



Literature™

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Literature™

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Tyrone C. Howard

Elena Izquierdo

Carol Jago

Weston Kieschnick

Erik Palmer

Robert E. Probst

Program Consultants

Kylene Beers

Nationally known lecturer and author on reading and literacy; coauthor with Robert Probst of *Disrupting Thinking, Notice &*

Note: Strategies for Close Reading, and *Reading Nonfiction*; former president of the National Council of Teachers of English. Dr. Beers is the author of *When Kids Can't Read: What Teachers Can Do* and coeditor of *Adolescent Literacy: Turning Promise into Practice*, as well as articles in the *Journal of Adolescent and Adult Literacy*. Former editor of *Voices from the Middle*, she is the 2001 recipient of NCTE's Richard W. Halle Award, given for outstanding contributions to middle school literacy.



Martha Hougen

National consultant, presenter, researcher, and author. Areas of expertise include differentiating instruction for students with learning difficulties, including those with learning disabilities and dyslexia; and teacher and leader preparation improvement. Dr. Hougen has taught at the middle school through graduate levels. Dr. Hougen has supported Educator Preparation Program reforms while working at the Meadows Center for Preventing Educational Risk at The University of Texas at Austin and at the CEDAR Center, University of Florida.



Tyrone C. Howard

Veteran teacher, author, and professor in the Graduate School of Education and Information Studies at UCLA. Dr. Howard is the inaugural director of the UCLA Pritzker Center for Strengthening Children and Families, a campus-wide consortium examining academic, mental health, and social and emotional experiences and challenges for the most vulnerable youth populations. Dr. Howard has published over 75 peer-reviewed journal articles and several bestselling books, including, *Why Race & Culture Matters in Schools* and *Black Male(d): Peril and Promise in the Education of African American Males*. He is considered one of the premier experts on educational equity and access in the country.



Elena Izquierdo

Nationally recognized teacher educator and advocate for English language learners. Dr. Izquierdo is a linguist by training, with a Ph.D. in Applied Linguistics and Bilingual Education from Georgetown University. She has served on various state and national boards working to close the achievement gaps for bilingual students and English language learners. Dr. Izquierdo is a member of the Hispanic Leadership Council, which supports Hispanic students and educators at both the state and federal levels.



Carol Jago

Teacher of English with 32 years of experience at Santa Monica High School in California; author and nationally known lecturer; former president of the National Council of Teachers of English. Ms. Jago currently serves as Associate Director of the California Reading and Literature Project at UCLA. With expertise in standards assessment and secondary education, Ms. Jago is the author of numerous books on education, including *With Rigor for All* and *Papers, Papers, Papers*; and she is active with the California Association of Teachers of English, editing its scholarly journal *California English* since 1996. Ms. Jago also served on the planning committee for the 2009 NAEP Reading Framework and the 2011 NAEP Writing Framework.



Weston Kieschnick

Author, award-winning teacher, principal, instructional development coordinator, and dean of education. Mr. Kieschnick has driven change and improved student learning in multiple capacities over his educational career. Now, as an experienced instructional coach and Senior Fellow with the International Center for Leadership in Education (ICLE), Mr. Kieschnick shares his expertise with teachers to transform learning through online and blended models. He is the author of *Bold School: Old School Wisdom + New School Innovation = Blended Learning that Works* and co-author of *The Learning Transformation: A Guide to Blended Learning for Administrators*.



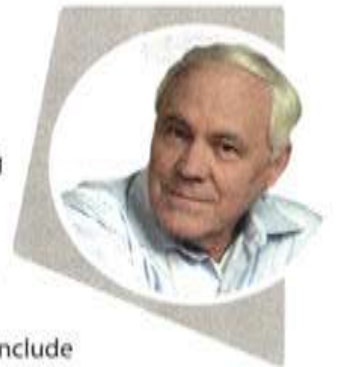
Erik Palmer

Veteran teacher and education consultant based in Denver, Colorado. Author of *Well Spoken: Teaching Speaking to All Students* and *Digitally Speaking: How to Improve Student Presentations*. His areas of focus include improving oral communication, promoting technology in classroom presentations, and updating instruction through the use of digital tools. He holds a bachelor's degree from Oberlin College and a master's degree in curriculum and instruction from the University of Colorado.



Robert E. Probst

Nationally respected authority on the teaching of literature; Professor Emeritus of English Education at Georgia State University. Dr. Probst's publications include numerous articles in *English Journal* and *Voices from the Middle*, as well as professional texts including (as coeditor) *Adolescent Literacy: Turning Promise into Practice* and (as coauthor with Kylene Beers) *Disrupting Thinking, Notice & Note: Strategies for Close Reading*, and *Reading Nonfiction*. He has served NCTE in various leadership roles, including the Conference on English Leadership Board of Directors, the Commission on Reading, and column editor of the NCTE journal *Voices from the Middle*.



Origin of a Nation

Page 1



ESSENTIAL QUESTIONS:

- What makes someone a hero?
- What is true chivalry?
- Can we control our fate?
- What happens when a society unravels?

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Beowulf

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Letters by the Paston Family

from **My Syrian Diary** _____ 107

Diary by Marah

The Wanderer _____ 124

Poem by Anonymous
translated by Burton Raffel

Loneliness _____ 128

Poem by Fanny Howe

KEY LEARNING OBJECTIVES

- Determine themes
- Analyze narrator
- Analyze conflict
- Analyze characterization
- Make inferences
- Evaluate author's purpose
- Analyze tone

Compare
Primary
Sources

Compare
Themes

READER'S CHOICE

Preview the Choices _____ 136

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from **Beowulf****Grendel's Mother****The Battle with Grendel's Mother****Beowulf's Last Battle****The Death of Beowulf****Mourning Beowulf****Epic Poem** by the Beowulf Poet

translated by Burton Raffel

Beowulf Is Back!**Article** by James Parker**Barbara Allan****Ballad** by Anonymous**Journeyman Keep the Medieval Past Alive****Article** by Melissa EddyAvailable
online

LONG READS

Grendel**Novel**

by John Gardner

Beowulf**Graphic Novel**

by Gareth Hinds

Norse**Mythology****Mythology**

by Neil Gaiman

Recommendations

UNIT 1 TASKS

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Write a Short Story _____ 138

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A Celebration of Human Achievement

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ESSENTIAL QUESTIONS:

- What can drive someone to seek revenge?*
- How does time affect our feelings?*
- What's the difference between love and passion?*
- How do you defy expectations?*

Spark Your Learning _____ 152

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Poem by Adrienne Rich

KEY LEARNING OBJECTIVES

- Analyze dramatic plot
- Analyze soliloquy
- Analyze interpretations of drama
- Analyze arguments
- Interpret figurative language
- Analyze text features
- Summarize and paraphrase texts

Compare
Themes

COLLABORATE & COMPARE

Compare
Across Genres

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Article by Dave Phillipps

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Sonnet 29

Sonnet 130

Poems by William Shakespeare

Elizabeth I: The Reality Behind the Mask

Article by Brenda Ralph Lewis

The Passionate Shepherd to His Love

Poem by Christopher Marlowe

The Nymph's Reply to the Shepherd

Poem by Sir Walter Raleigh

Available
online

LONG READS

**The Princess
Bride**

Novel

by William Goldman

**The Story of
Edgar Sawtelle**

Novel

by David Wroblewski

**Long Way
Down**

Novel in Verse

by Jason Reynolds

Recommendations

UNIT 2 TASKS

WRITING

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REFLECT & EXTEND _____ 379



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Tradition and Reason

Page 380



ESSENTIAL QUESTIONS:

- How can satire change people's behavior?
- What's your most surprising friendship?
- What keeps people from reaching their potential?
- Why are plagues so horrifying?

Spark Your Learning _____ 382

The Restoration and the 18th Century _____ 384

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Argument by Mary Wollstonecraft

**Education Protects Women
from Abuse** _____ 459

Article by Olga Khazan

from A Journal of the Plague Year _____ 474

Novel by Daniel Defoe

*from Inferno: A Doctor's Ebola
Story* MENTOR TEXT _____ 487

Memoir by Steven Hatch, M.D.

KEY LEARNING OBJECTIVES

- Analyze satire
- Analyze development of ideas
- Evaluate rhetorical devices
- Analyze counterarguments
- Integrate and evaluate information
- Analyze narrator
- Analyze author's point of view

Compare
Across
Genres

Compare
Across
Genres

READER'S CHOICE

Preview the Choices _____ 500

SHORT READS

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Article by Steve Danzis

Written at the Close of Spring

Poem by Charlotte Smith

On Her Loving Two Equally

Poem by Aphra Behn

King George's Letters Betray Madness, Computer Finds

Article by Mindy Weisberger

Available
online

LONG READS

Robinson CrusoeNovel
by Daniel Defoe**The Hitchhiker's Guide to the Galaxy**Novel
by Douglas Adams**Angela's Ashes**Memoir
by Frank McCourt

Recommendations

UNIT 3 TASKS

WRITING

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Emotion and Experimentation

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ESSENTIAL QUESTIONS:

What can nature offer us?
How do you define beauty?
How can science go wrong?
What stirs your imagination?

