“It is a dreadful thing for the greatest and most necessary part of a very rich nation to live a hard life without dignity, knowledge, comforts, delights or hopes in the midst of plenty—which plenty they make.”

—Gerard Manley Hopkins
The Age of the Novel

“The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid.”
—Jane Austen, *Northanger Abbey*

While the novel was born in the eighteenth century, it was not until the nineteenth century that the novel came of age. Many social factors converged to propel the novel to the forefront of the literary world. First, literacy rates for England’s growing middle class rose sharply, increasing readership and creating new markets for the nineteenth-century novelist. Second, the emergence of libraries in the mid-1800s allowed greater access to literature. Most of these libraries were subscription libraries that charged customers an annual usage fee, with the restriction of borrowing one book at a time. At the forefront of this emergence was businessman Charles Edward Mudie. He wielded a tremendous amount of clout in the literary world because his library purchased thousands of copies of new books to loan to its customers. During this time, novels were often published in three volumes, called “triple-decker” novels, so publishers and subscription libraries could charge readers for each volume. Mudie strictly enforced this three-volume format rule.

Third, innovations in the publishing industry gave rise to inexpensive literary magazines which published complete novels in a series of short monthly installments. In fact, the serial novel became the most popular trend in the nineteenth century. Interestingly, some authors completed their novels before publication, but others, such as Charles Dickens, used the reactions of their reading public to shape the story's events. Dickens, Wilkie Collins, William Thackeray, and Thomas Hardy all published several novels in serial form.

Finally, the novel was a new and evolving literary form; novelists from this period did not suffer from an “anxiety of influence.” Thus, the novel form allowed writers to experiment with several new genres, such as the comic novel or the sporting novel. Jane Austen and William Thackeray continued an eighteenth-century trend, writing romance novels and novels of manners. Wilkie Collins shaped the gothic novel into the suspenseful but more realistic sensation novel or crime fiction. Two other important genres of the nineteenth century were the social-problem novel and the Regionalist novel.

Social-Problem Novels

Social-problem novels, also called “Condition of England” novels, drew attention to social ills in an attempt to spark reform. For instance, Charles Dickens’s novels *Hard Times* and *Oliver Twist* reveal the poverty and exploitation of London’s lower classes, and his novel *Bleak House* focuses on the corruption in England’s legal system. Elizabeth Gaskell also wrote several novels urging social reform, and her first novel, *Mary Barton*, depicts the harsh, miserable conditions of the working-class people in...
her own rural community. In the preface to the work, Gaskell wrote, “Whatever public effort can do in the way of legislation, or private effort in the way of merciful deeds, of helpless love in the way of a widow’s mites, should be done, and that speedily.” Social-problem novelists opposed blind optimism in progress, and by presenting a realistic account of the negative effects of the Industrial Revolution, they raised public consciousness and triggered social reforms throughout the late 1800s.

**Regionalist Novels**

Another popular genre was the Regionalist novel, which employs a detailed setting that is often modeled on a real, usually rural, location. Regionalist novels are examples of Realism in the sense that they emphasize accurate rather than romantic settings and explore how place influences characters and events. This type of fiction is further characterized by the use of local dialect, references to specific natural or physical landmarks, incorporation of the community’s political or social values, and parody of local characters. For example, Thomas Hardy set all of his novels in the fictional county of Wessex, which was based on the real county of Dorset and the town of Dorchester near his childhood home. Charlotte and Emily Brontë both created haunting backdrops in *Jane Eyre* and *Wuthering Heights* that echo the Yorkshire moors where they grew up.

Nineteenth-century publishing trends, such as the serial novel, may not remain popular today, but their enduring impact was the firm establishment of a public market for literature. Toward the end of the nineteenth century, free public libraries began to replace subscription libraries, ensuring that literature would remain widely available.

**RESPONDING AND THINKING CRITICALLY**

1. What changes occurred in the nineteenth-century literary market?

2. (a) What types of issues do social-problem novels address? (b) Identify some contemporary novels or films that serve a similar function.

3. Compare and contrast the way social-problem novels and Regionalist novels reflect the emerging focus on Realism in the nineteenth century.

**OBJECTIVES**

- Read to connect Victorian novels to history.
- Understand how trends in publishing and readership affect literature.
MEET CHARLOTTE BRONTË

The daughter of an Irish-born clergyman, Charlotte Brontë grew up in the tiny village of Haworth on the edge of the bleak Yorkshire moors. Although her childhood was somewhat dismal and lonely, these experiences would later inspire her greatest stories and novels.

“It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it.”

—Charlotte Brontë, from Jane Eyre

A Family Curse Born in 1816, Charlotte Brontë experienced tragedy at a young age. Her mother died in 1821. Not long afterward her two older sisters, Maria and Elizabeth, succumbed to tuberculosis and typhus, both brought on by their stay at a poorly run girls’ boarding school. This school later became the model of Charlotte’s Lowood School in Jane Eyre. In the gloomy parsonage behind the church where their father worked, the four remaining Brontë children offset their unhappy, isolated lives by spinning tales of imaginary worlds and exotic characters. From this childhood play came a wealth of later creativity: Charlotte, Anne, and Emily all won distinction as writers; their brother Branwell became a painter. Nevertheless, their lives were tragically shortened by what seemed like a family curse, tuberculosis: Branwell died of it in September 1848; Emily, just a few months later; and Anne succumbed the following year.

Instant Literary Success Despite the specter of death that haunted her family, Charlotte was able to produce a number of poems and novels, including the novel Jane Eyre. Charlotte published Jane Eyre in 1847 under the pen name Currer Bell, but the book was an instant success that soon drew its author from anonymity. Charlotte was then free to publish other novels, including some that had been rejected before. She also became the subject of one of the Victorian era’s most famous biographies, The Life of Charlotte Brontë by Elizabeth Gaskell, herself a well-known novelist.

An absorbing tale, Jane Eyre blends Realism and Romanticism in recounting, with the detail typical of Victorian fiction, the life of its title character from childhood on. Like Dickens’s Oliver Twist, Jane Eyre first faces life as a penniless young orphan. The story is Brontë’s most memorable work, and it leaves a lasting impression of the power of her writing. Virginia Woolf once wrote, “All her force, and it is the more tremendous for being constricted, goes into the assertion, ‘I love,’ ‘I hate,’ ‘I suffer.’”

Charlotte Brontë, the only one of her siblings to reach the age of thirty, died of tuberculosis in March 1855, less than a year after she was married. She was not yet thirty-nine years old.

Charlotte Brontë was born in 1816 and died in 1855.
Connecting to the Story
In this excerpt from Jane Eyre, the young Jane is sent away to school after living with her cruel aunt. As you read, think about how those around you would describe your personality. Is this an accurate representation of who you really are?

Building Background
At the beginning of the novel, Jane Eyre is a ten-year-old orphan left in the care of her aunt, Mrs. Sarah Reed. Mrs. Reed and her children, Eliza, Georgiana, and John, treat Jane with great cruelty. Jane, who is treated like a maid and ordered around by the housekeeper, Bessie, is blamed and punished whenever the Reed children misbehave. During one of these punishments, Mrs. Reed locks Jane in the red room, where Jane’s uncle died. Jane is frightened and begs to be let out of the room. Mrs. Reed refuses and Jane becomes so upset she passes out. When she awakes, a physician is standing over her. He recommends that Jane be sent away to a boarding school because she is so miserable living with the Reed family. The selection you are about to read begins when Jane first meets Mr. Brocklehurst, the headmaster of the school.

Setting Purposes for Reading
Big Idea Disillusionment and Darker Visions
As you read, think about the conditions a young orphan in Victorian England would have faced.

Literary Element Description
Description is a detailed portrayal of a person, a place, an object, or an event. Good descriptive writing appeals to the senses through imagery.

Vocabulary
vacant (vā’ kənt) adj. empty; p. 969 The house was vacant for months until a family finally moved in.
scrutiny (skrūt’ n ē) n. close watch or examination; p. 970 The suspect's activities were under close scrutiny by the police.
ad vocate (ad’ vō kāt’) v. to support or argue for; p. 972 I advocate environmental protection since I firmly believe in recycling.
retaliation (ri tal’ ə shan) n. getting even with; revenge; p. 973 Doing well on the exam is the best retaliation for not doing well on the paper.
subside (səb səid’) v. to give way or end; p. 974 The fear I felt about graduation eventually subsided, and I eagerly awaited the challenges ahead.

Vocabulary Tip: Context Clues Context clues are the words and sentences around an unfamiliar word that help you figure out the word’s meaning.

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

OBJECTIVES
In studying this selection, you will focus on the following:
- analyzing an author’s use of description
- recognizing the characteristics of literary genres such as the novel
- evaluating characterization
It was the fifteenth of January, about nine o’clock in the morning. Bessie was gone down to breakfast; my cousins had not yet been summoned to their mama; Eliza was putting on her bonnet and warm garden coat to go and feed her poultry, an occupation of which she was fond, and not less so of selling the eggs to the housekeeper and hoarding up the money she thus obtained. She had a turn for traffic, and a marked propensity for saving, shown not only in the vending of eggs and chickens but also in driving hard bargains with the gardener about flower roots, seeds, and slips of plants, that functionary having orders from Mrs. Reed to buy from this young lady all the products of her parterre she wished to sell; and Eliza would have sold the hair off her head if she could have made a handsome profit thereby. As to her money, she first secreted it in odd corners, wrapped in a rag or an old curl paper, but some of these hoards having been discovered by the housemaid, Eliza, fearful of one day losing her valued treasure, consented to entrust it to her mother, at a usurious rate of interest—fifty or sixty percent, which interest she exacted every quarter, keeping her accounts in a little book with anxious accuracy.

1. A parterre is a garden in which the flowerbeds are arranged to form a pattern.
2. Curl paper is a small piece of paper used for curling hair.
3. Usurious means “excessive.”

**Reading Strategy**  Analyzing Characterization  How does Brontë reveal Eliza’s character in this passage?
Georgiana sat on a high stool, dressing her hair at the glass, and interweaving her curls with artificial flowers and faded feathers, of which she had found a store in a drawer in the attic. I was making my bed, having received strict orders from Bessie to get it arranged before she returned (for Bessie now frequently employed me as a sort of under-nurserymaid, \(^4\) to tidy the room, dust the chairs, etc.). Having spread the quilt and folded my nightdress, I went to the windowseat to put in order some picture books and doll’s-house furniture scattered there; an abrupt command from Georgiana to let her playthings alone (for the tiny chairs and mirrors, the fairy plates and cups were her property) stopped my proceedings, and then, for lack of other occupation, I fell to breathing on the frostflowers with which the window was fretted, and thus clearing a space in the glass through which I might look out on the grounds, where all was still and petrified under the influence of a hard frost.

From this window were visible the porter’s \(^5\) lodge and the carriage road, and just as I had dissolved so much of the silver-white foliage veiling the panes as left room to look out, I saw the gates thrown open and a carriage roll through. I watched it ascending the drive with indifference; carriages often came to Gateshead, but none ever brought visitors in whom I was interested. It stopped in front of the house, the doorbell rang loudly, the newcomer was admitted. All this being nothing to me, my vacant attention soon found livelier attraction in the spectacle of a little hungry robin, which came and chirruped on the twigs of the leafless cherry tree nailed against the wall near the casement. The remains of my breakfast of bread and milk stood on the table, and having crumbled a morsel of roll, I was tugging at the sash to put out the crumb on the windowsill when Bessie came running upstairs into the nursery.

“Miss Jane, take off your pinafore,\(^6\) what are you doing there? Have you washed your hands and face this morning?” I gave another tug before I answered, for I wanted the bird to be secure of its bread; the sash yielded, I scattered the crumbs, some on the stone sill, some on the cherry-tree bough, then, closing the window, I replied:

“No, Bessie; I have only just finished dusting.”

“Troublesome, careless child! And what are you doing now? You look quite red, as if you had been about some mischief; what were you opening the window for?”

I was spared the trouble of answering, for Bessie seemed in too great a hurry to listen to explanations; she hauled me to the washstand, inflicted a merciless but happily brief scrub on my face and hands with soap, water, and a coarse towel; disciplined my head with a bristly brush, denuded me of my pinafore, and then hurrying me to the top of the stairs, bid me go down directly, as I was wanted in the breakfast room.

I would have asked who wanted me; I would have demanded if Mrs. Reed was there, but Bessie was already gone, and had closed the nursery door upon me. I slowly descended. For nearly three months, I had never been called to Mrs. Reed’s presence; restricted so long to the nursery, the breakfast, dining, and drawing rooms were become for me awful regions, on which it dismayed me to intrude.

I now stood in the empty hall; before me was the breakfast-room door, and I stopped, intimidated and trembling. What a miserable little poltroon\(^7\) had fear, engendered of unjust punishment, made of me in those days! I feared to return to the nursery, and feared to go forward to the parlor; ten minutes I stood in agitated hesitation. The vehement ringing of the breakfast-room bell decided me; I must enter.

“Who could want me?” I asked inwardly, as with both hands I turned the stiff door handle which, for a second or two, resisted my efforts.

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4. The under-nurserymaid helps take care of the nursery—the part of the house where children sleep, play, and study.
5. A porter is someone who works at the door or gate to let people inside.
6. A pinafore is a sleeveless housedress worn over a dress.
7. Poltroon means “a complete coward.”

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“What should I see beside Aunt Reed in the apartment? A man or a woman?” The handle turned, the door unlosed, and passing through and curtseyng low, I looked up at—a black pillar!—such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug; The grim face at the top was like a carved mask, placed above the shaft by way of capital.

Mrs. Reed occupied her usual seat by the fireside; she made a signal to me to approach; I did so, and she introduced me to the stony stranger with the words: “This is the little girl respecting whom I applied to you.”

He, for it was a man, turned his head slowly towards where I stood, and having examined me with the two inquisitive-looking gray eyes which twinkled under a pair of bushy brows, said solemnly, and in a bass voice: “Her size is small; what is her age?”

“Ten years.”

“So much?” was the doubtful answer; and he prolonged his scrutiny for some minutes. Presently he addressed me:

“Your name, little girl?”

“Jane Eyre, sir.”

In uttering these words, I looked up: he seemed to me a tall gentleman, but then I was very little; his features were large, and they and all the lines of his frame were equally harsh and prim.

“Well, Jane Eyre, and are you a good child?”

Impossible to reply to this in the affirmative; my little world held a contrary opinion. I was silent. Mrs. Reed answered for me by an expressive shake of the head, adding soon, “Perhaps the less said on that subject the better, Mr. Brocklehurst.”

Not being in a condition to remove his doubts, I only cast my eyes down on the two large feet planted on the rug, and sighed, wishing myself far enough away.

“I hope that sigh is from the heart, and that you repent of ever having been the occasion of discomfort to your excellent benefactress.”

“Benefactress! benefactress!” said I, inwardly. “They all call Mrs. Reed my benefactress; if so, a benefactress is a disagreeable thing.”

“Do you say your prayers night and morning?” continued my interrogator.

“Yes, sir.”

“Do you read your Bible?”

“Sometimes.”

“With pleasure? Are you fond of it?”

“I like Revelations, and the book of Daniel, and Genesis and Samuel, and a little bit of Exodus, and some parts of Kings and Chronicles, and Job and Jonah.”

“And the Psalms? I hope you like them?”

“No, sir.”

I stepped across the rug; he placed me square and straight before him. What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth!

“No sight so sad as that of a naughty child,” he began, “especially a naughty little girl. Do you know where the wicked go after death?”

“They go to hell,” was my ready and orthodox answer.

“And what is hell? Can you tell me that?”

“A pit full of fire.”

“And should you like to fall into that pit, and to be burning there forever?”

“No, sir.”

“What must you do to avoid it?”

I deliberated a moment; my answer, when it did come, was objectionable: “I must keep in good health, and not die.”

