“To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.”

—William Blake, “Auguries of Innocence”
“[Elegy Written in a Country Churchyard] abounds with images that find a mirror in every mind, and with sentiments to which every bosom returns an echo.”

—Samuel Johnson, “The Life of Gray”

MEET THOMAS GRAY

“I shall be but a shrimp of an author,” Thomas Gray noted late in his life, reflecting on the small number of works he had published. If measured only by quantity, Gray’s output of poetry was indeed small. He allowed only thirteen of his poems to be published during his lifetime. Gray’s reputation as an author was more secure than he imagined, however, for if he wrote little, he also wrote remarkably well. His “Elegy Written in a Country Churchyard” remains one of the best-loved poems in the English language.

A Good Education  Gray was born in 1716 in London to a doting mother and a violent, uncaring father. His mother wanted to provide her only son (the sole survivor of twelve children) with a good education and a stable life away from his father. She sent him at the age of eight to study at Eton, a prestigious boarding school. There, Gray formed enduring friendships with Richard West, the son of a prominent lawyer, and Horace Walpole, the wealthy son of a powerful English politician.

After Eton, Gray attended Cambridge University, but interrupted his studies for two years to tour Europe with Walpole. Gray returned to Cambridge at the age of twenty-five to complete his studies and stayed on to become a resident scholar.

The Secluded Poet  Gray led a quiet life, maintaining close relationships with only a handful of people. Among them was his mother, whom he often visited in the village of Stoke Poges, where she moved after his father’s death. Gray came to love the natural beauty of the village and the quiet life of its people. In its peaceful surroundings he worked on two of his best poems: a sonnet on the death of his friend Richard West and “Elegy Written in a Country Churchyard,” which took him nine years to complete. Gray did not plan to publish the elegy, but he had little choice in the matter. He showed it to Walpole, who shared it with friends, and an imperfect copy of the poem made its way to the editor of a popular periodical. When Gray learned that the Magazine of Magazines planned to print the poem without his permission, he quickly published an accurate version. Gray’s “Elegy Written in a Country Churchyard” came out in February 1751 to almost immediate acclaim.

Because he felt that a gentleman should not accept payment for writing poetry, he let his publisher keep all the profits.

A Perfectionist at Work  At the age of forty-one, Gray was offered the position of poet laureate of England, but he turned down the honor. A perfectionist, Gray wrote very slowly and feared that as poet laureate he would have to produce works at a rate that would compromise his standards. Gray died at Cambridge at the age of fifty-five, after a long illness. He was buried in Stoke Poges next to his mother.

Thomas Gray was born in 1716 and died in 1771.

Literature Online  Author Search  For more about Thomas Gray, go to www.glencoe.com.
Connecting to the Poem

In this poem, Gray contemplates a village graveyard and thinks of those who are buried there. As you read, consider the following questions:

- How much is a person’s life affected by fate and circumstance?
- How would you like people to remember you?

Building Background

Gray’s “Elegy” shows the influence of two types of poetry popular in the 1700s. One type was the elegy, a poem that laments a death or some other great loss. The elegy was common in classical Greek and Latin poetry, to which Gray and other poets looked for models. The other type was “landscape” poetry, in which the speaker’s natural surroundings evoke melancholy musings on life and death. Gray’s “Elegy” belongs to a subdivision of this type, “graveyard” poetry, in which the evocative scene is set in a cemetery.

Setting Purposes for Reading

**Big Idea**  The Stirrings of Romanticism

As you read, look for elements in the poem that emphasize emotion, the imagination, and nature.

**Literary Element**  Epitaph

An epitaph is a brief statement, often inscribed on a gravestone, that commemorates a dead person. As you read the poem, pay particular attention to the epitaph at the end. Ask yourself how the epitaph relates to the rest of the poem.


**Reading Strategy**  Interpreting Imagery

Imagery refers to the word pictures that writers create to evoke an emotional response. In creating imagery, writers use sensory details that appeal to sight, hearing, touch, taste, or smell. **Interpreting imagery** involves analyzing these word pictures and determining the kind of emotional responses the images evoke in the reader.

**Reading Tip: Taking Notes**  Use a chart to make associations between images, the senses to which they appeal, and the feelings they suggest.

<table>
<thead>
<tr>
<th>Image (line)</th>
<th>Appeals to Sense of...</th>
<th>Emotional Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Vocabulary**

- **pomp** (pomp) n. splendid or dignified display; p. 711 The pomp of the graduation ceremony emphasized its significance.
- **inevitable** (i nev’ə tə bəl) adj. incapable of being avoided or prevented; certain; p. 711 Realizing that defeat was inevitable, the candidate conceded the election.
- **genial** (jē’né əl) adj. giving warmth and comfort; pleasant or cheerful; p. 712 The genial host enthusiastically greeted his guests.
- **uncouth** (un kōoth’) adj. crude; lacking polish, culture, or refinement; p. 713 The uncouth couple chatted during the performance.
- **kindred** (kin’drid) adj. like; allied; similar; p. 713 Wanting desperately to win, the athletes shared kindred emotions.

**Vocabulary Tip: Analogies**  An analogy is a relationship between two pairs of words.

**Interactive Literary Elements Handbook**  To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

**OBJECTIVES**

In studying this selection, you will focus on the following:

- analyzing elegy and epitaph
- interpreting imagery

THOMAS GRAY  709
The curfew tolls the knell of parting day,
The lowing herd wind slowly o’er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such, as wandering near her secret bower,
Molest her ancient solitary reign.

2. lowing: the sound a cow makes; lea: a meadow

11. bower: a shelter of lefy branches
Beneath those rugged elms, that yew tree’s shade,
Where heaves the turf in many a moldering heap,
Each in his narrow cell forever laid,
The rude° forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn,
The swallow twittering from the straw-built shed,
The cock’s shrill clarion° or the echoing horn,°
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire’s return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe° has broke;
How jocund° did they drive their team afield!
How bowed the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;°
Nor Grandeur hear with a disdainful smile
The short and simple annals° of the poor.

The boast of heraldry,° the pomp of power,
And all that beauty, all that wealth e’er gave,
Awaits alike the inevitable hour.
The paths of glory lead but to the grave.

Nor you, ye proud, impute° to these the fault,
If Memory o’er their tomb no trophies° raise,
Where through the long-drawn aisle and fretted vault°
The pealing anthem swells the note of praise.

Can storied urn° or animated° bust
Back to its mansion call the fleeting breath?
Can Honor’s voice provoke° the silent dust,
Or Flattery soothe the dull cold ear of Death?

---

16 rude: uncultured; unrefined
19 clarion: a crowing sound; echoing horn: a hunter’s horn
26 glebe: soil
27 jocund: cheerfully; lightheartedly
30 obscure: undistinguished
32 annals: descriptive accounts or histories
33 heraldry: Here, heraldry means “nobility.”
37 impute: attribute
38 trophies: memorials to military heroes, usually depicting arms taken from the enemy
39 fretted vault: an arched church ceiling adorned with carving in decorative patterns
41 storied urn: a funeral urn depicting the life of the deceased and often inscribed with a legend; animated: lifelike
43 provoke: bring to life
Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.

But Knowledge to their eyes her ample page
Rich with the spoils of time did ne’er unroll;
Chill Penury\textsuperscript{51} repressed their noble rage,
And froze the \textit{genial} current of the soul.

Full many a gem of purest ray serene,
The dark unfathomed\textsuperscript{54} caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village Hampden\textsuperscript{57}, that with dauntless breast
The little tyrant of his fields withstood;
Some mute inglorious Milton\textsuperscript{59} here may rest,
Some Cromwell\textsuperscript{60} guiltless of his country’s blood.

The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o’er a smiling land,
And read their history in a nation’s eyes.

Their lot forbade: nor circumscribed\textsuperscript{65} alone
Their growing virtues, but their crimes confined;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous\textsuperscript{70} shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse’s flame.\textsuperscript{72}

Far from the madding\textsuperscript{73} crowd’s ignoble strife,
Their sober wishes never learned to stray;
Along the cool sequestered\textsuperscript{75} vale of life
They kept the noiseless tenor\textsuperscript{76} of their way.
Yet even these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.

Their name, their years, spelt by the unlettered Muse,°
The place of fame and elegy supply:
And many a holy text around she strews,
That teach the rustic moralist to die.

For who to dumb Forgetfulness a prey,
This pleasing anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing lingering look behind?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
Even from the tomb the voice of Nature cries,
Even in our ashes live their wonted° fires.

For thee, who mindful of the unhonored dead
Dost in these lines their artless tale relate;
If chance, by lonely contemplation led,
Some kindred spirit shall inquire thy fate,

81 unlettered Muse: uneducated poet; Gray is referring to the tombstone engraver

92 wonted: customary; usual

Vocabulary
uncouth (un kōth°) adj. crude; lacking polish, culture, or refinement
kindred (kin’ drid) adj. like; allied; similar
Haply° some hoary-headed swain° may say,
“Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away
To meet the sun upon the upland lawn.

“There at the foot of yonder nodding beech
That wreathes its old fantastic roots so high,
His listless° length at noontide would he stretch
And pore upon the brook that babbles by.

“Hard by yon wood, now smiling as in scorn,
Muttering his wayward° fancies he would rove,
Now drooping, woeful wan, like one forlorn,
Or crazed with care, or crossed in hopeless love.

“One morn I missed him on the customed hill,
Along the heath° and near his favorite tree;
Another came; nor yet beside the rill°
Nor up the lawn nor at the wood was he;

“The next with dirges° due in sad array
Slow through the churchway path we saw him borne.
Approach and read (for thou canst read) the lay,°
Graved on the stone beneath yon aged thorn.”°

The Epitaph

Here rests his head upon the lap of Earth
A youth to Fortune and to Fame unknown.
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.

Large was his bounty, and his soul sincere,
Heaven did a recompense as largely send:
He gave to Misery all he had, a tear;
He gained from Heaven (’twas all he wished) a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode
(There they alike in trembling hope repose),
The bosom of his Father and his God.

---

Literary Element Epitaph Some critics maintain that Gray wrote his own epitaph at the end of the poem. If so, what do these lines tell you about Gray?
**RESPONDING AND THINKING CRITICALLY**

**Respond**
1. (a) What emotions did you experience while reading Gray's elegy? (b) What lines or images prompted these emotions?

**Recall and Interpret**
2. (a) In lines 17–28, what sights, sounds, and feelings does the speaker say the dead have left behind? (b) What do these images have in common?

3. (a) In lines 45–64, what does the speaker speculate some of the country people might have become if they had been able to fulfill their potential? (b) What kept them from fulfilling their potential?

4. (a) Summarize the speaker's feelings about the dead. (b) How does the speaker hope readers will feel about the people buried in the churchyard?

**Analyze and Evaluate**
5. In your opinion, what is the main theme of this poem? Use specific lines or phrases to support your answer.

6. (a) What does the person described in the epitaph have in common with the other people described in the elegy? (b) What evidence can you find in the poem that Gray described himself in the epitaph?

7. (a) Do you find Gray's elegy to be sad, hopeful, or both? (b) Some critics have judged Gray's elegy to be overly sentimental. Do you agree with this criticism? Explain.

**Connect**
8. If you were to rewrite the elegy for modern American readers, what famous people would you choose to take the place of Hampden, Milton, and Cromwell? Explain your choices.

9. **Big Idea** The Stirrings of Romanticism How does “Elegy Written in a Country Churchyard” demonstrate that writers at this time were beginning to focus on emotion, imagination, and nature rather than on reason, science, and classical literature? Use details from the poem to support your answer.

**LITERARY ANALYSIS**

**Literary Element** Epitaph

An epitaph may describe the merits and accomplishments of a person who has died, or it may take the form of an appeal from the dead to those who pass by the grave. A number of writers have composed their own epitaphs.

1. What form does the epitaph at the end of the poem take?

2. Assuming that Gray has written his own epitaph, how does he choose to be remembered?

**Review: Elegy**

As you learned on page 446, an elegy is a poem mourning the death of an individual or a lament for a tragic event. In the eighteenth century, the so-called Graveyard School of English poets wrote elegies that were general reflections on death and immortality and combined somber imagery of human impermanence with philosophical speculation.

**Group Activity** Meet with a small group and discuss the following questions:

1. What characteristics make Gray's elegy an example of the Graveyard School?

2. What does Gray's "Elegy" mourn? Does it just lament the loss of one individual or does it go beyond this? Cite evidence from the poem to support your response.
**Reading Strategy** Interpret Imaging

In his elegy, Gray often uses contrasting imagery. For example, the noise of the “madding crowd’s ignoble strife” is contrasted with the “noiseless tenor” of village life, which is pictured as a journey through a “cool sequestered vale” (lines 73–76).

1. Identify an example of contrasting imagery in lines 105–108.

2. How does Gray’s use of contrasting images contribute to the meaning of the poem?

**Vocabulary** Practice

**Practice with Analogies** Choose the word that best completes each analogy.

1. obligatory : necessary :: certain :
   a. unceuth  b. pomp  c. genial  d. inevitable

2. cold : hostile :: warm :
   a. kindred  b. genial  c. inevitable  d. uncouth

3. simplicity : plainness :: magnificence :
   a. pomp  b. genial  c. uncouth  d. kindred

4. rare : common :: refined :
   a. genial  b. kindred  c. unceuth  d. pomp

5. restless : serene :: unlike :
   a. inevitable  b. kindred  c. pomp  d. uncouth

**Academic Vocabulary**

Here is a word from the vocabulary list on page R82. This word will help you think, write, and talk about the selection.

**minimized** (min’ a mid’ · e) v. reduced to the least degree of importance, size, or value

**Practice and Apply**

In what ways has society minimized the importance of the poor, humble rustics represented in Gray’s elegy?

**Writing About Literature**

**Respond to Setting** The setting is the time and place in which a literary work takes place. Write a brief essay analyzing the effect of the setting on the mood and theme of Gray’s elegy. Discuss the following questions as you develop your essay.

- How does the darkness of the churchyard contribute to the mood?
- What other elements in the setting affect the mood and theme of the poem?

Before you begin your first draft, complete a chart similar to the one below, in which you analyze various details of the setting. Comment on how each detail contributes to the mood or the theme.

<table>
<thead>
<tr>
<th>Detail of Setting</th>
<th>Contribution to Mood and Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>darkness of churchyard</td>
<td>gives the poem a melancholy mood</td>
</tr>
<tr>
<td>silence in the air</td>
<td>suggests a lonely feeling</td>
</tr>
</tbody>
</table>

When you complete your first draft, get together with a peer reviewer. Evaluate each other’s drafts and suggest improvements. Then proofread and edit your revised copy for errors in spelling, grammar, and punctuation before producing a final version.

**Listening and Speaking**

In his elegy, Gray personifies many qualities, such as ambition, grandeur, memory, and honor. Meet with a small group and have each member assume the role of one of these qualities. Staying within your assigned role, discuss Gray’s view of the people buried in the churchyard.

**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
**BURNS’S POETRY**

**MEET ROBERT BURNS**

Scottish author Robert Burns was famous both for his songwriting and his poetry. Still celebrated as a Scottish national hero, he wrote simple lyrics that continue to capture the imagination of readers around the world. He had a keen ear for the speech of his native land, and in his work he employed its characteristic sound to impart a fresh vitality to English literature.

“My heart’s in the Highlands, my heart is not here, My heart’s in the Highlands a-chasing the deer.”

—Robert Burns

**Peasant-Poet** Burns was born on a farm in southwestern Scotland to poor, uneducated peasants. As a boy, he worked on the farm and attended school infrequently. Whatever education Burns obtained came mainly from reading. His favorite writers were Shakespeare and Pope. Burns’s mother, uneducated but imaginative, taught him the ballads, legends, and songs of the Scottish peasants. These songs inspired him to write poetry of his own.

After the death of his father, Burns quickly developed his gift for expressing emotions of love, friendship, and amusement in verse. He also attempted to keep the family farm going, but failed. Soon, however, his fortunes changed for the better. At the age of twenty-seven, he published *Poems, Chiefly in the Scottish Dialect*, a work that enjoyed immediate success with simple farmers and sophisticated critics alike. Burns then temporarily gave up farming and moved to Edinburgh. There, he played the role expected of him—that of a gifted but uncultured rustic.

**Labor of Love** In 1788 Burns left Edinburgh and settled on a farm in Ellisland, Dumfriesshire. When his friend James Johnson planned to compile a definitive anthology of Scottish folk songs, he asked Burns to help him, and Burns jumped at the chance. He threw himself wholeheartedly into the project and for the next three years roamed the countryside collecting, editing, and writing lyrics for many old Scottish tunes, thus preserving the rhythms and accents of his native tongue. Considering this work to be a labor of love, he declined payment, even refusing to allow his name to appear in the collection. In doing so, he created difficulties for scholars, who have found it almost impossible to determine where some of the original folk songs leave off and Burns’s contributions begin.