Spark Your Learning _____ 516

The Flowering of Romanticism _____ 518

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Lines Composed a Few Miles Above Tintern Abbey _____ 525

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I Wandered Lonely As a Cloud _____ 534

Poems by William Wordsworth

Ode on a Grecian Urn _____ 541

Poem by John Keats

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Novel by Mary Shelley

Frankenstein: Giving Voice to the Monster MENTOR TEXT _____ 563

Essay by Langdon Winner

KEY LEARNING OBJECTIVES

- Analyze romantic poetry
- Analyze imagery
- Analyze stanza structure
- Analyze rhyme scheme
- Evaluate essay
- Analyze ode
- Analyze symbols

COLLABORATE & COMPARE

Ode to the West Wind _____ 576

Poem by Percy Bysshe Shelley

Ode to My Mother's Hair _____ 580

Poem by Joseph O. Legaspi

Compare Themes:

COLLABORATE & COMPARE

Compare
Poems*from Songs of Innocence***The Lamb** 592**The Chimney Sweeper** 594*Poems by William Blake**from Songs of Experience***The Tyger** 596**The Chimney Sweeper** 598*Poems by William Blake*

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Preview the Choices 604

SHORT READS

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online

LONG READS

Frankenstein*Novel**by Mary Shelley***The Sun Is
Also a Star***Novel**by Nicola Yoon***The Stranger in
the Woods: The
Extraordinary
Story of the Last
True Hermit***Nonfiction**by Michael Finkel*

Recommendations

UNIT 4 TASKS

WRITING

Write an Explanatory Essay 606

REFLECT & EXTEND 615



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An Era of Rapid Change

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ESSENTIAL QUESTIONS:

- What is a true benefactor?*
- How do you view the world?*
- What brings out cruelty in people?*
- Which invention has had the greatest impact on your life?*

Spark Your Learning _____ 618

The Victorians _____ 620

ANALYZE & APPLY

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Novel by Charles Dickens

The Victorians Had the Same Concerns About Technology As We Do MENTOR TEXT _____ 677

Essay by Melissa Dickson

KEY LEARNING OBJECTIVES

- Analyze first-person point of view
- Analyze mood
- Analyze plot
- Analyze characterization
- Analyze compare and contrast essay
- Analyze sound devices
- Draw conclusions about speakers

COLLABORATE & COMPARE

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The Darkling Thrush _____ 694

Poem by Thomas Hardy

My Last Duchess _____ 704

Poem by Robert Browning

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Poem by Natasha Trethewey

Compare
Themes

Compare
Themes

READER'S CHOICE

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SHORT READS

Poems by Victorian Women

Sonnet 43

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Song

by Christina Rossetti

The Great Exhibition

Article by Lara Kriegel

Evidence of Progress

Essay by Thomas Babington Macaulay

Available
online

LONG READS

Great
ExpectationsNovel
by Charles DickensThe Eyre
AffairNovel
by Jasper FfordeWhile the
Locust SleptMemoir
by Peter Razor

Recommendations

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New Ideas, New Voices

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ESSENTIAL QUESTIONS:

- What makes people feel insecure?*
- Why is it hard to resist social pressure?*
- What is the power of symbols?*
- How do you measure a person's worth?*

Spark Your Learning _____ 730

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A Cup of Tea _____ 759

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Essay by George Orwell

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Short Story by Helen Oyeyemi

The Love Song of J. Alfred Prufrock _____ 809

Poem by T. S. Eliot

KEY LEARNING OBJECTIVES

- Evaluate an unreliable narrator
- Analyze third-person point of view
- Analyze reflective essay
- Analyze cause-and-effect relationships
- Understand modernist poetry
- Evaluate persuasive techniques
- Analyze deductive reasoning

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Themes

Compare
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Short Story by James Joyce

Professions for Women

Speech by Virginia Woolf

Do Not Go Gentle into That Good Night

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Digging

Poem by Seamus Heaney

Marriage Is a Private Affair

Short Story by Chinua Achebe

Available
online

LONG READS

**Things Fall
Apart**Novel
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Novel
by Anna Burns**White Teeth**
Novel
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Recommendations

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translated by Nevill Coghill **NARRATIVE POEM**

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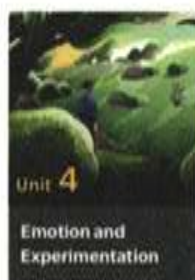


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and lessons

Tools for Today—All in One Place

Whether you're working alone or collaborating with others, it takes effort to analyze the complex texts and competing ideas that bombard us in this fast-paced world. What will help you succeed? Staying engaged and organized. The digital tools in this program will help you take charge of your learning.



Engage!

Spark Your Learning

These activities kick-start the unit and help get you thinking about the unit theme.

Engage Your Brain

Before you read, take some time to do a fun activity designed to rev up your brain and connect to the text.

Interact with the Texts

- As you read, highlight and take notes to mark the text in your own customized way.
- Use interactive graphic organizers to process, summarize, and track your thinking as you read.
- Play the audio to listen to the text read aloud. You can also turn on read-along highlighting.

Choices

Choose from engaging activities, such as writing an advice column, creating a podcast, or participating in a debate, to demonstrate what you've learned.

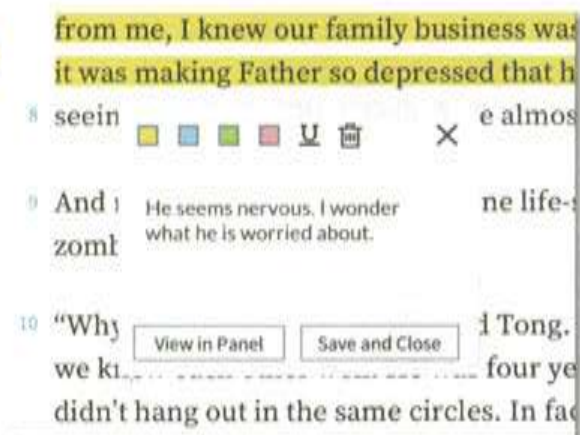
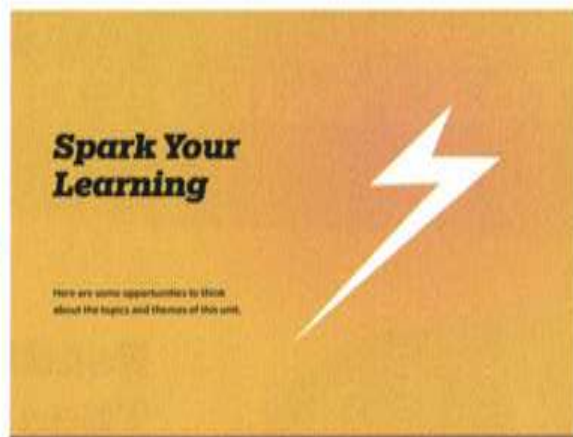
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- Watch brief **Peer Coach Videos** to learn more about a particular skill.
- Flex your creative muscles by digging into **Media Projects** tied to each unit theme.
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The Positive Disrupter



Dr. Kyrene Beers



Dr. Robert E. Probst

Reading is Change: Thoughts by Two Teachers

by **Dr. Kyrene Beers** and **Dr. Robert E. Probst**

Here you are, in the last years of high school, and for more of your school years than you might care to remember you've probably been told not to be disruptive. Sit still. Listen. Keep quiet. But now we're going to tell you to be a disrupter.

Sometimes, of course, you should be still and listen, learn, ponder. But sometimes you should speak up to make a change, to influence those around you, to cause a disruption. We're not encouraging you to misbehave. We're encouraging something much bigger than that.

Disruptions That Bring Change and Growth

Throughout our nation's history, we've grown due to technological disruptions: the horse and buggy eventually became the electric car, the telegram evolved into the text, and the rabbit-eared, three-channel TV became a three-hundred-channel smart device. We've also grown due to social and political disruptions. Women demanded the right to vote; African Americans fought for their freedom; and at one point reading and writing were things reserved for the privileged—ordinary people had to fight to upset that imbalance of power.

Disruptions are a part of life. Some will be positive: new and faster ways to communicate, better ways to grow food, easier ways to clean water. And some will be negative. One of the greatest disruptions we've faced as a nation and world was the COVID-19 pandemic of 2020. The "stay home, stay safe" order disrupted everyone's life. The questions we must ask are, "What did we learn" and "What will we carry forward?"

Other disruptions will affect only you, or you and your family or friend community. You may decide that your religious or political views differ from those of your friends or family. You may choose to be a musician though your parents wanted you to be a pharmacist, or a soldier though your parents wanted you to be a farmer. And there will be other personal choices that you will have to make.

Or others will make them for you. You are going to have to deal with those disruptions and the changes they will bring. You, and others your age, will make the decisions. It's important that you decide what you think. If you don't read and learn, the decisions will be made for you by those who do, or by those who are simply louder.

Some groups of people have always withheld power from others by making sure they know less. One of the most powerful ways of doing that is to ensure groups can't read or write. In some countries today, girls are denied schooling. And, too many who do learn to read and write fail to realize that the more they read, the more able they will be to use reason and evidence to question the world around them and influence their own futures. Too many choose not to read.

The Path to Positive Disruption

The texts you will read this year take on some of the issues every human must face: love, greed, hope, death, injustice, equity, and our relationship with nature, to name a few. Read these selections carefully. Though the story might have taken place in another time with a different group of people, the human emotions and issues remain relevant. Decide what matters to you. Wonder what the issues mean in your life today. And as you decide, think of the world that you will help to shape. You are tomorrow's builders, scientists, politicians, artists, teachers, and nurses. You are our brave soldiers who will defend this country, and our curious thinkers who will change it. And you will change it only by disrupting, slightly or significantly, what it is now.

To do that you need to read well—attentively and thoughtfully. We'll help you do that with some tools we call the **Notice & Note Signposts**, explained throughout this program (see the chart on the next two pages). Recognizing signposts will help you better understand what you're reading and thus, what you're thinking.

Reading—smart reading—gives you the opportunity to weigh a thought, a value, a belief, and decide whether to hold onto it, change it, or dispose of it. If you don't decide for yourself, then someone else will. And if you allow that, then you no longer have much influence over the shape of the world in which you live. Don't be that person. Be a person with power, a positive disrupter.

COLLABORATIVE DISCUSSION

What is something you'd like to disrupt? How might reading help you do that?