“How can you keep in good health? Children younger than you die daily. I buried a little child of five years old only a day or two since—a good little child, whose soul is now in heaven. It is to be feared the same could not be said of you, were you to be called hence.”

Big Idea Disillusionment and Darker Visions How does this description of the stranger represent a darker vision? What do you think the stranger will be like?

Vocabulary

scrutiny (skrōt′ē) n. close watch or examination

Reading Strategy Analyzing Characterization How does Brontë reveal Jane’s character in this passage?
I was about to propound a question, touching the manner in which that operation of changing my heart was to be performed, when Mrs. Reed interposed, telling me to sit down; she then proceeded to carry on the conversation herself.

“Mr. Brocklehurst, I believe I intimated in the letter which I wrote to you three weeks ago that this little girl has not quite the character and disposition I could wish; should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and above all, to guard against her worst fault, a tendency to deceit. I mention this fact in your hearing, Jane, that you may not attempt to impose on Mr. Brocklehurst.”

Well might I dread, well might I dislike Mrs. Reed, for it was her nature to wound me cruelly; never was I happy in her presence: however carefully I obeyed, however strenuously I strove to please her, my efforts were still repulsed and repaid by such sentences as the above. Now, uttered before a stranger, the accusation cut me to the heart: I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mr. Brocklehurst’s eye into an artful, obnoxious child, and what could I do to remedy the injury?

“Nothing, indeed!” thought I, as I struggled to repress a sob, and hastily wiped away some tears, the impotent evidences of my anguish.

“No? Oh, shocking! I have a little boy, younger than you, who knows six Psalms by heart; and when you ask him which he would rather have, a gingerbread nut to eat or a verse of a Psalm to learn, he says: ‘Oh! the verse of a Psalm! Angels sing Psalms’; says he, ‘I wish to be a little angel here below’; he then gets two nuts in recompense for his infant piety.”

“Psalms are not interesting,” I remarked.

“That proves you have a wicked heart; and you must pray to God to change it, to give you a new and clean one, to take away your heart of stone and give you a heart of flesh.”

8. A gingerbread nut is the fruit of the doum tree, or gingerbread tree, named because the fruit tastes like gingerbread.
“Deceit is, indeed, a sad fault in a child,” said Mr. Brocklehurst; “it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone; she shall, however, be watched, Mrs. Reed; I will speak to Miss Temple and the teachers.”

“I should wish her to be brought up in a manner suiting her prospects,” continued my benefactress; “to be made useful, to be kept humble; as for the vacations, she will, with your permission, spend them always at Lowood.”

“Your decisions are perfectly judicious, madam,” returned Mr. Brocklehurst. “Humility is a Christian grace, and one peculiarly appropriate to the pupils of Lowood; I, therefore, direct that especial care shall be bestowed on its cultivation among them. I have studied how best to mortify in them the worldly sentiment of pride; and, only the other day, I had a pleasing proof of my success. My second daughter, Augusta, went with her mama to visit the school, and on her return she exclaimed: ‘Oh, dear papa, how quiet and plain all the girls at Lowood look; with their hair combed behind their ears, and their long pinafores, and those little holland pockets outside their frocks—they are almost like poor people’s children! And,’ said she, ‘they looked at my dress and mama’s as if they had never seen a silk gown before.’”

“This is the state of things I quite approve,” returned Mrs. Reed. “Had I sought all England over, I could scarcely have found a system more exactly fitting a child like Jane Eyre. Consistency, my dear Mr. Brocklehurst; I advocate consistency in all things.”

“Consistency, madam, is the first of Christian duties, and it has been observed in every arrangement connected with the establishment of Lowood: plain fare, simple attire, unsophisticated accommodations, hardy and active habits; such is the order of the day in the house and its inhabitants.”

“Quite right, sir. I may then depend upon this child being received as a pupil at Lowood, and there being trained in conformity to her position and prospects?”

“Madam, you may; she shall be placed in that nursery of chosen plants—and I trust she will show herself grateful for the inestimable privilege of her election.”

“I will send her, then, as soon as possible, Mr. Brocklehurst; for, I assure you, I feel anxious to be relieved of a responsibility that was becoming too irksome.”

“No doubt, no doubt, madam, and now I wish you good morning. I shall return to Brocklehurst Hall in the course of a week or two; my good friend, the archdeacon, will not permit me to leave him sooner. I shall send Miss Temple notice that she is to expect a new girl, so that there will be no difficulty about receiving her. Good-bye.”

“Good-bye, Mr. Brocklehurst; remember me to Mrs. and Miss Brocklehurst, and to Augusta and Theodore, and Master Broughton Brocklehurst.”

“I will, madam. Little girl, here is a book entitled the ‘Child’s Guide’; read it with prayer, especially that part containing ‘an account of the awfully sudden death of Martha G —, a naughty child addicted to falsehood and deceit.’”

With these words Mr. Brocklehurst put into my hand a thin pamphlet sewed in a cover, and having rung for his carriage, he departed.

Mrs. Reed and I were left alone. Some minutes passed in silence; she was sewing, I was watching her. Mrs. Reed might be at that time some six- or seven-and-thirty; she was a woman of robust frame, square shouldered and strong limbed, not tall, and, though stout, not obese; she had a somewhat large face, the underjaw being much developed and very solid; her brow was low, her chin large and prominent, mouth and nose sufficiently regular; under her light eyebrows glimmered an eye devoid of ruth; her skin was dark and opaque, her hair nearly flaxen; her constitution was sound as a bell—illness never came near her; she was an exact, clever manager; her household and tenantry were thoroughly under her control; her children, only, at times defied her authority, and laughed it to scorn;

9. Holland refers to a type of linen or heavy cotton first made in Holland.

Vocabulary

advocate (ad’ va kat’) v. to support or argue for

Analyzing Characterization

How does this paragraph reveal Mr. Brocklehurst’s character?

10. The archdeacon, in the Church of England, is a church official ranking just below a bishop. He assists the bishop in his duties.

11. Ruth is compassion or pity.

12. Tenantry refers to tenant farmers on Mrs. Reed’s estate.
she dressed well, and had a presence and port calculated to set off handsome attire.

Sitting on a low stool, a few yards from her armchair, I examined her figure; I perused her features. In my hand I held the tract, containing the sudden death of the Liar, to which narrative my attention had been pointed as to an appropriate warning. What had just passed; what Mrs. Reed had said concerning me to Mr. Brocklehurst; the whole tenor of their conversation, was recent, raw, and stinging in my mind; I had felt every word as acutely as I had heard it plainly, and a passion of resentment fomented now within me.

Mrs. Reed looked up from her work; her eye settled on mine, her fingers at the same time suspended their nimble movements.

"Go out of the room; return to the nursery," was her mandate. My look or something else must have struck her as offensive, for she spoke with extreme though suppressed irritation. I got up; I went to the door; I came back again; I walked to the window, across the room, then close up to her.

Speak I must; I had been trodden on severely, and must turn, but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence:

"I am not deceitful: if I were, I should say I loved you, but I declare I do not love you; I dislike you the worst of anybody in the world except John Reed; and this book about the liar you may give to your girl, Georgiana, for it is she who tells lies, and not I."

Mrs. Reed's hands still lay on her work inactive; her eye of ice continued to dwell freezingly on mine.

"What more have you to say?" she asked, rather in the tone in which a person might address an opponent of adult age than such as is ordinarily used to a child.

That eye of hers, that voice stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued.

"I am glad you are no relation of mine; I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick and that you treated me with miserable cruelty."

"How dare you affirm that, Jane Eyre?"

"How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so, and you have no pity. I shall remember how you thrust me back—roughly and violently thrust me back—into the red room, and locked me up there, to my dying day; though I was in agony, though I cried out, while suffocating with distress, 'Have mercy! Have mercy, Aunt Reed!' And that punishment you made me suffer because your wicked boy struck me—knocked me down for nothing. I will tell anybody who asks me questions this exact tale. People think you a good woman, but you are bad; hard-hearted. You are deceitful!"

"People think you a good woman, but you are bad; hard-hearted. You are deceitful!"

Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhoped-for liberty. Not without cause was this sentiment: Mrs. Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry.

13. Port is a way of carrying oneself.

14. Relation here means “blood relation.” Mrs. Reed is Jane’s aunt by marriage.

15. The red room is a room with red furnishings. When Jane was younger, Mrs. Reed unjustly punished her by locking her in that room, in which Jane’s uncle had died.
“Jane, you are under a mistake; what is the matter with you? Why do you tremble so violently? Would you like to drink some water?”

“No, Mrs. Reed.”

“Is there anything else you wish for, Jane? I assure you, I desire to be your friend.”

“Not you. You told Mr. Brocklehurst I had a bad character, a deceitful disposition; and I’ll let everybody at Lowood know what you are, and what you have done.”

“Jane, you don’t understand these things; children must be corrected for their faults.”

“Deceit is not my fault!” I cried out in a savage, high voice.

“But you are passionate, Jane, that you must allow; and now return to the nursery—there’s a dear—and lie down a little.”
RESPONDING AND THINKING CRITICALLY

Respond
1. Imagine you faced a situation similar to Jane Eyre’s. How would you have reacted?

Recall and Interpret
2. (a) With what duties is Jane often employed in the nursery? (b) What does this reveal about her role in the Reed household?
3. (a) How does Mrs. Reed describe Jane to Mr. Brocklehurst? (b) How might her comments affect the way Mr. Brocklehurst treats Jane?
4. (a) How does Mrs. Reed want Jane to be brought up? (b) What does this reveal about Mrs. Reed and her relationship with Jane?
5. (a) How does Jane behave after the departure of Mr. Brocklehurst? (b) What changing feelings does Jane experience after her conversation with Mrs. Reed? Why does she feel this way?

Analyze and Evaluate
6. (a) What sort of person is Mr. Brocklehurst? (b) What ironic contrasts do the details about Augusta Brocklehurst’s visit to Lowood reveal about Lowood and the Brocklehursters?
7. (a) Why do you think Mrs. Reed wants to be Jane’s friend at the end of the selection? (b) How does Brontë use imagery in this scene to represent opposite sides of the argument?
8. (a) What characteristics does Jane Eyre seem to possess throughout the selection? (b) What differences do you perceive between young Jane and the older Jane who narrates the story?

Connect
9. Big Idea Disillusionment and Darker Visions What does Jane Eyre’s situation reveal about how Victorian novelists attempted to create social change?

DAILY LIFE AND CULTURE

Orphans in Victorian England
Sanitation was poor during the Victorian age and there was a lack of treatment for diseases that would be cured easily today. As a result, the average life span for men and women was twenty-six years, and even younger in urban areas. For these reasons, orphaned children like Jane Eyre were not uncommon in Victorian England.

Some orphans, like Jane, were taken into the care of family or distant relatives. However, those without any family usually went to workhouses, as shown in Charles Dickens’s novel Oliver Twist (see page 985). Conditions in these workhouses were harsh, and children were forced to work long hours with no pay, receiving only meager amounts of food and a place to sleep. There were no laws in place to protect children from cruel treatment at this time.

Group Activity Discuss these questions with your classmates.
1. How do you feel about the limitations placed upon and lack of opportunities for children like Jane Eyre?
2. Why do you think novels such as Jane Eyre brought attention to the situation of orphans? Explain.

Orphans, 1879. George Aldolphus Storey. Oil on canvas, 103.5 x 128 cm. Private collection.
**Literary Analysis**

**Literary Element** Description

Description reveals details about people and places in a story and often shapes how a reader feels about events in the text. Writers can use description to develop the **mood**, or emotional quality, of a literary work. Description also reveals the **tone**, or the attitude of the author (or narrator) toward his or her subject.

1. What qualities are revealed about Jane, Mrs. Reed, and Mr. Brocklehurst through description?
2. How does the narrator’s description of her surroundings show how she feels about them?
3. What is the overarching mood of the excerpt?

---

**Reading Strategy** Analyzing Characterization

Authors use **characterization** to shape the way a reader views the characters and their actions. As you read about a character, remember that by carefully selecting details, an author controls the impression the reader forms. Find examples of characterization in the selection from *Jane Eyre* that use the following techniques. Then describe what each passage reveals about the character.

1. a direct statement
2. a character’s actions
3. a character’s physical appearance

---

**Review: Point of View**

As you learned on page 276, **point of view** is the standpoint from which a story is told. In a story with **first-person point of view**, the narrator is a character in the story and uses the words *I* and *me*, as in the selection from *Jane Eyre*. Sometimes, a narrator retells events that have already happened. For example, in *Jane Eyre*, an adult narrator is recalling the events of her childhood.

**Partner Activity** Work with a partner to find evidence in *Jane Eyre* that an adult narrator is retelling past events. Then determine what is revealed about the adult Jane Eyre through her recollection of childhood events. Use a chart like the one below to take notes.

---

**Vocabulary Practice**

**Practice with Context Clues** Use context clues to identify the definition of each underlined vocabulary word.

1. Her vacant stare led me to believe she was not paying attention.
   - a. blank
   - b. cautious
   - c. disagreeable
   - d. careful

2. After months of scrutiny, I decided to invest in the stock company.
   - a. anticipation
   - b. discussion
   - c. enjoyment
   - d. analysis

3. I advocate the use of pesticides in farming because it helps to keep the crops free from insects.
   - a. help
   - b. support
   - c. criticize
   - d. consider

4. Beth’s methods of retaliation were unfair because her attacks were unprovoked.
   - a. arrangement
   - b. wrongdoing
   - c. payback
   - d. satisfaction

5. Once the rain subsided, we were able to put our umbrellas away.
   - a. flooded
   - b. responded
   - c. grew
   - d. went away

---

**Example Sentence**

“**Well, Jane Eyre, and are you a good child?**”

Impossible to reply to this in the affirmative; my little world held a contrary opinion.

**What the Reader Learns**

The adult narrator knows she was isolated and alone in the Reed household and made to feel that she was not a good girl. A child narrator might not be able to express those feelings or even recognize the situation.
Writing About Literature

Evaluate Author’s Craft  Brontë creates rich, detailed images in her writing that enhance what readers understand about her characters. In a few paragraphs, summarize how the various images Brontë uses throughout the excerpt from *Jane Eyre* help you understand the three main characters in the selection: Jane, Mrs. Reed, and Mr. Brocklehurst.

To help you organize your summary, first write an outline of the images you find. Be sure to include the thesis of your essay and supporting evidence. Draw quotes from the text to support your ideas.

I. Thesis
   A.
   B.

II. Imagery and Jane
   A.
   B.
   C.

III. Imagery and Mrs. Reed
   A.
   B.
   C.

IV. Imagery and Mr. Brocklehurst
   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.

Internet Connection

Use the Internet to research information about the Brontë family’s life and legacy. Then compare and contrast various scholars’ views on each sister’s talents and contributions to literature. Present your findings to your class.

Web Activities  For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Brontë’s Language and Style

Using Colons  A colon can introduce a list, a formal quotation, or material that explains, illustrates, or restates the preceding material. Brontë uses colons in her writing to introduce quotations and illustrative material. Consider the effect of the colons in the passage below.

“So much?” was the doubtful answer; and he prolonged his scrutiny for some minutes. Presently he addressed me:

“Your name, little girl?”

“Jane Eyre, sir.”

In uttering these words, I looked up: he seemed to me a tall gentleman, but then I was very little;

The first colon in this passage introduces what Mr. Brocklehurst says to Jane. The second introduces material that explains or illustrates the first part of the sentence—it tells what Jane saw when she looked up.

Activity  Scan the text for other colons and determine the function of each one. Then add your examples and explanations to a chart like the one below.