Sadly enough, Burns’s devotion to his country and to the peasant life was the cause of his early death. He had developed a heart disease from overly strenuous work on his father’s farm as a boy, and he finally succumbed to it at the age of thirty-seven. But Burns the poet lives on in spirit when every year on New Year’s Eve people join hands and sing his beautiful song “Auld Lang Syne.”

Robert Burns was born in 1759 and died in 1796.

**LITERATURE ONLINE**

For more about Robert Burns, go to [www.glenco.com](http://www.glenco.com).
Connecting to the Poems
Burns’s poems celebrate the joy of being human, of loving, working, appreciating nature, and laughing with friends. As you read, consider how important it is to have plans for the future.

Building Background
Robert Burns’s poetry flourished during a time when the English-controlled British government was trying to subdue Scottish patriotism by depriving Scots of civil liberties. The favorable reception of Burns’s Poems, Chiefly in the Scottish Dialect did much to restore a sense of pride in his fellow Scots, and Burns’s later preservation of traditional Scottish songs raised him to the status of folk hero. His work reflects his familiarity with Scottish peasant life as well as his deep connection with nature. Burns is said to have composed “To a Mouse” after turning up a mouse’s nest while plowing and saving the mouse from the spade of the boy who was holding the horses.

Setting Purposes for Reading

<table>
<thead>
<tr>
<th>Literary Element</th>
<th>Dialect</th>
</tr>
</thead>
</table>

Dialect is a variety of language that is characteristic of a particular region or group of people. Burns wrote many poems in Lowland Scots, a dialect of English. Watch for words with apostrophes. Sometimes, an apostrophe indicates missing letters: for example, the apostrophe in tim’rous stands for the letter o in the word timorous.


Vocabulary

dominion (da min’ yan) n. control or the exercise of control; p. 720 Gandhi spearheaded a movement to put an end to England’s dominion over India.

bleak (blek) adj. cold; harsh; raw; p. 721 The bleak wind howled through the chinks in the doors and window frames.

foresight (för’ sît’) n. preparation or concern for the future; p. 721 His grandfather’s foresight in saving money helped pay for Randall’s education.

Vocabulary Tip: Synonyms Words that have the same or nearly the same meaning are called synonyms. For example, the words eradicate and eliminate are synonyms.
John Anderson, my jo,
John, when we were first acquainted,
Your locks were like the raven,
Your bonnie brow was brent;¹
But now your brow is beld,² John,
Your locks are like the snow,
But blessings on your frosty pow,³
John Anderson, my jo!

John Anderson, my jo;⁴ John,
We clamb the hill thegither,
And mony a canty⁵ day, John,
We’ve had wi’ ane anither;
Now we maun⁶ totter down, John,
And hand in hand we’ll go,
And sleep thegither at the foot,
John Anderson, my jo!

1. “Jo” is an altered form of joy, here meaning “dear” or “sweetheart.”
2. Locks are hair.
3. Brent means “smooth” or “unwrinkled.”
4. Beld means “bald.”
5. Pow means “head.”
6. Canty means “cheerful.”
7. Maun means “must.”
On Turning Her Up in Her Nest
with the Plow, November, 1785

Wee, sleekit° cow'rin', tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty
Wi' bickering brattle!°

I wad be laith° to rin an' chase thee
Wi' murd'ring pattle!°
I'm truly sorry man's
dominion
Has broken Nature's social union
An' justifies that ill opinion
Which makes thee startle
At me, thy poor, earthborn companion
An' fellow mortal!

Vocabulary

dominion (də mənˈyaŋ) n. control or the exercise of control

Literary Element

Dialect: Why do you think Burns mainly uses Standard English and not Scottish dialect in this stanza?

Literary Element

Dialect: How would you restate this sentence in Standard English?
I doubt na, whiles,° but thou may thieve;
What then? poor beastie, thou maun° live!

A daimen-icker in a thrave°
'S a sma' request:
I'll get a blessin' wi' the lave°
An' never miss 't!

Thy wee-bit housie, too, in ruin!

Its silly wa's° the win's are strewin'!
An' naething, now, to big° a new ane
O' foggage° green!
An' bleak° December's winds ensuin',
Baith snell° an' keen!

Thou saw the fields laid bare an' waste,
An' weary winter comin' fast,
An' cozie here, beneath the blast,
Thou thought to dwell,
Till crash! the cruel coulter° past
Out through thy cell.

That wee bit heap o' leaves an' stibble°
Has cost thee mony a weary nibble!
Now thou's turned out, for a' thy trouble,
But° house or hald,°

To thole° the winter's sleety dribble
An' cranreuch° cauld!

But, Mousie, thou art no thy lane°
In proving foresight° may be vain:
The best laid schemes o' mice an' men
Gang aft a-gley°
An' lea'e° us nought but grief an' pain
For promised joy.

Still thou art blest, compared wi' me!
The present only toucheth thee:
But, och! I backward cast my e'e
On prospects drear!
An' foward, tho' I canna see,
I guess an' fear!

Reading Strategy  Monitoring Comprehension  How
would you paraphrase these lines?

Vocabulary
- bleak (blek) adj. cold; harsh; raw
- foresight (för' sit') n. preparation or concern for the future
Should auld acquaintance be forgot,
  And never brought to min’?
Should auld acquaintance be forgot,
  And auld lang syne?

5  For auld lang syne, my dear.
    For auld lang syne,
        We'll tak a cup o’ kindness yet,
            For auld lang syne.

We twa hae run about the braes,
  And pu’d the gowans fine;
But we’ve wander’d mony a weary foot
  Sin’ auld lang syne.

10 We twa hae paidled i’ the burn,
    From morning sun till dine;
But seas between us braid hae roar’d
  Sin’ auld lang syne.

And there’s a hand, my trusty fiere,
  And gie’s a hand o’ thine;
And we’ll tak a right guid-willie waught
  For auld lang syne.

15 And surely ye’ll be your pint-stowp,
    And surely I’ll be mine;
And we’ll tak a cup o’ kindness yet
  For auld lang syne.

1. Auld lang syne means “old long ago.”
2. Braes are hills.
3. Pu’d the gowans means “pulled the daisies.”
4. Hae paidled i’ the burn means “have paddled in the stream.”
5. Braid hae roar’d means “broad have roared.”
6. Fiere means “friend.”
7. Tak a right guid-willie waught means “take a good drink.”
8. Ye’ll be your pint-stowp means “you’ll pay for your pint.”
RESPONDING AND THINKING CRITICALLY

Respond
1. Which lines from the poems did you find most memorable? Why?

Recall and Interpret
2. (a) Summarize what the speaker says in the second stanza of “John Anderson, My Jo.” (b) What does “the hill” symbolize, or represent? What does “sleep” represent?

3. (a) What has the speaker done to the mouse in “To a Mouse”? (b) What reasons does the speaker give for regretting what has happened?

4. (a) Whom does the speaker address in “Auld Lang Syne”? (b) What is the speaker’s attitude toward friendship and old times?

Analyze and Evaluate
5. What does the second stanza in “To a Mouse” seem to suggest about the speaker’s view of the relationship between nature and human beings? Explain.

6. (a) What lesson does the mouse’s experience teach, according to the speaker? (b) What is ironic, or unexpected, about the ideas in the last stanza of the poem?

Connect

8. Big Idea The Stirrings of Romanticism Why do you think Burns’s poems appealed so much to Scottish peasants?

LITERARY ANALYSIS

Literary Element  Dialect

Dialects may differ in pronunciation, grammar, vocabulary, and spelling from standard forms of language.

1. Use Standard English to reword several stanzas from the poems. Which version of each stanza do you prefer? Why?

2. Why do you think Burns chose to write his poems in his native dialect, Lowland Scots, rather than in Standard English?

Review: Rhyme Scheme

As you learned on page 266, rhyme scheme refers to the pattern that end rhymes form in a stanza or a poem. You indicate the rhyme scheme by assigning a different letter of the alphabet to each new rhyme.

Group Activity Meet with a small group to identify the rhyme scheme for the first stanza in each poem. Complete a chart like the one shown below:

“John Anderson, My Jo”

John  a
acquent  b
raven
brent
John
snow
pow
jo
Reading Strategy  Monitoring Comprehension

Efficient readers monitor their comprehension by having mental conversations with themselves as they read. They notice when something does not make sense, and they apply strategies to aid comprehension, such as paraphrasing, that are appropriate to the work and their own learning style. Review the chart you created on page 718 and then answer the following questions:

1. How would you paraphrase lines 19–20 in “To a Mouse”?
2. How does paraphrasing specific lines and stanzas help you to understand them better?

Vocabulary Practice

Practice with Synonyms  Find the synonym for each vocabulary word listed in the first column. Use a dictionary or a thesaurus if you need help.

| dominion | a. protection  | b. rule |
| bleak    | a. oppressive  | b. radiant |
| foresight| a. recollection| b. prescience |

Academic Vocabulary

Here are two words from the vocabulary list on page R82.

appreciate  (ə prɪˈʃɛɪt) v. to recognize the value of or be thankful for

eventual  (ə vɪˈnʃʊəl) adj. happening at an unspecified time in the future; ultimate

Practice and Apply

1. How do the speakers in Burns’s poems show that they appreciate the good things in life?
2. What eventual hardships does the speaker foresee for the mouse in “To a Mouse”?

Writing About Literature

Compare Theme and Tone  The theme of a literary work is its most important or central idea, often expressed as a general statement about life. The tone is a reflection of the author’s attitude toward the subject of a work of literature, conveyed through such elements as structure, figures of speech, and word choice. Write a brief essay comparing the theme and tone of each of these poems. As you develop your essay, discuss the following questions:

- What is the theme of each poem? Is the theme stated directly or revealed gradually through events, dialogue, or description?
- How would you describe the tone of each poem? Is it affectionate, protective, friendly, nostalgic, or something else?

Before you begin your first draft, complete a chart like the one below. Develop these ideas in your essay.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>“John Anderson, My Jo”</td>
<td></td>
</tr>
<tr>
<td>“To a Mouse”</td>
<td></td>
</tr>
<tr>
<td>“Auld Lang Syne”</td>
<td></td>
</tr>
</tbody>
</table>

After you complete your draft, meet with a peer reviewer to evaluate each other’s work and to suggest revisions. Then proofread and edit your draft for errors in spelling, grammar, and punctuation.

Internet Connection

With a partner, look on the Internet for information on Scottish dialects, such as Lowland Scots, identifying characteristic words, grammatical constructions, idioms, and pronunciations. When you have completed your research, create a visual to display your findings and use it in presenting an oral report to your classmates.

Web Activities  For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
When Mary Wollstonecraft wrote *A Vindication of the Rights of Woman*, she became the mother of the feminist movement and launched a struggle that would continue for more than two centuries. Through her writing, Wollstonecraft exposed injustices, challenged a society dominated by white, upper-class males, and promoted social improvement.

**Awakening to Social Injustice** Wollstonecraft was born in London to a violent, alcoholic father who squandered the family’s fortune. Her childhood was filled with anxiety and fear, and she quickly realized the subservient role of women: her mother was abused and submissive, and her brother was well educated, while she was not. Wollstonecraft resented her family and the inequalities that existed between the sexes.

**Controversial Writer** With limited opportunities to support herself and her family, Wollstonecraft tried the few professions available to middle-class women—governess, lady’s companion, and educator. While a governess, Wollstonecraft wrote her first novel, *Mary, A Fiction*. The novel is a cultural critique of a patriarchal and aristocratic society. It was published by Joseph Johnson, who later hired Wollstonecraft to be a reviewer for his journal, *Analytical Review*, and introduced her to the political theorist William Godwin, whom Wollstonecraft later married.

At the *Analytical Review*, Wollstonecraft continued to write educational tracts, believing that through education women would become an integral part of society. She published her first controversial work, *A Vindication of the Rights of Men*, anonymously in 1790, and she continued her work on education and politics with the publication of *A Vindication of the Rights of Woman* in 1792. She called for a “revolution in female manners” and for a world in which women would not be limited to menial labor or relegated to the dependent roles of wife, companion, or governess. Despite her radical determination “to loudly demand Justice for one half of the human race,” the work was well received.

“[I]t is a farce to call any being virtuous whose virtues do not result from the exercise of its own reason. This was Rousseau’s opinion respecting men: I extend it to women.”

—Mary Wollstonecraft

**A Troubled Life** Although neither Wollstonecraft nor William Godwin believed in marriage, their bond was strong. However, their life together was cut short when Wollstonecraft died just eleven days after giving birth to her daughter Mary, who would become Mary Shelley, author of *Frankenstein*. Godwin was devastated by Wollstonecraft’s death and decided to publish her unfinished novel, in which she documented “the misery and oppression, peculiar to women, that arise out of the partial laws and customs of society.” Since then, her writings have been praised for their influence on the women’s rights movement. Mary Wollstonecraft was born in 1759 and died in 1797.

*From A Vindication of the Rights of Woman*

**Meet Mary Wollstonecraft**
Connecting to the Essay
Although the fight for women’s rights began centuries ago and the movement has made great strides, discrimination still exists. Wollstonecraft used her pen to voice her opinions. As you read her essay, consider whether gender equality is possible.

Building Background
The French Revolution broke out in 1789—an event that some people in England embraced and some denounced. British statesman and orator Edmund Burke published Reflections on the Revolution in France, defending the existing social order and aristocracy. Wollstonecraft attacked Burke’s views in A Vindication of the Rights of Men, citing the widespread corruption and the social and economic inequality in England. In the essay, she mentioned the rights of women—a subject that would be developed in A Vindication of the Rights of Woman (a vindication is a justification or defense).

Setting Purposes for Reading
Big Idea The Stirrings of Romanticism
As you read, notice how Wollstonecraft challenges the values of her time and calls for change.

Literary Element Thesis
The thesis is the statement of the proposition to be proved in a nonfiction persuasive essay. A thesis may be stated directly or implied and is usually expressed toward the beginning of the essay. To persuade readers to accept the thesis, the writer must then present convincing evidence, which may include facts, reasons, and well-supported opinions.

<table>
<thead>
<tr>
<th>Argument</th>
<th>Support</th>
<th>Credibility</th>
</tr>
</thead>
</table>

Vocabulary
indignation (in’ dig nā’ shan) n. anger aroused by something unjust or mean; p. 727 My indignation at our unfair treatment could not be appeased.

rational (rash’ ōn əl) adj. able to reason; sensible; p. 727 Though she was angered by the idea, the woman remained rational as she expressed her point of view.

faculty (fak’ əl tē) n. capacity of the mind; ability; aptitude; p. 729 Kathleen possessed the faculty to solve difficult math problems.

congenial (kən jēn’ ē əl) adj. compatible; agreeable; p. 730 The congenial couple loved and respected each other.

condescend (kon’ di send’ r) v. to lower oneself; p. 730 She wouldn’t condescend to cheating on the test.

Vocabulary Tip: Connotation and Denotation
The connotation of a word is its implied meaning or the idea that is associated with it. A word’s literal meaning is its denotation.
After considering the historic page and viewing the living world with anxious solicitude, the most melancholy emotions of sorrowful indignation have depressed my spirits, and I have sighed when obliged to confess that either nature has made a great difference between man and man or that the civilization which has hitherto taken place in the world has been very partial. I have turned over various books written on the subject of education and patiently observed the conduct of parents and the management of schools, but what has been the result?—a profound conviction that the neglected education of my fellow creatures is the grand source of the misery I deplore and that women, in particular, are rendered weak and wretched by a variety of concurring causes, originating from one hasty conclusion. The conduct and manners of women, in fact, evidently prove that their minds are not in a healthy state, for like the flowers which are planted in too rich a soil, strength and usefulness are sacrificed to beauty, and the flaunting leaves, after having pleased a fastidious eye, fade, disregarded on the stalk, long before the season when they ought to have arrived at maturity. One cause of this barren blooming I attribute to a false system of education, gathered from the books written on this subject by men who, considering females rather as women than human creatures, have been more anxious to make them alluring mistresses than affectionate wives and rational mothers, and the understanding of the sex has been so bubbled by this specious homage that the civilized women of the present century, with a few exceptions, are only anxious to inspire love when they ought to cherish a nobler ambition and by their abilities and virtues exact respect.

Yet, because I am a woman, I would not lead my readers to suppose that I mean violently to agitate the contested question respecting the quality or inferiority of the sex, but as the subject lies in my way, and I cannot pass it over without subjecting the main tendency of my reasoning to misconstruction, I shall stop a moment to deliver, in a few words, my opinion. In the government of the physical world, it is observable that the female in point of strength is, in general,
inferior to the male. This is the law of nature, and it does not appear to be sus-
pended or abrogated in favor of woman. A degree of physical superiority cannot, therefore, be denied—and it is a noble prerogative! But not content with this natural preeminence, men endeavor to sink us still lower merely to render us alluring objects for a moment, and women, intoxicated by the adoration which men, under the influence of their senses, pay them, do not seek to obtain a durable interest in their hearts or to become the friends of the fellow creatures who find amusement in their society.