*Shape the world
in which you live.*



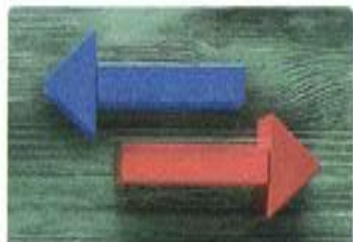
Notice & Note Handbook
Peer Coach Videos



NOTICE & NOTE Signposts

When you notice
a signpost in
your reading,
mark the text
with its initials.

LITERARY TEXTS



CONTRASTS AND CONTRADICTIONS

CC

A sharp contrast between what we would expect and what we observe the character doing; behavior that contradicts previous behavior or well-established patterns

When you notice this signpost, ask:
Why would the character act (feel) this way?



AHA MOMENT

AM

A sudden realization of something that shifts a character's actions or understanding of self, others, or the world

When you notice this signpost, ask:
How might this change things?



TOUGH QUESTIONS

TQ

Questions characters raise that reveal their inner struggles

When you notice this signpost, ask:
What does this question make me wonder about?



WORDS OF THE WISER

WW

The advice or insight about life that a wiser character, who is usually older, offers to the main character

When you notice this signpost, ask:
What is the life lesson, and how might this affect the character?



AGAIN AND AGAIN

AA

Events, images, or particular words that recur over a portion of the story

When you notice this signpost, ask:
Why might the author bring this up again and again?



MEMORY MOMENT

MM

A recollection by a character that interrupts the forward progress of the story

When you notice this signpost, ask:
Why might this memory moment be important?

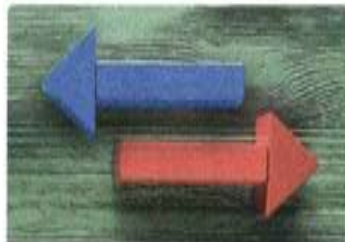
INFORMATIONAL TEXTS



BIG QUESTIONS BQ

It's important to take a **Questioning Stance** or attitude when you read nonfiction.

- *What surprised me?*
- *What did the author think I already knew?*
- *What changed, challenged, or confirmed what I already knew?*



CONTRASTS AND CONTRADICTIONS CC

A sharp contrast between what we would expect and what we observe happening; a difference between two or more elements in the text

When you notice this signpost, ask:
What is the difference, and why does it matter?



EXTREME OR ABSOLUTE LANGUAGE XL

Language that leaves no doubt about a situation or an event, allows no compromise, or seems to exaggerate or overstate a case

When you notice this signpost, ask:
Why did the author use this language?



NUMBERS AND STATS NS

Specific quantities or comparisons to depict the amount, size, or scale; or the writer is vague and imprecise about numbers when we would expect more precision

When you notice this signpost, ask:
Why did the author use these numbers or amounts?



QUOTED WORDS QW

Opinions or conclusions of someone who is an expert on the subject or someone who might be a participant in or a witness to an event; or the author might cite other people to provide support for a point

When you notice this signpost, ask:
Why was this person quoted or cited, and what did this add?



WORD GAPS WG

Vocabulary that is unfamiliar to the reader—for example, a word with multiple meanings, a rare or technical word, a discipline-specific word, or one with a far-removed antecedent

When you notice this signpost, ask:
Do I know this word from someplace else? Does this seem like technical talk for experts on this topic? Can I find clues in the text to help me understand the word?

Social & Emotional Learning



The Most Important Subject Is You!

by **Carol Jago**



You have essays to turn in. You have quizzes to take. You have group projects to complete. Your success in those areas depends on more than your understanding of the academic skills they cover. It also depends on how well you understand yourself, and how well you're able to extend that understanding to others. This might seem obvious, but there's an actual term for that type of learning—it's called **Social and Emotional Learning**.

Why It Matters

But doing well in school is not the only benefit to understanding yourself and others. When it comes to Social and Emotional Learning, the answer to the question, "When will I actually use this in my life?" is clear: every single day, forever. Whether you are with your family, your community, your friends, at a workplace, or by yourself on a deserted island, you will have a better chance of achieving satisfaction and making positive contributions if you're able to do things like the following:

- ✓ identify your emotions
- ✓ make smart choices
- ✓ set reasonable goals
- ✓ recognize your strengths
- ✓ have empathy
- ✓ manage your reactions
- ✓ evaluate problems and solutions
- ✓ show respect for others

Where Literature Comes In

English Language Arts classes can provide some of the best opportunities to develop these skills. That's because reading literature allows you to imagine yourself in different worlds and to understand what it's like to be in a wide range of situations. You can think through your own feelings and values as you read about various characters, conflicts, historical figures, and ideas, and you can become more aware of why others might act and feel as they do.

Throughout this book, you will find opportunities for Social and Emotional Learning in the Choices section of many lessons. But you don't need to wait for a special activity to practice and learn. Reading widely and discussing thoughtfully is a natural way to gain empathy and self-knowledge. The chart below shows the five main areas of Social and Emotional Learning and tells how reading can help you strengthen them.

Areas of Social and Emotional Learning	How Reading Can Help
If you have self-awareness , you're conscious of your own emotions, thoughts, and values, and you understand how they affect your behavior.	Understanding why characters act the way they do can increase your understanding of your own responses and motivations.
If you're good at self-management , you are able to control your emotions, thoughts, and behaviors in different situations.	Paying attention to why characters explode in tumultuous ways or how they keep calm under pressure can help you recognize what to do and not to do when faced with stressful situations in your own life.
If you have social awareness , you can empathize with others, including people who are different from you.	Reading about people with different life experiences can help you understand the perspectives of others.
If you have well-developed relationship skills , you can get along with different kinds of people and function well in groups.	Reflecting on the conflicts between characters can help you gain insight into what causes the conflicts in your life and how to reach mutual satisfaction.
If you are good at responsible decision-making , you make good choices that keep you and others safe and keep you moving toward your goals.	Evaluating the choices characters make and thinking about what you would do in their place can help you understand the consequences of your decisions.

Having the Hard Conversations

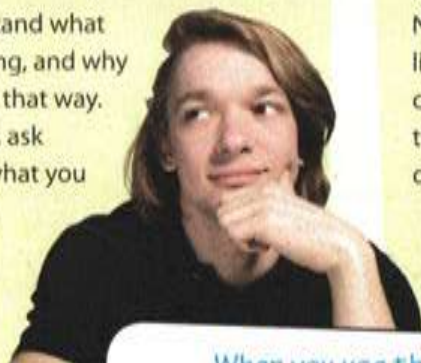
The more widely and deeply you read, the more you'll strengthen your social and emotional skills, and the more likely you are to encounter ideas that are different from your own. Some texts might bring up strong reactions from you, and you'll need to take a step back to understand how you're feeling. Or, your classmates might have responses that are dramatically different from yours, and you'll need to take a breath and decide how to engage with them. Remember: It's okay to disagree with a text or with a peer. In fact, discussing a difference of opinion can be one of the most powerful ways to learn.

Tips for Talking About Controversial Issues

So what I hear you saying is ...
Did I get that right?

Listen actively.

Try your best to understand what the other person is saying, and why they might think or feel that way. If you don't understand, ask questions or rephrase what you thought you heard and ask them if you're getting it right.



The reason I think so is because I've noticed that I ...

Communicate clearly.

Speak honestly and carefully, rather than for dramatic effect. Notice if the person listening seems confused and give them room to ask questions.



When you use that word I have a negative reaction because it sounds like you are saying you think that person isn't smart.

Take a stand against name-calling, belittling, stereotyping, and bias.

Always try exploring ideas further rather than making personal attacks. If someone feels hurt by something you said, listen to them with an open mind. Perhaps you expressed bias without realizing it. Apologize sincerely if that happens. And if you are hurt by a comment or hear something that could be interpreted as hurtful, calmly let the person who said it know why you feel that way.

I'm sorry. That's not what I meant.



I need to take a break from this conversation now.

Pay attention to your feelings.

Recognize the topics or situations that make it hard for you to stay calm. Try to separate your strong feelings from what the person is saying. If you need to, excuse yourself from the conversation and find a place where you can help yourself relax.



We see this really differently, so let's move on for now.

Consider the relationship.

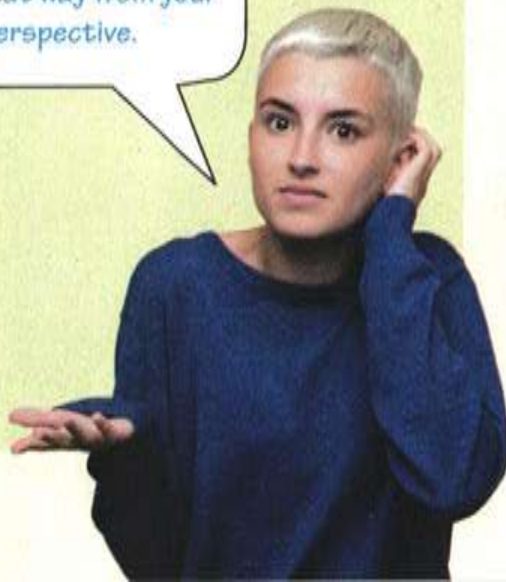
It's likely that the people you're in class with are people you will be seeing regularly for years. You don't have to be friends with them or agree with their point of view, but you do have to get an education alongside each other. Speaking respectfully even if you're on opposite sides of an issue will make it easier to work together if you ever have to collaborate. Try to assume the best about them rather than the worst. Acknowledge that our experiences affect our points of view.



Agree to disagree.

Even after listening carefully and being listened to, you still might not agree. That's okay. You can acknowledge your differences, remain respectful, and exit the conversation.

I don't agree with you, but I understand why it looks that way from your perspective.



Learning, growing, and working with others isn't always easy. If you read widely and deeply and try your best to speak honestly, you're likely to gain the understanding and compassion that can help you manage the stresses, challenges, and opportunities that life brings your way.





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"It is chivalry that makes a true knight, not a sword."

—George R. R. Martin

The Anglo-Saxon and Medieval Periods

Origin of a Nation



As you read the texts in this unit, think about how they explore these **Essential Questions**.