<table>
<thead>
<tr>
<th>Example</th>
<th>Function of Colon</th>
</tr>
</thead>
<tbody>
<tr>
<td>She introduced me to the stony stranger with the words: “This is the little girl respecting whom I applied to you.”</td>
<td>Introduces a quotation</td>
</tr>
</tbody>
</table>

Revising Check

Colons  Modern colon usage differs somewhat from Brontë’s. Colons are not often used to introduce quotations now. Remember that a colon should follow a complete sentence. For example, “We need the following: a camp stove, a lantern, and two canteens” is correct. It would be incorrect to write “We need: a camp stove, a lantern, and two canteens.” Keep this in mind as you review your essay on Brontë’s use of images. Make sure you have used colons correctly and look for places where you might add them to clarify and improve your work.
Using Adverb Clauses

“Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt.”

—Charlotte Brontë, from Jane Eyre

Connecting to Literature The above sentence from Jane Eyre can be broken into two clauses: a main clause (also called an independent clause) and a subordinate clause (also called a dependent clause). The main clause, “my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt,” includes a subject and a predicate, and it expresses a complete thought. The subordinate clause, “Ere I had finished this reply,” also includes a subject and a predicate, but it depends on the main clause to complete its meaning.

One type of subordinate clause, an adverb clause, modifies a verb, an adjective, or an adverb and comes either before or after the main clause in a sentence. When the adverb clause comes first, it should be separated from the main clause by a comma. An adverb clause always begins with a subordinating conjunction, such as after, although, as, because, how, if, than, that, or while.

Examples:

- When Mr. Brocklehurst came to visit, Mrs. Reed announced she was sending Jane away.
  [The adverb clause tells when and modifies the verb was sending.]
- If Jane could be free from Mrs. Reed, she was content to go away to Lowood.
  [The adverb clause tells under what conditions and modifies the verb was content.]
- Charlotte Brontë believed in the importance of a woman’s education before many others shared her views.
  [The adverb clause tells when and modifies the verb believed.]

Exercise

Identify the adverb clause in each of the following sentences.

1. When she opened the window, Jane threw out breadcrumbs to feed the birds.
2. Before Jane went away to Lowood, she lived with the cruel Reed family.
3. The Brontë sisters created memorable literary works before they died.
4. If medical technology were better, there would not have been so many orphaned children in Victorian England.
My Last Duchess

MEET ROBERT BROWNING

From early in his career, English poet Robert Browning explored the darker aspects of human nature. His real self seemed completely at odds with the poet who embraced Realism and wrote about murder, madness, jealousy, deceit, and corruption. He had a pleasant demeanor, and he was a loving, devoted husband and father.

“It is the glory and good of Art That Art remains the one way possible Of speaking truth,—to mouths like mine, at least.”

—Robert Browning

“The Poet of Men’s Souls” Browning was an expert at dissecting the hearts and minds of his characters. This analytical bent was encouraged early in life by his parents. Although he attended various schools, Browning’s education was gained mostly at home, where he lived with his parents until he married at age thirty-four. After spending one year at London University, Browning embarked on a writing career. Unfortunately, Browning’s high expectations were quickly dashed by critics who mocked his poems and ignored his plays altogether.

Many of Browning’s first poems were published in Monthly Repository, the most radical middle-class journal of its time. Its editor, the Unitarian W. J. Fox, espoused radical political, social, and economic reforms. Browning’s close involvement with Fox and his intellectual circle exposed the poet to ideas that would not reach most of the English literati until the 1840s and 1850s.

One person who did admire Browning’s work was a popular poet named Elizabeth Barrett (see page 939). After several months of correspondence, they met in person. Browning soon declared his love for Barrett, but she was reluctant to marry because of her poor health and the opposition of her overbearing father. In 1846, however, the couple eloped to Italy and settled in Florence, where they remained for the next fifteen years.

Recognition and Success The marriage between Barrett and Browning proved to be a happy one. Barrett Browning recovered her health, and in 1849 she gave birth to a son. When she died in 1861, Browning and his son moved back to England, where he finally began to receive the recognition he deserved. Another edition of his collected poems was requested in 1863, and his next book of poems, Dramatis Personae (1864), reached two editions. After the publication of The Ring and the Book (1868), a blank-verse dramatic poem based on a murder trial in Rome in 1698, Browning became a much sought-after celebrity.

Browning never remarried, even though he survived his wife by nearly thirty years. He claimed that his “heart was buried in Florence.” On his last trip to Italy, he developed bronchitis. After learning of the favorable reviews of his last book of verse, Browning smiled and muttered, “How gratifying.” He died a few hours later.

Robert Browning was born in 1812 and died in 1889.

Author Search For more about Robert Browning, go to www.glencoe.com.
Connecting to the Poem

What kind of person is angered by kindness? In Browning’s poem, a Duke reveals his extreme irritation over his late wife’s generous, outgoing nature. As you read the poem, think about how jealousy and possessiveness affect relationships.

Building Background

During his teens, Browning devoted much time to studying the poems of Percy Bysshe Shelley (see page 850). Browning’s first published work, *Pauline*, was clearly influenced by Shelley’s confessional style. One reviewer commented on the “intense and morbid self-consciousness” that the poem displayed. Embarrassed by such criticism, Browning decided to avoid exposing himself in his poetry. He began to use speakers who were fictional or historical characters. He had refined this technique by the time he wrote “My Last Duchess,” which is loosely based on the life of the Duke of Ferrara, a sixteenth-century Italian duke whose wife died under mysterious circumstances.

Setting Purposes for Reading

**Big Idea**  The Emergence of Realism

As you read, notice how Realism’s focus on the actual life of individuals, with all their flaws exposed, is displayed in “My Last Duchess.”

**Literary Element**  Dramatic Monologue

Dramatic monologue is a form of dramatic poetry in which the speaker addresses a silent listener. Unlike traditional poetry in which the speaker of a poem often speaks for the poet, the speaker of the dramatic monologue is a separate character, with his or her own distinct personality, much like a character in a story or play. As you read the poem, examine how the speaker reveals his personality through what he says.


**Reading Strategy**  Clarifying Meaning

To **clarify meaning** is to examine confusing parts of a text in order to make sense of them. When you read a poem set during the Renaissance, such as “My Last Duchess,” you may encounter archaic or difficult vocabulary, imagery, and line breaks that hinder comprehension. Adjust your reading rate, reread, and paraphrase to clarify what you don’t understand.

**Reading Tip: Paraphrasing Important Ideas**  Use a chart to paraphrase important ideas in the poem.

<table>
<thead>
<tr>
<th>Lines</th>
<th>Key Details</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–4</td>
<td>Duchess painted, wall, as if alive, Frà Pandolf</td>
<td>That’s a painting of my former duchess on the wall. It’s so lifelike. The artist Frà Pandolf painted it quickly, and there it is.</td>
</tr>
</tbody>
</table>

**Vocabulary**

**countenance** (koun’tə nəns) n. someone’s face; the expression on someone’s face; p. 981 Bright blue eyes complemented his cheerful countenance.

**trifling** (trī’ fling) n. treating someone or something as unimportant; showing a lack of proper respect; p. 982 The judge lost patience with his trifling.

**munificence** (mûn’ə fəns) n. great generosity; p. 982 Through the munificence of an anonymous donor, the fundraiser was a success.

**Vocabulary Tip: Word Origins** A word’s origin explains its history and illustrates how the word relates to other words in English and other languages. In a dictionary, a word’s origin usually appears in brackets.
That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.

Will 't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus, Sir, 'twas not
Her husband's presence only, called that spot

Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff

Was courtesy, she thought, and cause enough

1. Frà (frà), meaning "brother," is the Italian title given to members of a religious order of friars. Frà Pandolf is an imaginary artist and friar.
2. By design here means "intentionally."
3. Puts by means "sets aside" or "draws open."
4. Durst means "dared."
5. A mantle is a cloak.
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.

25 Sir, 'twas all one! My favor⁶ at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious⁷ fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark”—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth,⁸ and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without

40 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;⁹
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir! Notice Neptune,¹⁰ though,
Taming a sea horse, thought a rarity,
Which Claus of Innsbruck¹¹ cast in bronze for me!

6. A favor here refers to a gift presented as a sign of one's love, such as a piece of jewelry or a decorative ribbon.

7. The word officious (ə fi/shəs) today means "interfering" or "meddlesome." However, an archaic meaning is "kind and helpful."

8. Forsooth is an archaic word meaning "in truth."

9. The duke is saying here that he feels assured that the Count will approve his claim for a generous dowry.

10. Neptune is the god of the sea in Roman mythology. Note that the duke is referring to a sculpture of Neptune.

11. Claus of Innsbruck (inz/brook) is an imaginary sculptor. Innsbruck, Austria, is the site of Emperor Maximilian's tomb, known for its bronze work.
AFTER YOU READ

RESPONDING AND THINKING CRITICALLY

Respond
1. If you could ask the speaker one question, what would it be and why?

Recall and Interpret
2. (a) What is the speaker showing the visitor? (b) How does he account for “that spot of joy” on the duchess’s cheek?
3. (a) Summarize the speaker’s description of the duchess’s character and behavior. (b) From this description, what can you infer about his attitude toward her?
4. Who is the visitor and why has he come to see the speaker? Support your response with evidence from the poem.

Analyze and Evaluate
5. (a) What words in the poem explain why the speaker didn’t tell the duchess how her behavior affected him? (b) What does this decision reveal about his personality?
6. (a) What do you think happened to the duchess? What evidence from the poem suggests this? (b) Why do you think Browning does not explicitly state what happened to the duchess?

Connect
7. **Big Idea**  The Emergence of Realism
Newspaper accounts of real, scandalous, and violent events had become readily available to readers in Browning’s time. How may Browning have been trying to compete for the same audience with the poem “My Last Duchess”?

LITERARY ANALYSIS

**Literary Element**  Dramatic Monologue
The speaker of a dramatic monologue describes a crucial moment in his or her life to someone who makes no response or comment. As we “listen in” on this one-sided conversation, we gain insight into the speaker’s character and learn his or her viewpoint about the subject being discussed. The speaker can be a fictional or historical figure, always clearly distinct from the poet.

1. Does the speaker come across as a sympathetic or unsympathetic character? Explain.
2. How do you think the listener reacted to the speaker’s description of his wife? Explain.

READING AND VOCABULARY

**Reading Strategy**  Clarifying Meaning
Review the ideas you recorded in your paraphrasing chart from page 980.

1. What gift does the duke refer to in line 33? Why does the duke believe that the duchess did not appreciate this gift?
2. What reference at the end of the poem suggests that the duke’s new wife could meet with the same fate as the former duchess?

**Vocabulary**  Practice

Practice with Word Origins  Use a dictionary to match each vocabulary word with the definition of its origin.

1. **trifling**  a. Latin, “generous”
2. **munificence**  b. Latin, “hold together”
3. **countenance**  c. Old French, “to mock or trick”

**Web Activities**  For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
from *Oliver Twist*

**MEET CHARLES DICKENS**

Charles Dickens was the most beloved British author of the Victorian age, and more than a hundred years after his death, his work is still popular, both in print and in dramatic and musical versions. The magic that millions still find in Dickens’s novels can be traced, at least in part, to the eccentric and colorful array of characters that he created: villainous Fagin of *Oliver Twist*, miserly Scrooge of *A Christmas Carol*, shiftless Mr. Micawber of *David Copperfield*, and bitter Miss Havisham of *Great Expectations*. Like most Realist authors, Dickens based his characters on his own experience. In fact, many people believe that his father was the model for Micawber and that his mother inspired Mrs. Nickleby in *Nicholas Nickleby*.

**Birth and Early Life** Dickens was born in Portsmouth in southern England, the second of eight children. His father was a clerk who worked for the navy. During his childhood, Dickens’s family repeatedly moved to escape creditors. When his father was finally sent to a debtor’s prison, Dickens, then twelve, began working in a warehouse pasting labels on pots of shoe polish. After a sudden inheritance improved the family’s fortunes, Dickens found work as a lawyer’s clerk and then as a shorthand reporter in the law courts.

**Literary Triumphs** Dickens’s literary career began with the success of *Sketches by Boz*, a collection of brief scenes about life in the city that he wrote for a London newspaper. *Boz* led to *The Pickwick Papers*, his first novel, which like much of his work, was published in weekly or monthly installments. Prompted by his success, Dickens married Catherine Hogarth in 1836, and they eventually had ten children. Dickens was a prolific writer. He published fifteen major novels, in addition to a plethora of stories, essays, poems, and travel notes.

“I don’t profess to be profound; but I do lay claim to common sense.”

—Charles Dickens, *David Copperfield*

Dickens and his wife separated in 1858, and about this time, he began to read his work publicly in both London and the United States. His readings were mobbed by adoring fans. Despite failing health, Dickens kept a frenetic schedule of writing, reform activities, attending theatricals, and readings. His energy, which had always seemed boundless to friends, began to wane, and his farewell reading tour exhausted him. He died in 1870, leaving an unfinished novel, *The Mystery of Edwin Drood*.

Dickens intended his novels as a means of social reform. Human welfare could not keep pace with the technological advances of his time, and Dickens did much to expose evil byproducts of industrialization: child labor, debtors’ prisons, ruinous financial speculation, inhuman legal procedures, and mismanagement of schools, orphanages, prisons, and hospitals.

*Charles Dickens was born in 1812 and died in 1870.*

**Author Search** For more about Charles Dickens, go to [www.glencoe.com](http://www.glencoe.com).
Connecting to the Story

Dickens was aware of many of the social problems of his day and wrote to call attention to them. As you read, think about the following questions:

- If you were a writer, what social problems would you want to call attention to today?
- How else might you call attention to today’s social issues?

Building Background

Dickens’s novels present a panorama of human nature and of Victorian life. The following selection from *Oliver Twist* introduces Oliver, an orphan who must depend on the mercies of public support. When he turns nine, Oliver becomes too old for the orphanage. He is taken by Mr. Bumble, a parish official, to a workhouse, a kind of prison where the poor must work for a meager upkeep. When we meet him, Oliver has been given a slice of bread so that he will not look hungry when he appears before the parish board of directors to be introduced to his new home.

Setting Purposes for Reading

**Big Idea** The Emergence of Realism

As you read, note how Dickens re-creates the dismal living conditions of poor orphans and highlights specific areas in need of reform.

**Literary Element** Exposition

Exposition is part of the plot of a fictional work. The plot begins with exposition, which introduces the story’s characters, setting, and conflict. Chapter One of *Oliver Twist* deals with his birth and his mother’s death. Chapter Two, of which this selection is a part, is also part of the exposition. As you read, notice what this excerpt tells you about Oliver and his circumstances.


**Vocabulary**

- **demolition** (dem’ə lish’ən) n. the state of being demolished or obliterated; p. 986 *When the demolition derby was over, all the cars were destroyed.*
- **extraordinary** (iks trər’ də ner’ ē) adj. very unusual or remarkable; p. 987 *Dressing up dogs as children produces an extraordinary sight.*
- **philosophical** (phil’ə sof’ə kal) adj. concerned with the deeper meaning of life; p. 987 *Jenny liked to discuss philosophical matters with her father.*
- **inseparable** (in sep’ə rə bal) adj. linked so closely that it is almost impossible to separate; p. 988 *The sisters were inseparable.*

**Vocabulary Tip: Word Parts** Studying the parts of a word—prefixes, roots, and suffixes—can sometimes help you understand an unfamiliar word’s meaning and its part of speech.

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**Reading Strategy** Connecting to Contemporary Issues

**Connecting** means linking what you read to events in your own life, to world events, or to other selections you have read. Associating details from literature with those from current events can help you further understand what you read.

**Reading Tip: Creating a Double-Entry Journal** As you read, use a double-entry journal to ask and answer questions that link this excerpt to contemporary issues.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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**OBJECTIVES**

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

- analyzing the cultural and historical context of a literary work
- understanding the function of exposition and satire
- understanding the importance of connecting to contemporary issues
Oliver had not been within the walls of the workhouse a quarter of an hour, and had scarcely completed the demolition of a second slice of bread, when Mr. Bumble, who had handed him over to the care of an old woman, returned; and, telling him it was a board night, informed him that the board had said he was to appear before it forthwith.