I am aware of an obvious inference: from every quarter have I heard exclama-
tions against masculine women, but where are they to be found? If by this appella-
tion men mean to inveigh against their ardor in hunting, shooting, and gaming, I shall most cordially join in the cry; but if it be against the imitation of manly virtues, or, more properly speaking, the attainment of those talents and virtues, the exercise of which ennobles the human character, and which raise females in the scale of animal being, when they are comprehensively termed mankind; all those who view them with a philisophic eye must, I should think, wish with me, that they may every day grow more and more masculine.

My own sex, I hope, will excuse me if I treat them like rational creatures instead of flattering their fascinating graces and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists—I wish to persuade women to endeavor to acquire strength, both of mind and body, and to con-

5. *Abrogated* means “abolished.”
6. Here, *superiority, prerogative, and preeminence* are synonymous.
7. An inference is a conclusion based on something known or assumed.
8. An appellation is a name or description; here, it refers to the word *masculine* in the previous sentence.
9. Inveigh against their ardor means “to speak vehemently against women’s enthusiasm for.”
10. Sentiment refers to emotion or feelings.
11. Epithets are descriptive words.
of their lives in acquiring a smattering of accomplishments; meanwhile, strength of body and mind are sacrificed to libertine\textsuperscript{12} notions of beauty, to the desire of establishing themselves—the only way women can rise in the world—by marriage. And this desire making mere animals of them, when they marry, they act as such children may be expected to act: they dress; they paint, and nickname God's creatures. Surely these weak beings are only fit for a seraglio!\textsuperscript{13} Can they be expected to govern a family with judgment or take care of the poor babes whom they bring into the world?

If then it can be fairly deduced from the present conduct of the sex, from the prevalent fondness for pleasure which takes place of ambition and those nobler passions that open and enlarge the soul, that the instruction which women have hitherto received has only tended, with the constitution of civil society, to render them insignificant objects of desire—mere propagators\textsuperscript{14} of fools!—if it can be proved that in aiming to accomplish them, without cultivating their understandings, they are taken out of their sphere of duties and made ridiculous and useless when the short-lived bloom of beauty is over, I presume that rational men will excuse me for endeavoring to persuade them to become more masculine and respectable.

Indeed, the word masculine is only a bugbear.\textsuperscript{15} There is little reason to fear that women will acquire too much courage or fortitude, for their apparent inferiority with respect to bodily strength must render them, in some degree, dependent on men in the various relations of life, but why should it be increased by prejudices that give a sex to virtue and confound simple truths with sensual reveries? . . . \textsuperscript{16}

from Chapter 2

. . . Youth is the season for love in both sexes, but in those days of thoughtless enjoyment, provision should be made for the more important years of life when reflection takes place of sensation. But Rousseau,\textsuperscript{17} and most of the male writers who have followed his steps, have warmly inculcated\textsuperscript{18} that the whole tendency of female education ought to be directed to one point: to render them pleasing.

Let me reason with the supporters of this opinion who have any knowledge of human nature, do they imagine that marriage can eradicate\textsuperscript{19} the habitude of life? The woman who has only been taught to please will soon find that her charms are oblique sunbeams and that they cannot have much effect on her husband's heart when they are seen every day, when the summer is passed and gone. Will she then have sufficient native energy to look into herself for comfort and cultivate her dormant faculties? Or is it not more rational to expect that she will try to please other men, and in the emotions raised by the expectation of new conquests, endeavor to forget the mortification her love or pride has received? When the husband ceases to be a lover—and the time will inevitably come—her desire of pleasing will then grow languid or become a spring of bitterness, and love, perhaps the most evanescent\textsuperscript{20} of all passions, gives place to jealousy or vanity.

I now speak of women who are restrained by principle or prejudice. Such women, though they would shrink from an intrigue with real

\begin{itemize}
  \item \textbf{12.} Libertine means “morally unrestrained.”
  \item \textbf{13.} A seraglio (si ral´ yó) is a harem.
  \item \textbf{14.} Propagators are those who produce offspring.
  \item \textbf{15.} A bugbear is an object of needless fear.
  \item \textbf{16.} Reveries are daydreams.
\end{itemize}

\begin{itemize}
  \item \textbf{17.} Rousseau is Jean-Jacques Rousseau (1712–1778), a French philosopher who believed humanity is essentially good but is corrupted by society.
  \item \textbf{18.} Inculcated means “taught” or “frequently repeated.”
  \item \textbf{19.} Eradicate means “get rid of.”
  \item \textbf{20.} Dormant means “in a state of rest or inactivity.”
  \item \textbf{21.} Languid means “faint” or “weak.”
  \item \textbf{22.} Evanescent means “likely to vanish.”
\end{itemize}

\begin{itemize}
  \item \textbf{Reading Strategy} Evaluating Argument Why does Wollstonecraft refer to Rousseau? How does the reference help to develop her credibility and argument?
\end{itemize}

\begin{itemize}
  \item \textbf{Vocabulary}
  \begin{itemize}
    \item faculty (fak´ al tè) n. capacity of the mind; ability; aptitude
  \end{itemize}
\end{itemize}
abhorrance, yet, nevertheless, wish to be convinced by the homage of gallantry that they are cruelly neglected by their husbands, or days and weeks are spent in dreaming of the happiness enjoyed by congenial souls till their health is undermined and their spirits broken by discontent. How then can the great art of pleasing be such a necessary study? It is only useful to a mistress; the chaste wife and serious mother should only consider her power to please as the polish of her virtues, and the affection of her husband as one of the comforts that render her talk less difficult and her life happier. But whether she be loved or neglected, her first wish should be to make herself respectable and not to rely for all her happiness on a being subject to like infirmities with herself.

The worthy Dr. Gregory fell into a similar error. I respect his heart but entirely disapprove of his celebrated legacy to his daughters. . . .

He actually recommends dissimulation and advises an innocent girl to give the lie to her feelings and not dance with spirit, when gaiety of heart would make her feet eloquent without making her gestures immodest. In the name of truth and common sense, why should not one woman acknowledge that she can take more exercise than another or, in other words, that she has a sound constitution. And why, to damp innocent vivacity, is she darkly to be told that men will draw conclusions which she little thinks of? Let the libertine draw what inference he pleases, but I hope that no sensible mother will restrain the natural frankness of youth by instilling such indecent cautions. Out of the abundance of the heart, the mouth speaketh, and a wiser than Solomon hath said that the heart should be made clean and not trivial ceremonies observed, which it is not very difficult to fulfill with scrupulous exactness when vice reigns in the heart.

Women ought to endeavor to purify their heart, but can they do so when their uncultivated understandings make them entirely dependent on their senses for employment and amusement, when no noble pursuit sets them above the little vanities of the day or enables them to curb the wild emotions that agitate a reed over which every passing breeze has power? To gain the affections of a virtuous man, is affection necessary? Nature has given woman a weaker frame than man, but to ensure her husband's affections, must a wife, who by the exercise of her mind and body whilst she was discharging the duties of a daughter, wife, and mother, has allowed her constitution to retain its natural strength, and her nerves a healthy tone, is she, I say, to condescend to use art and feign a sickly delicacy in order to secure her husband's affection? Weakness may excite tenderness and gratify the arrogant pride of man, but the lordly caresses of a protector will not gratify a noble mind that pants for, and deserves to be respected. Fondness is a poor substitute for friendship! . . .

If all the faculties of woman's mind are only to be cultivated as they respect her dependence on man; if, when a husband be obtained, she have arrived at her goal, and meanly proud, rests satisfied with such a paltry crown, let her grovel contentedly, scarcely raised by her employments above the animal kingdom; but, if, struggling for the prize of her high calling, she look beyond the present scene, let her cultivate her understanding without stopping to consider what character the husband may have whom she is destined to marry. Let her only determine, without being too anxious about present happiness, to acquire the qualities that ennable a rational being, and a rough inelegant husband may shock her taste without destroying her peace of mind. She will not model her soul

23. Dr. Gregory is John Gregory (1724—1773), a Scottish physician who wrote the book A Father's Legacy to His Daughters.
24. Dissimulation is pretense.
25. Solomon, king of Israel during the tenth century B.C., was known for his wisdom.
to suit the frailties of her companion, but to bear with them: his character may be a trial, but not an impediment to virtue. . . .

These may be termed Utopian dreams. Thanks to that Being who impressed them on my soul and gave me sufficient strength of mind to dare to exert my own reason, till, becoming dependent only on him for the support of my virtue, I view with indignation the mistaken notions that enslave my sex.

I love man as my fellow; but his scepter, real or usurped, extends not to me, unless the reason of an individual demands my homage; and even then the submission is to reason, and not to man. In fact, the conduct of an accountable being must be regulated by the operations of its own reason, or on what foundation rests the throne of God?

It appears to me necessary to dwell on these obvious truths because females have been insulated, as it were, and while they have been stripped of the virtues that should clothe humanity, they have been decked with artificial graces that enable them to exercise a short-lived tyranny. Love, in their bosoms, taking place of every nobler passion, their sole ambition is to be fair, to raise emotion instead of inspiring respect; and this ignoble desire, like the servility in absolute monarchies, destroys all strength of character. Liberty is the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics and be reckoned beautiful flaws in nature.

26. Utopian means “impossibly ideal.”

27. Languish like exotics means “to grow weak or droop like plants out of their natural environment.”
RESPONDING AND THINKING CRITICALLY

Respond

1. Do you think you would have found Wollstonecraft’s arguments convincing if you had lived during the late eighteenth century? Explain.

Recall and Interpret

2. (a) In the introduction, what does Wollstonecraft say has resulted from women’s neglected education? (b) What does she urge women to do? Why?

3. (a) What comparisons does Wollstonecraft make between women and children? (b) What do these comparisons reveal about women’s status?

4. (a) What marital problems result when women are taught only to please men? (b) Why does Wollstonecraft think it is important for women to fully cultivate all their faculties?

5. (a) Summarize the ideas Wollstonecraft presents in the last paragraph. (b) What do you think she means by “Liberty is the mother of virtue”?

Analyze and Evaluate

6. (a) How would you describe Wollstonecraft’s tone? (b) Is her tone likely to persuade readers to adopt her point of view? Explain.

7. In describing the relationship between men and women, Wollstonecraft says, “Fondness is a poor substitute for friendship!” Do you agree? Explain.

8. (a) What superiority does Wollstonecraft concede to men? (b) Why does she claim that this one difference does not make one sex worthier than the other? Does her admission of this difference weaken or strengthen her argument? Explain.

Connect

9. Big Idea The Stirrings of Romanticism (a) How does Wollstonecraft’s essay challenge the values of British society during her time period? (b) How does her essay predict change?

DAILY LIFE AND CULTURE

Women’s Roles in Society

Eighteenth-century British society was divided along class and gender lines. Women were not allowed to vote, own property, or receive an equal education. With few career options—teacher, seamstress, governess, or lady’s companion—marriage was the primary goal for most upper-class women. Marriage was a legal and economic contract, and for most women it was the only means of social advancement. Most aristocratic women did not attend school but were taught by their governess to be docile, fashionable, moral, and marriageable. Their daily lessons might include reading Shakespearean sonnets, learning to sing and play the harpsichord, and refining their needlework. Their most important lessons focused on manners and morality.

Educational opportunities were determined by the station and rank a child was born into; therefore, lower-class girls were the least educated group in England. While some attended Christian charity schools, little time was spent on lessons. The girls spun, sewed, wove, and did farmwork in exchange for religious and moral instruction. When the girls were old enough for employment, they usually worked full-time as maids and seamstresses.

Group Activity Discuss these questions with your classmates.

1. Do you think Wollstonecraft was justified in writing A Vindication of the Rights of Woman? Explain.

2. How do women’s roles differ today? How have these differences affected modern life?
**LITERARY ANALYSIS**

**Literary Element**  
**Thesis**

A well-crafted thesis alone is not enough to persuade readers. In order to be convincing, the writer must present compelling evidence, such as facts, statistics, examples, and expert opinions, to support the thesis.

1. What is the thesis of *A Vindication of the Rights of Woman*?
2. How does Wollstonecraft support her thesis? Give specific examples from the essay.

**Review: Allusion**

As you learned on page 520, an allusion is an indirect reference to a well-known person, place, or event from history, music, art, or another literary work. Discovering the meaning of an allusion can be essential to understanding a work of literature. In her essay, Wollstonecraft alludes to Sir Thomas More’s book *Utopia*.

**Partner Activity**  
Work with a partner and use the Internet to research information on Thomas More’s *Utopia*. Look up the meaning of the title, where the word originated, and how it is used today. Then determine why Wollstonecraft would say that her ideas “may be termed Utopian dreams.”

**READING AND VOCABULARY**

**Reading Strategy**  
**Evaluating Argument**

In addition to establishing her credibility, Wollstonecraft builds her arguments logically so that the reader is led to the same conclusion she has reached. One type of reasoning she uses effectively is cause and effect.

1. (a) What makes Wollstonecraft qualified to write on the topic of women’s rights? (b) How does she establish her credibility?
2. According to Wollstonecraft, what is the main cause of the “weak and wretched” state of women in late-eighteenth-century society?

**Vocabulary**

**Practice**

**Practice with Connotation and Denotation**

Read each sentence below and determine whether the boldfaced word has a positive, negative, or neutral connotation.

1. She debated her points in a logical, rational manner.  
   a. positive  
   b. negative  
   c. neutral
2. Despite the rain, the bride and groom remained congenial.  
   a. positive  
   b. negative  
   c. neutral
3. The professor was intelligent, but he tended to condescend toward his students.  
   a. positive  
   b. negative  
   c. neutral
4. The old man retained his mental faculties.  
   a. positive  
   b. negative  
   c. neutral
5. The man expressed his hostile indignation when asked to share his table in the restaurant.  
   a. positive  
   b. negative  
   c. neutral

**Academic Vocabulary**

Here is a word from the vocabulary list on page R82.

**prohibit** (prō hib’ it) v. to forbid one from doing something

**Practice and Apply**

According to Wollstonecraft, what did men prohibit women from doing?
Writing About Literature

**Analyze Thesis** Wollstonecraft uses complex sentence structures and an elaborate style that may be difficult for modern readers to understand. In a few paragraphs, summarize the essay and paraphrase Wollstonecraft’s thesis so readers today can easily grasp her ideas.

To help you organize your summary, write an outline of the main points in the selection. Be sure to include the main idea and supporting evidence for each of Wollstonecraft’s arguments.

I. Paraphrase Thesis
   A. 
   B. 

II. Summary of Introduction
   A. 
   B. 
   C. 

III. Summary of Chapter 2
   A. 
   B. 
   C. 

After you complete your draft, meet with a peer reviewer to evaluate each other’s work and to suggest revisions. Then proofread and edit your draft for errors in spelling, grammar, and punctuation.

**Literary Criticism**

Scholar Barbara Caine asserts that “Wollstonecraft made no attempt to deny sexual difference” but demanded that difference “cease to be seen and expressed in hierarchical terms.” In a paragraph, explain Caine’s distinction and show how her assertion is illustrated in Wollstonecraft’s essay.

**Wollstonecraft’s Language and Style**

**Using Italics** Writers use italics—letters that slant to the right—to distinguish certain words. Italics are most frequently used for the titles of works of literature or art, names of newspapers and magazines, foreign words and phrases that are not often used in English, and for words that represent themselves. Often Wollstonecraft uses italics for emphasis. By italicizing a word or phrase, she signals to the reader that the word or phrase is essential to her idea or point of view. Consider the effect of the italicized word *fascinating* in the passage below.

“My own sex, I hope, will excuse me if I treat them like rational creatures instead of flattering their *fascinating* graces and viewing them as if they were in a state of perpetual childhood, unable to stand alone.”

Here, Wollstonecraft italicizes the word *fascinating* to emphasize her sarcastic attack against the hollow flattery men often use to treat women as children.

**Activity** Create a chart using the headings below to list more examples of Wollstonecraft’s use of italics for emphasis and to analyze their effects.

<table>
<thead>
<tr>
<th>Sentence with Italicized Word</th>
<th>Analysis of the Effect of Italicized Word</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Revising Check**

**Italics** Avoid overusing italics for emphasis when writing. If used sparingly, italics for emphasis can be effective. However, when they are overused, the emphasis is lost, and the italics become distracting. Show emphasis in other ways, such as varying your sentence structure and word choice. With a partner, go through your analysis of Wollstonecraft’s thesis and note places where italics or other means of achieving emphasis could improve your essay.
Understanding Greek and Latin Roots, Prefixes, and Suffixes

“My own sex, I hope, will excuse me if I treat them like rational creatures instead of flattering their fascinating graces and viewing them as if they were in a state of perpetual childhood, unable to stand alone.”

—Mary Wollstonecraft, from *A Vindication of the Rights of Woman*

**Connecting to Literature**  Almost a third of the words in this sentence from *A Vindication of the Rights of Woman* are derived from Latin. Examples include *excuse* (from *excusare*, “to explain”), *rational* (from *ratio*, “reason”), *fascinating* (from *fascinum*, “witchcraft”), *viewing* (from *videre*, “to see”), and *perpetual* (from *perpetere*, “continual”). Many English words trace their origins to Latin or Greek, and becoming familiar with a few common word parts—*prefixes*, *suffixes*, and *roots*—can help you determine the meanings of unfamiliar words.

