powerful impact of the first sentence.

What does the phrase "squatting native vendors waiting in the dust" tell the reader?

What image does "the sand became the sea" convey?

What literary technique is used in the description of the train as it enters the station?

The Train From Rhodesia

Nadine Gordimer

FOCUS: STREAM-OF-CONSCIOUSNESS TECHNIQUE

The train came out of the red horizon and bore down toward them over the single straight track.

The stationmaster came out of his little brick station with its pointed chalet roof, feeling the creases in his serge* uniform in his legs as well. A stir of preparedness rippled through the squatting native vendors waiting in the dust; the face of a carved wooden animal, eternally surprised, stuck out of a sack. The stationmaster's barefoot children wandered over. From the gray mud huts with the untidy heads that stood within a decorated mud wall, chickens, and dogs with their skin stretched like parchment over their bones, followed the piccanins* down to the track. The flushed and perspiring west cast a reflection, faint, without heat, upon the station, upon the tin shed marked "Goods," upon the walled kraal,* upon the gray tin house of the stationmaster and upon the sand, that lapped all around, from sky to sky, cast lit-

tle rhythmical cups of shadow, so that the sand became the sea, and closed over the children's black feet softly and without imprint.

The stationmaster's wife sat behind the mesh of her veranda. Above her head the hunk of a sheep's carcass moved slightly, dangling in a current of air.

They waited.

The train called out along the sky; but there was no answer, and the cry hung on: I'm coming ... I'm coming ...

The engine flared out now, big, whisking a dwindling body behind it; the track flared out to let it in.

HELPFUL DEFINITIONS

serge — a durable twilled woolen or worsted fabric.

piccanins — (offensive) small black children.

kraal — a traditional African village of huts, typically enclosed by a fence.

1008 IMPLICATIONS OF LITERATURE / UNIT SEVEN

① Point out to students the subtle techniques used by Gordimer to create the setting. The fact that the dogs are malnourished indicates the extreme poverty of their owners.

Creaking, jerking, jostling, gasping, the train filled the station.

Here, let me see that one — the young woman curved her body further out of the corridor window. Missus? smiled the old boy, looking at the creatures he held in his hand. From a piece of string on his gray finger hung a tiny woven basket; he lifted it, questioning. No, no, she urged, leaning down toward him, across the height of the train, toward the man in the piece of old rug, that one, that one, her hand commanded. It was a lion, carved out of soft dry wood that looked like sponge cake; heraldic, black and white, with impressionistic detail burnt in. The old man held it up to her still smiling, not from the heart, but at the customer. Between its Vandyke teeth, in the mouth opened in an endless roar too terrible to be heard, it had a black tongue. Look, said the young husband, if you don't mind! And round the neck of the thing, a piece of fur (rat? rabbit? meerkat?): a real mane, majestic, telling you somehow that the artist had delight in the lion.

All up and down the length of the train in the dust the artists sprang, walking bent, like performing animals, the better to exhibit the fantasy held toward the faces on the train. Buck,* startled and stiff, staring with round black and white eyes. More lions, standing erect, grappling with strange, thin, elongated warriors who clutched spears and showed no fear in their slits of eyes. How much, they asked from the train, how much?

Give me penny, said the little ones with nothing to sell. The dogs went and sat, quite still, under the dining car,

where the train breathed out the smell of meat cooking with onion.

A man passed beneath the arch of reaching arms meeting gray-black and white in the exchange of money for the staring wooden eyes, the stiff wooden legs sticking up in the air; went along under the voices and the bargaining, interrogating the wheels. Past the dogs, glancing up at the dining car where he could stare at the faces, behind glass, drinking beer, two by two, on either side of a uniform railway vase with its pale dead flower. Right to the end, to the guard's van, where the stationmaster's children had just collected their mother's two loaves of bread; to the engine itself, where the stationmaster and the driver stood talking against the steaming complaint of the resting beast.

The man called out to them, something loud and joking. They turned to laugh, in a swirl of steam. The two children careered over the sand, clutching the bread, and burst through the iron gate and up the path through the garden in which nothing grew.

Passengers drew themselves in at the corridor windows and turned into compartments to fetch money, to call someone to look. Those sitting inside looked up, suddenly different, caged faces, boxed in, cut off, after the contact of outside. There was an orange a piccanin would like — What about that chocolate? It wasn't very nice —

A young girl had collected a handful of the hard kind, that no one liked, out of the chocolate box, and was throwing them to the dogs, over at the dining car. But the hens darted in, and swallowed the chocolates, incredibly quick and accurate, before they had even dropped in the dust, and the

Why is the man "interrogating the wheels"?

What is implied by the phrase, "the garden in which nothing grew"?

What effect is achieved by comparing the artists to "performing animals"? How is this image extended?

Why are the passengers described as "suddenly different, caged faces, boxed in, cut off"?

What effect is achieved by comparing the artists to "performing animals"? How is this image extended?

A. The effect of the comparison is to dehumanize the artists. Sadly, the white people in the train do not think of them as wholly human. The effect is extended as the expressions and positions attributed to the wooden animals and warriors seem to be repeated in the motions and actions of the natives.

Why is the man "interrogating the wheels"?

A. He is clearly a railway official, inspecting the wheels before allowing the train to continue its run.

What is implied by the phrase, "the garden in which nothing grew"?

A. We become aware of the extreme poverty of the region.

Why are the passengers described as "suddenly different, caged faces, boxed in, cut off"?