Not having a very clearly defined notion of what a live board was, Oliver was rather astounded by this intelligence, and was not quite certain whether he ought to laugh or cry. He had no time to think about the matter, however; for
Mr. Bumble gave him a tap on the head, with his cane, to wake him up, and another on the back to make him lively; and bidding him follow, conducted him into a large whitewashed room, where eight or ten fat gentlemen were sitting round a table. At the top of the table, seated in an armchair rather higher than the rest, was a particularly fat gentleman with a very round, red face.

“Bow to the board,” said Bumble. Oliver brushed away two or three tears that were lingering in his eyes, and seeing no board but the table, fortunately bowed to that.

“What’s your name, boy?” said the gentleman in the high chair.

Oliver was frightened at the sight of so many gentlemen, which made him tremble; and the beadle gave him another tap behind, which made him cry: and these two causes made him answer in a very low and hesitating voice; whereupon a gentleman in a white waistcoat said he was a fool. Which was a capital way of raising his spirits, and putting him quite at his ease.

“Boy,” said the gentleman in the high chair, “listen to me. You know you’re an orphan, I suppose?”

“What’s that, sir?” inquired poor Oliver.

“The boy is a fool—I thought he was,” said the gentleman in the white waistcoat.

“Hush!” said the gentleman who had spoken first.

“You know you’ve got no father or mother, and that you were brought up by the parish, don’t you?”

“Yes, sir,” replied Oliver, weeping bitterly.

“What are you crying for?” inquired the gentleman in the white waistcoat. And to be sure it was very extraordinary. What could the boy be crying for?

“I hope you say your prayers every night,” said another gentleman in a gruff voice; “and pray for the people who feed you, and take care of you—like a Christian.”

“Yes, sir,” stammered the boy. The gentleman who spoke last was unconsciously right. It would have been very like a Christian, and a marvelously good Christian, too, if Oliver had prayed for the people who fed and took care of him. But he hadn’t, because nobody had taught him.

“Well! You have come here to be educated, and taught a useful trade,” said the red-faced gentleman in the high chair.

“So you’ll begin to pick oakum tomorrow morning at six o’clock,” added the surly one in the white waistcoat.

For the combination of both these blessings in the one simple process of picking oakum, Oliver bowed low by the direction of the beadle, and was then hurried away to a large ward, where, on a rough, hard bed, he sobbed himself to sleep.

What a noble illustration of the tender laws of England! They let the paupers go to sleep! Poor Oliver! He little thought, as he lay sleeping in happy unconsciousness of all around him, that the board had that very day arrived at a decision which would exercise the most material influence over all his future fortunes. But they had. And this was it:

The members of this board were very sage, deep, philosophical men; and when they came to turn their attention to the workhouse, they found out at once, what ordinary folks would never have discovered—the poor people liked it! It was a regular place of public entertainment for the poorer classes; a tavern where there was nothing to pay; a public breakfast, dinner, tea, and supper all the year round; a brick and mortar Elysium, where it was all play and no work.

“Oho!” said the board, looking very knowing.

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1. A beadle is a minor officer of a parish, or church district.
2. A waistcoat (wes’t kat) is a vest.
3. To pick oakum is to tear apart old rope for the stringy fiber that was used in sealing the seams of boats.

**Literary Element**  
**Exposition** What does this passage tell you about how Oliver was treated in the past?

**Reading Strategy** Connecting to Contemporary Issues  
Oliver is forced to work at a menial job for virtually no pay. To what modern global economic issue can you connect Oliver’s situation?

**Vocabulary**  
extraordinary (iks trór’ do ner’ ē) adj. very unusual or remarkable
philosophical (phil’ a sof’ i kal) adj. concerned with the deeper meaning of life
“we are the fellows to set this to rights; we’ll stop it all, in no time.” So they established the rule, that all poor people should have the alternative (for they would compel nobody, not they), of being starved by a gradual process in the house, or by a quick one out of it. With this view, they contracted with the water-works to lay on an unlimited supply of water; and with a corn-factor to supply periodically small quantities of oatmeal; and issued three meals of thin gruel a day, with an onion twice a week, and half a roll on Sundays. They made a great many other wise and humane regulations, having reference to the ladies, which it is not necessary to repeat; kindly undertook to divorce poor married people, in consequence of the great expense of a suit in Doctors’ Commons; and, instead of compelling a man to support his family, as they had theretofore done, took his family away from him, and made him a bachelor! There is no saying how many applicants for relief, under these last two heads, might have started up in all classes of society, if it had not been coupled with the workhouse; but the board were long-headed men, and had provided for this difficulty. The relief was inseparable from the workhouse and the gruel; and that frightened people.

For the first six months after Oliver Twist was removed, the system was in full operation. It was rather expensive at first, in consequence of the increase in the undertaker’s bill, and the necessity of taking in the clothes of all the paupers, which fluttered loosely on their wasted, shrunken forms, after a week or two’s gruel. But the number of workhouse inmates got thin as well as the paupers; and the board were in ecstasies.

The room in which the boys were fed, was a large stone hall, with a copper at one end; out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times. Of this festive composition each boy had one porringer, and no more—except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months. At last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn’t been used to that sort of thing (for his father had kept a small cook’s shop), hinted darkly to his companions, that unless he had another basin of gruel per diem, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening and ask for more; and it fell to Oliver Twist.

The evening arrived, the boys took their places. The master, in his cook’s uniform, stationed himself at the copper, his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered to each other, and winked at Oliver; while his next neighbors nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and

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4. A **copper** is a large boiler for cooking, originally made of copper.

**Big Idea** The Emergence of Realism How does Dickens view the treatment of the poor?

**Vocabulary**

inseparable (in sep’ ar a bal) adj. linked so closely that it is almost impossible to separate

---

5. A *porringer* is a small, shallow bowl with a handle.

6. A *common* is a ration or allowance of food.

**Literary Element** Exposition How does this passage hint at a future conflict for Oliver?
advancing to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity,—

“Please, sir, I want some more.”

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds; and then clung for support to the copper. The assistants were paralyzed with wonder, the boys with fear.

“What!” said the master at length, in a faint voice.

“Please, sir,” replied Oliver, “I want some more.”

The master aimed a blow at Oliver’s head with the ladle, pinioned him in his arms, and shrieked aloud for the beadle.

The board were sitting in solemn conclave, when Mr. Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said,—

“Mr. Limbkins, I beg your pardon, sir! Oliver Twist has asked for more!”

There was a general start. Horror was depicted on every countenance.

“For more!” said Mr. Limbkins. “Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?”

“He did, sir,” replied Bumble.

“That boy will be hung,” said the gentleman in the white waistcoat. “I know that boy will be hung.”

Nobody controverted the prophetic gentleman’s opinion. An animated discussion took place. Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.

“I never was more convinced of anything in my life,” said the gentleman in the white waistcoat, as he knocked at the gate and read the bill next morning: “I never was more convinced of anything in my life, than I am that that boy will come to be hung.”

7. A conclave is a private meeting.
8. A dietary is a daily ration or allowance of food.

Connecting to Contemporary Issues

What does this passage tell you about the goal of the board members? Name some similar contemporary circumstances.

9. An apprentice is a trainee who works in return for instruction in an art or trade.
RESPONDING AND THINKING CRITICALLY

Respond
1. What was your first reaction to Oliver’s plight?

Recall and Interpret
2. What circumstances lead the gentlemen of the board to think Oliver a fool?
3. (a) How does the gentleman in the white waistcoat respond to Oliver’s weeping? (b) What does the man’s reaction reveal about him?
4. (a) How does the staff respond to Oliver’s request for more food? (b) Why do they respond this way?

Analyze and Evaluate
5. (a) How does the description of the gentlemen on the board compare to the description of the workhouse boys? (b) What does this comparison suggest about the gentlemen’s true motivations?

6. (a) What does Dickens suggest is the official attitude toward the poor? (b) What does the board think of its own efforts on behalf of the poor?

7. What is implied by the prediction that Oliver will be hung and by the bill that is posted on the gate?

8. What theme is implied by the excerpt from Oliver Twist? Explain.

Connect
9. Big Idea The Emergence of Realism Do you think literature is an effective way to call attention to social problems? Explain.

Was Dickens Too Melodramatic?

Dickens loved the theater. In fact, critics often detect a sense of melodrama in Dickens’s writing. A melodrama is usually a play, but the term can apply to any work that has a strong conflict, appeals principally to the emotions, and arouses strong feelings of horror or pity. The characters are usually flat and either extremely good or extremely wicked. Read the following comments by two critics on Dickens’s use of melodrama.

“The typical Dickens novel . . . always exists round a framework of melodrama. The last thing anyone ever remembers about the books is their central story. . . . Of course it would be absurd to say that Dickens is a vague or merely melodramatic writer. Much that he wrote is extremely factual, and in the power of evoking visual images he has probably never been equaled. When Dickens has once described something you see it for the rest of your life.”

—George Orwell

“Some parts of [Oliver Twist] are so crude and so clumsy a melodrama, that one is almost tempted to say that Dickens would have been greater without it. . . . It is by far the most depressing of all his books; it is in some ways the most irritating; yet its ugliness gives the last touch of honesty to all that spontaneous and splendid output.”

—G. K. Chesterton

Group Activity Discuss the following questions with classmates. Refer to the quotations on this page and cite evidence from the Oliver Twist excerpt.

1. Do these critics view Dickens’s melodrama as positive or negative? Explain.
2. In general, do you think the excerpt from Oliver Twist is melodramatic? Explain.
**Literary Element**  **Exposition**
The reader learns quite a lot about Oliver and his circumstances in the *exposition* included in this excerpt.

1. What is the setting of this excerpt?
2. What is Oliver’s situation?
3. What is the reader expected to feel for Oliver? For Mr. Bumble?
4. What is the major conflict of this excerpt and how is it resolved?

**Review: Satire**
As you learned on page 565, *satire* is writing that comments, sometimes humorously, on human flaws, ideas, social customs, or institutions. The purpose of satire may be to reform, entertain, or both. Some satiric devices are irony, hyperbole, and understatement.

**Partner Activity** Meet with another classmate and discuss the satire in this excerpt from *Oliver Twist*. Then, working with your partner, create an organizer that shows the satiric devices Dickens uses. Jot down page and line numbers.

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**Reading Strategy**  **Connecting to Contemporary Issues**
In this excerpt from *Oliver Twist*, Dickens shines a harsh light on the treatment of orphans in Victorian times, but have times changed?

1. How are orphans taken care of today?
2. Estimates of the number of orphans worldwide vary but are all high. What are some reasons today for the high number of orphans in the world?
3. Do you think orphans are treated more humanely today than they were in Dickens’s time? Explain your answer.

---

**Vocabulary**  **Practice**

**Practice with Word Parts** Identify the meaning of the underlined part of each vocabulary word. Use a dictionary if necessary.

1. **demolition**
   a. for
   b. down
2. **extraordinary**
   a. order
   b. painful
3. **philosophical**
   a. difficult
   b. loving
4. **inseparable**
   a. talented
   b. capable of

---

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

**deviate** (dē’ vē ā’t) v. to turn aside from a path or course

**supplement** (sup’ lə mənt) n. an addition to something to make up for a deficiency

**Practice and Apply**
1. How does Oliver deviate from accepted rules in regards to meals?
2. Why were the gentlemen opposed to giving the orphans a supplement to their diet?

---

British child star Mark Lester as Oliver Twist asking for some more gruel during the filming of *Oliver*, 1967.
Writing About Literature

**Analyze Cultural and Historical Context** Write an essay to demonstrate how Dickens, as represented by the excerpt from *Oliver Twist*, exemplifies his era in the ideas he explores. First identify the period. Then state several characteristics of the time; include cultural values, class relationships, and social concerns. For each characteristic of the period, give examples from the excerpt from *Oliver Twist*.

As you explore the topic, list the characteristics of the period in one column and the treatment of those characteristics in *Oliver Twist* in a second column.

<table>
<thead>
<tr>
<th>Characteristics of Period</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Economics: Rapid Industrialization</td>
<td>Mechanics: Orphans forced to labor in workshops</td>
</tr>
</tbody>
</table>

As you write, follow the path below.

- **Introduction—thesis**
- **Body Paragraphs—points and examples**
- **Conclusion—restate thesis**

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.

**Learning for Life**

Research organizations that help poor, orphaned, or starving children in your town, county, parish, or state; make a plan on how to help address this problem, either individually or as a group.

- **Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Dickens’s Language and Style

**Using Interjections** An interjection is a word or phrase that expresses emotion or exclamation. Dickens uses a number of interjections, all followed by an exclamation point. For instance, note the interjection in the following passage: “Poor Oliver! He little thought, as he lay sleeping in happy unconsciousness of all around him, that the board had that very day arrived at a decision . . .” In writing, a mild interjection is usually followed by a comma. A strong interjection is followed by an exclamation point. An interjection is not the same as direct address, in which persons are addressed in speaking, reading, or writing.

Note how Dickens uses both interjections and direct address in *Oliver Twist*:

<table>
<thead>
<tr>
<th>Interjections</th>
<th>Direct Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hush!</td>
<td>“Boy,”</td>
</tr>
<tr>
<td>Well!</td>
<td>“Mr. Limbkins,”</td>
</tr>
<tr>
<td>What!</td>
<td>“Sir,”</td>
</tr>
<tr>
<td>Oho!</td>
<td></td>
</tr>
</tbody>
</table>

**Activity** On a separate sheet of paper, supply the following sentences with one of the interjections from the list below.

1. _____, the service is starting.
2. _____! Is it really worth that much?
3. _____! You stepped on my foot.
4. _____! It’s your phone ringing; not mine.
5. _____! He wasn’t very friendly.
6. _____! The kitchen is on fire.

**Revising Check**

**Interjections** Use interjections sparingly in your writing, except for places where they capture emotion in a way that direct address cannot. Check the paper you wrote on cultural and historical context to see if you used interjections, and, if so, evaluate their purpose. Consider if using direct address would be a better choice.
Understanding Political and Historical Terms

“In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.”
—Charles Dickens, from Oliver Twist

Connecting to Literature Whether you are reading historical or political documents, or literature like Oliver Twist, you will likely encounter words that come from other languages. Much of the English language, including words we still use today, originated in Greek and Latin. For example, in the above quote, the word apprentice comes from the Latin root apprendere, meaning “to learn.”

Understanding difficult material, such as historical and political terms, will be easier if you know a word’s origin, or etymology. The following entry lists the etymology of the word history.

history (his′ tə rē) n. a record of events: a history of pop music. [Latin historia inquiry, history]

- What does the Latin root word mean?
- How does the word’s etymology relate to its modern meaning?

The following dictionary entry of the word political shows how a word can have a root, prefix, or suffix that comes from another language.

political (pə′ lē tɪ kəl) adj. of, relating to, or concerned with government: a political campaign [Greek polis city + -al relating to]

- What suffix is added to this root?
- What other words contain this root or suffix?

Exercise

Working in groups, use a dictionary to find the etymologies of the following words. Record your answers in a chart like the one below.

<table>
<thead>
<tr>
<th>Word</th>
<th>Etymology</th>
<th>Relevance to Modern Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>abolish</td>
<td>Latin, abolire, “to do away with”</td>
<td>means to get rid of something</td>
</tr>
<tr>
<td>academy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>aristocrat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>merit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>moratorium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>per diem</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Dover Beach

MEET MATTHEW ARNOLD

The nineteenth century brought enormous changes to England. Yet, rapid economic and industrial progress had its price. In his poetry and prose, Matthew Arnold addressed the deep sense of loss and futility felt by many as a result of the economic and social changes that swept across Europe.