Prefixes and suffixes are word parts that are added to base words—words that can stand alone—or to roots. Prefixes are added at the beginning, and suffixes are placed at the end. Roots cannot stand alone and must have prefixes, suffixes, or both added. So, for example, the word *excuse* is made up of the Latin prefix *ex-* (“from”) and the root *caus* (“cause”). Here are some common Greek and Latin prefixes, roots, suffixes, and their meanings:

<table>
<thead>
<tr>
<th>Prefixes</th>
<th>Roots</th>
<th>Suffixes</th>
</tr>
</thead>
<tbody>
<tr>
<td>auto-</td>
<td>bio</td>
<td>-ote cause to be</td>
</tr>
<tr>
<td>contra-</td>
<td>dic(t)</td>
<td>-side killing</td>
</tr>
<tr>
<td>dis-</td>
<td>gen</td>
<td>-graph writing</td>
</tr>
<tr>
<td>im- / in-</td>
<td>phon</td>
<td>-ible inclined to, capable of</td>
</tr>
<tr>
<td>re-</td>
<td>scrib</td>
<td>-ion state, condition</td>
</tr>
</tbody>
</table>

**Exercise**

Using a dictionary and the chart above, find the origin of the word parts and the definition of each of the following words. Notice how the Greek or Latin word parts contribute to the English meaning.

1. phonograph  
2. autobiography  
3. genocide  
4. contradiction  
5. distensible

**Vocabulary Terms**

A *prefix* is a word part that is added to the beginning of a root or base word to create a new meaning; a *suffix* is added to the end. Unlike a base word, a root cannot stand alone.

**Test-Taking Tip**

When you find an unfamiliar word in a reading passage, break it into its word parts. Then think of words you know that are made up of the same word parts. Identifying familiar roots can be especially helpful.

**Reading Handbook**

For more about word parts and word origins, see Reading Handbook, p. R20.

**eFlashcards**  For eFlashcards and other vocabulary activities, go to www.glencoe.com.
Raising Their Voices

Savvy, optimistic and ambitious, a new generation of Arab women is speaking out, forging its own brand of feminism—and slowly reshaping Arab society.

By JEFF CHU

DOZENS OF MEN SCURRY AROUND A SUBURBAN CAIRO art gallery, carrying out the rapid-fire orders issued by a tall, imposing woman in black jeans and a cream cashmere sweater. “Everyone out of the way!” barks director Inas El Degheidi, scanning the set to make sure everything is in place for the next scene in Women in Search of Freedom, her film about the harsh lives of female migrant workers. Even in a cosmopolitan city like Cairo, most Arab men aren’t used to being bossed around by a woman, but El Degheidi’s confrontational style does not faze her crew; they “are used to my way by now,” she says. So are audiences: The veteran Egyptian filmmaker is known for training her camera on problems that male-dominated Arab society tries to keep under wraps—marital infidelity and a legal system that’s tougher on women accused of adultery than on men. “Issues need to be brought to the surface,” the director says, “to create a healthy social dialogue.”

Provocative? You bet. El Degheidi, 46, belongs to a rising generation of Arab women who are challenging the conservatisn and sexism of the Middle East, where some 90% of the population is Muslim and females are rarely treated as equals. Across the region, these women are using their growing prominence to push for women’s rights, and overcoming real obstacles in the process. In Jordan, Queen Rania is lobbying for a progressive agenda—and upsetting traditionalists. In the tiny oil-rich nation of Qatar, Sheika Mouza, the wife of the country’s king, has become the architect of an educational expansion that’s giving women new choices. And all over the Arab world, smart, ambitious, effective women in all fields—politics, business, arts, sports—are helping to claim a larger role for women in all walks of life.

OBJECTIVES
- Skim text for overall impression and particular information.
- Analyze problems and solutions within a text.
- Read and evaluate informational text.
Daring to Speak Out
El Degheidi is one of eight children from a conservative, middle-class family. She and her sisters “were restricted in all our comings and goings,” she says. “This discrimination must have left some residue,” including a deep curiosity about relations between men and women. But probing society’s fault lines can be hazardous to one’s health. Some of El Degheidi’s films have earned her death threats from Islamic militants. “There are people now who want to hush any loud voice with a different opinion,” El Degheidi says.

Especially if the voice belongs to a woman. In January 2004, Lubna Olayan, Saudi Arabia’s best-known businesswoman, spoke before an audience of men and women at an economic forum without wearing a head scarf, leading Saudi Arabia’s top cleric to condemn her “shameful behavior.” The topic of her speech: pursuing change while preserving core values. “To progress,” Olayan said, “we have no choice but to embrace change.” Throughout the Arab world, legions of young women are doing just that, studying at universities (more than half of undergraduates in Kuwait, Saudi Arabia, and Qatar are female), and preparing for a society in which it’s normal for women to be called “doctor” or “entrepreneur” in addition to—and sometimes instead of—“wife” and “mother.” But they don’t see change as an abandonment of duty. Rather, it means choice. The right to choose, say, whether to wear a veil in public is as much a part of a woman’s emancipation as the right to vote. The veil is no barrier to hijab-wearing leaders like Sheika Mouza; not wearing one is likewise no obstacle to Queen Rania.
One sign of change is the growing public role being taken by the wives of Arab leaders. (No Arab country is ruled by a woman.) The steps may seem small, but in these conservative cultures, they are important. In 2002, when Bahrain held its first election in over 25 years, Sheika Sabeeka, the King’s wife, led a campaign to encourage women to vote. When Morocco’s King Mohammed VI wed Salma Bennani that year, he gave her the title “Princess.” Before that, spouses of Morocco’s kings had rarely been seen, let alone honored with titles. And the King has also spoken out on women’s rights. Syrian President Bashar Assad’s wife, Asma, travels with her husband and promotes the cause of microfinance—small loans for entrepreneurial women who would otherwise be unable to obtain credit. Her mother-in-law made just a handful of appearances during the 30-year rule of the current President’s father, Hafez.

**Women in Government**

Women are also a growing presence in the official ranks of government. In 2003, after the people of Qatar approved a constitution giving women the right to vote and run for office, the Persian Gulf state got its first female Cabinet member. Tunisia’s Cabinet has six women; Jordan’s has three. But “patriarchy is still there,” says Jordan’s Asma Khader, a women’s-rights activist and high government official. Women hold less than 6% of the region’s parliamentary seats (the global average is nearly 16%). The United Arab Emirates and Kuwait bar women from voting or running for parliament. Morocco has the highest rate of female representation—women hold 35 of the 325 seats in the Chamber of Representatives—and reserves 30 seats for women. That the half-female electorate only voted five
“Women’s [political] participation and equal rights are still not accepted by some extremist groups and religious interpretations.”

Some governments have defied such dissenters, expanding women’s legal rights. Egyptian President Hosni Mubarak, for example, has ruled that children born to Egyptian mothers would be considered Egyptian; previously, only fathers passed on citizenship. Moroccan lawmakers have approved King Mohammed VI’s reforms of the country’s personal-status code. Women were given the right to ask for divorce, the minimum marriage age for girls rose from 15 to 18, and polygamy was strictly limited.

**Education: “The Bones of the Body”**

Morocco’s Nadia Yassine is a mother of four, grandmother of one, and the daughter of fundamentalist leader Sheik Abdel-Salam Yassine. As spokeswoman for his Justice and Charity Party, she is perhaps the most visible fundamentalist feminist in the Arab world.

Her hair tucked under a tight head scarf and her body cloaked in a flowing robe, Yassine, 45, hardly fits the West’s image of a feminist—but neither she nor her more liberal counterparts claim to be Western-style feminists. “I adapted my feminism from Islam, not Western culture,” she says. Her inspiration comes partly from Islam’s history. Muhammad was “a true feminist,” she says. His favorite wife, Aisha, a revered Islamic-law expert, led an army into battle. Discrimination “is a homegrown malady,” Yassine says. “We can find solutions derived from our own culture, our own value system.”

Perhaps the most potent solution is education. “We have to unveil the Arab woman’s mind,” says Egyptian activist Nawal El Saadawi. Though half of Arab women still cannot read and 4 million girls are not in school, education rates have risen rapidly across the region. In Bahrain, Jordan, Lebanon, the United Arab Emirates, and the Palestinian territories, enrollment rates for girls and boys are equal among primary-school-age children. In a 2003 values survey, Saudi women ranked learning third, behind only faith and family in importance. In Qatar, where Sheika Mouza, the second of the ruler’s three wives, has led a drive to build a world-class educational system, including branches of Cornell University’s medical school and Texas A&M’s petrochemical college, more than 70% of undergrads are women.

In Kuwait, the numbers are about the same—and girls’ desire to perform is so strong that “if we left admission to grades, we would have almost 100% girls,” says Fayzah al-Kharafi, a chemistry professor at Kuwait University. Al-Kharafi, 57, knows how education can break down barriers. A trailblazer in Arab higher education, she has racked up impressive firsts at K.U.—first woman to get a scientific Ph.D. there; first female science professor; and, in 1993, first woman to lead...
an Arab-world university when she was named president. She gave up that job in 2002 because she missed the classroom, where she says she can have a bigger role in pushing students to pursue academic excellence. “Education is the bones of the body,” she says. “We cannot live without it. It gives more opportunities. Women are prepared for all jobs in society.”

But once they have diplomas, can they get those jobs? In Saudi Arabia, women make up 55% of undergraduates, but only 15% of the labor force. Those who venture beyond traditional working-women’s sectors like health care and education are greeted by male skepticism. Architect Nadia Bakhurji recalls how hard it was to win funding for her Riyadh firm. Men doubted her trustworthiness, purely due to her gender. “One man said, ‘Don’t you have a husband? A male figure we can deal with? Between you and me, what if we don’t get our money back?’” she says. “They don’t have as much faith in you because you’re a woman.” She pressed on, thinking of her mother, who wed at 14 and never realized her dream of entering politics. “The best she could do was to concentrate on her children,” Bakhurji says. “She boosted me. She told me, ‘You’re a star.’” Her persistence paid off in 1996, when she won the backing of billionaire investor Prince Alwaleed bin Talal bin Abdulaziz al Saud. His willingness to bet on a businesswoman shows an openness that Bakhurji, 36, hopes will soon be the norm. Her generation “will have a knock-on effect” on her son’s, she says. “The next generation is going to be far more accustomed to seeing their mothers as work-oriented and high achievers.”

Getting the Message Out
Role models matter, agrees Nawal El Moutawakel, who was the only woman on Morocco’s Olympic team in 1984, when she won the 400-meter hurdles and became the first Arab woman to strike Games gold. Now an International Olympic Committee member, she notes that “it’s becoming something very usual” for Arab women to have a medal-winning presence in the male-dominated sports world. El Moutawakel, 41, says her success—and that of athletes who have followed her—has opened doors and minds even for those who will never set foot on an Olympic track. She points to the Run for Fun, a 10-km race she organizes in Casablanca each May, as one symbol of the larger public space now becoming available to women. In 2003, 12,000 women—all sizes, all ages, all dress codes, Olympic champions, members of parliament, grandmothers—took part. “We don’t exclude men; they come to help,” says El Moutawakel, laughing. “But I want to push for women to understand the importance of participation.”

It’s not always easy to get that message to the ordinary citizen, especially when women have not had a real voice in society for so many generations. Says Assilah al-Harthy, the first female executive with Oman’s national oil firm: “We need to teach people that they can speak out, that they have a choice. People may not understand the first time or the second time, but they will start asking, ‘Why, where, when?’”

ROYAL PREROGATIVE Mouza has used her power to transform education in Qatar.
It helps if they hear others speaking out. The Arab media—more influential than ever, due in part to the growing use of satellite dishes, jokingly called the national flower in several countries—has broadened debate through the work of journalists such as Diana Moukalled. She is the editor of Lebanon-based Future TV’s international news, and the Arab world’s only female roving reporter. “The media has a great role to play in putting the spotlight on issues, providing a platform for women, and educating people,” says Moukalled, 33, producer of about 30 hour-long documentaries. Her work is sometimes shelved; pro-Saddam Hussein sentiments in the region killed a show about Iraq’s Kurds, made before the Iraq war started in 2003, “We all know there is censorship,” she says. “But so many have made it on air, stirring discussions about important issues.” That women are viewing, reading, and talking is itself progress. “The lives of Arab women are still not what they should be,” Moukalled says, “[but] things are moving forward.” Calls for change are getting louder. In January 2004, 300 Saudi women signed a petition to Saudi Arabia’s Crown Prince demanding reform, including more women in government and the relaxation of restrictions on their daily lives. Though the petition was mostly ignored by the country’s rulers, the petition was a big step. The changes may not be fast or radical by Western standards. But the women of the Arab world respond: We are not in the West. “We’ve always heard from the West, ‘Broaden your horizons!’ And we have,” says Sheika Hanadi al-Thani, who heads an investment company for women in Qatar. “Now it’s time for us to tell the West, ‘You think outside your box.’ Be patient, be more understanding of the context.” “We are moving in the right direction,” says al-Harthy. “But we can’t go too fast. Change is not easy to take.”

It’s easier when many move together—a theme in El Degheidi’s film. Women in Search of Freedom focuses on three women from different Arab lands who find themselves in a foreign country and seek strength from each other. The journey of today’s Arab women is much the same. Some may be conservative, others more liberal, but as they progress, venturing into territory that’s foreign to many in their society, they’ll need unity to succeed. El Degheidi, for one, is sure who will succeed. “Don’t be afraid to break barriers,” she says to her Arab sisters. “You will be the winner in the end.”

—Updated 2005, from TIME International, February 23, 2004

RESPONDING AND THINKING CRITICALLY

Respond
1. How did you respond to the differences in gender equality in Arab society?

Recall and Interpret
2. (a) What problems in Arab society does filmmaker Inas El Degheidi attempt to bring out into the open? (b) What is different about the new generation of Arab women?
3. (a) What response has El Degheidi’s work received? (b) What does this imply about the attitude that some people in Arab societies have toward feminists and women’s issues?
4. (a) What is one example of an Arab leader’s wife’s attempt to influence change in society and politics? (b) Name three male Arab leaders mentioned in the article who are sympathetic to women’s rights. What have they done to improve the status of women?

Analyze and Evaluate
5. (a) Why does Nadia Yassine say her feminism is “from Islam, not Western culture”? (b) How might Islamic feminism differ from Western feminism?
6. (a) What is the ratio of women undergraduates to women in the labor force in Saudi Arabia? (b) What might account for this discrepancy?
7. (a) How has journalist Diana Moukalled used the media to call attention to the fight for women’s rights? (b) How does censorship affect her work?

Connect
8. How does the role of women in late-eighteenth-century English society compare with the role of women in Arab societies today?
To have some account of my thoughts, manners, acquaintances, and actions, when the hour arrives at which time is more nimble than memory, is the reason which induces me to keep a Journal—a Journal in which, I must confess, my every thought must open my whole heart.” Fanny Burney began keeping a diary at age fifteen and continued writing in it for seventeen years, documenting her “wonderful, surprising, and interesting adventures . . . hopes, fears, reflections, and dislikes.”

A Young Talent Burney was born in 1752 and moved to London when she was eight. Two years later her mother died, leaving her distraught and in perpetual need of her father’s love and approval. She found comfort in her family, friends, and books. Though Burney claims she was “unable to read at the age of eight,” she began writing when she was ten, and by her mid-teens had completed her first novel, The Adventures of Caroline Evelyn. However, Burney burned all her manuscripts on her fifteenth birthday in obedience to her father, who felt that being “a scribbler” was too frivolous for her.

“A Secret Author” Though she destroyed her manuscripts, Burney didn’t stop writing. In 1778 she secretly published Evelina, the sequel to her first novel. Praised for its lively social observations, the book’s central theme focused on women’s roles in society. As she did in later works, Burney satirized class structure, the struggle for power, and the abuse of wealth.

For six months readers raved about the book while trying to guess the identity of the author. When they eventually discovered that Burney was the author, her life changed forever. Burney soon became a popular guest of literary groups, and her proud father introduced her to several members of London’s upper class, including Dr. Samuel Johnson. Despite her success, Burney remained shy.

Court Life In 1782 Burney published Cecilia. Though she was praised by critics, she made little money, and at thirty, her family thought of her as a spinster with no secure future. In 1786 Burney reluctantly accepted a position in the court of Queen Charlotte. While at court, she documented King George’s madness and court happenings in her diaries and letters, marking her place as an important historian. However, she grew increasingly depressed. Burney was released from service five years later after growing ill, and in 1793 she married Alexandre Jean-Baptiste Piochard d’Arblay—a French Catholic—with the begrudging consent of her father. Their son Alexander was born a year later. In 1810 Burney was diagnosed with breast cancer, and determined to live, underwent a mastectomy. Her last novel, The Wanderer; or Female Difficulties, was published in 1812.