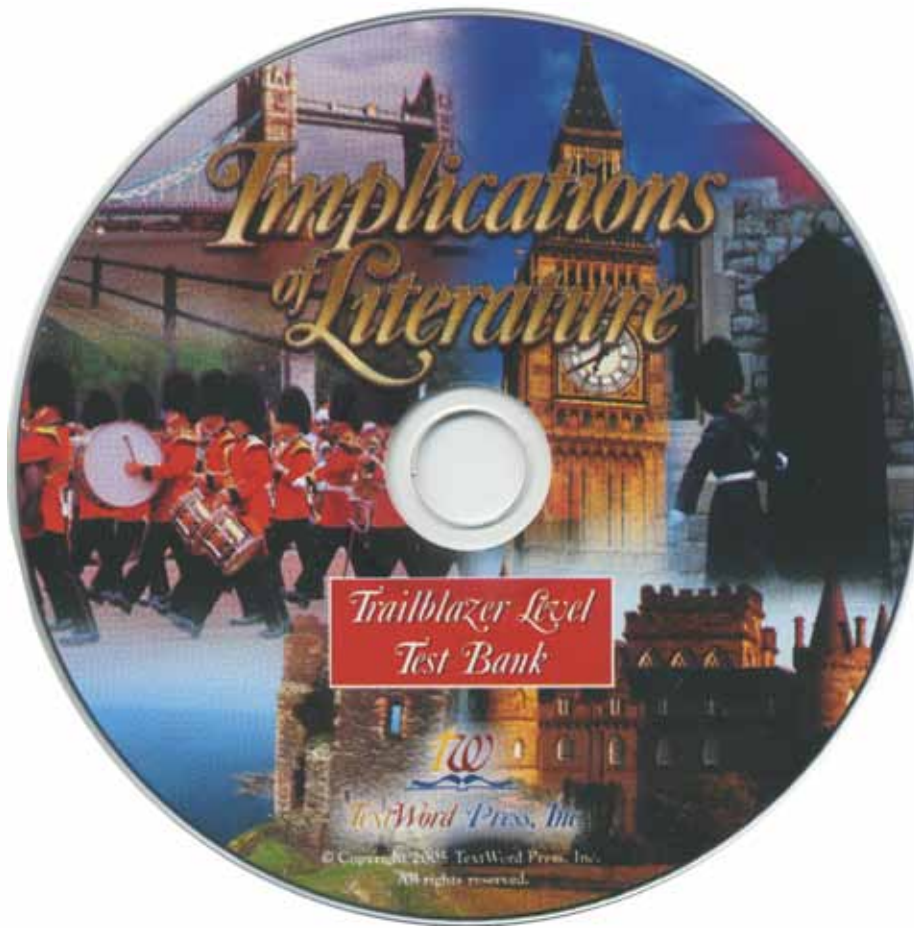
A. The passengers are suddenly seen as zoo animals, cut off from the vibrant life outside. The difference between black and white, privileged and underprivileged, is clearly apparent.

HELPFUL DEFINITIONS

meerkat — a small southern African mongoose.

buck — here, antelope.

Sample from the Test Bank CD



Name _____

Class _____ Date _____ Score _____

? CHECK QUIZ

ULYSSES
ALFRED, LORD TENNYSON

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

1. How does Ulysses spend his time in his old age?

2. Where has Ulysses traveled in the past?

3. How does Ulysses wish to spend his remaining years?

4. How does Ulysses characterize his son?

5. What is Ulysses goal, as expressed in the poem?

Name _____ Page 1 of 2

Class _____ Date _____ Score _____



LITERARY CRITIQUE

ULYSSES ALFRED, LORD TENNYSON

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

1. What possible interpretations can be offered for the term “unequal laws” in the lines, “I mete and dole/Unequal laws unto a savage race” (lines 3-4)?

2. What two possible interpretations can be given to the phrase, “myself not least” in the lines, “Much have I seen and known; cities of men/And manners, climates, councils, governments,/Myself not least, but honoured of them all ...” (lines 13-15)?

3. In what way is Ulysses “a part of all that [he has] met” (line 18)?

4. To what does Ulysses refer when he speaks of a moving horizon that reveals an “untraveller world, whose margin fades/for ever and for ever ...” (lines 20-21)?

(Continue to next page)



LITERARY CRITIQUE

ULYSSES ALFRED, LORD TENNYSON

5. What is Tennyson's philosophy about old age?

6. What does Ulysses mean by saying, "It may be that the gulfs will wash us down" (line 62)? Does the possibility of that occurrence add to, or detract from, your opinion of him?

7. What is it that "abides" (line 65)?

Name _____

Class _____ Date _____ Score _____



READING COMPREHENSION

ULYSSES

ALFRED, LORD TENNYSON

After reading the following excerpt from "Ulysses," circle the letter of the response that best completes each of the statements below.

This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle — 35
Well-loved of me, discerning to fulfil
This labour, 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, centred in the sphere
Of common duties, decent not to fail 40
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.

1. Ulysses expects Telemachus to
 - a. rule prudently.
 - b. subdue new lands.
 - c. become more rugged.
2. The phrase "soft degrees" (line 38) refers to
 - a. latitudes of warm climate.
 - b. gradual changes.
 - c. gentle decrees.
3. The verse implies that Telemachus is
 - a. devoted to his duties.
 - b. a tender son.
 - c. afraid of responsibility.
4. The words, "When I am gone" (line 43) indicate that
 - a. Ulysses is abdicating.
 - b. Ulysses is old.
 - c. Ulysses is going on vacation.
5. Ulysses implies that Telemachus
 - a. is the right person to rule after him.
 - b. will not rule effectively.
 - c. will be a dictatorial ruler.

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