An Uninspired Student  Arnold grew up as the son of the most renowned educator in early Victorian England, the headmaster of the famous Rugby School. However, to his somber father’s dismay, the young Arnold neglected his studies and instead showed more interest in fanciful clothes and social repartee. Nevertheless, at eighteen, he managed to win the Rugby poetry prize as well as a scholarship to Oxford University. Oxford failed to turn Arnold into a serious student, however. But in his mid-twenties Arnold surprised his family and friends by publishing two volumes of melancholy and profoundly serious verse. Because Arnold was a perfectionist, he published the volumes anonymously; he later withdrew them from circulation because he was dissatisfied with his writing. After marrying Fanny Lucy Wightman in 1851, Arnold accepted an appointment as an inspector of schools in order to support his family. For thirty-five years he traveled over England’s wretched roads and stayed at dreary inns in order to inspect the dismal schools of the period.

“The best poetry will be found to have a power of forming, sustaining, and delighting us, as nothing else can.”
—Matthew Arnold

An Ars Poetica  In 1853 Arnold published his third book of poems, Poems: A New Edition, which was the first to bear his name. In the preface to this book, Arnold delivered his famous dictum—poetry should not only express an author’s feelings but should also “animate and ennoble” its readers. Thus, for Arnold, literature served an aesthetic and social function.

In 1857 Arnold was elected to the poetry chair at Oxford University. There he gave a series of lectures presenting his ideas on poetry, society, and education in general. As inspector of schools, Arnold studied the British and European educational systems closely. He concluded that all young children should receive a broad education in both the arts and the sciences. The goal of such an education, he felt, was “to enable a man to know himself and the world.”

A Critic Is Born  As Arnold wrote more prose, he wrote less poetry. In 1867 he published New Poems, his last major publication as a poet. From that point on, Arnold focused on social, political, and literary criticism almost exclusively. One of Arnold’s best-known critical works was Culture and Anarchy, published in 1869. In this volume, Arnold repeated his belief that literature and culture were as necessary to society as religion. A few years later, Arnold wrote four books specifically on religion and its place in a society that was fascinated by science. Toward the end of Arnold’s life, he traveled to the United States, where he lectured to enthusiastic audiences and continued to write.

Matthew Arnold was born in 1822 and died in 1888.

Author Search  For more about Matthew Arnold, go to www.glencoe.com.
Connecting to the Poem
The poem “Dover Beach” is Arnold’s response to the changes and fears of his time, and yet its message is universal. As you read, think about the following questions:

- Have you ever felt uncertain about the future?
- What comforts you when you are sad or lonely?
- How do you deal with loss in your own life?

Building Background
The town of Dover, England, which is famous for its chalk-white cliffs, is only about twenty miles from France, which lies across the Strait of Dover. Many critics believe that Arnold visited the town on his honeymoon in 1851. At that time, Arnold was adjusting not only to married life but also to his new position as inspector of schools. In addition, like other Victorians, he was adjusting to the transition in England from an age of faith to an age of science and technology. Scientific discoveries seemed to challenge traditional religious beliefs, and Arnold addressed some of these profound social and religious changes in “Dover Beach.”

Setting Purposes for Reading
Big Idea | Disillusionment and Darker Visions
As you read this selection, note the language and phrases Arnold uses to convey a dark vision of the world and a sense of impermanence.

Literary Element | Meter
Meter is the regular pattern of stressed and unstressed syllables that gives a line of poetry a more or less predictable rhythm. The basic unit of meter is known as a foot, which usually consists of one or two stressed syllables (marked ‘*’) and one or more unstressed syllables (marked ‘˘’). As you read Arnold’s poem, pay attention to the rhythm and to the way in which the stressed and unstressed syllables in each stanza are arranged.


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

Reading Strategy | Comparing and Contrasting Imagery
Imagery describes the word pictures that writers create to evoke an emotional response in readers. In creating effective images, writers use sensory details, or descriptions that appeal to one or more of the five senses: sight, hearing, touch, taste, and smell. When you compare and contrast, you note the similarities and differences between two or more things. As you read, watch for various images of permanence and impermanence that create tension and convey a sense of loss.

Reading Tip: Noting Imagery Use a chart to record the imagery that you find in the poem.

<table>
<thead>
<tr>
<th>Images of Permanence</th>
<th>Images of Impermanence</th>
</tr>
</thead>
<tbody>
<tr>
<td>the cliffs of England</td>
<td>on the French Coast</td>
</tr>
<tr>
<td>stand, / Glimmering and</td>
<td>the light / Gleams</td>
</tr>
<tr>
<td>vast, out in the tranquil</td>
<td>and is gone</td>
</tr>
<tr>
<td>bay.</td>
<td></td>
</tr>
</tbody>
</table>

DOVER BEACH
Matthew Arnold

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits—on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the moon-blanced land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.
RESPONDING AND THINKING CRITICALLY

Respond
1. What image or images made the deepest impression on you? Why?

Recall and Interpret
2. (a) What does the speaker see from the window in lines 1–6? (b) What does the speaker hear in lines 7–14? (c) Describe the shift in mood from the beginning of this stanza to the end.
3. (a) What emotion does the speaker associate with the sound of waves? (b) According to the poem, what does Sophocles hear? (c) Why does the speaker make this allusion to Sophocles?
4. (a) How does the speaker describe the “Sea of Faith”? (b) What does this suggest about faith?

Analyze and Evaluate
5. (a) According to the speaker, in what ways has the world not changed since the time of Sophocles? (b) Do you agree or disagree with this assertion? Explain.
6. What words or images suggest that the speaker of the poem still has hope?
7. (a) What is the theme, or main idea, of the poem? (b) In your opinion, do the images of the shoreline effectively convey the theme? Explain.

Connect
8. Big Idea Disillusionment and Darker Visions
How might being “true to one another” help in a world of struggle and pain?

LITERARY ANALYSIS

Literary Element Meter

Meter often gives clues to the meaning and mood of a poem.
1. (a) What is the dominant foot in the first two lines of the poem? (b) How does the breakdown of this regularity contribute to the poem’s meaning?
2. How does the meter in the first two stanzas support the imagery?

Literary Criticism

The American critic Lionel Trilling saw Arnold as the Victorian most ahead of his time:

Perhaps more than any other man of his time and nation he perceived the changes that were taking place in the conditions of life and in the minds of men to bring into being the world we now know.

To what changes “in the conditions of life and in the minds of men” was Arnold responding in “Dover Beach”? In a paragraph, describe the attitude of the poem toward these changes.

READING AND VOCABULARY

Reading Strategy Comparing and Contrasting Imagery

A poem’s images are often clues to the deeper meaning of the work.
1. (a) Compare and contrast the images of light and darkness that appear in the first and last stanzas of the poem. (b) Explain what each might symbolize.
2. Compare and contrast the imagery used to portray each body of water mentioned in the poem.

Academic Vocabulary

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

incorporate (in kôr’ pə rät’) v. to blend into something that already exists

Practice and Apply

How does Arnold incorporate images of the sea in “Dover Beach”?

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Housman’s Poetry

MEET A. E. HOUSMAN

Solitary and brilliant, Alfred Edward Housman was known during his life for both his classical scholarship and his somber poetry. Much of Housman’s poetic fame, though, came late in his life, resulting both from his own emotional upheavals and from the changes in tastes that represented the first steps in the transformation of the Victorians into Moderns.

“With rue my heart is laden
For golden friends I had,
For many a rose-lipped maiden
And many a lightfoot lad.”

—A. E. Housman
from A Shropshire Lad

A Shropshire Lad The oldest of seven children, Housman loved learning and sharing knowledge with others, especially his younger brothers and sisters, whom he tutored throughout childhood. One anecdote in particular stands out: to demonstrate a lesson on astronomy, Housman had his siblings stand together on the front lawn. There, each took on the role of a celestial body and, under his direction, moved about according to the patterns and laws of the solar system.

At the center of this active, happy home life was Housman’s mother. Her death—sadly, occurring on the young poet’s twelfth birthday—was an emotional shock that affected Housman for years. Housman was a gifted student of the classics and, as a result, won a scholarship to St. John’s College, Oxford. At first he did well. However, during a period of emotional struggle, and what some have characterized as a nervous breakdown, he failed his final examinations. He had to return the following year and received a lesser “pass” degree. Housman then took a civil service job in London, working in the same office as his friend Moses Jackson, whom he had met in Oxford. On his own, Housman continued to study the Greek and Latin classics in the British Museum reading room and began to publish impressive scholarly articles. These articles eventually resulted in his being made chair of Greek and Latin at University College, London, in 1892.

Grief and Poetry That same year, Moses Jackson’s brother, Adalbert, died of typhoid. After Moses’s departure several years earlier for a teaching career in India, Adalbert had become Housman’s closest companion. His death prompted a poetic outpouring from Housman and sparked his greatest work: A Shropshire Lad. This collection of sixty-three poems is tragic in tone and addresses the themes of death, aging, and loss.

In 1911 Housman became professor of Latin at Trinity College, Cambridge—a position he retained until his death. After the release of A Shropshire Lad, Housman’s poetic output dwindled considerably. He released only one other book, Last Poems, during the remainder of his life. These poems are representative of Housman’s understanding of the purpose of all great poetry, to “transfuse emotion” and to “entangle the reader in a net of thoughtless delight.”

A. E. Housman was born in 1859 and died in 1936.

Author Search For more about A. E. Housman, go to www.glencoe.com.
Connecting to the Poems
In your own life, how do you deal with tragedy? The speaker in each of the following poems describes memories of heartache and loss. As you read, think about the following questions:

- How do you think your accomplishments in life will affect the way people remember you?
- How might age alter the way you view your relationships with others?

Building Background
As a child, Housman was encouraged by his mother to recite passages from the King James Bible. The simplicity and eloquence of its language strongly impressed him. Other works that influenced Housman include Greek and Latin lyric poetry as well as traditional English and Scottish folk ballads, whose language, structure, and rich subject matter sparked Housman’s own creativity. Housman used Shakespeare’s songs and the lyrical works of William Blake and the German poet Heinrich Heine as models for the poems in *A Shropshire Lad*, in which both “To an Athlete Dying Young” and “When I Was One-and-Twenty” appear. Yet many of Housman’s favorite themes—passing youth, early death, unhappy love, the indifference of nature—derive from the disappointments and pains of his own youth.

Setting Purposes for Reading

**Big Idea**  Disillusionment and Darker Visions
Notice how Housman’s poems adhere to the notions of Realism while expressing an inherent pessimism.

**Literary Element**  Lyric Poetry
Lyric poetry expresses a speaker’s personal thoughts and feelings and is typically short and musical. While the subject of a lyric poem might be an object, a person, or an event, the emphasis of the poem is on the experience of emotion.


### Reading Strategy  Connecting to Personal Experience
Connecting to personal experience means relating what you read to events in your own life. When you connect personal experience to a text, you gain a greater understanding of that text.

**Reading Tip: Taking Notes**  Use a chart to connect your personal experience with the poems.

<table>
<thead>
<tr>
<th>Text</th>
<th>My Experience</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>“To an Athlete Dying Young” Lines 11–12:  “And early though the laurel grows / It withers quicker than the rose.”</td>
<td>I was a more agile athlete when I was younger. I’m not nearly as fast as I used to be.</td>
<td>Housman’s poem seems to reflect the real world accurately.</td>
</tr>
</tbody>
</table>

### Vocabulary

**threshold** (thresh’ hold’) n. doorway; entranceway; p. 1000  The groom carried the bride over the threshold.

**flee t** (fle’t) adj. swift; fast; p. 1000  Most of the children were fleet of foot.

**rue** (rū) n. sorrow; remorse; p. 1001  He felt nothing but rue about the day he bought the broken down motorcycle.

### Vocabulary Tip: Analogies  Analogies compare words based on the relationship between each pair’s meaning.

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

A. E. Housman

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

5 Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your **threshold** down,
Townsman of a stiller town.

Smart lad, to slip betimes\(^1\) away
10 From fields where glory does not stay
And early though the laurel\(^2\) grows
It withers quicker than the rose.

Eyes the shady night has shut

Cannot see the record cut,\(^3\)
15 And silence sounds no worse than cheers
After earth has stopped the ears:

Now you will not swell the rout\(^4\)
Of lads that wore their honors out,
Runners whom renown outran
20 And the name died before the man.

So set, before its echoes fade,
The **fleet** foot on the sill of shade,
And hold to the low lintel\(^5\) up
The still-defended challenge-cup.

25 And round that early-laureled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl’s.

---

1. Here, *betimes* means “early in life.”
2. *Laurel* is the symbol for victory; in ancient Greece and Rome, victorious athletes were crowned with laurel wreaths.
3. *Cut* means “broken” or “outdone.”
4. In this instance, a *rout* is a particular group or class of people.
5. A *lintel* is an architectural piece spanning, and usually bearing the weight, above a door.

---

**Literary Element**

Lyric Poetry

**In what ways has Housman made these lines musical?** What other element of lyric poetry do you see at work in these lines?

**Vocabulary**

**threshold** (thresh’ hold’ ) n. doorway; entranceway

**fleet** (flët) adj. swift; fast
When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas\(^1\)
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.
When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

---

\(^1\) Crowns, pounds, and guineas are British units of currency.

**Reading Strategy**

**Connecting to Personal Experience**

In what ways, if any, does the feeling in these lines relate to your personal experiences?

**Vocabulary**

rue (rōō) n. sorrow; remorse
RESPONDING AND THINKING CRITICALLY

Respond
1. Which of these poems could you relate to the most? Explain.

Recall and Interpret
2. (a) In “To an Athlete Dying Young,” compare the two occasions on which the athlete is brought home “shoulder high.” What has happened to him in each case? (b) Why do you think Housman juxtaposes these two events in the poem?

3. (a) Summarize the commentary and advice the speaker gives in lines 9–28 in “To an Athlete....” (b) From this, what can you infer about the speaker’s attitudes toward youth, fame, and death? Explain the basis for your inference.

4. (a) In “When I Was One-and-Twenty” what advice does the wise man give the speaker? How does the speaker respond to this advice? (b) Why do you think the speaker responds in this way?

5. (a) How does the speaker’s attitude change during the course of “When I Was One-and-Twenty”? (b) What do you think causes this change?

Analyze and Evaluate
6. (a) Briefly describe the meter and rhyme scheme in “To an Athlete Dying Young.” (b) Do you think these elements are well suited to the poem’s subject matter? Explain.

7. (a) In “When I Was One-and-Twenty,” what is ironic about the experience the speaker describes? (b) How does the speaker’s use of repetition reinforce this irony?

Connect
8. Big Idea Disillusionment and Darker Visions Briefly describe how the themes of both these poems represent Naturalism’s pessimistic view of the world.

LITERARY ANALYSIS

Literary Element Lyric Poetry
The word lyric comes from lyre, a stringed instrument that was used to accompany poetry in ancient Greece. In English verse, poems are considered lyric if they are musical and emotional and if they deemphasize narrative elements. Usually this means that the poem will use rhyme, meter, or some other musical device. In addition, lyric poetry will often explore an emotionally charged subject.

1. Describe the personal thoughts and emotions expressed by each poem’s speaker.

2. From the two poems you have read, why do you think Housman is considered an important lyric poet of the Victorian period? Use specific examples from the poems to support your views.

Writing About Literature

Respond to Tone How did the tone of these poems affect you? Write a brief letter to the speaker of one of the poems in which you explain the thoughts and feelings you experienced as you read.

READING AND VOCABULARY

Reading Strategy Connecting to Personal Experience
Connecting personal experience to a text can make reading more fulfilling. Based on your own experiences, do these poems seem like accurate representations of real-life situations? Explain.