Burney died in 1840, and she willed her manuscripts to her niece Charlotte Barrett, who later published Burney’s Diaries and Letters. The publication renewed interest in Burney, and she is now regarded as an important historian and novelist who did much to further women’s fiction writing.

Fanny Burney was born in 1752 and died in 1840.
Connecting to the Diary
In the following diary entries, Burney expresses her excitement about the success of her book and the speculation about its authorship. When her secret is discovered, she claims it is her most important day. What event has changed your life? How would you write about it?

Building Background
In 1740, twelve years before Burney was born, Samuel Richardson published what many consider to be the first English novel, *Pamela*. This epistolary novel—or novel told through letters—about a virtuous teenage servant girl was an overnight success praised by everyone from ministers to respected literary figures such as Alexander Pope. Consequently, Burney had reason to feel pleased and excited when early reviews of *Evelina*—also an epistolary novel about a virtuous young girl—compared it favorably with *Pamela*.

Setting Purposes for Reading

**Big Idea**  
The Stirrings of Romanticism
As you read, look for hints that Burney and the people she describes are coming to value individuals over society and to prefer feelings and imagination to reason.

**Literary Element**  
Wit
Today, *wit* is the exhibition of cleverness and humor in writing. In the sixteenth and seventeenth centuries, people considered *wit* the expression of truth in a surprising way, such as by pointing out a meaningful resemblance between seemingly dissimilar things. While reading Burney’s diary entries, look for ways she uses wit in her descriptions of events and people.


### Reading Strategy  
Analyzing Cultural Context
After it was discovered that Burney wrote *Evelina*, she was invited to several meetings and dinners and met many literary figures and important families. As you read Burney’s diary entries, look for references to other literary figures and conversations about books and the arts.

**Reading Tip: Taking Notes** Use a chart to record Burney’s descriptions of her role as an author, her meetings with other literary figures, and her conversations about the arts. Note what these descriptions reveal about society and the times.

### Vocabulary

- **profound** (*pro found’*) adj. characterized by deep understanding or insight; p. 744 Her *profound* statement about life stunned us all.
- **zenith** (*zē’ nith*) n. a peak; the greatest point; p. 744 The *zenith* of her career was the day her first novel was published.
- **sanguine** (*sang’ gwīn*) adj. confident; optimistic; p. 746 *She was not sanguine about the success of her play.*
- **droll** (*drōl*) adj. amusingly odd; p. 746 *He was a droll character and always amused us.*
- **confound** (*kan found’*) v. to confuse; to bewilder; p. 748 *I am confounded by society’s attitude toward women.*

**Vocabulary Tip: Word Parts** The definitions of word parts can often help you determine the meaning of unfamiliar words.

### Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

**OBJECTIVES**
In studying this selection, you will focus on the following:
- understanding and analyzing wit
- analyzing cultural context
JANUARY, 1778. This year was ushered in by a grand and most important event! At the latter end of January, the literary world was favored with the first publication of the ingenious, learned, and most profound Fanny Burney! I doubt not but this memorable affair will, in future times, mark the period whence chronologers will date the zenith of the polite arts in this island!

This admirable authoress has named her most elaborate performance *Evelina; or, a Young Lady's Entrance into the World.*

Perhaps this may seem a rather bold attempt and title for a female whose knowledge of the world is very confined and whose inclinations, as well as situation, incline her to a private and domestic life. All I can urge is that I have only presumed to trace the accidents and adventures to which a “young woman” is liable; I have not pretended to show the world what it actually is, but what it appears to a girl of seventeen, and so far as that, surely any girl who is past seventeen may safely do?

My little book, I am told, is now at all the circulating libraries. I have an exceeding odd sensation when I consider that it is now in the power of any and every body to read what I so carefully hoarded even from my best friends, till this last month or two, and that a work which was so lately lodged, in all privacy, in my bureau, may now be seen by every butcher and baker, cobbler and tinker, throughout the three kingdoms, for the small tribute of a threepence.

**Literary Element**  
Wit How is Burney using wit in this sentence?

**Vocabulary**  
*profound* (pra found’*) adj. characterized by deep understanding or insight

*zenith* (zé’ nth) n. a peak; the greatest point

**Big Idea**  
The Stirrings of Romanticism What social values is Burney reflecting?
My aunt and Miss Humphries, being settled at this time at Brompton, I was going thither with Susan to tea, when Charlotte acquainted me that they were then employed in reading Evelina to the invalid, my cousin Richard.

This intelligence gave me the utmost uneasiness—I foresaw a thousand dangers of a discovery—I dreaded the indiscreet warmth of all my confidants. In truth, I was quite sick with apprehension and was too uncomfortable to go to Brompton, and Susan carried my excuses.

Upon her return, I was somewhat tranquilized, for she assured me that there was not the smallest suspicion of the author and that they had concluded it to be the work of a man!

Finding myself more safe than I had apprehended, I ventured to go to Brompton next day. On my way upstairs, I heard Miss Humphries in the midst of Mr. Villars's letter of consolation upon Sir John Belmont's rejection of his daughter; and just as I entered the room, she cried out, "How pretty that is!"

How much in luck would she have thought herself had she known who heard her!

In a private confabulation which I had with my Aunt Anne, she told me a thousand things that had been said in its praise and assured me that they had not for a moment doubted that the work was a man's.

I must own I suffered great difficulty in refraining from laughing upon several occasions—and several times, when they praised what they read, I was on the point of saying, "You are very good!" and so forth, and I could scarcely keep myself from making acknowledgments and bowing my head involuntarily. However, I got off perfectly safe.

It seems, to my utter amazement, Miss Humphries has guessed the author to be Anstey, who wrote the Bath Guide. How improbable and how extraordinary a supposition! But they have both of them done it so much honor that, but for Richard's anger at Evelina's bashfulness, I never could believe they did not suspect me.

CHESINGTON, JUNE 18. Here I am, and here I have been this age, though too weak to think of journalizing; however, as I never had so many curious anecdotes to record, I will not, at least this year, the first of my appearing in public, give up my favorite old hobbyhorse.

I came hither the first week in May. My recovery, from that time to this, has been slow and sure; but as I could walk hardly three yards in a day at first, I found so much time to spare that I could not resist treating myself with a little private sport with Evelina, a young lady whom I think I have some right to make free with. I had promised Hetty that she should read it to Mr. Crisp, at her own particular request; but I wrote my excuses and introduced it myself.

I told him it was a book which Hetty had taken to Brompton to divert my cousin Richard during his confinement. He was so indifferent about it that I thought he would not give himself the trouble to read it and often embarrassed me by unlucky questions, such as, "If it was reckoned clever?" and "What I thought of it?" and "Whether folks laughed at it?" I always evaded any direct or satisfactory answer; but he was so totally free from any idea of suspicion that my perplexity escaped his notice.

At length, he desired me to begin reading to him. I dared not trust my voice with the little introductory ode, for as that is no romance, but the sincere effusion of my heart, I could as soon read aloud my own letters, written in my own name and character. I therefore skipped it...

---

1. Miss Humphries was a housekeeper and friend to Burney's cousin Richard's family.
2. Burney's great-aunts lived in the countrified district of Brompton.
3. Susan and Charlotte were Burney's younger sisters.
4. [Mr. Villars's letter . . . his daughter] refers to a scene in Evelina.
5. Here, a confabulation refers to a conversation or chat.
6. Anstey is Christopher Anstey (1724–1805), a poet whose novel, The New Bath Guide, was written in verse and satirized life in Bath.

Reading Strategy | Analyzing Cultural Context
Why does everyone seem to think a man wrote Evelina?
and have so kept the book out of his sight that, to this day, he knows not it is there. Indeed, I have since heartily repented that I read any of the book to him, for I found it a much more awkward thing than I had expected. My voice quite faltered when I began it, which, however, I passed off for the effect of remaining weakness of lungs, and, in short, from an invincible embarrassment, which I could not for a page together repress, the book, by my reading, lost all manner of spirit.

Nevertheless, though he has by no means treated it with the praise so lavishly bestowed upon it from other quarters, I had the satisfaction to observe that he was even greedily eager to go on with it, so that I flatter myself the story caught his attention; and, indeed, allowing for my mauling reading, he gave it quite as much credit as I had any reason to expect. But now that I was sensible of my error in being my own mistress of the ceremonies, I determined to leave to Hetty the third volume and therefore pretended I had not brought it. He was in a delightful ill humor about it, and I enjoyed his impatience far more than I should have done his forbearance. Hetty, therefore, when she comes, has undertaken to bring it.

Well, I cannot but rejoice that I published the book, little as I ever imagined how it would fare; for hitherto it has occasioned me no small diversion, and nothing of the disagreeable sort. But I often think a change will happen, for I am by no means so sanguine as to suppose such success will be uninterrupted. Indeed, in the midst of the greatest satisfaction that I feel, an inward something which I cannot account for prepares me to expect a reverse; for the more the book is drawn into notice, the more exposed it becomes to criticism and remark.

JULY 25. Mrs. Cholmondeley has been reading and praising Evelina, and my father is quite delighted at her approbation and told Susan that I could not have had a greater compliment than making two such women my friends as Mrs. Thrale and Mrs. Cholmondeley, for they were severe and knowing and afraid of praising à tort et à travers, as their opinions are liable to be quoted.

Mrs. Thrale said she had only to complain it was too short. She recommended it to my mother to read!—how droll!—and she told her she would be much entertained with it, for there was a great deal of human life in it, and of the manners of the present times, and added that it was written “by somebody who knows the top and the bottom, the highest and the lowest of mankind.” She has even lent her set to my mother, who brought it home with her!

AUGUST 3. I now come to last Saturday evening when my beloved father came to Chesington, in full health, charming spirits, and all kindness, openness, and entertainment.

13. Mauling means “rough” or “mangled.”

14. Mrs. Cholmondeley (chum’ lè) was a hostess who had influence in fashionable society.

15. Approbation is approval or praise.

16. Mrs. Thrale is Hester Thrale, a prominent society hostess and the wife of Henry Thrale, a wealthy member of Parliament.

17. The French phrase à tort et à travers (a tɔʁ’ aทรี vār’) means “at random” or “haphazardly.”

Reading Strategy Analyzing Cultural Context

What does Mrs. Thrale value about Evelina?

Vocabulary

sanguine (sang’ gwin) adj. confident; optimistic

droll (drōl) adj. amusingly odd
In his way hither, he had stopped at Streatham, and he settled with Mrs. Thrale that he would call on her again in his way to town and carry me with him! And Mrs. Thrale said, “We all long to know her.”

I have been in a kind of twitter ever since, for there seems something very formidable in the idea of appearing as an authoress! I ever dreaded it, as it is a title which must raise more expectations than I have any chance of answering. Yet I am highly flattered by her invitation and highly delighted in the prospect of being introduced to the Streatham society.

My dear father communicated this intelligence, and a great deal more, with a pleasure that almost surpassed that with which I heard it, and he seems quite eager for me to make another attempt. He desired to take upon himself the communication to my Daddy Crisp, and as it is now in so many hands that it is possible accident might discover it to him, I readily consented.

Sunday evening, as I was going into my father’s room, I heard him say, “The variety of characters—the variety of scenes—and the language—why she has had very little education but what she has given herself—less than any of the others!” and Mr. Crisp exclaimed, “Wonderful!—it’s wonderful!”

I now found what was going forward and therefore deemed it most fitting to decamp.

About an hour after, as I was passing through the hall, I met my daddy [Crisp]. His face was all animation and archness; he doubled his fist at me and would have stopped me, but I ran past him into the parlor.

Before supper, however, I again met him, and he would not suffer me to escape; he caught both my hands, and looked as if he would have looked me through, and then exclaimed, “Why, you little hussy—you young devil!—aren’t you ashamed to look me in the face, you Evelina, you! Why, what a dance have you led me about it! Young friend, indeed! Oh, you little hussy, what tricks have you served me!”

LONDON, AUGUST. I have now to write an account of the most consequential day I have spent since my birth, namely, my Streatham visit.

Our journey to Streatham was the least pleasant part of the day, for the roads were dreadfully dusty, and I was really in the fidgets from thinking what my reception might be and from fearing they would expect a less awkward and backward kind of person than I was sure they would find.

Mr. Thrale’s house is white and very pleasantly situated in a fine paddock. Mrs. Thrale was strolling about and came to us as we got out of the chaise.

She then received me, taking both my hands, and with mixed politeness and cordiality welcoming me to Streatham. She led me into the house and addressed herself almost wholly for a few minutes to my father, as if to give me an assurance she did not mean to regard me as a show or to distress or frighten me by drawing me out. Afterwards she took me upstairs and showed me the house and said she had very much wished to see me at Streatham and should always think herself much obliged to Dr. Burney for his goodness in bringing me, which she looked upon as a very great favor.

But though we were some time together and though she was so very civil, she did not hint at my book, and I love her much more than ever for her delicacy in avoiding a subject which she could not but see would have greatly embarrassed me.

When we returned to the music room, we found Miss Thrale was with my father. Miss Thrale is a very fine girl, about fourteen years of age, but cold and reserved, though full of knowledge and intelligence.

Soon after, Mrs. Thrale took me to the library; she talked a little while upon common topics, and then, at last, she mentioned Evelina.

Visual Vocabulary
A chaise (shäz) is a light, open carriage used for pleasure or traveling.

18. Streatham was the site of Mr. and Mrs. Thrale’s country house.
19. Daddy Crisp was Burney’s nickname for Samuel Crisp.
20. Decamp means “to leave suddenly.”

Reading Strategy
Analyzing Cultural Context
Why would Mrs. Thrale say everyone longed to meet Burney?

Wit In what clever way does Burney describe her feelings about her visit to Streatham?

21. A paddock is a small field or pasture.
22. Cordiality is friendliness or graciousness.
“Yesterday at supper,” said she, “we talked it all over and discussed all your characters, but Dr. Johnson’s favorite is Mr. Smith. He declares the fine gentleman manqué was never better drawn, and he acted him all the evening, saying, ‘he was all for the ladies!’ He repeated whole scenes by heart. I declare I was astonished at him. Oh, you can’t imagine how much he is pleased with the book; he ‘could not get rid of the rogue,’ he told me. But was it not droll,” said she, “that I should recommend to Dr. Burney and tease him so innocently to read it?”

I now prevailed upon Mrs. Thrale to let me amuse myself, and she went to dress. I then prowled about to choose some book, and I saw, upon the reading table, Evelina—I had just fixed upon a new translation of Cicero’s Laelius when the library door was opened, and Mr. Seward entered. I instantly put away my book because I dreaded being thought studious and affected. He offered his service to find anything for me and then, in the same breath, ran on to speak of the book with which I had myself “favored the world”!

The exact words he began with I cannot recollect, for I was actually confounded by the attack; and his abrupt manner of letting me know he was au fait equally astonished and provoked me. How different from the delicacy of Mr. and Mrs. Thrale!

When we were summoned to dinner, Mrs. Thrale made my father and me sit on each side of her. I said that I hoped I did not take Dr. Johnson’s place—for he had not yet appeared.

“No,” answered Mrs. Thrale, “he will sit by you, which I am sure will give him great pleasure.”

Soon after we were seated, this great man entered. I have so true a veneration for him that the very sight of him inspires me with delight and reverence, notwithstanding the cruel infirmities to which he is subject; for he has almost perpetual convulsive movements, either of his hands, lips, feet, or knees, and sometimes all together.

Mrs. Thrale introduced me to him, and he took his place. We had a noble dinner and a most elegant dessert. Dr. Johnson, in the middle of dinner, asked Mrs. Thrale what was in some little pies that were near him.

“Mutton,” answered she, “so I don’t ask you to eat any, because I know you despise it.”

“No, madam, no,” cried he. “I despise nothing that is good of its sort, but I am too proud now to eat of it. Sitting by Miss Burney makes me very proud today!”

“Miss Burney,” said Mrs. Thrale, laughing, “you must take great care of your heart if Dr. Johnson attacks it; for I assure you he is not often successless.”

“What’s that you say, madam?” cried he. “Are you making mischief between the young lady and me already?”

A little while after, he drank Miss Thrale’s health and mine and then added:

“’Tis a terrible thing that we cannot wish young ladies well without wishing them to become old women!”

“But some people,” said Mr. Seward, “are old and young at the same time, for they wear so well that they never look old.”

“No, sir, no,” cried the doctor, laughing, “that never yet was; you might as well say they are at the same time tall and short. I remember an epitaph to that purpose, which is in ———”

(I have quite forgot what—and also the name it was made upon, but the rest I recollect exactly:)

23. Dr. Johnson is Samuel Johnson (1709—1784), who wrote A Dictionary of the English Language and was one of the most highly respected literary figures of his time.

24. The French word manqué (man kà/) means “unfulfilled” or “frustrated in realizing one’s ambitions or capabilities.”

25. Mr. Seward was a friend of the Thrales.

26. The French phrase au fait (ô fâ/) means “well instructed in” or “thoroughly conversant with” a given topic. Burney uses it here to show that Mr. Seward knows she wrote Evelina.