What makes someone a hero?

Heroes in early British literature face a variety of tests, from fighting monsters to defending their honor on the battlefield.

What is true chivalry?

Many stories about knights portray their efforts to live up to the ideals of chivalry, such as bravery, honesty, loyalty, and respect for women.

Can we control our fate?

In the early Middle Ages, Anglo-Saxon people often endured harsh conditions. Many believed that fate determined the course of their lives.

What happens when a society unravels?

Civil war and outbreaks of disease sometimes threatened the social order in medieval England, as they do in today's world.

ANALYZE THE IMAGE

Which ideals of chivalry are reflected in this image?



Explore unit themes and build background.

Stream to Start Video

Spark Your Learning



Here are some opportunities to think about issues related to **Unit 1: Origin of a Nation**.

As you read, you can use the **Response Log** (page R1) to track your thinking about the Essential Questions.



Think About the Essential Questions

Review the Essential Questions on page 1. Which question is most intriguing? Perhaps it relates to something you have read or reminds you of a personal experience. Write down your thoughts.

Make the Connection

You may know the saying "Heroes are made, not born." What kinds of actions make someone a hero to you? Think of at least three. Then, share your ideas with the class.

Prove It!

Use one or more of the Academic Vocabulary words in a sentence describing what might cause society to fall into disarray.

Build Academic Vocabulary

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
collapse	☐	☐	☐
displace	☐	☐	☐
military	☐	☐	☐
violate	☐	☐	☐
visual	☐	☐	☐



[illegible]

○



A powerful hero journeys to the kingdom of the Danes to battle a dangerous monster.

A woman shares a story about a knight on a mission to find out what women desire most.



In this tale, former allies battle each other with tragic consequences.

A medieval knight comes to the present day in search of the Holy Grail.



In 15th-century England, a prosperous family faces a series of threats.

A teen records her feelings about what it's like to live in a country gripped by civil war.



A lone warrior wanders through the cold winter, yearning for his lost lord and companions.

This poem offers an intimate exploration of the feeling of loneliness.



This poem offers an intimate exploration of the feeling of loneliness.

This poem offers an intimate exploration of the feeling of loneliness.



This poem offers an intimate exploration of the feeling of loneliness.

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This poem offers an intimate exploration of the feeling of loneliness.



This poem offers an intimate exploration of the feeling of loneliness.

Poem by Fanny Howe

A close-up photograph of a wooden mask with a wide, toothy grin and large, circular eyes, set against a dark, textured background. The mask is made of light-colored wood and features a prominent, carved mouth with numerous sharp teeth. The eyes are large and round, with dark pupils. The mask is positioned in the center of the frame, with its head tilted slightly to the right. The background is dark and appears to be a textured surface, possibly a wall or a piece of fabric. The lighting is dramatic, highlighting the contours of the mask and the texture of the wood.

The Anglo-Saxons did not originally have written literature. Instead, they had poems and songs that were passed down from generation to generation orally. These poems and songs were composed in various

A horizontal timeline with a central line and vertical tick marks. The years 400, 450, 597, 787, and 1000 are marked on the line. Events are described in text boxes connected to the timeline by lines or arrows.

Year	Event
400	St. Augustine arrives in Kent and begins conversion of the Anglo-Saxons to Christianity.
c. 450	Anglo-Saxon conquest of the Britons begins.
c. 787	Vikings begin raids on England.
c. 1000	The single surviving manuscript of <i>Beowulf</i> is copied.

dialects of Old English. They usually had heroic themes related to important events of the past (such as *Beowulf*) or more recent battles and victories.

In 597, a monk later known as St. Augustine brought Christianity to the Anglo-Saxon rulers, and as the new religion spread, so did written literature. Anglo-Saxon poems and songs were written down for the first time. Few examples of Old English poetry remain, but those that do reflect a rich oral tradition.

The Normans Invade Britain

In 1066, Normans led by William I, known as "The Conqueror," defeated the Anglo-Saxons at the Battle of Hastings. Soon after, William was crowned the King of England. The Normans came from northern France, and under William much of the nobility of England now spoke French. With the introduction of French influence, the English language continued to evolve from its Germanic roots into Early Middle English.

Literature, too, was influenced by the blending of the Briton, Anglo-Saxon, and French cultures that followed the invasion. Nobles in the court of William I and his successors were fascinated by tales of King Arthur. These tales, based on an earlier Briton oral tradition, had been recorded by historian Geoffrey of Monmouth in his Latin work *History of the Kings of Britain*. French poets of the 12th and 13th centuries expanded on these legends in works called romances that dealt with themes of chivalry and courtly love.

The Parson, from the Ellesmere manuscript of *The Canterbury Tales*.



EXTEND

Think of a question you have about a topic, event, or person from the historical period. Then, research the answer and add it as an entry to the timeline.





William I at the Battle of Hastings, lifting his helmet to show he survived. From the Bayeux Tapestry, 11th century.

Later, in the 15th century, the Arthurian romances written by the French poets were translated into English and used by Sir Thomas Malory as source material for his own versions of the legends, which remain popular to this day.

Turbulent Times

William I's conquest of England had created ties between England and France, but these ties did not last. In 1337, the Hundred Years' War broke out as French and English rulers fought over control of lands in Europe until around 1453.

About the same time, a major event occurred that would forever change European society—the Black Death. Between 1347 and 1351, a pandemic broke out that killed an estimated one-third of Europe's total population. The sudden loss of so many lives created social instability. When combined with high taxes for the wars in France and oppression by the church and the nobility, there was widespread discontent in England's lower classes. In 1381, the Peasants' Revolt broke out. Although the revolt failed, it was against this backdrop of social unrest that major works of Middle English literature were written. Chaucer was likely living in London and employed by the court of King Richard II at the time. Later, he began writing his best-known works, including *The Canterbury Tales*.

The End of an Era

In 1455, the first battle in a series of civil wars known as The Wars of the Roses broke out in England, as two branches of the royal family struggled for control. In 1485, Henry VII defeated Richard III to ascend to the throne. Some historians use this event to mark the end of the Middle Ages in England. Over the course of a millennium, English literature had developed from a small collection of Old English poems,

based on an earlier oral tradition, to a much larger body of poetry and prose that reflected the political, cultural, and linguistic shifts in English society. As England moved from the Middle Ages into the Renaissance, the introduction of printing presses with movable type promised to revolutionize reading, writing, and literature in ways that could not yet be imagined.

COLLABORATIVE DISCUSSION

In a small group, review the essay and the timeline. Discuss possible reasons why there are so few literary milestones recorded for the early years of Britain's history.

Assessment Practice

Choose the best answer to each question.

1. Which event most directly affected the rise of early written literature in England?

- ☐ A the conquest of the Britons by the Romans
- ☐ B the spread of Christianity
- ☐ C the conquest of the Anglo-Saxons by the Normans
- ☐ D the development of the Gutenberg printing press

2. Which was a result of the Norman conquest of England?

- ☐ A the development of rich Anglo-Saxon oral traditions
- ☐ B the death of one-third of the population
- ☐ C blending of Anglo-Saxon and French cultures and languages
- ☐ D widespread social unrest and revolt

3. Which factor did **not** contribute to unrest among the lower classes in the late Middle Ages?

- ☐ A the Black Death
- ☐ B the Hundred Years' War
- ☐ C oppression by the church
- ☐ D conquest by invading armies

from
Beowulf

Epic Poem by the Beowulf Poet
translated by Seamus Heaney



ESSENTIAL QUESTION:
*What makes someone
a hero?*

Engage Your Brain

Choose one or more of these activities to start connecting with the epic poem you're about to read.



I Need a Hero

With a small group, discuss a few real or fictional heroes, identifying the qualities that make them heroic. Then, conduct a hiring search for a hero.

1. Write a short job description to help you hire a hero for challenging or dangerous real-life undertakings.
2. Use your job description to create a want ad, and post it for the class.
3. Invite classmates to apply by stepping up for an interview.



So Epic!

Think about the word *epic* and when you use it.

1. Without consulting a dictionary, write a short definition stating what you think this word means, and then use it in a sentence.
2. Compare the definition you wrote with a partner's definition.
3. Now look up *epic* in a print or online dictionary. Were you close? Discuss with your partner the differences between your definitions and the dictionary definition.



My Favorite Monster

Make a quick list of monsters or demons you know from video games, movies, songs, TV shows, or books. Which one is your favorite—in other words, the most spine-tingling and fearsome beast that you would never want under your bed at night? Poll your classmates to see who else shares your favorite scary monster.

Determine Themes

A **theme** is a message or central idea about life or human nature. Since an epic poem celebrates a hero, its themes usually revolve around the hero's personal qualities, actions, and conflicts. Epic poems often portray universal themes found in the literature of all time periods and cultures, such as loyalty, the battle between good and evil, or the importance of community. Themes are generally implied rather than directly stated, and they may interact and build on each other. Use questions like these to help you determine themes in *Beowulf*:

- What qualities does the hero display?
- What obstacles must the hero overcome?
- How do other characters' actions and attitudes hint at a theme?

Focus on Genre

↳ Epic Poetry

- is written about a hero, who is usually a strong, courageous person of nobility
- usually involves supernatural creatures, great deeds, and perilous journeys
- imbues the hero with traits that reflect the ideals of the larger culture
- conveys universal themes found in the literature of all time periods and cultures, such as good versus evil
- often features long speeches, as well as formal diction and a serious tone

Analyze Old English Poetry

Traditional epics, such as *Beowulf*, began as oral poems retold over many generations before they were finally written down. Anglo-Saxon poets used techniques that made their verses easier to chant. This chart describes important techniques found in *Beowulf*.