Vocabulary Practice

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

1. canal : ocean :: threshold :
   a. pedestrian   b. building   c. bolt
2. dim : bright :: fleet :
   a. slow   b. quick   c. group
3. make : create :: rue :
   a. hope   b. reinvent   c. regret

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Hardy’s Poetry

MEET THOMAS HARDY

When Thomas Hardy was apprenticed to an architect at age sixteen, a minister denounced him for trying to rise above his class. However, the young man had even higher ambitions than the minister suspected. Each morning Hardy rose early and studied literature before going to the office. His hunger for learning eventually led to a distinguished writing career. Although it was criticized at first, Hardy’s “self-taught” style gave his writing a stern, authentic voice—a voice that captured the mood of the late Victorian age without pandering to the literary fashions of the time.

“My opinion is that a poet should express the emotion of all the ages and the thought of his own.”
—Thomas Hardy

Seeds of Naturalism  Hardy was born and grew up in Higher Bockhampton, a small village in the county of Dorset in southwest England that would play an integral role in his literary career. The region is agricultural, and across its rugged surface stand monuments of the past: Saxon and Roman ruins, as well as the great boulders of Stonehenge. Hardy often set his writing in this bleakly beautiful landscape to emphasize nature’s indifference to human suffering. This view of nature as an indifferent, implacable force is the foundation of Naturalism, which Hardy was among the first great English writers to espouse.

Return to Poetry At age thirty, Hardy met Emma Gifford, whom he married four years later. At first the marriage was happy, but the couple gradually drifted apart. The difficulty of sustaining love in marriage became an important theme in Hardy’s work, and his later novels were often criticized for their frank portrayal of relationships between men and women. Although Hardy was hurt by the attacks, the publicity boosted book sales. However, a particularly harsh review of Tess of the d’Urbervilles (1891) led Hardy to declare, “Well, if this sort of thing continues, no more novel-writing for me. A man must be a fool to deliberately stand up to be shot at.” When his novel Jude the Obscure (1895) elicited even more outrage, Hardy decided never to write another novel, turning instead to his first passion, poetry. In the next three decades, he wrote nearly a thousand poems.

Hardy’s wife died in 1912, ending decades of estrangement, but filling Hardy with regret and remorse. He expressed these feelings in “Poems of 1912–1913,” often considered the peak of his achievement. Hardy wrote prolifically until the final months of his life.

Thomas Hardy was born in 1840 and died in 1928.
Connecting to the Poems
In these poems, Hardy composes three variations on the subject of death. As you read, think about the following questions:

- Has a winter landscape ever reminded you of death?
- Are war deaths always heroic?
- How would you prefer to be remembered after your death?

Building Background
In a headnote to “The Man He Killed,” Hardy noted that the speaker in the poem is a man who recently returned home to Dorset, England, from the South African War. Also known as the Boer War, this conflict between Great Britain and the Afrikaans, Dutch settlers in South Africa, lasted from 1899 to 1902. In Hardy’s lifetime, Great Britain was the largest imperialist nation in the world; by the end of the 1800s, Britain controlled nearly one-quarter of Earth’s land surface. The South African War, in conjunction with British armed conflicts in Eastern Europe, Asia, Africa, and the Middle East, provoked criticism against imperialist policies. Although Hardy claimed to be “quite outside politics,” he voiced his opposition to war.

Setting Purposes for Reading

Big Idea Disillusionment and Darker Visions
As you read the poems, identify ideas that reflect Hardy’s Naturalism, such as realistic details, pessimism, and a belief in the futility of human endeavors.

Literary Element Irony
Irony is a contrast or discrepancy between expectation and reality. Verbal irony occurs when a person says one thing but means another. Situational irony occurs when the actual outcome of a situation is the opposite of, or completely different from, what was expected. As you read the poems, look for Hardy’s use of both verbal and situational irony.


Reading Strategy Making Generalizations
When you draw conclusions about a writer’s beliefs and ideas from specific details in a text, you are making generalizations. Generalizations help you make connections between a literary work and universal themes.

To make generalizations, ask yourself the following questions as you read:

- What is the author’s tone, or attitude, toward his or her subject?
- How do the events or ideas in the literary work relate to my prior knowledge and background information?
- How might the characters or events represent a broader theme or idea?

Reading Tip: Taking Notes Use a chart similar to the one below to record a detail from each of the poems and the generalization you draw from each detail.

<table>
<thead>
<tr>
<th>Detail</th>
<th>Generalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Darkling Thrush”</td>
<td></td>
</tr>
<tr>
<td>“and every spirit upon earth / Seemed forlorn as I”</td>
<td></td>
</tr>
<tr>
<td>“The Man He Killed”</td>
<td></td>
</tr>
<tr>
<td>“Ah, Are You Digging on My Grave?”</td>
<td></td>
</tr>
<tr>
<td>The twentieth century begins with a universal feeling of pessimism.</td>
<td></td>
</tr>
</tbody>
</table>

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

Thomas Hardy

I leant upon a coppice\footnote{A 	extit{coppice} is a small wood or thicket.} gate
When Frost was specter-gray,
And Winter's dregs made desolate
The weakening eye of day.

5 The tangled bine-stems\footnote{Bine-stems are the stems of a climbing plant.} scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

The land's sharp features seemed to be
\textit{The Century's corpse}\footnote{The Century's corpse refers to the passing of the nineteenth century (Hardy first published this poem on Dec. 29, 1900).} outleant,\footnote{Outleant means "leaned out" or "outstretched."}
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ\footnote{Here, germ means "seed" or "bud."} and birth
Was shrunkken hard and dry,
And every spirit upon earth
Seemed fervorless as I.

At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
\textit{Of joy illimited};\footnote{Illimited means "unlimited."}
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,\footnote{Blast-beruffled plume refers to the bird's feathers, which were disturbed or made to stand on end by a gust of wind.}
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,
That I could think there trembled through
His happy good-night air
\textit{Some blessed Hope}, whereof he knew
And I was unaware.

\textbf{Reading Strategy} Making Generalizations Based on the metaphor in these lines, how would you describe the speaker's attitude toward the nineteenth century?

\textbf{Literary Element} Irony Reread the last four lines. What is ironic about the song of the thrush?
“Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!1

“But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

“I shot him dead because—
Because he was my foe,
Just so: my foe of course he was;
That’s clear enough; although

“He thought he’d ’list,3 perhaps,
Off-hand like—just as I—
Was out of work—had sold his traps4—
No other reason why.

“Yes; quaint and curious war is!
You shoot a fellow down
You’d treat if met where any bar is,
Or help to half-a-crown.”5

Thomas Hardy

1. Here, wet means “drink.”
2. Nipperkin is a colloquial word for a small glass of ale.
3. Here, ’list means “enlist in the army.”
4. Traps are personal belongings.
5. A half-a-crown is a coin formerly used in Great Britain.
“Ah, are you digging on my grave
My loved one?—planting rue?”
—“No: yesterday he went to wed
One of the brightest wealth has bred.

‘It cannot hurt her now,’ he said,
‘That I should not be true.’ ”

Then who is digging on my grave?
My nearest dearest kin?
—“Ah, no: they sit and think, ‘What use!
What good will planting flowers produce?
No tendance of her mound can loose
Her spirit from Death’s gin.’ ”

But some one digs upon my grave?
My enemy?—prodding sly?”
—“Nay: when she heard you had passed
the Gate
That shuts on all flesh soon or late,
She thought you no more worth her hate,
And cares not where you lie.”

Then, who is digging on my grave?
Say—since I have not guessed!”
—“O it is I, my mistress dear,
Your little dog, who still lives near,
And much I hope my movements here
Have not disturbed your rest?”

“Ah, yes! You dig upon my grave . . .
Why flashed it not on me
That one true heart was left behind!
What feeling do we ever find
To equal among human kind
A dog’s fidelity!”

“Mistress, I dug upon your grave
To bury a bone, in case
I should be hungry near this spot
When passing on my daily trot.
I am sorry, but I quite forgot
It was your resting-place.”

1. Rue is a type of ornamental plant; the word can also mean “sorrow.”
2. Tendance means “tending” or “looking after.”
3. Here, gin means “trap.”
RESPONDING AND THINKING CRITICALLY

Respond
1. Which of these poems did you like best? Explain.

Recall and Interpret
2. (a) Describe the speaker’s emotional response to the thrush’s song in “The Darkling Thrush.” (b) Does the song inspire the speaker to be hopeful? Explain.
3. (a) In “The Man He Killed,” what does the speaker think would have happened if he had met the man at the inn? (b) What actually happened? Why?
4. (a) In “Ah, Are You Digging on My Grave?” how does the woman react when she first learns who is digging on her grave? (b) What can you infer about nature from the digger’s response? Explain.

Analyze and Evaluate
5. In literature, the attribution of human thoughts and emotions to nature or to non-human objects or animals is called the pathetic fallacy. In your opinion, is Hardy guilty of this fallacy in “The Darkling Thrush”? Explain.
6. (a) In your opinion, why might Hardy have written “Ah, Are You Digging on My Grave?” as a dialogue? (b) How do the dialogue and the rhyme scheme enhance the poem’s irony?

Connect
7. **Big Idea** Disillusionment and Darker Visions
   How do these three poems illustrate the literary movement known as Naturalism?

LITERARY ANALYSIS

**Literary Element** Irony
The term irony derives from a character in Greek comedy called the eiron, meaning “dissembler” or “deceiver.” The eiron spoke in understatement and pretended to be dimwitted to fool enemies. The current literary use of irony retains this idea of “dissembling.” In verbal irony, what a character or speaker says is often nearly the opposite of what is meant. Situational irony occurs when an outcome is vastly different from what was expected.

1. Explain the verbal irony in the words “Had chosen thus to fling his soul / Upon the growing gloom” in “The Darkling Thrush.”
2. In “The Man He Killed,” what details suggest that the speaker employs verbal irony when he uses the word quaint to describe war?
3. Identify two examples of situational irony in “Ah, Are You Digging on My Grave?”

Review: Dramatic Monologue
As you learned on page 980, dramatic monologue is a form of dramatic poetry in which the speaker addresses a silent listener—and in the process reveals much about his or her character. “The Man He Killed” is an example of a dramatic monologue. The reader is the silent listener to the speaker’s narrative and receives the speaker’s moral lesson at the end of the monologue.

**Group Activity** Meet with a small group and create a chart similar to the one below to demonstrate what the reader learns about the speaker through his monologue.

<table>
<thead>
<tr>
<th>Element of Dramatic Monologue</th>
<th>Effect on Reader</th>
</tr>
</thead>
<tbody>
<tr>
<td>personal tone</td>
<td>inspires identification and compassion</td>
</tr>
</tbody>
</table>

1. What does the reader learn about the personality and character of the speaker in “The Man He Killed”?
2. What moral or lesson does the speaker convey in this poem?
**Reading Strategy**  Making Generalizations

You can **make generalizations** by drawing conclusions about themes and ideas in Hardy’s poems. Think about the background information you have about Hardy and what themes or ideas Hardy might be conveying in each poem.

1. Based on “The Darkling Thrush,” what generalization can you make about Hardy’s view of the relationship between humans and nature?

2. What evidence in “The Man He Killed” supports the generalization that Hardy viewed war as dehumanizing and absurd?

3. Although the three poems portray different speakers in different situations, each speaker expresses a similar view of human life. What generalizations about Hardy’s philosophy of life can you make based on the three poems?

**Academic Vocabulary**

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

**Military** (mil’ə ter’ē) adj. characteristic of or pertaining to armed forces

**Neutral** (nō’ tral) adj. not taking a position or side in a conflict or dispute

**Practice and Apply**

1. How did the speaker’s military experience motivate his actions in “The Man He Killed”?

2. Does the speaker in “The Man He Killed” maintain a neutral tone throughout the poem? Explain.

**Writing About Literature**

**Explore Author’s Purpose**  Author’s purpose refers to an author’s intent in writing a literary work. Typically, authors write for one or more of the following reasons: to persuade, to inform, to explain, to entertain, or to describe.

Hardy once said: “Poetry is emotion put into measure.” Based on this quotation, your background knowledge of Hardy, and the poems you just read, write a brief essay exploring the author’s purpose in one of the three poems. Keep in mind that an author often has more than one purpose for writing a poem. As you draft, follow the writing path below.

**Reading Further**

To read more by Thomas Hardy, look for the following books.

**Poetry:** *The Essential Hardy*, edited by Joseph Brodsky, contains some of Hardy’s best poems.

**Short Stories:** *Outside the Gates of the World: Selected Short Stories*, edited by John Bayley and Jan Jedrzejewski, presents some of Hardy’s short fiction.
“To have the sense of creative activity is the great happiness and the great proof of being alive, and it is not denied to criticism to have it; but then criticism must be sincere, simple, flexible, ardent, ever widening its knowledge.”

—Matthew Arnold, from *The Function of Criticism*

**Connecting to Literature** Matthew Arnold wrote not only literature but also literary criticism, or studies concerned with interpreting, analyzing, and evaluating other works of literature. In literary analysis—a type of literary criticism—the reader studies the specific parts of a piece of literature to determine how they work together to express a theme or deeper meaning. To write a successful essay, you will need to learn the goals of literary analysis writing and the strategies for achieving those goals.

**Rubric: Features of a Literary Analysis**

<table>
<thead>
<tr>
<th>Goals</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>To analyze specific elements of the poem</td>
<td>✓ Show how diction, rhythm, tone, mood, sound devices, imagery, and figurative language contribute to the theme</td>
</tr>
<tr>
<td>To write a concise thesis statement</td>
<td>✓ Introduce your thesis, or your interpretation of the theme</td>
</tr>
<tr>
<td></td>
<td>✓ In the conclusion, restate your thesis and summarize your analysis</td>
</tr>
<tr>
<td>To support the analysis with evidence</td>
<td>✓ Cite examples from the poem</td>
</tr>
<tr>
<td></td>
<td>✓ Draw your own conclusions and interpret your evidence</td>
</tr>
<tr>
<td>To organize your main points in a logical, effective order</td>
<td>✓ Organize your major points according to the chronological order of the poem or in order of importance</td>
</tr>
</tbody>
</table>
Assignment

Write a literary analysis that examines how particular elements of a poem express a broader theme or deeper meaning. As you move through the stages of the writing process, keep your audience and purpose in mind.

Audience: teacher, classmates, and peers
Purpose: to analyze the deeper meaning or theme of a poem

Analyzing a Professional Model

In his essay, “Hardy and the Poetry of Isolation,” critic and educator David Perkins studies themes of isolation and alienation in Thomas Hardy’s poetry, including “The Man He Killed.” As you read the following passage, note how Perkins analyzes the elements of the poem to reveal a deeper theme. Pay close attention to the comments in the margin. They point out features that you might want to include in your own literary analysis essay.

From “Hardy and the Poetry of Isolation” by David Perkins

Perhaps Hardy’s most successful exploration of the common mental attitude which permits men to slough their questionings occurs in “The Man He Killed.” Here the extreme surface simplicity, the short, almost jingling meters, the colloquial idiom, the total absence of stock poetic associations, the unwillingness to employ the glitter of poetic phrase, bespeak a rigid artistic discipline and integrity in which all has been subordinated to an interplay of character and incident. The situation, of course, is simply that in battle two soldiers, “ranged as infantry, / And staring face to face” (lines 5–6), have fired on each other, and the survivor narrates that event. The poem turns on the character of the speaker revealed in his reactions to what has taken place. The speaker begins by stating that he had no personal quarrel with the man he killed. This naturally raises the question of why he killed him, and, pondering the question, the speaker can only say that it was “Because he was my foe” (line 10). But he seems unsure and unsatisfied, and hence reiterates the explanation: “my foe of course he was; / That’s clear enough” (lines 11–12). We are introduced, then, to a rather simple type of person, incapable of thinking past stock and ready-made answers.

Real-World Connection

Sports analysts draw the attention of television audiences. Analysts’ skill at breaking down the strengths and weaknesses of opposing teams and predicting winners makes them popular with fans.

Thesis

Clearly state your thesis, present an interpretation, and include the author’s name and the title of the work.

Supporting Evidence

Support your thesis with main points based on your conclusions.