**Big Idea**  The Stirrings of Romanticism Why would Burney not want to be considered studious or to be seen reading Cicero? 

**Vocabulary**  confound (kan found’) v. to confuse; to bewilder

**Reading Strategy**  Analyzing Cultural Context Why is Burney so excited to meet Dr. Johnson? 

**Big Idea**  The Stirrings of Romanticism How does Dr. Johnson’s comment reflect the values many were beginning to challenge at this time?
Mrs. Thrale then repeated some lines in French, and Dr. Johnson some more in Latin. An epilogue of Mr. Garrick’s to Bonduca was then mentioned, and Dr. Johnson said it was a miserable performance, and everybody agreed it was the worst he had ever made.

“And yet,” said Mr. Seward, “it has been very much admired; but it is in praise of English valor, and so I suppose the subject made it popular.”

“I don’t know, sir,” said Dr. Johnson, “anything about the subject, for I could not read on till I came to it. I got through half a dozen lines, but I could observe no other subject than eternal dullness. I don’t know what is the matter with David; I am afraid he is grown superannuated, for his prologues and epilogues used to be incomparable.”

“Nothing is so fatiguing,” said Mrs. Thrale, “as the life of a wit; he and Wilkes are the two oldest men of their ages I know, for they have both worn themselves out by being eternally on the rack to give entertainment to others.”

“David, madam,” said the doctor, “looks much older than he is; for his face has had double the business of any other man’s; it is never at rest; when he speaks one minute, he has quite a different countenance to what he assumes the next; I don’t believe he ever kept the same look for half an hour together in the whole course of his

27. David Garrick (1717–1779) was considered the greatest Shakespearean actor of his time.
28. Bonduca was a play written at the beginning of the seventeenth century by the English dramatist John Fletcher.
29. Superannuated means “ineffective because of advanced age.”
30. As used here, prologues are poems used to introduce plays.
31. Wilkes is John Wilkes (1727–1797), a British political reformer.
life; and such an eternal, restless, fatiguing play of the muscles must certainly wear out a man’s face before its real time."

“Oh, yes,” cried Mrs. Thrale, “we must certainly make some allowance for such wear and tear of a man’s face.”

We left Streatham at about eight o’clock, and Mr. Seward, who handed me into the chaise, added his interest to the rest, that my father would not fail to bring me again next week to stay with them for some time. In short, I was loaded with civilities from them all. And my ride home was equally happy with the rest of the day, for my kind and most beloved father was so happy in my happiness and congratulated me so sweetly that he could, like myself, think on no other subject.

Yet my honors stopped not here; for Hetty, who, with her sposo, was here to receive us, told me she had lately met Mrs. Reynolds, sister of Sir Joshua and that she talked very much and very highly of a new novel called Evelina, though without a shadow of suspicion as to the scribbler. And not contented with her own praise, she said that Sir Joshua, who began it one day when he was too much engaged to go on with it, was so much caught that he could think of nothing else and was quite absent all the day, not knowing a word that was said to him, and when he took it up again, found himself so much interested in it that he sat up all night to finish it!

Sir Joshua, it seems, vows he would give fifty pounds to know the author! I have also heard, by the means of Charles, that other persons have declared they will find him out!

This intelligence determined me upon going myself to Mr. Lowndes and discovering what sort of answers he made to such curious inquirers as I found were likely to address him. But as I did not dare trust myself to speak, for I felt that I

---

32. Sposo is Italian for husband.
33. Sir Joshua is Sir Joshua Reynolds (1723–1792), an important British portrait painter.
34. Charles was Burney’s brother.
35. Mr. Lowndes was the publisher of Evelina.
should not be able to act my part well, I asked my mother to accompany me.

We introduced ourselves by buying the book, for which I had a commission from Mrs. G——. Fortunately, Mr. Lowndes himself was in the shop, as we found by his air of consequence and authority, as well as his age, for I never saw him before.

The moment he had given my mother the book, she asked if he could tell who wrote it.

“No,” he answered. “I don’t know myself.”

“Pho, pho,” said she, “you mayn’t choose to tell, but you must know.”

“I don’t, indeed, ma’am,” answered he. “I have no honor in keeping the secret, for I have never been trusted. All I know of the matter is that it is a gentleman of the other end of the town.”

My mother made a thousand other inquiries, to which his answers were to the following effect: that for a great while, he did not know if it was a man or a woman, but now he knew that much and that he was a master of his subject and well versed in the manners of the times.

“For some time,” continued he, “I thought it had been Horace Walpole’s, for he once published a book in this snug manner, but I don’t think it is now. I have often people come to inquire of me who it is, but I suppose he will come out soon, and then, when the rest of the world knows it, I shall. Servants often come for it from the other end of the town, and I have asked them divers questions myself, to see if I could get at the author, but I never got any satisfaction.”

Just before we came away, upon my mother's still further pressing him, he said, with a most important face, “Why, to tell you the truth, madam, I have been informed that it is a piece of real secret history, and in that case, it will never be known.”

This was too much for me; I grinned irresistibly and was obliged to look out at the shop door till we came away.

STREATHAM, SUNDAY, AUG. 23. I know not how to express the fulness of my contentment at this sweet place. All my best expectations are exceeded, and you know they were not very moderate. If, when my dear father comes, Susan and Mr. Crisp were to come too, I believe it would require at least a day’s pondering to enable me to form another wish.

Our journey was charming. The kind Mrs. Thrale would give courage to the most timid. She did not ask me questions or catechize me upon what I knew or use any means to draw me out but made it her business to draw herself out—that is, to start subjects, to support them herself, and to take all the weight of the conversation, as if it behoved her to find me entertainment. But I am so much in love with her that I shall be obliged to run away from the subject or shall write of nothing else.

When we arrived here, Mrs. Thrale showed me my room, which is an exceeding pleasant one, and then conducted me to the library, there to divert myself while she dressed.

Miss Thrale soon joined me, and I begin to like her. Mr. Thrale was neither well nor in spirits all day. Indeed, he seems not to be a happy man, though he has every means of happiness in his power. But I think I have rarely seen a very rich man with a light heart and light spirits.

Dr. Johnson was in the utmost good humor.
RESPONDING AND THINKING CRITICALLY

Respond
1. What questions would you like to ask Fanny Burney or the people she mentions?

Recall and Interpret
2. (a) Why does Burney think people may consider her book a “bold attempt and title”? (b) What is her response to these thoughts?
3. (a) Why does Burney at first avoid Brompton? (b) What conflicting emotions does she experience at Brompton? Why?
4. (a) According to Burney, how does Crisp feel about *Evelina* after she has read some of it to him? (b) Why might Burney have been so nervous about reading her novel to him? Why might his approval be important to her?

Analyze and Evaluate
5. (a) What is Burney’s motivation for going to see Mr. Lowndes? (b) Do you think she is satisfied with what she learns at the shop? Support your answer with evidence from the text.
6. Why might Burney wish to keep her authorship of *Evelina* secret? Use evidence from the selection to support your opinion.
7. (a) How did the publication of *Evelina* change Burney’s life? (b) How does she reflect on this change in her diary?

Connect
8. **Big Idea** The Stirrings of Romanticism
Romanticism values feelings and imagination over reason. How does Burney express her feelings in her diary?

LITERARY ANALYSIS

**Literary Element** Wit

Did you smile at Burney’s description of herself as “the ingenious, learned, and most profound Fanny Burney”? If so, you were reacting to her wit, or cleverness.

1. Find two other examples of wit in Burney’s diary entries. What makes each one witty?
2. Restate one of the witty passages to make its underlying meaning clear.

Writing About Literature

**Apply Form and Theme** Burney is thrilled to dine with Samuel Johnson, one of her literary heroes. What would it be like to have dinner with one of your heroes? Imagine the event and write a diary entry about it.

READING AND VOCABULARY

**Reading Strategy** Analyzing Cultural Context
To understand Burney’s diary entries, it is helpful to understand the cultural context of the time.

**Partner Activity** With a classmate, discuss the types of people Burney meets as well as the events and discussions she describes. What do these things tell you about societal values at the time?

**Vocabulary Practice**

**Practice with Word Parts** Match each vocabulary word below with the definition of its word part. Use a dictionary if you need help.

1. droll  
   **a.** prefix, “before”  
2. profound  
   **b.** root, “high overhead”  
3. confound  
   **c.** suffix, “to pour”  
4. zenith  
   **d.** root, “imp”  
5. sanguine  
   **e.** root, “blood”
Grammar Workshop

Sentence Structure

Avoiding Dangling Modifiers

“Finding myself more safe than I had apprehended, I ventured to go to Brompton next day.”

—Fanny Burney, from *The Diary of Fanny Burney*

**Connecting to Literature** Fanny Burney introduces this sentence from her diary with a verbal phrase. The modifier *Finding myself more safe than I had apprehended* adds information about why she made the trip. However, sometimes a writer uses such modifiers incorrectly, confusing the reader. A **dangling modifier** doesn't relate to anything in the sentence. To avoid dangling modifiers, make sure the connection between modifiers and the words they modify is clear.

**Problem** Dangling modifier

*Curious about the identity of the author, the book was a topic of conversation everywhere.*

*Curious about the identity of the author* is an example of a **phrase** that erroneously modifies a word in the main clause of a sentence—in this case, the noun *book*. The sentence appears to say that the book was curious about the identity of the author.

**Solution 1** Add a noun to which the dangling modifier can refer.

*Curious about the identity of the author, people in the town made the book a topic of conversation everywhere.*

**Solution 2** Move the modifier into the main clause.

*The book was a topic of conversation everywhere among people curious about the identity of the author.*

**Exercise**

**Revise for Clarity** Rewrite the following sentences to correct any dangling modifiers. If a sentence needs no revision, write *correct*.

1. Seeking to remain anonymous, the book was published without Fanny Burney's name.
2. Intensely personal, Burney wrote the diary to express her thoughts and feelings.
3. Excited and curious, many were eager to read *Evelina*.
4. After reading *Evelina*, high praise was given to the author by Mrs. Cholmondeley.
5. Both popular forms of entertainment, people living in eighteenth-century England enjoyed reading books and going to the theater.

**Recognizing Dangling Modifiers**

A **dangling modifier** does not logically modify any word in a sentence.

**Test-Taking Tip**

To avoid dangling modifiers, think about the meaning of the sentence. Make sure each phrase modifies a word close to it.

**Language Handbook**

For more about sentence structure, see Language Handbook, pp. R50–R51.

eWorkbooks To link to the Grammar and Language eWorkbook, go to www.glencoe.com.

**OBJECTIVES**

- Identify dangling modifiers.
- Recognize and correct errors in writing.
Blake’s Poetry

MEET WILLIAM BLAKE

Poet, artist, and mystic—William Blake was not content with the prevailing neoclassical values of his day. His interest in the supernatural and his imaginative experimentation classify him as pre-Romantic. Blake was defiantly unique, and some of his contemporaries considered him insane. As poet William Wordsworth said of the unworldly Blake, “there is something in the madness of this man which interests me more than the sanity of Lord Byron and Walter Scott.”

“Poetry fettered fetters the human race. Nations are destroyed, or flourish, in proportion as their poetry, painting, and music are destroyed or flourish!”

—William Blake

Strange and Humble Beginnings  Blake grew up in London, surrounded by the grit and poverty of the new industrial age. From early childhood, Blake spoke of having religious visions of angels and prophets; these visions would continue throughout his life. When, at age ten, he expressed a desire to become a painter, his parents sent him to a drawing school. At the age of fifteen, Blake was apprenticed to an engraver—an artisan who cuts or carves designs into wood blocks or metal sheets from which prints can be made.

When he was twenty-five, Blake married Catherine Boucher, an uneducated woman whom he later taught to read and trained as an engraver. She accepted his eccentric lifestyle and intense spirituality. “I have very little of Mr. Blake’s time,” she once told a friend, lightheartedly. “He is always in Paradise.” The couple was befriended by a group of progressive artists who admired Blake’s fervent imagination and helped him publish his first book of poems when he was twenty-six. Soon after, Blake started his own print shop, taking his younger brother, Richard, as his apprentice. Tragically, Richard fell ill and died in the winter of 1787. As he sat by his brother’s bedside, Blake claimed that he saw his brother’s spirit joyously clap its hands and ascend toward heaven.

A Creative Fervor  The late 1780s and early 1790s found Blake at the peak of his creative powers. He discovered a new method of relief etching on copperplates, which he called “illuminated printing.” Blake, with the help of Catherine, used this technique to beautifully illustrate and hand-paint nearly all of his books. Unfortunately, this method was so complex and time-consuming that relatively few copies of his work were produced; the surviving originals are ranked among the art treasures of the world. In 1794 Blake published a volume of lyric poems called Songs of Innocence and Experience. Blake described this work as “shewing the two contrary states of the human soul.” As he grew older, Blake became more and more caught up in his mystical faith and visions of a heavenly world. His later work demonstrates his ever-deepening reflections on God, humankind, and the power of the imagination. As he famously wrote, “If the doors of perception were cleansed every thing would appear to man as it is, infinite.”

William Blake was born in 1757 and died in 1827.

Author Search  For more about William Blake, go to www.glencoe.com.
Connecting to the Poems

Blake’s poems explore the relationship between the innocence of youth and the often jaded world of experience. As you read, think about the following questions:

- Does the way you perceive the world change as you grow older?
- Do you think there are drawbacks to leaving the world of innocence?

Building Background

Blake first wrote *Songs of Innocence* and then added *Songs of Experience* as a counterpoint and complement. Subsequently, both volumes were published as one book. As these titles suggest, part of Blake’s mystical vision is to view the universe in contrasts. The poems in *Songs of Innocence* examine good, passivity, and reason; those in the companion volume explore evil, violence, and unreasonable emotion. Blake’s view of the world was influenced by the Industrial Revolution. In the late eighteenth century, machinery and manufacturing began to dominate Britain’s economy. Blake felt that these changes were dehumanizing to laborers, especially to children, who were regularly forced to work long hours at dangerous jobs.

Setting Purposes for Reading

**Big Idea**  The Stirrings of Romanticism

As you read, note how Blake favors imagination over deductive reasoning.

**Literary Element**  Symbol

A *symbol* is a person, an animal, a place, an object, or an event within a text that exists on a literal level but also represents something on a figurative level. A symbol may have multiple layers of meanings or associations. The meaning of any symbol is determined by its textual surroundings.


**Reading Strategy**  Visualizing

To *visualize* means to use your imagination to form pictures of the setting, characters, and action. As you read, pay close attention to sensory details and descriptions and your responses to them. Then compare and contrast your visualizations with Blake’s own engraved representations of his poems.

**Reading Tip: Comparing and Contrasting**  Use Venn diagrams like the one below to compare and contrast the most prominent elements of your visualizations with Blake’s engravings. In the left part of the diagram, write down the images, colors, and any other sensory details that you experienced that differ from Blake’s engravings. Next, in the right part of the diagram, record all of the elements that are present in the engravings but that were absent from your visualization. Then, in the diagram’s overlapping portion, record all of the elements common to both the engravings and to your visualizations. Complete a Venn diagram for each poem.

**Interactive Literary Elements Handbook**  To review or learn more about the literary elements, go to www.glencoe.com.

---

OBJECTIVES

In studying these selections, you will focus on the following:

- analyzing symbols, stanzas, and meter
- visualizing

Child laborers at the Alioin towel mill, England.
I was angry with my friend;  
I told my wrath, my wrath did end.  
I was angry with my foe;  
I told it not, my wrath did grow.

And I watered it in fears,  
Night and morning with my tears;  
And I sunnèd it with smiles,  
And with soft deceitful wiles.

And it grew both day and night,  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine,

And into my garden stole  
When the night had veiled the pole;  
In the morning glad I see  
My foe outstretched beneath the tree.

1. The accent on e shows that the word sunnèd is pronounced with two syllables.  
2. Pole means “sky” or “heavens.”

**Literary Element**  
Symbol  
*What symbol is alluded to in this line?*

**Literary Element**  
Symbol  
*How are the poison tree and the apple connected?*
Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o’er the mead;¹
Gave thee clothing of delight,
Softest clothing, woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I’ll tell thee,
Little Lamb, I’ll tell thee!
He² is called by thy name,
For he calls himself a Lamb.

He is meek and he is mild;
He became a little child.
I a child and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!

1. Here, mead means “meadow.”
2. He refers to Jesus Christ.

Reading Strategy Visualizing How do you picture this scene? Do you see it as calm or turbulent?
Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And watered heaven with their tears,
Did he smile his work to see?

Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

1. In this context, symmetry means “well-proportioned form.”
2. Deeps means “ocean” or “abyss.”

**Reading Strategy**  Visualizing  How does the description in the first four lines create a striking image?

**Big Idea**  The Stirrings of Romanticism  How do these lines reflect Blake’s concerns about the industrialization of society?
RESPONDING AND THINKING CRITICALLY

Respond

1. Which of these poems did you find the most compelling? Why?

Recall and Interpret

2. (a) Briefly summarize what happens to the speaker’s anger with a friend and a foe in “A Poison Tree.” (b) Why, in your opinion, does the speaker deal with his anger in this way?