Technique	Example
Alliteration is the repetition of consonant sounds at the beginning of words. This device helps unify the lines.	in H is splendour H e set the sun and the moon
The poem's strong rhythm is created by four stresses, or beats, in many lines.	Sometimes at pagan shrines they vowed
A caesura is a pause that divides the line, with each part having two stresses. Usually, at least one stressed syllable in the first part alliterates with a stressed syllable in the second part.	When he heard about Grendel, // Hygelac's thane was on home ground, // over in Geatland.
Kennings are metaphorical compound words or phrases substituted for simple nouns.	The kenning "Hygelac's trusty retainer" is used in place of the name Beowulf, and "dread of the land" is used in place of the name Grendel.

Annotation in Action

Here are notes a student made about these lines from *Beowulf*. As you read, mark examples of Old English poetry techniques used in the poem.

Then a powerful demon, a prowler through the dark,
nursed a hard grievance. It harrowed him
to hear the din of the loud banquet
every day in the hall, the harp being struck

Lots of alliteration—
this helps call out
important words.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

aghast	☐
affliction	☐
plight	☐
wail	☐
loathsome	☐

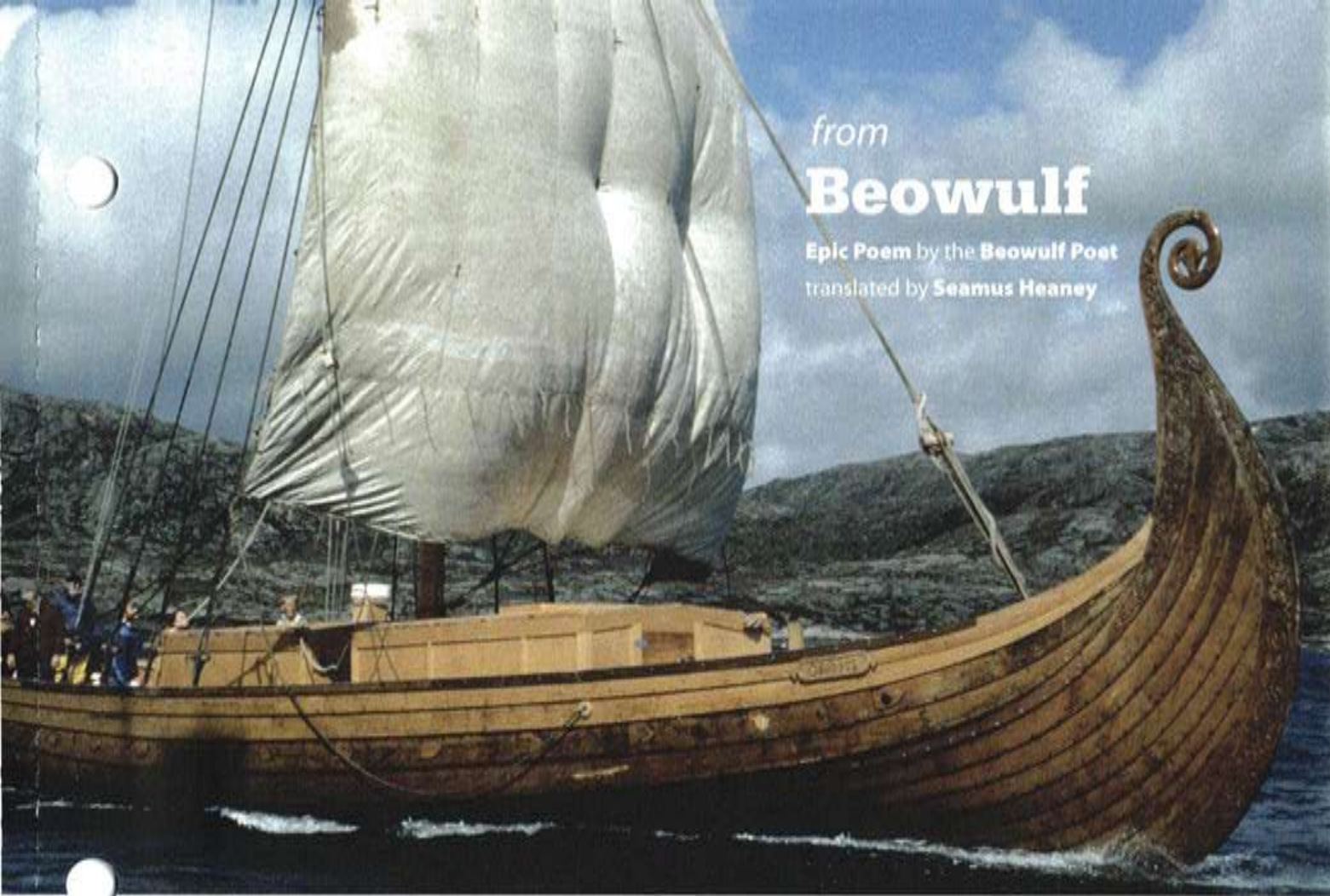
Turn to a partner and talk about the vocabulary words you already know. Then, write a few sentences about something monstrous, using as many of the words as you can. As you read *Beowulf*, use the definitions in the side-column to learn the vocabulary words you don't already know.



A page from the only surviving Anglo-Saxon manuscript of *Beowulf*.

Background

Anglo-Saxon poets would entertain audiences by chanting tales about heroes such as Beowulf, a Geat warrior who, according to legend, sailed from Sweden to defend the Danes against a monster named Grendel. Sometime between the seventh and ninth centuries, an unknown poet used these tales to create the epic poem *Beowulf*. The Angles and the Saxons came to England from northern Europe starting in the fifth century. Their culture became the basis for English culture, and their languages fused into Old English, the Anglo-Saxon language. Anglo-Saxons lived communally for protection, loyal to their feudal lords and to their families. They believed in *wyrd*, or fate, rather than in an afterlife, but they hoped that acquiring fame and treasure would give them a kind of immortality. By the time *Beowulf* was written down in the eleventh century, the Anglo-Saxons had converted to Christianity. Thus, in the final version of the poem, Christian references are mingled with the original pagan beliefs.



from
Beowulf

Epic Poem by the Beowulf Poet
translated by Seamus Heaney

A powerful hero journeys to the kingdom of the Danes to battle a dangerous monster.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



Grendel

Then a powerful demon, a prowler through the dark,
nursed a hard grievance. It harrowed him
to hear the din of the loud banquet
every day in the hall, the harp being struck
and the clear song of a skilled poet
telling with mastery of man's beginnings,
how the Almighty had made the earth
a gleaming plain girdled with waters;
in His splendour He set the sun and the moon
to be earth's lamplight, lanterns for men,
and filled the broad lap of the world
with branches and leaves; and quickened life
in every other thing that moved.

18 **marches:** borders or boundaries of a country or an area of land.

18 **heath:** an extensive tract of uncultivated open land covered with herbage and low shrubs; a moor.

19 **fens:** areas of low, wet land having peaty soil.

21 **Cain:** the eldest son of Adam and Eve. According to the Bible (Genesis 4), he murdered his younger brother, Abel.

DETERMINE THEMES

Annotate: Mark words and phrases in lines 14–29 that give clues about one of this epic poem’s universal themes.

Analyze: What is the universal theme described by these lines?



Close Read Screencast

Listen to a modeled close read of this text.

aghast

(ə-ɡăst') *adj.* struck by shock, terror, or amazement.

15 So times were pleasant for the people there
until finally one, a fiend out of hell,
began to work his evil in the world.
Grendel was the name of this grim demon
haunting the marches, marauding round the heath
and the desolate fens; he had dwelt for a time
20 in misery among the banished monsters,
Cain’s clan, whom the Creator had outlawed
and condemned as outcasts. For the killing of Abel
the Eternal Lord had exacted a price:
Cain got no good from committing that murder
25 because the Almighty made him anathema
and out of the curse of his exile there sprang
ogres and elves and evil phantoms
and the giants too who strove with God
time and again until He gave them their reward.

30 So, after nightfall, Grendel set out
for the lofty house, to see how the Ring-Danes
were settling into it after their drink,
and there he came upon them, a company of the best
asleep from their feasting, insensible to pain
35 and human sorrow. Suddenly then
the God-cursed brute was creating havoc:
greedy and grim, he grabbed thirty men
from their resting places and rushed to his lair,
flushed up and inflamed from the raid,
40 blundering back with the butchered corpses.

Then as dawn brightened and the day broke
Grendel’s powers of destruction were plain:
their wassail was over, they wept to heaven
and mourned under morning. Their mighty prince,
45 the storied leader, sat stricken and helpless,
humiliated by the loss of his guard,
bewildered and stunned, staring **aghast**
at the demon’s trail, in deep distress.
He was numb with grief, but got no respite
50 for one night later merciless Grendel
struck again with more gruesome murders.
Malignant by nature, he never showed remorse.
It was easy then to meet with a man
shifting himself to a safer distance
55 to bed in the bothies, for who could be blind
to the evidence of his eyes, the obviousness
of that hall-watcher’s hate? Whoever escaped
kept a weather-eye open and moved away.

60 So Grendel ruled in defiance of right,
one against all, until the greatest house
in the world stood empty, a deserted wallstead.
For twelve winters, seasons of woe,
the lord of the Shieldings suffered under
his load of sorrow; and so, before long,
65 the news was known over the whole world.
Sad lays were sung about the beset king,
the vicious raids and ravages of Grendel,
his long and unrelenting feud,
nothing but war; how he would never
70 parley or make peace with any Dane
nor stop his death-dealing nor pay the death-price.
No counsellor could ever expect
fair reparation from those rabid hands.
All were endangered; young and old
75 were hunted down by that dark death-shadow
who lurked and swooped in the long nights
on the misty moors; nobody knows
where these reavers from hell roam on their errands.

73 **reparation:** something done to make amends for loss or suffering. In Germanic society, someone who killed another person was generally expected to make a payment to the victim's family as a way of restoring peace.

ANALYZE OLD ENGLISH POETRY

Annotate: Kennings are often more descriptive than simple nouns. Mark the kenning in line 75.