Supporting Evidence

Support your main points with quotations accurately cited from the text.
“he was my foe”), well-meaning and troubled by having killed a man toward whom he felt no rancor. At once the speaker goes on to recognize that the man was not his “foe” at all, but simply a man who happened, like himself, to have drifted into the army:

“He thought he’d ’list, perhaps,  
Off-hand like—just as I—  
Was out of work—had sold his traps—  
No other reason why. (lines 13–16)

At this point, the speaker having identified himself with the man he killed, convention would seem to suggest a revulsion from the killing, and a direct attack on war and the meaningless slaughter it involves. But this would take the poem outside the limited feeling and moral awareness of the speaker. Instead the speaker merely concludes:

“Yes; quaint and curious war is!  
You shoot a fellow down  
You’d treat if met where any bar is,  
Or help to half-a-crown.” (lines 17–20)

The summing up leading to the conclusion that war is “quaint and curious” suggests that the speaker has resolved his problem and will be no more troubled by it. But in the reader the aroused sense of wrong is in no way satisfied by the words “quaint and curious.” Instead, by the drastic understatement of the last stanza, Hardy forces the reader to face up to the situation more or less on his own, and exacts that “full look at the worst” which is a necessary prelude to any possible “Better.” Hence it is by the limitations of the speaker that the poem makes its point. But the limitations of the speaker give an additional edge of irony to the poem. For the irony is not simply that two men who have no quarrel should fire on each other, being trapped in the blind moilings of the “Immanent Will.” There is the further irony that a decent man, such as the speaker, should not be more disturbed, should be able to appease his discomfort with the words “quaint and curious.”
**Prewriting**

**Choose a Poem** Think about the poems from the unit that you found moving or interesting. The more strongly you feel about a work, the more you will have to say about it.

**Analyze the Poem** Reread the poem several times paying attention to the form, content, and meaning.

- **Explore Interpretations** Review your notes about the poem. Are you still wondering about any passages, ideas, or themes? What is your interpretation? Consider how your classmates interpreted the poem differently. Notice that less obvious interpretations often make more interesting analyses.

- **Analyze Important Elements** Consider specific elements of the poem, such as speaker, imagery, structure, mood, sound devices, and figurative language. How do these elements enhance the poem’s meaning?

<table>
<thead>
<tr>
<th>Selection</th>
<th>“My Last Duchess,” a poem by Robert Browning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary</td>
<td>duke and a count’s emissary discuss the duke’s possible marriage to the count’s daughter</td>
</tr>
<tr>
<td>Speaker</td>
<td>the duke (dramatic monologue/first-person perspective)</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>personification of the painting (“there she stands”); metaphors of ownership (“that piece,” “my gift,” “my object”)</td>
</tr>
<tr>
<td>Imagery</td>
<td>the duke’s speculation on Frà Pandolf’s relationship with the duchess (to make her blush)</td>
</tr>
<tr>
<td>Structure</td>
<td>56 lines with regular rhythm, meter, and rhyme</td>
</tr>
<tr>
<td>Tone</td>
<td>duke’s jealous, vengeful tone</td>
</tr>
<tr>
<td>Theme/ Meaning</td>
<td>strategies to flaunt power ultimately undermine it</td>
</tr>
</tbody>
</table>

**Narrow Your Thesis** Once you have a grasp on the meaning and themes of your poem, summarize your topic and your main idea in one or two sentences. Include the name of the poem, the name of the author, and the meaning or theme you will discuss. Feel free to revise or limit your thesis as you write your draft.

**Draw Conclusions and Elaborate** Be sure to support your main points with relevant evidence and precise examples from the poem. Then draw conclusions and explain to readers how the evidence supports your points and thesis.

**Make a Plan** In the body of your essay, organize your main points in an effective, logical order. If you are analyzing a change that occurs in the poem, use chronological order. If you organize your analysis around essential literary elements, you may wish to use order of importance. Revise the order as you write.

**Literary Present Tense**
Use the present tense when you write about literature. Although the poem you analyze was written long ago, the text is continuously being introduced to new readers and is being reinterpreted by those already familiar with the poem.

**Test Prep**
Essay tests often include an unfamiliar poem or passage to be read and analyzed quickly. Before writing, read the text closely to help you form your thesis and main points. Return to the text, as you write, to find evidence.
**Drafting**

**Present and Support Your Points** Present your major points in a straightforward, logical way, and support them with direct evidence from the poem. As you discuss more complex interpretations and connections, be sure to explain the significance of your evidence to the reader, clarifying how it supports your thesis.

**Analyzing a Workshop Model**

Here is a final draft of a literary analysis. Read the essay and answer the questions in the margin. Use the answers to these questions to guide you as you write.

**Power and Possession in “My Last Duchess”**

In his poem, “My Last Duchess,” Robert Browning portrays the discussion between a duke and an emissary from a count over the duke’s possible marriage to the count’s daughter. The duke pauses to show the emissary a painting of the former duchess. Throughout his monologue, the duke flaunts his power by calling attention to his possessions, emphasizing his title and position, and revealing the consequences for those who resist his control.

Through the duke’s first-person perspective, his arrogant, jealous tone, and the figurative language in “My Last Duchess,” Browning reveals how the very strategies the duke uses to attain and demonstrate his power undermine that power in the end.

In the opening lines of the poem, the duke begins by confiding in the emissary, discussing his painting and its artist as if to show off his powerful position and valuable possessions. Rather than refer to the portrait as a painting, the duke speaks of it as “my last Duchess painted on the wall” (line 1), personifying the image as though it actually were his wife and not just a picture of her. The personification continues as he notes, “there she stands” (line 4) having drawn back the curtain only he controls (“none puts by / The curtain . . . but I,” lines 9–10). By personifying the painting, the duke appears to possess not just the painting but also, literally, the woman.

In addition, the duke dares to expose this power relationship, although there is no clear indication that the emissary has asked or even cares about the duchess (or about the former duchess). The duke says “Strangers like you . . . seemed as they would ask me, if they durst, / How such a glance came there;” followed by “so, not the first / Are you to turn and ask thus” (lines 7–13). Whether or not the emissary does ask about the duchess, the duke’s lengthy confession reveals not only his power but his arrogance.
“My Last Duchess” is a dramatic monologue in which the duke controls the discussion and tells only his version of events. Yet, through his monologue, the duke reveals his jealous and tyrannical nature, probably hurting his chance for remarriage. When the duke describes the painting in detail, his admiration for artist Frà Pandolf’s work gives way to jealousy. The duke speculates on how the artist may have made the duchess blush for the painting by complimenting her: “perhaps / Frà Pandolf chanced to say . . . ‘Paint / Must never hope to reproduce the faint / Half-flush that dies along her throat’” (lines 15–19). The duke’s tone and speculation reveal his jealous suspicion at the thought of someone’s having any power at all over what he feels is his alone.

This desire for complete control over the duchess becomes clear as the duke explains their relationship through a series of metaphors related to possession. The duke views her “approving speech” and “blush” as gifts that should be reserved for him alone, in return for his “gift of a nine-hundred-years-old name” (line 33). Even the duchess’s “thanking” others threatens the duke, as the gesture represents both a “gift” from the duchess to another man and her autonomy. As the duke confesses, he refused to discuss his jealousy with her or “let / Herself be lessoned so, nor plainly set / Her wits to yours” (lines 39–41). He then explains, “—E’en then / would be some stooping; and I choose / Never to stoop” (lines 42–43). The statements reinforce that the duke sees the duchess as his property. Any reasoning with her would imply she were an equal, and that would undermine the duke’s power. Echoing his statement from line 2, he finally says of the painting, “There she stands / As if alive” (lines 46–47). The repetition and the duke’s satisfied tone suggest that the painting is a perfect compromise; the duchess has literally become his object.

As the duke negotiates terms for the future marriage, he affirms that, despite talk of the dowry, the “fair daughter’s self, as I avowed / At starting, is my object” (lines 52–53). At this point, the duke’s use of the word object is clearly ironic; he means it literally. By flaunting his power and rank, the duke exposes himself to the emissary as a jealous tyrant. Like Neptune, the sea god he admires, the duke must dominate, and is therefore likely to destroy, anything that compromises his power.
Revising

Use the rubric below to help you evaluate and strengthen your essay.

Rubric: Writing a Literary Analysis Essay

✓ Do you show how specific elements of the poem contribute to the overall meaning or theme?
✓ Does your essay have a concise thesis statement that includes your interpretation of the theme or the effect to be analyzed?
✓ Do you cite direct evidence from the poem to support your points?
✓ Do you elaborate on your main points, draw your own conclusions, and interpret the significance of your evidence clearly?
✓ Do you organize your main points in a logical, effective order?

Rewriting Wordy Sentences

The most effective writing is straightforward, clear, and concise. Unnecessary wordiness often creates confusion and distracts readers. This is not to say that all sentences should be short or simple but that every word, sentence, and paragraph should count. When revising, omit redundant or unnecessary words and rewrite abstract, flowery sentences in a more straightforward style.

Draft:

At this point, there is no doubt but that the duke's use of the word object is clearly ironic; the reason why is that the duke means it literally. The duke is a man who, by flaunting his power and rank, exposes himself to the emissary as a jealous tyrant and despot.

Revision:

At this point, the duke's use of the word object is clearly ironic; he means it literally. By flaunting his power and rank, the duke exposes himself to the emissary as a jealous tyrant.

1. Avoid needless words or phrases.
2. Use pronouns to eliminate unnecessary repetition.
3. Delete redundant words and phrases.
Editing and Proofreading

Get It Right  When you have completed the final draft of your essay, proofread it for errors in grammar, usage, mechanics, and spelling. Refer to the Language Handbook, pages R46–R60, as a guide.

Focus Lesson

In-Text Quotations from Poems

As with prose, enclose a direct quotation from a poem in quotation marks. Cite the line or line range in parentheses after the quotation, outside the quotation marks, and before the final punctuation. To indicate a line break, separate one line from the next with a slash mark with a space on each side. Use single quotation marks for quotations within quotations and be sure to match the original text exactly.

Original:  The quotation does not indicate the line break, and the citation is not punctuated or placed correctly.

Echoing his statement from line 2, he finally says of the painting, “There she stands As if alive 46–47.”

Improved:  The quotation is punctuated and cited correctly.

Echoing his statement from line 2, he finally says of the painting, “There she stands / As if alive” (lines 46–47).

Presenting

One Last Look  After revising and editing your essay, read it once more to make sure it is presentable. Check to see that all quotations are accurate and complete and that they are cited properly.

Long Quotations

If you are quoting more than three lines of poetry, set them off as a long quotation (indented ten letter spaces). Do not use quotation marks unless they appear in the original poem. Cite line numbers in parentheses and place the citation after the end punctuation.

The Duchess of Berri, c.1825. Sir Thomas Lawrence. Oil on canvas. Musée Crozatier, Le Puy-en-Velay, France.

Writer’s Portfolio

Place a clean copy of your literary analysis essay in your portfolio to review later.
Oral Response

Delivering an Oral Response to Literature

Connecting to Literature Poetry is open to many interpretations. After reading a thought-provoking poem like “The Man He Killed,” readers often enjoy discussing their thoughts and reactions. A group discussion is a useful way for people to share their responses to literature and enhance their understanding of a piece of writing.

Assignment In groups, respond to and discuss the major themes present in a literary work from Unit Five.

Organizing a Discussion Group

Assign roles to people in your group, such as facilitator and recorder. Each group member is equally responsible for discussion.

This chart will help you understand these roles:

<table>
<thead>
<tr>
<th>Role</th>
<th>Duties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leader/Facilitator</td>
<td>• introduces the discussion topic &lt;br&gt;• invites each participant to speak &lt;br&gt;• keeps the discussion focused and interactive &lt;br&gt;• keeps track of the time &lt;br&gt;• helps participants arrive at a consensus</td>
</tr>
<tr>
<td>Group Participants (All)</td>
<td>• form ideas and questions about the literature before the discussion &lt;br&gt;• contribute throughout the discussion &lt;br&gt;• support any opinions with facts &lt;br&gt;• avoid repeating what has been said earlier &lt;br&gt;• listen carefully to other group members &lt;br&gt;• evaluate opinions of others &lt;br&gt;• respect the opinions of others</td>
</tr>
<tr>
<td>Recorder</td>
<td>• keeps track of the most important points &lt;br&gt;• helps the group leader form conclusions based on the discussion &lt;br&gt;• helps summarize the discussion</td>
</tr>
</tbody>
</table>

Preparing for Discussion

Think about what ideas and responses you would like to share with your group members and be ready to support these views with evidence from the text. Remember to present your ideas in a logical order.
Effective Listening

In a discussion group it is important to be an effective listener as well as an effective speaker. You can gain valuable insights about a text from listening to the opinions of other group members. Good listening involves much more than just hearing the words of a speaker. When you listen well, you understand, evaluate, and remember what you hear so you are better able to respond to a speaker’s thoughts.

Try these techniques to improve your listening skills:

Prepare to listen. Clear your mind of other thoughts and focus on the speaker, keeping a comfortable level of eye contact. Do not glance around the room, look through papers, or let your mind wander. Maintain your concentration the entire time the speaker is talking.

Note the topic and recall what you already know about it. It is easier to understand and remember information about a subject you are familiar with. Connect the subject to information you have read about or discussed before. But don’t assume you already know it all. Listen with an open mind.

Ask questions, aloud or silently. If you don’t understand a point a speaker is trying to make, ask questions. Even when you do understand, ask yourself silent questions to evaluate what you hear. Active listening involves evaluating a speaker’s message, especially for bias or faulty information.

Listen for feelings as well as thoughts. Pay attention to the speaker’s tone, expressions, gestures, and posture. Often how something is said reveals much about what is said.

Techniques for Delivering and Listening to an Oral Response to Literature

<table>
<thead>
<tr>
<th>Verbal Techniques</th>
<th>Nonverbal Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Pace  Allow each group member time</td>
<td>✓ Listen  Remain quiet until it is</td>
</tr>
<tr>
<td>to voice his or her opinion before</td>
<td>your turn to speak.</td>
</tr>
<tr>
<td>moving on to the next topic.</td>
<td></td>
</tr>
<tr>
<td>✓ Discuss  Ask open-ended questions</td>
<td>✓ Poise  Use nonverbal communication such</td>
</tr>
<tr>
<td>to promote discussion.</td>
<td>as nodding and eye contact to show you</td>
</tr>
<tr>
<td></td>
<td>understand what the speaker is saying.</td>
</tr>
<tr>
<td>✓ Evaluate  After discussion, take</td>
<td>✓ Gestures  Avoid nervous habits and</td>
</tr>
<tr>
<td>some time to evaluate how well you</td>
<td>other movements that may distract the</td>
</tr>
<tr>
<td>worked together as a group.</td>
<td>speaker.</td>
</tr>
</tbody>
</table>

Time Limits

Set time limits for your group to ensure there’s enough time for each idea or topic to be discussed.

OBJECTIVES
- Orally express and explain ideas about literature.
- Encourage group members to contribute ideas and viewpoints.
For Independent Reading

Novels dominated the literary scene in Victorian times, and many became wildly popular, turning their authors into celebrated public figures. Some of these works first appeared over several months as magazine installments. This delayed gratification only served to increase the public’s interest, as readers waited eagerly for each new installment to appear.

Many of these novels, though, offered more than simple entertainment; they offered serious social commentary as well as insightful portraits of Victorian lives. Unlike the previous era’s Romantic fictions, these novels were intended to be realistic depictions of life in Victorian England.

Great Expectations

by Charles Dickens (1860–1861)

One of Dickens’s most notable achievements, Great Expectations was also one of his last, completed just nine years before his death. The work explores the childhood and youth of Philip Pirrip, or Pip, as he is called, and the hardships he endures, largely at the hands of others. Told from a first-person perspective, the novel is an exploration of Pip’s own mind and a depiction of the inequalities and the loss of human worth in England during the Industrial Revolution.