3. (a) In the first ten lines of “The Lamb,” what questions does the speaker ask the lamb? (b) According to the speaker, what three things has the lamb been given? (c) What do these lines reveal about the speaker’s attitude toward the lamb?

4. (a) In “The Tyger,” what question does the speaker ask in lines 1–5 and in lines 21–24? How do these questions differ? (b) From these questions, what can you infer about the speaker’s attitude toward the Tyger?

5. (a) In lines 13–16, to whom does the speaker compare the Tyger’s creator? (b) What images does the speaker use to create this metaphor?

Analyze and Evaluate

6. (a) At the end of “A Poison Tree,” how does the speaker feel? (b) Do you think it is appropriate for the speaker to feel this way? Explain.

7. (a) How is “The Tyger” similar to “The Lamb”? How are the poems different? (b) What do you think is gained by reading these poems together?

Connect

8. Big Idea The Stirrings of Romanticism How do these poems embody a shift away from reason and convention and toward imagination and individualism?

LITERARY ANALYSIS

Literary Element Symbol

One key to understanding symbols is to think associatively. In Blake’s poems, note how imagery and tone are used to narrow and eliminate some associations in order to specifically define the symbols.

1. (a) What ideas do you associate with a tree and an apple? (b) In “A Poison Tree,” what do you think the apple and the tree symbolize?

2. (a) What ideas or characteristics do you associate with a lamb and a tiger? (b) What do you think the lamb and the Tyger symbolize?

Writing About Literature

Compare and Contrast Theme Theme is the main idea about life in a work of literature. In your opinion, what is the theme of “The Lamb”? What is the theme of “The Tyger”? In a short paragraph, compare and contrast the themes of these poems. Be sure to cite evidence to support your claims.

READING AND VOCABULARY

Reading Strategy Visualizing

Visualizing may help you comprehend the actions or mannerisms of a character and a speaker’s attitude toward what he or she is describing.

1. Which images or actions were easiest to visualize in “A Poison Tree”? Explain.

2. What images from “The Tyger” helped you understand the speaker’s attitude toward his or her subject matter?

Academic Vocabulary

Here is a word from the vocabulary list on page R82.

implicit (im plis’ it) adj. something that is understood but unstated; implied

Practice and Apply

What is the implicit meaning of the last line in “A Poison Tree”?

WILLIAM BLAKE 759
William Blake

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

5
In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,2
The mind-forg'd manacles3 I hear.

How the Chimney-sweeper's cry
10 Every black'ning Church appalls;
And the hapless4 Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's5 curse
Blasts the new born Infant's tear,
And blights with plagues the Marriage hearse.

1. Here, chartered means "controlled."

2. Ban refers to a legal prohibition, a public curse, or a marriage announcement.

3. Manacles means "shackles."

4. Hapless means "deserving pity."

5. Harlot means "prostitute."

Analyzing Historical Context: What does this suggest to you about the conditions in London at the time?
The Chimney Sweeper

from Songs of Innocence

William Blake

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry “weep! 'weep! 'weep! 'weep!”
So your chimneys I sweep, & in soot I sleep.

There’s little Tom Dacre, who cried when his head,
That curl’d like a lamb’s back, was shav’d: so I said
“Hush, Tom! never mind it, for when your head’s bare
You know that the soot cannot spoil your white hair.”

And so he was quiet, & that very night,
As Tom was a-sleeping, he had such a sight!—
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them lock’d up in coffins of black.

And by came an Angel who had a bright key,
And he open’d the coffins & set them all free;
Then down a green plain leaping, laughing, they run,
And wash in a river, and shine in the Sun.

Then naked & white, all their bags left behind,
They rise upon clouds and sport in the wind;
And the Angel told Tom, if he’d be a good boy,
He’d have God for his father, & never want joy.

And so Tom awoke; and we rose in the dark,
And got with our bags & our brushes to work.
Tho’ the morning was cold, Tom was happy & warm;
So if all do their duty they need not fear harm.

Reading Strategy
Analyzing Historical Context Why does the speaker of the poem work as a chimney sweeper?

Big Idea
The Stirrings of Romanticism What role does the imagination play in these lines?

1. “weep . . . ‘weep” is the child’s attempt to say “sweep!” as a chimney sweeper would have.
A little black thing among the snow,
Crying “weep! 'weep!” in notes of woe!
“Where are thy father & mother? say?”
“They are both gone up to the church to pray.

5 “Because I was happy upon the heath,
And smil’d among the winter’s snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

“And because I am happy & dance & sing,
10 They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery.”

Reading Strategy  Analyzing Historical Context  What social institutions is the speaker commenting upon in these lines? How does the speaker view these institutions?
RESPONDING AND THINKING CRITICALLY

Respond

1. What was the strongest emotion that you felt as you read these poems?

Recall and Interpret

2. (a) What does the speaker in "London" claim to hear in "every voice, in every ban"? (b) What specific people does the speaker mention?

3. (a) At the end of "The Chimney Sweeper" from Songs of Innocence, why is Tom "happy"? (b) What is the message of this poem?

4. (a) In "The Chimney Sweeper" from Songs of Experience, how is the child clothed and what is the child taught to sing? (b) What does this imply about innocence?

Analyze and Evaluate

5. (a) In the last stanza of "London," what effect does the "youthful harlot’s curse" have on the newborn child? (b) What does this symbolize?

6. What makes "London" a song of experience, rather than a song of innocence?

7. (a) In "The Chimney Sweeper" from Songs of Innocence, what two settings are contrasted? (b) In "The Chimney Sweeper" from Songs of Experience, what is the predominant setting? (c) What do the settings of both poems suggest about the relationship between youth and experience?

Connect

8. **Big Idea** The Stirrings of Romanticism What elements of Romanticism are most evident in these poems? Explain.

DAILY LIFE AND CULTURE

Chimney Sweeps and Child Labor

The Industrial Revolution in Great Britain during the middle part of the eighteenth century fundamentally altered familial and societal structures. New large-scale manufacturing techniques and tools required a large urban labor force. Tragically, children were regularly forced into dangerous, unhealthy, and cruel environments, for little or no pay. Like the chimney sweeps depicted in Blake’s poems, these children were nearly always from poor families. In fact, many of them were orphans.

As a result of the alarming conditions in the factories, mines, and mills, an act was passed in 1833 that provided for the inspection of these facilities. These inspections resulted in the Factory Act of 1847, which limited the number of hours children could work. Subsequent acts followed throughout the nineteenth century, as did greater interest in reforming societal ills. By the start of the twentieth century, child labor had all but vanished in Britain.

Group Activity Discuss these questions with a group of classmates.

1. Why do you think parents might allow their children to be subjected to harsh factory conditions?
**LITERARY ANALYSIS**

**Literary Element**  Stanza

A **stanza** is a unified group of lines within a larger poem. A stanza serves a similar function to a paragraph in prose. Blake often writes in quatrains, which are one of the most commonly occurring stanzas in English lyric poetry. Think about how each quatrain forms a self-contained idea while simultaneously adding to the poem as a whole.

1. In “London,” what is the connection between the first two stanzas and the last two stanzas?
2. Describe what happens in each stanza of “The Chimney Sweeper” from *Songs of Innocence*.

**Review: Meter**

As you learned on page 431, **meter** is the regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm. The basic unit of meter is the **foot**. A foot usually contains one stressed syllable (marked ') and one or more unstressed syllables (marked `).

**Partner Activity** Meet with another classmate and try to determine the meter in “London” and both “Chimney Sweeper” poems. First, read each stanza aloud and try to figure out where the stresses fall. Remember that the meter of a poem is not always regular. Then, on a separate sheet of paper, rewrite the stanza, marking stressed and unstressed syllables. Finally, based on your **scansion**, label the meter using the appropriate terminology. For a list of all of the terms used to define the different types of meter, refer to the Literary Terms Handbook, page R10.

**READING AND VOCABULARY**

**Reading Strategy**  Analyzing Historical Context

Writers are influenced by their environments, cultures, and experiences. Some writers, such as Blake, choose to overtly tackle the social issues and problems of their day. Often, in order to **analyze historical context**, you must bring your own knowledge of historical events to bear on a text. If you have trouble answering these questions, reread the biography on page 754 and Building Background on page 755, as well as the Unit Four introduction.

1. How does Blake characterize the urban environment of London?
2. Cite several instances from these poems that illustrate Blake’s concern for the poor and destitute.
3. (a) According to the poems, how were children sometimes treated during this era? (b) Does this treatment differ from that in our own time? Explain.

**Academic Vocabulary**

Here are two words from the vocabulary list on page R82.

- **abandon**  (ə ban’ dan)  v. to desert, or leave behind completely
- **widespread**  (wid’ spred’)  adj. something that is common to a large area; prevalent

**Practice and Apply**

1. Why do you think the child in “The Chimney Sweeper” from *Songs of Innocence* was abandoned?
2. Why do you think Blake depicted **widespread** misery in London?

---

Writing About Literature

Explore Author’s Purpose An author typically writes to accomplish one or more of the following purposes: to persuade, to inform, to explain, to entertain, or to describe. What do you think Blake’s purpose was in writing Songs of Innocence and Experience? Write a brief essay in which you try to establish the poet’s purpose or purposes. Use evidence from the poems to defend your position. Remember that before you can figure out a text’s purpose, you have to identify its main message and its target audience or audiences. You might organize your essay like this.

Example

Introduction
Identify the message, audience, and purpose and give a brief summary of the evidence you will provide to support your assertions.

Body Paragraph(s)
Restate the message, identify the target audience(s), and provide supporting evidence.

Conclusion
Summarize the evidence you presented from the poems and present your final conclusions about the purpose.

After you complete your draft, meet with a peer reviewer to evaluate each other’s work and to suggest revisions. Then proofread and edit your draft for errors in spelling, grammar, and punctuation.

Blake’s Language and Style

Using Parallelism and Repetition In the poems from Songs of Innocence and Experience, Blake often uses parallelism and repetition to add rhetorical force, emphasize and draw connections between certain ideas, and increase the musicality of his poems. For example, observe how Blake’s use of parallelism and repetition in “The Lamb” adds to the poem’s force and lilting musical quality:

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o’er the mead;
Gave thee clothing of delight,
Softest clothing, woollly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little lamb, who made thee?
Dost thou know who made thee?

Notice some of Blake’s uses of repetition and parallelism:

<table>
<thead>
<tr>
<th>Example</th>
<th>Literary Device</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Little lamb, who made thee?” lines 1 and 9</td>
<td>Repetition</td>
</tr>
<tr>
<td>“Gave thee life…Gave thee clothing…Gave thee such a tender voice” lines 3–7</td>
<td>Parallelism</td>
</tr>
</tbody>
</table>

Activity Create a chart of your own, listing more examples of repetition and parallelism in Blake’s poems. Try to determine what each example contributes to the poem as a whole.

Revising Check

Parallelism and Repetition With a partner, go through your analysis of Blake’s purpose and note places where parallelism and repetition could be used to strengthen connections between ideas and to make your arguments more effective.

Interdisciplinary Activity: Art

Blake considered himself a painter and engraver as much as he considered himself a poet. Many of the themes and beliefs common to Blake’s poetry are also present in his visual work. Meet with a few classmates to research Blake’s paintings and engravings. Consult Blake’s images on the preceding pages and the Literary History on pages 766–767 and use the Internet and a library to find color examples of Blake’s work. Once your research is complete, present your findings to the class.

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
The Two Sides of Blake

“Improvement makes straight roads; but the crooked roads without improvement are roads of genius.”
—William Blake, “Proverbs of Hell”

Many creative individuals excel in different art forms. Michelangelo, the Italian Renaissance artist, was a painter, sculptor, and poet. Victor Hugo, the French artist, was a poet, novelist, and painter. One of the greatest examples of this powerful urge to create is William Blake, who was not only a poet but a highly skilled engraver and painter also.

Early Influences

Blake grew up in an unconventional atmosphere of religious piety, enthusiasm, and vision. His parents encouraged Blake’s individuality and artistic interests. At age ten, he began a lifelong study of the great Italian and German Renaissance artists. At fifteen, he was apprenticed to study the art of engraving.

When Blake’s apprenticeship as an engraver ended, he enrolled in the Royal Academy of Art. There Blake scorned the orthodox rules and conventions based on Greek and Roman traditions. He also rejected drawing from models, dead or alive. In his copy of William Wordsworth’s poetry, Blake noted, “Natural Objects always did & now do weaken, deaden & obliterate Imagination in Me.” Essentially, Blake believed that art should be created directly from the imagination rather than drawn from the observation of nature.

Visionary Art

All pictorial art consists of five elements: line, shape, color, tone, and texture. Blake’s affinity for medieval art led him to value line as the preeminent element of his artistic style. He also condemned any technique—brushwork or shadowing—that made the contours of a painting “soft” or unclear.

Throughout his career, Blake’s favorite creative subjects were drawn from religious works, such as the Bible, Milton’s Paradise Lost, and Dante’s Divine Comedy, which he was illustrating at the time of his death. Blake’s knowledge of the Bible and Medieval and Renaissance art led him to create some of his most startling images. For instance, the ink and watercolor painting Nebuchadnezzar is remarkably frightening. It illustrates an episode from the biblical Book of Daniel in which a Babylonian king goes mad and acts like a beast. The image of the tortured king, rendered in bulky horror, presents a warning against pride and reflects Blake’s fear of kings. Note how the lines of the engraving are stark and clear yet provide a ghastly texture.

In addition, many of Blake’s engravings and artworks are pictorial representations of his poems. In Infant Joy, an early work from the 1789 version of Songs of Innocence, Blake presents the poem, as well as the figures of a mother, child, and angel encircled by a partly opened bud; a closed bud, in the lower right of the illustration, balances the three figures. Poet and critic Kathleen Raine notes how “the tendrils of his ‘wandering vine’” suggest the energy and spontaneity that runs through all of life.

Late in life, Blake accepted a commission to illustrate the biblical Book of Job. The Lord Answering Job Out of the Whirlwind illustrates Job’s repentance before God. Here, Blake’s mastery of engraving can be seen in the
majestic, circular lines of the whirlwind surrounding the Lord and endowing Him with a textured weight. The swirl is echoed in the sketchy figures above the plate itself. Interestingly, the figure of God is reminiscent of Michelangelo’s famous painting of God Creating Adam on the ceiling of the Sistine Chapel.

Blake’s overarching belief was that reason stifles vision and inspiration. This was the cornerstone of his artistic credo. “I must Create a System,” he once wrote, “or be enslaved by another Man’s. I will not reason & compare: my business is to Create.” In his engravings, paintings, and poetry, Blake lived by his own rules and blazed his own imaginative path.

**RESPONDING AND THINKING CRITICALLY**

1. Which engraving or painting do you think is the most interesting? Explain.

2. Look back at Blake’s illustrations that accompany his poems on pages 756–762. How do his engravings enhance the content of his poems?

3. Why do you think an artist would want to explore two different art forms, such as painting and poetry?
from *Pride and Prejudice*

**MEET JANE AUSTEN**

A clergyman’s daughter, Jane Austen never traveled beyond her middle-class circle of family and acquaintances, typical of England’s villages. The lives of these small town residents became the inspiration for Austen’s most memorable works.

“3 or 4 families in a country village is the very thing to work on.”

—Jane Austen, on novel writing

**Family Life** Jane Austen was born in 1775 to a minister, George Austen, and his wife, Cassandra. Although the Austens had a comfortable income, they were not considered rich, especially since there were seven children in the family. While not always able to provide financially for their children, Austen’s parents encouraged Jane and her siblings to have a passion for learning. Her father owned a library of over five hundred books, and Austen later wrote that her family were “great novel readers, and not ashamed of being so.” The Austens often produced stories, verses, and short plays to amuse themselves. As a result, Austen began writing at an early age to entertain her family, reading her satirical sketches aloud.

By the time she was twenty, she had written an early version of her novel *Sense and Sensibility* and soon afterward began the manuscripts that eventually became *Pride and Prejudice* and *Northanger Abbey*. Years later, she revised and expanded these manuscripts, which were well received when they were published. During the remainder of her brief life, she wrote three more novels—*Mansfield Park*, *Emma*, and *Persuasion*.

**Marriage and Manners** In an age when genteel young women could not seek gainful employment, marriage meant financial security. The pressure to marry was strong, and Austen examines that pressure throughout her work with a witty and satirical eye. Although Austen never married, she is believed to have had a brief engagement in 1802 with a twenty-one-year-old suitor from her village, until she broke the engagement a day after it was formed. Some historians speculate that Austen, while traveling with her family, fell in love with another man who died soon afterward. Little is known about these aspects of Austen’s life, as her sister Cassandra was fiercely protective of her and destroyed many of Austen’s private letters and correspondence once the author died.