Interpret: How does this kenning help readers visualize Grendel?



Dragon head detail from a replica
of a Viking ship

80 So Grendel waged his lonely war,
inflicting constant cruelties on the people,
atrocious hurt. He took over Heorot,
haunted the glittering hall after dark,
but the throne itself, the treasure-seat,
he was kept from approaching; he was the Lord's outcast.

85 These were hard times, heart-breaking
for the prince of the Shieldings; powerful counsellors,
the highest in the land, would lend advice,
plotting how best the bold defenders
might resist and beat off sudden attacks.

90 Sometimes at pagan shrines they vowed
offerings to idols, swore oaths
that the killer of souls might come to their aid
and save the people. That was their way,
their heathenish hope; deep in their hearts
95 they remembered hell. The Almighty Judge
of good deeds and bad, the Lord God,
Head of the Heavens and High King of the World,
was unknown to them. Oh, cursed is he
who in time of trouble has to thrust his soul
100 in the fire's embrace, forfeiting help;
he has nowhere to turn. But blessed is he
who after death can approach the Lord
and find friendship in the Father's embrace.

95 **The Almighty Judge:** These references to God show the influence of Christianity on the Beowulf poet.

affliction

(ə-ˈfɪk-ˈʃən) *n.* something that causes suffering or pain.

105 So that troubled time continued, woe
that never stopped, steady **affliction**
for Haldane's son, too hard an ordeal.
There was panic after dark, people endured
raids in the night, riven by the terror.

Don't forget to
Notice & Note as you
read the text.



Illuminated manuscript depicting
Viking warriors in ships.



Beowulf

When he heard about Grendel, Hygelac's thane
110 was on home ground, over in Geatland,
There was no one else like him alive.
In his day, he was the mightiest man on earth,
high-born and powerful. He ordered a boat
that would ply the waves. He announced his plan:
115 to sail the swan's road and search out that king,
the famous prince who needed defenders.
Nobody tried to keep him from going,
no elder denied him, dear as he was to them.
Instead, they inspected omens and spurred

109 **Hygelac's thane**: a warrior loyal
to Hygelac, king of the Geats (and
Beowulf's uncle).

DETERMINE THEMES

Annotate: Mark words and
phrases in lines 109–124 that
describe Beowulf's personal
qualities.

Infer: What theme about heroism
is conveyed in this passage?

120 his ambition to go, whilst he moved about
like the leader he was, enlisting men,
the best he could find; with fourteen others
the warrior boarded the boat as captain,
a canny pilot along coast and currents. . . .

At the door of the hall,

125 Wulfgar duly delivered the message:
"My lord, the conquering king of the Danes,
bids me announce that he knows your ancestry;
also that he welcomes you here to Heorot
and salutes your arrival from across the sea.
130 You are free now to move forward
to meet Hrothgar, in helmets and armour,
but shields must stay here and spears be stacked
until the outcome of the audience is clear."

The hero arose, surrounded closely
135 by his powerful thanes. A party remained
under orders to keep watch on the arms;
the rest proceeded, led by their prince
under Heorot's roof. And standing on the hearth
in webbed links that the smith had woven,
140 the fine-forged mesh of his gleaming mail-shirt,
resolute in his helmet, Beowulf spoke:
"Greetings to Hrothgar. I am Hygelac's kinsman,
one of his hall-troop. When I was younger,
I had great triumphs. Then news of Grendel,
145 hard to ignore, reached me at home:
sailors brought stories of the **plight** you suffer
in this legendary hall, how it lies deserted,
empty and useless once the evening light
hides itself under heaven's dome.
150 So every elder and experienced councilman
among my people supported my resolve
to come here to you, King Hrothgar,
because all knew of my awesome strength.
They had seen me boltered in the blood of enemies
155 when I battled and bound five beasts,
raided a troll-nest and in the night-sea
slaughtered sea-brutes. I have suffered extremes
and avenged the Geats (their enemies brought it
upon themselves, I devastated them).
160 Now I mean to be a match for Grendel,
settle the outcome in single combat.
And so, my request, O king of Bright-Danes,
dear prince of the Shieldings, friend of the people
and their ring of defence, my one request

plight

(plīt) *n.* a situation, especially a bad or unfortunate one.

165 is that you won't refuse me, who have come this far,
the privilege of purifying Heorot,
with my own men to help me, and nobody else.
I have heard moreover that the monster scorns
in his reckless way to use weapons;
170 therefore, to heighten Hygelac's fame
and gladden his heart, I hereby renounce
sword and the shelter of the broad shield,
the heavy war-board: hand-to-hand
is how it will be, a life-and-death
175 fight with the fiend. Whichever one death fells
must deem it a just judgement by God.
If Grendel wins, it will be a gruesome day;
he will glut himself on the Geats in the war-hall,
swoop without fear on that flower of manhood
180 as on others before. Then my face won't be there
to be covered in death: he will carry me away
as he goes to ground, gorged and bloodied;
he will run gloating with my raw corpse
and feed on it alone, in a cruel frenzy,
185 fouling his moor-nest. No need then
to lament for long or lay out my body:
if the battle takes me, send back my mail-shirt,
this breast-webbing that Weland fashioned
and Hrethel gave me, to Lord Hygelac.
190 Fate goes ever as fate must."

Hrothgar, the helmet of Shieldings, spoke:
"Beowulf, my friend, you have travelled here
to favour us with help and to fight for us.
There was a feud one time, begun by your father.
195 With his own hands he had killed Heatholaf,
who was a Wulfing; so war was looming
and his people, in fear of it, forced him to leave.
He came away then over rolling waves
to the South-Danes here, the sons of honour.
200 I was then in the first flush of kingship,
establishing my sway over all the rich strongholds
of this heroic land. Heorogar,
my older brother and the better man,
also a son of Halfdane's, had died.
205 Finally I healed the feud by paying:
I shipped a treasure-trove to the Wulfings
and Ecgtheow acknowledged me with oaths of allegiance.

"It bothers me to have to burden anyone
with all the grief Grendel has caused
210 and the havoc he has wreaked upon us in Heorot,

Don't forget to
Notice & Note as you
read the text.

NOTICE & NOTE MEMORY MOMENT

When you notice the narrator has interrupted the forward progress of a story by recollecting something from the past, you've found a **Memory Moment** signpost.

Notice & Note: Mark the words or phrases in lines 191–207 highlighting the history between Hrothgar and Beowulf's father.

Infer: Why might it be important for Hrothgar to share this memory about how he once helped Beowulf's father?

188 **Weland:** a famous blacksmith and magician.

189 **Hrethel** (hrēth'æl): a former king of the Geats—Hygelac's father and Beowulf's grandfather.

196 **Wulfing:** a member of another Germanic tribe.

our humiliations. My household-guard
are on the wane, fate sweeps them away
into Grendel's clutches—

but God can easily
halt these raids and harrowing attacks!

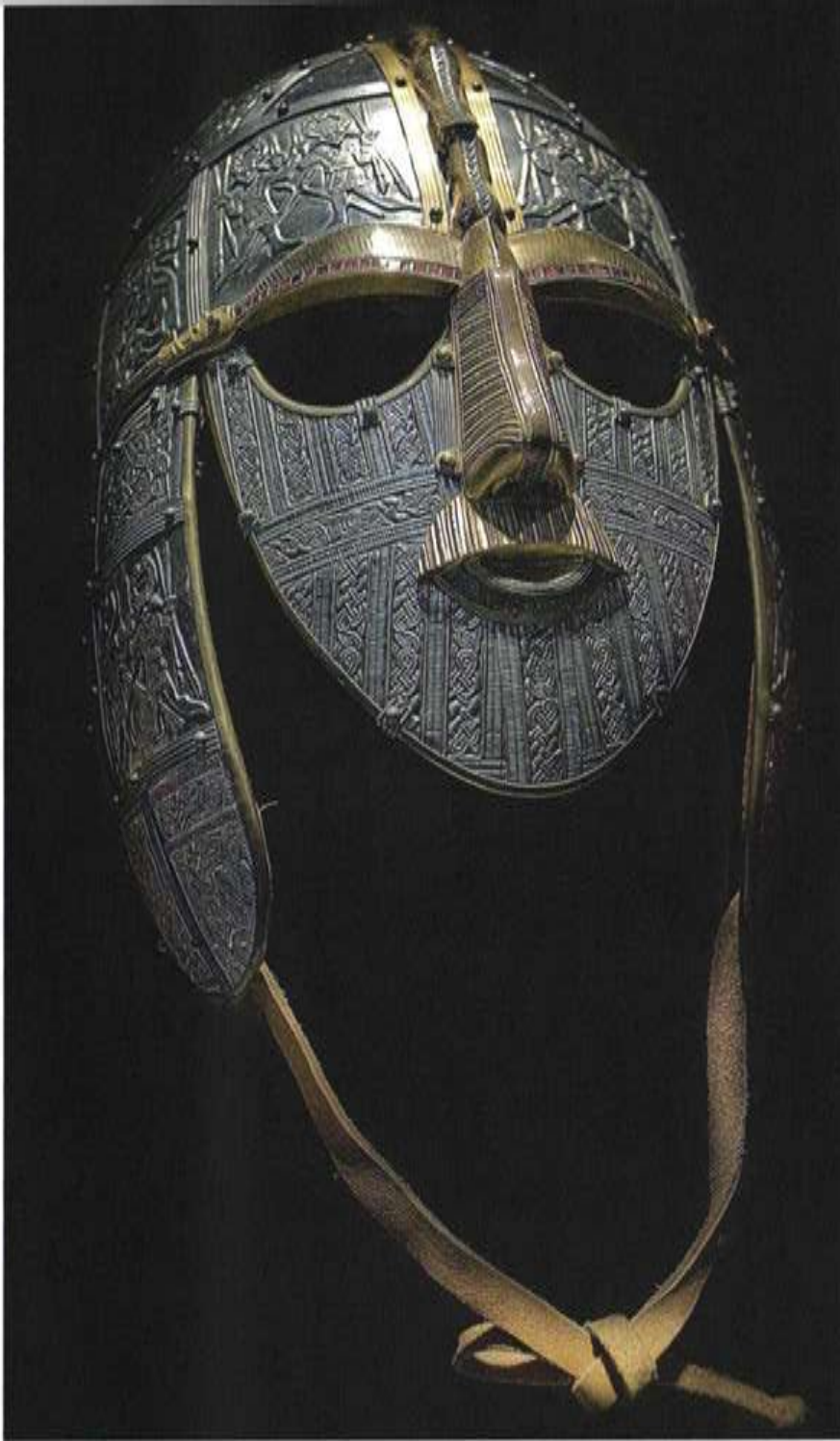
215 “Time and again, when the goblets passed
and seasoned fighters got flushed with beer
they would pledge themselves to protect Heorot
and wait for Grendel with whetted swords.
But when dawn broke and day crept in
220 over each empty, blood-spattered bench,
the floor of the mead-hall where they had feasted
would be slick with slaughter. And so they died,
faithful retainers, and my following dwindled.