Middlemarch: A Study of Provincial Life

by George Eliot (1871–1872)

George Eliot was the pen name of Mary Ann Evans, one of the most prominent Victorian novelists. Middlemarch, widely considered Eliot’s best novel, is true to its subtitle, for it offers a detailed and riveting portrait of provincial England in the nineteenth century, giving readers a glimpse of every class of society, from landed gentry to laborers. The plot revolves around the frustrations of its two main characters. A Victorian woman vainly seeking intellectual fulfillment, Dorothea Brooke resorts to marrying scholarly but pompous Edward Casaubon. Meanwhile, Tertius Lydgate, an idealistic young doctor, faces ruin and disgrace brought on by his beautiful but thoughtless wife.
“[Jane Eyre], indeed, is a book after our own heart. . . . The story is not only of singular interest, naturally evolved, unflagging to the last, but it fastens itself upon your attention, and will not leave you. The book closed, the enchantment continues. . . . Reality—deep, significant reality—is the great characteristic of the book. It is an autobiography,—not, perhaps, in the naked facts and circumstances, but in the actual suffering and experience. The form may be changed, and here and there some incidents invented; but the spirit remains such as it was. The machinery of the story may have been borrowed, but by means of this machinery the authoress is unquestionably setting forth her own experience.”

—George Henry Lewes, Fraser’s Magazine, December 1847

From the Glencoe Literature Library

A Tale of Two Cities
by Charles Dickens
This classic novel follows Charles Darnay during the tumultuous and bloody years leading up to the French Revolution.

The Return of the Native
by Thomas Hardy
Clym Yeobright, returning to his native region of England, marries a woman bent on leaving.

Wuthering Heights
by Emily Brontë
A story of revenge, love, and obsession set in the desolate Yorkshire district of England, near the end of the eighteenth century.

Jane Eyre
by Charlotte Brontë (1847)
Charlotte Brontë intertwines elements of Romanticism and Realism in her first published novel, Jane Eyre. As she tells the romantic tale of a poor, orphaned governess and her wealthy, brooding employer, Brontë provides lyrical glimpses into English provincial life. Given the realities of her world, Jane Eyre must choose between her romantic impulses and her moral duty. As a fine Victorian woman, she chooses the latter, with very dramatic—and romantic—results.
Carefully read the following passage. Use context clues to help you define any words with which you are unfamiliar. Pay close attention to the use of figurative language, argument, and the author’s purpose. Then, on a separate sheet of paper, answer the questions on pages 1023–1024.

* * *

The first shock of a great earthquake had, just at that period, rent the whole neighborhood to its center. Traces of its course were visible on every side. Houses were knocked down; streets broken through and stopped; deep pits and trenches dug in the ground; enormous heaps of earth and clay thrown up; buildings that were undermined and shaking, propped by great beams of wood. . . .

Everywhere were bridges that led nowhere; thoroughfares that were wholly impassable; Babel towers of chimneys, wanting half their height; temporary wooden houses and enclosures, in the most unlikely situations; carcasses of ragged tenements, and fragments of unfinished walls and arches, and piles of scaffolding, and wildernesses of bricks, and giant forms of cranes, and tripods straddling above nothing. There were a hundred thousand shapes and substances of incompleteness, wildly mingled out of their places, upside down, burrowing in the earth, aspiring in the air, moldering in the water, and unintelligible as any dream. . . .

In short, the yet unfinished and unopened railroad was in progress; and from the very core of all this dire disorder, trailed smoothly away, upon its mighty course of civilization and improvement.

But as yet, the neighborhood was shy to own the railroad. . . . Nothing was the better for it, or thought of being so. If the miserable waste ground lying near it could have laughed, it would have laughed it to scorn, like many of the miserable neighbors.

Staggs’s Gardens was uncommonly incredulous. It was a little row of houses, with little squalid patches of ground before them, fenced off with old doors, barrel staves . . . and dead bushes; with bottomless tin kettles and exhausted iron fenders, thrust into the gaps. Here, the Staggs’s Gardeners trained scarlet beans, kept fowls and rabbits, erected rotten summer-houses (one was an old boat), dried clothes, and smoked pipes. . . . Staggs’s Gardens was regarded by its population as a sacred grove not to be withered by railroads; and so confident were they generally of its long outliving any such ridiculous inventions, that the master chimney-sweeper at the corner, who was understood to take the lead in the local politics of the Gardens, had publicly declared that on the occasion of the railroad opening, if ever it did open, two of his boys should ascend the flues of his dwelling, with instructions to hail the failure with derisive jeers from the chimney-pots.

* * *

There was no such place as Staggs’s Gardens. It had vanished from the earth. Where the old rotten summer-houses once had stood, palaces now reared their heads, and granite columns of
gigantic girth opened a vista to the railway world beyond. . . . The old by-streets now swarmed with passengers and vehicles of every kind. . . . As to the neighborhood which had hesitated to acknowledge the railroad in its struggling days, that had grown wise and penitent . . . and now boasted of its powerful and prosperous relation. There were railway patterns in its drapers’ shops, and railway journals in the windows of its newsmen. There were railway hotels, coffee-houses, lodging-houses, boarding-houses; railway plans, maps, views, wrappers, bottles, sandwich-boxes, and timetables. . . . There was even railway time observed in clocks, as if the sun itself had given in. Among the vanquished was the master chimney-sweeper . . . who now lived in a stuccoed house three stories high, and gave himself out, with golden flourishes upon a varnished board, as contractor for the cleansing of railway chimneys by machinery.

1. From the context, what do you conclude that the word rent, in line 1, means?
   (A) hired  
   (B) torn  
   (C) paid  
   (D) chartered  
   (E) withheld

2. Which of the following literary elements is Dickens using in the phrase Babel towers of chimneys, in lines 5–6?
   (A) allusion  
   (B) alliteration  
   (C) simile  
   (D) understatement  
   (E) personification

3. Which of the following literary elements is Dickens using in the phrase There were a hundred thousand shapes and substances of incompleteness, in line 9?
   (A) allusion  
   (B) metaphor  
   (C) simile  
   (D) hyperbole  
   (E) personification

4. Which of the following literary elements is Dickens using in the phrase unintelligible as any dream, in line 11?
   (A) allusion  
   (B) metaphor  
   (C) simile  
   (D) hyperbole  
   (E) personification

5. According to the second paragraph, to what does the word earthquake, in line 1, refer?
   (A) the effects of the unfinished railroad  
   (B) the effects of long-term neglect  
   (C) the poverty in this particular urban area  
   (D) the destruction of a prosperous urban area  
   (E) the destruction of a civilization

6. To what does the pronoun its in line 13 refer?
   (A) civilization  
   (B) the railway  
   (C) disorder  
   (D) the neighborhood  
   (E) Staggs’s Gardens

7. In lines 22–26, how does Dickens reveal the master chimney-sweeper’s personality?
   (A) by direct characterization  
   (B) by indirect characterization  
   (C) in metaphors  
   (D) as a symbol  
   (E) by personification

8. What can you infer from the master chimney-sweeper’s actions in lines 22–26?
   (A) He believes that the railroad will help improve commerce in Staggs’s Gardens.  
   (B) He is unaware of the railroad’s existence.  
   (C) He is in favor of the destruction of Staggs’s Gardens.  
   (D) He has never seen a railroad before.  
   (E) He assumes that the railroad will fail.
9. Which of the following literary elements is Dickens using in the phrase *palaces now reared their heads*, in line 28?
   (A) allusion  
   (B) metaphor  
   (C) simile  
   (D) hyperbole  
   (E) personification  

10. From the context, what do you conclude that the word *penitent*, in line 32, means?
    (A) angry  
    (B) perfect  
    (C) unsure  
    (D) repentant  
    (E) vengeful  

11. Which of the following literary elements is Dickens using in the phrase *as if the sun itself had given in*, in line 36?
    (A) allusion  
    (B) metaphor  
    (C) simile  
    (D) hyperbole  
    (E) personification  

12. What is the tone of the last sentence in this passage?
    (A) unsure  
    (B) melancholic  
    (C) ironic  
    (D) bitter  
    (E) sympathetic  

13. From what point of view is this passage written?
    (A) first person  
    (B) second person  
    (C) third-person omniscient  
    (D) third-person limited  
    (E) ironic  

14. On the basis of this passage, which of the following ideas do you think Dickens would most likely agree with?
    (A) It was a terrible crime for Staggs's Gardens to have been destroyed.  
    (B) The risks associated with progress far outweigh any potential benefits.  
    (C) Technological progress can bring many social and economic benefits.  
    (D) There is no such thing as progress.  
    (E) The railroads are a destructive force and have little merit.  

15. What is the overall tone of this passage?
    (A) unsure  
    (B) melancholic  
    (C) ironic  
    (D) bitter  
    (E) confrontational  

**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.
Vocabulary Skills: Sentence Completion

For each item in the Vocabulary Skills section, choose the word or words that best complete the sentence.

1. In many ways, the pessimism of the Naturalist movement was meant to ______ the Romantic view of nature.
   (A) rue
   (B) advocate
   (C) blight
   (D) redress
   (E) dapple

2. Many in England failed to consider the ______ and widespread negative effects of the British Empire on the peoples that Britain colonized.
   (A) philosophical
   (B) extraordinary
   (C) vacant
   (D) dappled
   (E) trifling

3. The rise of literary Realism was ______ from Victorian social reform movements.
   (A) philosophical
   (B) fleet
   (C) vacant
   (D) dappled
   (E) inseparable

4. Victorian society, in general, opposed moral ______ and approved of personal restraint.
   (A) retaliation
   (B) demolition
   (C) license
   (D) threshold
   (E) countenance

5. The misery caused by the Industrial Revolution in poor urban areas resulted in greatly increased governmental ______ and oversight.
   (A) threshold
   (B) scrutiny
   (C) munificence
   (D) demolition
   (E) countenance

6. Realism was both a reaction against the Romantic movement and a means through which to ______ social reform.
   (A) advocate
   (B) subside
   (C) rue
   (D) blight
   (E) diffuse

7. Thomas Hardy's pessimism was a/an ______ conviction that arose partly from his experiences.
   (A) fleet
   (B) inseparable
   (C) dappled
   (D) trifling
   (E) philosophical

8. Victorian writers stood at the ______ of the modern era and, as a result, expressed many modern ideas.
   (A) munificence
   (B) retaliation
   (C) threshold
   (D) countenance
   (E) demolition

9. As the Romantic movement ______, so did the portrayal of nature as benevolent and divine.
   (A) subsided
   (B) retaliated
   (C) blighted
   (D) feigned
   (E) rued

10. Some critics consider Dickens's writing melodramatic and his subjects occasionally ______ or silly.
    (A) vacant
    (B) trifling
    (C) dappled
    (D) fleet
    (E) extraordinary
Grammar and Writing Skills: Paragraph Improvement

Read carefully through the opening paragraphs from the first draft of a student’s literary analysis. Pay close attention to the writer’s use of **clauses**, **quotations**, and **punctuation**. Then on a separate sheet of paper, answer the questions on pages 1026–1027.

(1) In Matthew Arnold’s brilliant, melancholy poem “Dover Beach” the speaker describes the physical sensations that he associates with the sea and the emotions that these sensations arouse.
(2) Although the poem begins with imagery that is entirely derived from observation it expands to incorporate a broad subject. (3) The speaker states, “The sea is calm tonight. The tide is full, the moon lies fair Upon the straits” (lines 1–3). (4) These lines, however, serve only to initiate a powerful meditation on the nineteenth century’s greatest intellectual struggles.
(5) The majority of the first stanza is fixed on one principle: simple observation of the physical world. (6) The final lines of this stanza, though, foreshadow the philosophical probing of the remaining stanzas. (7) “Begin, and cease, and then again begin, With tremulous cadence slow,” writes Arnold, “and bring The eternal note of sadness in” (lines 12–14). (8) These lines, which describe the sounds of pebbles being washed up and down the shore, attract attention, and ensure recognition of the pebbles’ symbolic importance. (9) The pebbles are our miseries.
(10) The next stanza confirms this symbol: “Into his mind the turbid ebb and flow / Of human misery (lines 17–18).” (11) Although this image seems to imply that the sea represents life, the speaker changes course, thereby complicating the poem’s theme. (12) The speaker claims, “The Sea of Faith / Was once, too, at the full” (lines 21–22). (13) The sea has become something explicitly more than simply “the sea.” (14) It has come to represent the recession of belief and a place from which the speaker may contemplate humanity’s earthly life.

1. Which error, if any, appears in sentence 1?
(A) The appositive “Dover Beach” is not set off with commas.
(B) The title of the poem is quoted.
(C) The long introductory phrase lacks a comma at the end.
(D) A comma separates two adjectives.
(E) No error appears in the sentence.

2. Which is the best way to revise sentence 2?
(A) Insert a comma after begins.
(B) Insert a semicolon after although.
(C) Insert commas after Although and imagery.
(D) Insert a comma after observation.
(E) Make no change.
3. Which is the best way to revise sentence 3?
   (A) The speaker states, “The sea is calm tonight. The tide is full, the moon lies fair Upon the straits (lines 1–3).”
   (B) The speaker states, The sea is calm tonight. The tide is full, the moon lies fair Upon the straits (lines 1–3).
   (C) The speaker states, “The sea is calm tonight. The tide is full, the moon lies fair Upon the straits.”
   (D) The speaker states, “The sea is calm tonight. / The tide is full, the moon lies fair / Upon the straits” (lines 1–3).
   (E) Make no change.

4. Which error, if any, appears in sentence 7?
   (A) The citation appears outside quotation marks.
   (B) Cease is not capitalized.
   (C) Cadence is not capitalized.
   (D) Slash marks do not separate lines of poetry.
   (E) No error appears in the sentence.

5. Which is the best way to revise sentence 8?
   (A) Delete the comma after attention.
   (B) Change which to that.
   (C) Insert a comma after recognition.
   (D) Delete the comma after lines.
   (E) Make no change.

6. Which trait of strong writing is the student demonstrating in sentence 9?
   (A) ideas
   (B) organization
   (C) voice
   (D) word choice
   (E) sentence fluency

7. Which error, if any, appears in sentence 10?
   (A) The colon should be a comma.
   (B) A citation appears within a quotation.
   (C) The slash mark is unnecessary.
   (D) The word symbol is unnecessary.
   (E) No error appears in the sentence.

8. Which error, if any, appears in sentence 11?
   (A) The subject and the verb do not agree.
   (B) No comma appears after the introductory clauses.
   (C) This is a sentence fragment.
   (D) This is a comma splice (run-on sentence).
   (E) No error appears in the sentence.

9. Which would be the most logical topic for an additional concluding paragraph?
   (A) a discussion of the stanzas following those already discussed
   (B) Arnold’s poetic influences
   (C) an examination of the historical importance of Dover Beach
   (D) an examination of the literary importance of Arnold’s poem “Dover Beach”
   (E) an explanation of the author’s feelings about “Dover Beach”

10. Which sentence would make the strongest conclusion?
    (A) Without the power of faith, as Arnold so powerfully demonstrates, there can be no hope in a world where “ignorant armies clash by night.”
    (B) The miseries we experience today are the same as those experienced in Arnold’s day.
    (C) In “Dover Beach,” Arnold elegantly weaves together observations of the natural world with a discussion of the erosion of faith during the Victorian era.
    (D) “Dover Beach” forces readers to observe their own smallness in relation to the larger world and the way in which that world is filled with the “eternal note of sadness.”
    (E) Arnold’s “Dover Beach” is unsurpassed in its examination of nature’s power to inspire.

Essay

Write a short literary analysis of a poem from this unit. Be sure to support your opinions with evidence from the text of the poem. As you write, keep in mind that your essay will be checked for ideas, organization, voice, word choice, sentence fluency, conventions, and presentation.