While Austen’s novels were popular with the public and many of her fellow authors, it was only after her death that she received critical acclaim. Sir Walter Scott wrote in his journal, in an entry dated March 14, 1826, “Also read again, and for the third time at least, Miss Austen’s very finely written novel of *Pride and Prejudice*. That young lady had a talent for describing the involvement and feelings and characters of ordinary life which is to me the most wonderful I ever met with.”

Jane Austen was born in 1775 and died in 1817.

**Literature Online**

**Author Search** For more about Jane Austen, go to [www.glencoe.com](http://www.glencoe.com).
Connecting to the Novel

*Pride and Prejudice* tells the story of a middle-class family living in eighteenth-century England. The mother of the family, Mrs. Bennet, makes it her purpose in life to find husbands for her five daughters. In this time period, women were expected to marry young. Marriages were often based on financial arrangements rather than love. As you read, think about how marriage has changed since Jane Austen’s time.

Building Background

Women rarely owned property in eighteenth-century England. Instead, property and other finances usually belonged to the husband or father. For this reason, even though the Bennet family is middle-class, it is necessary for the daughters to marry into wealth. After the death of Mr. Bennet, the family’s estate would go to another male relative instead of Mrs. Bennet or their daughters.

Setting Purposes for Reading

**Big Idea**  The Stirrings of Romanticism

As you read, look for clues about which characters show attitudes of Romanticism—such as valuing individualism and feeling over reason—and which preserve Enlightenment attitudes, valuing reason and self-control.

**Literary Element**  Dialogue

Dialogue is conversation between characters in a literary work. Through dialogue, a writer reveals the feelings, thoughts, and intentions of characters, sets up conflicts, and moves the plot forward. Much of the dialogue in *Pride and Prejudice* reveals the relationships between characters.


---

### Vocabulary

**hypocritical** (hip’ə krī’ətəl) adj. pretending to believe one thing but doing the opposite; p. 772  *It is hypocritical to urge others to recycle when you don’t do the same.*

**acquaintance** (ə kwânt’səns)n. the state of being familiar with; p. 772  *I did not know Mary well; I had only just made her acquaintance.*

**emphatic** (əm’fə tɪk) adj. with strong emphasis; p. 772  *My mother was emphatic about having us call home if we were going to stay out late.*

**Vocabulary Tip: Word Origins** Word origins are the history and development of a word.
Chapter 1

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife impatiently.

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? How can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? How can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

---

1. A *chaise and four* is an elegant coach drawn by four horses.
2. *Michaelmas* [mikˈ al mas] is September 29, the feast of the archangel Michael, which is celebrated mainly in England.
3. A yearly income of *four or five thousand* pounds was then a fairly large sum of money probably acquired from land holdings and investments.
“Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes.”

“I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party.”

“My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.”

“In such cases, a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes in the neighborhood.”

“It is more than I engage for, I assure you.”

“But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general you know they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not.”

“You are overscrupulous surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls, though I must throw in a good word for my little Lizzy.”

“I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humored as Lydia. But you are always giving her the preference.”

“They have none of them much to recommend them,” replied he; “they are all silly and ignorant like other girls, but Lizzy has something more of quickness than her sisters.”

“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves.”

“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.”

“Oh! You do not know what I suffer.”

“But I hope you will get over it, and live to see many young men of four thousand a year come into the neighborhood.”

“It will be no use to us if twenty such should come, since you will not visit them.”

“Depend upon it, my dear, that when there are twenty, I will visit them all.”

Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

Chapter 2

Mr. Bennet was among the earliest of those who waited on Mr. Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go; and till the evening after the visit was paid, she had no knowledge of it. It was then disclosed in the following manner. Observing his second daughter employed in trimming a hat, he suddenly addressed her with, “I hope Mr. Bingley will like it, Lizzy.”

“We are not in a way to know what Mr. Bingley likes,” said her mother resentfully, “since we are not to visit.”

“But you forget, Mama,” said Elizabeth, “that we shall meet him at the assemblies, and that Mrs. Long has promised to introduce him.”

“I do not believe Mrs. Long will do any such thing. She has two nieces of her own. She is

4. Engage for means “plan to undertake.”
5. Overscrupulous means “overly concerned about social niceties.”
6. Mean means “low” or “poor.”
7. Assemblies are public dances.
a selfish, **hypocritical** woman, and I have no opinion of her.”

“No more have I,” said Mr. Bennet; “and I am glad to find that you do not depend on her serving you.”

Mrs. Bennet deigned not to make any reply; but unable to contain herself, began scolding one of her daughters.

“Don’t keep coughing so, Kitty, for heaven’s sake! Have a little compassion on my nerves. You tear them to pieces.”

“Kitty has no discretion in her coughs,” said her father; “she times them ill.”

“I do not cough for my own amusement,” replied Kitty fretfully.

“When is your next ball to be, Lizzy?”

“Tomorrow fortnight.”

“Aye, so it is,” cried her mother, “and Mrs. Long does not come back till the day before; so, it will be impossible for her to introduce him, for she will not know him herself.”

“Then, my dear, you may have the advantage of your friend, and introduce Mr. Bingley to her.”

“Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?”

“I honor your circumspection. A fortnight’s **acquaintance** is certainly very little. One cannot know what a man really is by the end of a fortnight. But if we do not venture, somebody else will; and after all, Mrs. Long and her nieces must stand their chance; and therefore, as she will think it an act of kindness, if you decline the office, I will take it on myself.”

The girls stared at their father. Mrs. Bennet said only, “Nonsense, nonsense!”

“What can be the meaning of that emphatic exclamation?” cried he. “Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you there. What say you, Mary, for you are a young lady of deep reflection, I know, and read great books, and make extracts.”

Mary wished to say something very sensible, but knew not how.

“While Mary is adjusting her ideas,” he continued, “let us return to Mr. Bingley.”

“I am sick of Mr. Bingley,” cried his wife.

“I am sorry to hear that; but why did not you tell me so before? If I had known as much this morning, I certainly would not have called on him. It is very unlucky; but as I have actually paid the visit, we cannot escape the acquaintance now.”

The astonishment of the ladies was just what he wished—that of Mrs. Bennet perhaps surpassing the rest—though when the first tumult of joy was over, she began to declare that it was what she had expected all the while.

---

**Vocabulary**

- **hypocritical** (hip’ a krít’ i kal) adj. pretending to believe one thing but doing the opposite
- **acquaintance** (a kwânt’ as) n. the state of being familiar with
- **emphatic** (em fat’ ik) adj. with strong emphasis

**Reading Strategy** Analyzing Characterization

Is this passage an example of direct or indirect characterization, or both? Explain.

---

**Reading Strategy** Analyzing Characterization

How does this description of Mr. Bennet’s intent contribute to your knowledge of his character?
“How good it was in you, my dear Mr. Bennet! But I knew I should persuade you at last. I was sure you loved your girls too well to neglect such an acquaintance. Well, how pleased I am! And it is such a good joke, too, that you should have gone this morning, and never said a word about it till now.”

“Now, Kitty, you may cough as much as you choose,” said Mr. Bennet; and, as he spoke, he left the room, fatigued with the raptures of his wife.

“What an excellent father you have, girls,” said she, when the door was shut. “I do not know how you will ever make him amends for his kindness; or me either, for that matter. At our time of life it is not so pleasant, I can tell you, to be making new acquaintances everyday; but for your sakes, we would do anything. Lydia, my love, though you are the youngest, I dare say Mr. Bingley will dance with you at the next ball.”

“Oh!” said Lydia stoutly, “I am not afraid; for though I am the youngest, I’m the tallest.”

The rest of the evening was spent in conjecturing how soon he would return Mr. Bennet’s visit, and determining when they should ask him to dinner.

Chapter 3

Not all that Mrs. Bennet, however, with the assistance of her five daughters, could ask on the subject was sufficient to draw from her husband any satisfactory description of Mr. Bingley. They attacked him in various ways—with barefaced questions, ingenious suppositions, and distant surmises—but he eluded the skill of them all; and they were at last obliged to accept the secondhand intelligence of their neighbor Lady Lucas. Her report was highly favorable. Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and to crown the whole, he meant to be at the next assembly with a large party. Nothing could be more delightful! To be fond of dancing was a certain step toward falling in love; and very lively hopes of Mr. Bingley’s heart were entertained.

“If I can but see one of my daughters happily settled at Netherfield,” said Mrs. Bennet to her husband, “and all the others equally well married, I shall have nothing to wish for.”

In a few days Mr. Bingley returned Mr. Bennet’s visit, and sat about ten minutes with him in his library. He had entertained hopes of being admitted to a sight of the young ladies, of whose beauty he had heard much; but he saw only the father. The ladies were somewhat more fortunate, for they had the advantage of ascertaining from an upper window that he wore a blue coat and rode a black horse.

An invitation to dinner was soon afterward dispatched, and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and consequently unable to accept the honor of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire; and she began to fear that he might be always flying about from one place to another, and never settled at Netherfield as he ought to be. Lady Lucas quieted her fears a little by starting the idea of his being gone to London only to get a large party for the ball, and a report soon followed that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly. The girls grieved over such a number of ladies; but were comforted the day before the ball by hearing that, instead of twelve, he had brought only six with him from London, his five sisters and a cousin. And when the party entered the assembly room, it consisted of only five altogether; Mr. Bingley, his two sisters, the husband of the eldest, and another young man.

Mr. Bingley was good-looking and gentleman-like; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women,
with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien—and the report which was in general circulation within five minutes after his entrance of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Among the most violent against him was Mrs. Bennet, whose dislike of his general behavior was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged by the scarcity of gentlemen to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes to press his friend to join it.

“Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.”

“I would not be so fastidious as you are,” cried Bingley, “for a kingdom! Upon my honor, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty.”

“You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.

“Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.”

“Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable; but not handsome enough to tempt me; and I am in no humor at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings toward him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs. Bennet had seen her eldest daughter much admired by the Netherfield party. Mr. Bingley had danced with her twice, and she had been distinguished by his sisters.

Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighborhood; and Catherine and Lydia had been fortunate enough to be never without partners, which was all that they had yet learned to care for at a ball. They returned therefore in good spirits to Longbourn, the village where they lived, and of which they were the principal inhabitants. They found Mr. Bennet still up. With a book he was regardless of time, and on the present occasion he had a good deal of curiosity as to the event of an evening which had raised such splendid expectations. He had rather hoped that all his wife's views on the stranger would be disappointed, but he soon found that he had a very different story to hear.

“Oh, my dear Mr. Bennet”—as she entered the room—“we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked, and Mr. Bingley thought her quite beautiful, and danced with her twice. Only think of that, my dear; he actually danced with her twice; and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her; but, however, he did not admire her at all: indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So, he inquired who she was, and got introduced, and asked her for the two next. Then, the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the Boulanger”—12

“If he had had any compassion for me,” cried her husband impatiently, “he would not have danced half so much! For God's sake, say no more of his partners. Oh, that he had sprained his ankle in the first dance!”

“Oh! My dear,” continued Mrs. Bennet, “I am quite delighted with him. He is so excessively handsome! And his sisters are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs. Hurst's gown—”

Here she was interrupted again. Mr. Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit and some exaggeration, the shocking rudeness of Mr. Darcy.

“But I can assure you,” she added, “that Lizzy does not lose much by not suit[ing] his fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set-downs.13 I quite detest the man.”

---

12. When a gentleman asked a lady to dance, the couple danced a two-dance set, except in the case of more complex or exhausting dances, such as the Boulanger [bō lān zhá’]. The two third is the third two-dance set, the two fourth is the fourth, and so on.

13. Set-downs means “snubbing remarks” or “rebuffs.”
RESPONDING AND THINKING CRITICALLY

1. Which character do you find most interesting? Why?

Recall and Interpret

2. (a) According to the opening paragraph, what “truth” is “universally acknowledged”? (b) What is Austen implying about society here?

3. (a) Who has rented Netherfield Park? (b) Why is this important to Mrs. Bennet?

4. (a) Summarize the reasons that Bingley draws approval at the local assembly. (b) Why does Darcy first attract the attention of the room?

5. (a) What girl does Bingley show a preference for? Why? (b) What might this reveal about Bingley’s character?

Analyze and Evaluate

6. (a) How is the opening paragraph ironic? (b) How does the irony hint at the plot events that follow?

7. (a) Identify the narrator’s tone, or attitude toward the subject. (b) Toward which character(s) does she seem most sympathetic?

8. (a) Which character seems to most display the trait of pride? (b) Which most displays prejudice? Explain.

Connect


PRIMARY VISUAL ARTIFACT

Marriage, Behind the Scenes

William Hogarth (1697–1764) was a Romantic artist known mostly for his satirical paintings and engravings. Hogarth’s work focused on issues of the middle class and often criticized the hypocrisy of society. His work greatly influenced Romantic literature of the time. Completed in 1745, this famous painting, from a series titled Marriage à la Mode, shows a young man and woman as their families prepare a marriage contract to confirm the financial details of their arranged marriage.

Group Activity Discuss the following questions with your classmates.

1. How has Hogarth depicted the young couple (seen on the left)? What does he seem to be saying about their relationship?

2. What elements expressed in this painting are reminiscent of ideas and themes in Pride and Prejudice?

The Marriage Settlement, (first of six from Marriages à la Mode series), 1742–44. William Hogarth. Oil on canvas, 90.8 x 69.9 cm. National Gallery, London.
**Literary Element**  
**Dialogue**

In the eighteenth century, novels were chiefly descriptive. Action and dialogue were mainly tools of drama on stage. Jane Austen was the first major British writer to make extensive use of both action and dialogue in fiction. As an omniscient, or all-knowing, narrator, Austen often makes direct statements about her characters’ personalities. However, she then reveals her characters’ personalities in action and in conversation. Austen’s dialogue is also realistic, in keeping with her characters’ backgrounds and traits. For example, Mr. Bennet is intentionally witty, and Mrs. Bennet is not witty at all, though she often makes us laugh.

1. Identify three remarks or actions by Mr. Bennet that support the direct statements made about him at the close of Chapter 1. Then do the same for Mrs. Bennet.

2. What do we learn about Bingley’s and Darcy’s personalities in Chapter 3? What specific actions and lines of dialogue help reveal their personalities?

**Review: Point of View**

As you learned on page 276, **point of view** is the relationship of the narrator to the story. The third-person omniscient narrator, or all-knowing point of view, is not a character in the story but someone who stands outside the story and comments on the action. A third-person omniscient narrator knows everything about the characters and events and may reveal details that the characters themselves could not reveal.

**Group Activity**  
Meet with a group of classmates and discuss how point of view is used throughout the selection from *Pride and Prejudice*. Then, record specific instances where the omniscient point of view is used by the narrator and determine its significance in the selection. Use a chart like the one below.

<table>
<thead>
<tr>
<th>Examples</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Reading Strategy**  
**Analyzing Characterization**

Sometimes a narrator directly reveals details about a character; other times these character traits are implied. For example, Chapter 1 of *Pride and Prejudice* explicitly states that Mrs. Bennet is “a woman of mean understanding, little information, and uncertain temper.” However, Mrs. Bennet’s actions also imply that she is a foolish person, without explicitly stating it.

1. What do we learn about each main character’s personality in this excerpt from *Pride and Prejudice*?
2. How does the author reveal these character traits directly and indirectly throughout the selection?

**Vocabulary**  
**Practice**

**Practice with Word Origins** Match each word with its corresponding etymology. Use a dictionary for assistance.

1. hypocritical  
   - Latin root, meaning “to make known”

2. emphatic  
   - Greek root, meaning “exhibit”

3. acquaintance  
   - Greek root, meaning “actor”

![Actors Rosamund Pike (left) as Jane Bennet and Keira Knightley as Elizabeth Bennet from the 2005 filming of *Pride and Prejudice*.](image)
Writing About Literature

Analyze Genre Elements Satire is writing that comments, sometimes humorously, on human flaws, ideas, social customs, or institutions. The purpose of satire may be to reform or to entertain. Write a brief essay describing how Jane Austen satirizes some aspect of society, such as the effort to marry well, the impact of gossip, the effect of wealth on people’s behavior, or the importance of physical appearance and social rank. Use textual evidence from the selection to defend your position. Follow this writing path as you draft your essay.

Present your interpretation of Austen’s satire of some aspect of society in *Pride and Prejudice*.

Support and present main ideas with text evidence and examples.

Summarize your position and the information you have presented.

After you complete your draft, exchange papers with a partner. Review each other’s work and suggest revisions. Then, proofread your draft for errors.

Performing

In groups of three, assign one student the role of Mr. Bennet, one the role of Mrs. Bennet, and the third student the role of the Bennet sisters. Perform the scene from Chapter 2 on pages 771–773, practicing the subtle comic effects Austen creates with the dialogue. Focus on the clarity and timing of your gestures and facial expressions.

Activity Create a similar chart of your own. Identify as many examples of narrator commentary from *Pride and Prejudice* as you can, and explain how each example adds to the conflict and theme.

Revising Check

Narrator Commentary When you revise your essay on satire, see if you can incorporate examples of narrator commentary from *Pride and Prejudice* to emphasize themes and important points. This will add light humor to your essay and entertain as well as inform readers.