“Now take your place at the table, relish
225 the triumph of heroes to your heart's content.”

Then a bench was cleared in that banquet hall
so the Geats could have room to be together
and the party sat, proud in their bearing,
strong and stalwart. An attendant stood by
230 with a decorated pitcher, pouring bright
helpings of mead. And the minstrel sang,
filling Heorot with his head-clearing voice,
gladdening that great rally of Geats and Danes. . . .

The Battle with Grendel

In off the moors, down through the mist bands
235 God-cursed Grendel came greedily loping.
The bane of the race of men roamed forth,
hunting for a prey in the high hall.
Under the cloud-murk he moved towards it
until it shone above him, a sheer keep
240 of fortified gold. Nor was that the first time
he had scouted the grounds of Hrothgar's dwelling—
although never in his life, before or since,
did he find harder fortune or hall-defenders.
Spurned and joyless, he journeyed on ahead
245 and arrived at the bawn. The iron-braced door
turned on its hinge when his hands touched it.
Then his rage boiled over, he ripped open
the mouth of the building, maddening for blood,
pacing the length of the patterned floor



Replica of a helmet from the Sutton
Hoo ship burial

- 250 with his loathsome tread, while a baleful light,
flame more than light, flared from his eyes.
He saw many men in the mansion, sleeping,
a ranked company of kinsmen and warriors
quartered together. And his glee was demonic,
255 picturing the mayhem: before morning
he would rip life from limb and devour them,
feed on their flesh; but his fate that night
was due to change, his days of ravaging
had come to an end.

Mighty and canny,

- 260 Hygelac's kinsman was keenly watching
for the first move the monster would make.
Nor did the creature keep him waiting
but struck suddenly and started in;
he grabbed and mauled a man on his bench,
265 bit into his bone-lappings, bolted down his blood
and gorged on him in lumps, leaving the body
utterly lifeless, eaten up
hand and foot. Venturing closer,
his talon was raised to attack Beowulf
270 where he lay on the bed; he was bearing in
with open claw when the alert hero's
comeback and armlock forestalled him utterly.
The captain of evil discovered himself
in a handgrip harder than anything
275 he had ever encountered in any man
on the face of the earth. Every bone in his body
quailed and recoiled, but he could not escape.
He was desperate to flee to his den and hide
with the devil's litter, for in all his days
280 he had never been clamped or cornered like this.
Then Hygelac's trusty retainer recalled
his bedtime speech, sprang to his feet
and got a firm hold. Fingers were bursting,
the monster back-tracking, the man overpowering.
285 The dread of the land was desperate to escape,
to take a roundabout road and flee
to his lair in the fens. The latching power
in his fingers weakened; it was the worst trip
the terror-monger had taken to Heorot.
290 And now the timbers trembled and sang,
a hall-session that harrowed every Dane
inside the stockade: stumbling in fury,
the two contenders crashed through the building.
The hall clattered and hammered, but somehow
295 survived the onslaught and kept standing:
it was handsomely structured, a sturdy frame
braced with the best of blacksmith's work
inside and out. The story goes
that as the pair struggled, mead-benches were smashed
300 and sprung off the floor, gold fittings and all.
Before then, no Shielding elder would believe
there was any power or person upon earth
capable of wrecking their horn-rigged hall
unless the burning embrace of a fire
305 engulf it in flame. Then an extraordinary
wail arose, and bewildering fear
came over the Danes. Everyone felt it

ANALYZE OLD ENGLISH POETRY

Annotate: Poets often use a caesura to create a dramatic pause. Mark the caesuras in lines 283–284.

Analyze: Which alliterative words carry the stresses in these two lines? How does the poet use caesuras in these lines to enhance the story?

VOCABULARY

Homophones: The word *pair* in line 299 is a homophone, a word that has the same pronunciation as another word but a different spelling and meaning. Although *pair* is pronounced the same as *pear*, the context makes it clear that this word means “two people or items that are together” instead of referring to a fruit.

Analyze: Which words in lines 293–299 clarify the meaning of *pair*?

wail
(wāil) *n.* a long, loud, high-pitched cry expressing grief, sorrow, or fear.



who heard that cry as it echoed off the wall,
a God-cursed scream and strain of catastrophe,
310 the howl of the loser, the lament of the hell-serf
keening his wound. He was overwhelmed,
manacled tight by the man who of all men
was foremost and strongest in the days of this life.

But the earl-troop's leader was not inclined
315 to allow his caller to depart alive:
he did not consider that life of much account
to anyone anywhere. Time and again,
Beowulf's warriors worked to defend
their lord's life, laying about them
320 as best they could with their ancestral blades.
Stalwart in action, they kept striking out
on every side, seeking to cut
straight to the soul. When they joined the struggle
there was something they could not have known at the time,
325 that no blade on earth, no blacksmith's art
could ever damage their demon opponent.
He had conjured the harm from the cutting edge
of every weapon. But his going away
out of this world and the days of his life
330 would be agony to him, and his alien spirit
would travel far into fiends' keeping.

Then he who had harrowed the hearts of men
with pain and affliction in former times
and had given offence also to God
335 found that his bodily powers failed him.
Hygelac's kinsman kept him helplessly
locked in a handgrip. As long as either lived,
he was hateful to the other. The monster's whole
body was in pain, a tremendous wound
340 appeared on his shoulder. Sinews split
and the bone-lappings burst. Beowulf was granted
the glory of winning; Grendel was driven
under the fen-banks, fatally hurt,
to his desolate lair. His days were numbered,
345 the end of his life was coming over him,
he knew it for certain; and one bloody clash
had fulfilled the dearest wishes of the Danes.
The man who had lately landed among them,
proud and sure, had purged the hall,
350 kept it from harm; he was happy with his nightwork
and the courage he had shown. The Geat captain
had boldly fulfilled his boast to the Danes:
he had healed and relieved a huge distress,
unremitting humiliations,

340 **Sinews:** the tendons that connect muscles to bones.

ANALYZE OLD ENGLISH POETRY

Annotate: Poets often use alliteration to create rhythm, emphasis, and mood. Mark the alliteration in lines 340–345.

Infer: How does the poet's use of alliteration enhance the description of Grendel's wounds?

355 the hard fate they'd been forced to undergo,
no small affliction. Clear proof of this
could be seen in the hand the hero displayed
high up near the roof: the whole of Grendel's
shoulder and arm, his awesome grasp.

360 Then morning came and many a warrior
gathered, as I've heard, around the gift-hall,
clan-chiefs flocking from far and near
down wide-ranging roads, wondering greatly
at the monster's footprints. His fatal departure
365 was regretted by no-one who witnessed his trail,
the ignominious marks of his flight
where he'd skulked away, exhausted in spirit
and beaten in battle, bloodying the path,
hauling his doom to the demons' mere.

370 The bloodshot water wallowed and surged,
there were **loathsome** upthrows and overturnings
of waves and gore and wound-slurry.
With his death upon him, he had dived deep
into his marsh-den, drowned out his life
375 and his heathen soul: hell claimed him there.

loathsome

(lōth'səm) *adj.* causing loathing;
abhorrent.

Then away they rode, the old retainers
with many a young man following after,
a troop on horseback, in high spirits
on their bay steeds. Beowulf's doings
380 were praised over and over again.
Nowhere, they said, north or south
between the two seas or under the tall sky
on the broad earth was there anyone better
to raise a shield or to rule a kingdom.
385 Yet there was no laying of blame on their lord,
the noble Hrothgar; he was a good king.

At times the war-band broke into a gallop,
letting their chestnut horses race
wherever they found the going good
390 on those well-known tracks. Meanwhile, a thane
of the king's household, a carrier of tales,
a traditional singer deeply schooled
in the lore of the past, linked a new theme
to a strict metre. The man started
395 to recite with skill, rehearsing Beowulf's
triumphs and feats in well-fashioned lines,
entwining his words.



ESSENTIAL QUESTION:
*What makes someone
a hero?*

Review your notes and
add your thoughts to your
Response Log.

COLLABORATIVE DISCUSSION

Get together with a partner and talk about the outcome of Beowulf's battle with Grendel. Did the way Beowulf defeated the monster surprise you? Why or why not?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does Grendel hate humanity?
 - ☐ A He is an outcast member of the nobility.
 - ☐ B He is cursed and envious of the Danes' celebrations.
 - ☐ C The Danes had persecuted and exiled him.
 - ☐ D His home had been destroyed to make way for people.
2. Where does the final battle take place?
 - ☐ A Hrothgar's mead hall
 - ☐ B Grendel's cave lair
 - ☐ C Beowulf's castle
 - ☐ D Wulfgar's beach
3. Beowulf defeats Grendel by —
 - ☐ A using a magic sword
 - ☐ B setting fire to his lair
 - ☐ C chasing him out to sea
 - ☐ D fighting without weapons



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** Identify two kennings associated with Grendel. What tone or attitude toward Grendel do these kennings convey?
- 2 **DRAW CONCLUSIONS** Reread lines 85–103, which describe how Hrothgar’s followers prayed for protection from Grendel’s attacks. Are the Christian ideas in this passage fully integrated into the epic? Explain why or why not.
- 3 **EVALUATE** Reread lines 268–313. The poet uses various techniques—alliteration, caesura, kennings—in the description of the battle between Grendel and Beowulf. How might these techniques have helped Anglo-Saxon poets chant or sing the poem and convey its meaning?
- 4 **ANALYZE** Identify two universal themes conveyed by the description of the battle between Beowulf and Grendel. Explain how the themes interact and build on each other.
- 5 **DRAW CONCLUSIONS** Review the Focus on Genre note on page 9 and the Background note on page 10. In the first column of an organizer like the one shown, list Beowulf’s traits that reflect Anglo-Saxon values and his role as an epic hero. Use the second column to provide words and deeds that demonstrate these traits.

Traits	Words and Deeds

- 6 **INFER** Reread Hrothgar’s speech in lines 192–225. What values are reflected in this **Memory Moment** where he describes his relationship with Beowulf’s father and the efforts of his followers to stop Grendel?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Poem

Write a poem about someone whose ideals and values you admire.

- Employ at least one technique that you have learned about in this lesson, such as alliteration or kennings.
- Think about the form and tone that will best suit your message.
- Use a strong rhythm to help make your poem memorable.
- Have a partner read your poem and give you feedback. Make revisions, if necessary.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Media

↳ Graphic Novel Panel

With its exciting action scenes and supernatural elements, *Beowulf* is well suited for adaptation into a graphic novel. Create an illustrated panel showing one scene or a series of related actions in the poem. In addition to drawing the characters, include dialogue from the poem or descriptive text.

Speaking & Listening

↳ Oral Reading

Beowulf is full of action and drama and is best appreciated when read aloud. With a partner, present a passage from the epic poem.

1. Select a passage that features exciting action, rich poetic language, or dialogue between two characters.
2. With your partner, decide how you will divide the passage and who will read each part.
3. Practice reading with expression, gestures, and appropriate volume.
4. Present your reading of the epic to your classmates.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the best answer to each question. Be prepared to explain your responses.

aghast

affliction

plight

wail

loathsome

- Which is more likely to sound like a **wail**?
 - ☐ a child shouting for joy
 - ☐ a child having a tantrum
- Which can be described as an **affliction**?
 - ☐ a case of hiccups
 - ☐ a case of chickenpox
- Which is more likely to leave you **aghast**?
 - ☐ finding a scratch on your car
 - ☐ witnessing a car accident
- Which is more likely to be considered a **plight**?
 - ☐ finding a wallet at a store
 - ☐ leaving your wallet at a store
- Which would make you feel **loathsome**?
 - ☐ doing a mud run
 - ☐ wading through a sewer

Vocabulary Strategy

↳ Homophones

When listening to poetry read aloud, the audience has to be able to recognize **homophones**. These are words that have the same pronunciation but different spellings and meanings. Listeners use context clues to figure out which word is intended. For instance, the vocabulary word *wail* is a homophone found in line 306: "Then an extraordinary / wail arose . . ." *Wail* is pronounced the same as the word for a large sea mammal, but the context helps the listener understand that this word means "a long, loud, high-pitched cry expressing grief, sorrow, or fear."



Interactive Vocabulary
Lesson: Homonyms,
Homographs, and
Homophones

PRACTICE AND APPLY

Complete each sentence with the correct choice from the homophones in parentheses. Define the word you choose.

- Grendel grabbed 30 men from (their, there) resting places.
- Grendel's powers of destruction were (plane, plain) to (sea, see).
- He completed his mayhem before (morning, mourning) came.
- Beowulf (herd, heard) about Grendel's terrible crimes.
- His plan was to (sail, sale) the swan's road and offer to defend the king.

Watch Your Language!

Mood

The **mood** of a literary work is the feeling or atmosphere that a writer creates for the reader. Poets may use imagery, figurative language, sound devices such as alliteration, and word choices to create mood. Read lines 41–51, in which the Beowulf poet describes a tragic scene at the banquet hall:

Then as dawn brightened and the day broke
Grendel's powers of destruction were plain:
their wassail was over, they wept to heaven
and mourned under morning. Their mighty prince,
the storied leader, sat stricken and helpless,
humiliated by the loss of his guard,
bewildered and stunned, staring aghast
at the demon's trail, in deep distress.
He was numb with grief, but got no respite
for one night later merciless Grendel
struck again with more gruesome murders.

The chart gives examples of literary devices used in these lines:

Literary Device	Examples
Imagery	wept to heaven, numb with grief
Alliteration	and <u>m</u> ourned under <u>m</u> orning. Their <u>m</u> ighty prince
Word Choice	mourned, helpless, humiliated, distress, grief

These devices create a mood of sadness and despair. This mood underscores the difficult situation facing King Hrothgar. It also helps establish Grendel as a vicious beast and builds suspense as readers wonder how Beowulf will conquer such an evil, dangerous opponent.

PRACTICE AND APPLY

Complete these activities independently.

1. Choose a passage from the poem that conveys a distinct mood—for example, lines 14–40 or 234–268. Identify the mood of the passage you've chosen and the literary devices that help create this mood.
2. Write an original passage using literary devices to create a mood similar to that of the passage you chose.
3. Read your passage aloud to a partner. Have your partner identify the mood and evaluate your success in conveying it.

The Wife of Bath's Tale

from **The Canterbury Tales**

Narrative Poem by **Geoffrey Chaucer**

translated by **Nevill Coghill**



ESSENTIAL QUESTION:
What is true chivalry?

Engage Your Brain

Choose one or more of these activities to start connecting with the narrative poem you're about to read.



Mars and Venus

In this tale, a man's life depends on trying to understand women. Some people believe men and women might as well be from different planets because of the problems they have in understanding one another. What do you think about this idea? Is it a thing of the past? Write down your thoughts and then discuss them with a partner.

Knights in Shining Armor? Really?

With a partner, talk about what you already know about knights during the Middle Ages. Do some quick research to discover a few basic facts. Who were knights really, and what purpose did they serve in a medieval society?

1. Write down two facts about knights.
2. Make up a third "fact" that sounds convincing but isn't true.
3. Present your two truths and a lie to other classmates, and see if they can detect the falsehood.



The Art of Telling Tales

You probably know someone—perhaps a friend or relative—who tells great stories that pull you in from beginning to end. What is it that makes a great storyteller?

- List a few qualities or techniques you've noticed that make someone effective and interesting when telling a story aloud to another person.
- Think of a brief story or an anecdote from your own life—even just something quirky, surprising, or funny that happened today—and tell your tale to a partner. You might try to practice what your expert storyteller does to spin an entertaining tale.



Analyze Structure

The Canterbury Tales is a **frame story**, a literary structure in which one or more stories are told within a story. The General Prologue introduces a group of characters traveling on a pilgrimage to Canterbury, with a detailed and often humorous description of each pilgrim. At the end of this framing device, Chaucer establishes the premise of their storytelling—a wager over who can tell the best tale. The frame also portrays the pilgrims interacting during breaks between the tales. In addition to helping tie the tales together, the frame adds to the richness of *The Canterbury Tales* in the following ways:

- Through the initial descriptions of the pilgrims as well as their later interactions, readers learn about the positions they occupy in a medieval society. These passages enable Chaucer to address practices and institutions in this time period. For example, his portrayals of clergy and church officials reveal corruption in the church.
- Chaucer creates humor by having pilgrims interrupt and argue with one another between tales. In “The Wife of Bath’s Prologue,” the Friar interrupts the Wife of Bath’s long account of her five husbands, which prefaces her actual story: “Well, Ma’am . . . as God may send me bliss, / This is a long preamble to a tale!” As you read, notice how she finds an opportunity to get back at him when she starts to tell her tale.

Focus on Genre

↳ Narrative Poetry

- tells a story using elements of prose fiction such as character, setting, plot, narrator, and theme
- is written in verse, with techniques such as rhyme, meter, and figurative language
- includes epic poems and ballads

Analyze Narrator

The **narrator** of a story is the character or voice that tells the story’s events to the reader. Chaucer used multiple narrators for *The Canterbury Tales*. The narrator of the frame story describes the pilgrims and records their exchanges with one another. The pilgrims, in turn, narrate their own tales. You can gain insight into the Wife of Bath by examining the following elements in her narration:

Subject and Theme	Direct Statements	Tone
When narrators are also characters in a story, they usually choose subjects and themes relevant to their own experiences. For example, the Wife of Bath, who has been married five times, tells a tale about relationships between men and women.	Narrators sometimes comment directly on characters and events. The Wife of Bath makes statements on several topics, such as the type of husband she values and the ability of women to keep secrets.	A narrator’s tone, or attitude toward a subject, provides clues about the narrator’s personality. Usually, tone is communicated through word choice and details. Notice the words that the Wife of Bath uses to describe the knight’s plight. What kind of person comes across through this tone?

Annotation in Action

Here are one student's comments on the frame story. As you read, notice how Chaucer provides clues about the Wife of Bath's character.

The Friar laughed when he had heard all this.
 "Well, Ma'am," he said, "as God may send me bliss,
 This is a long preamble to a tale!"

*He's making fun
 of her for being so
 talkative.*

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

preamble	☐
virtue	☐
sovereignty	☐
bequeath	☐
rebuke	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use at least one of the words you know in a sentence. As you read "The Wife of Bath's Tale," use the definitions in the side column to learn the vocabulary words you don't already know.



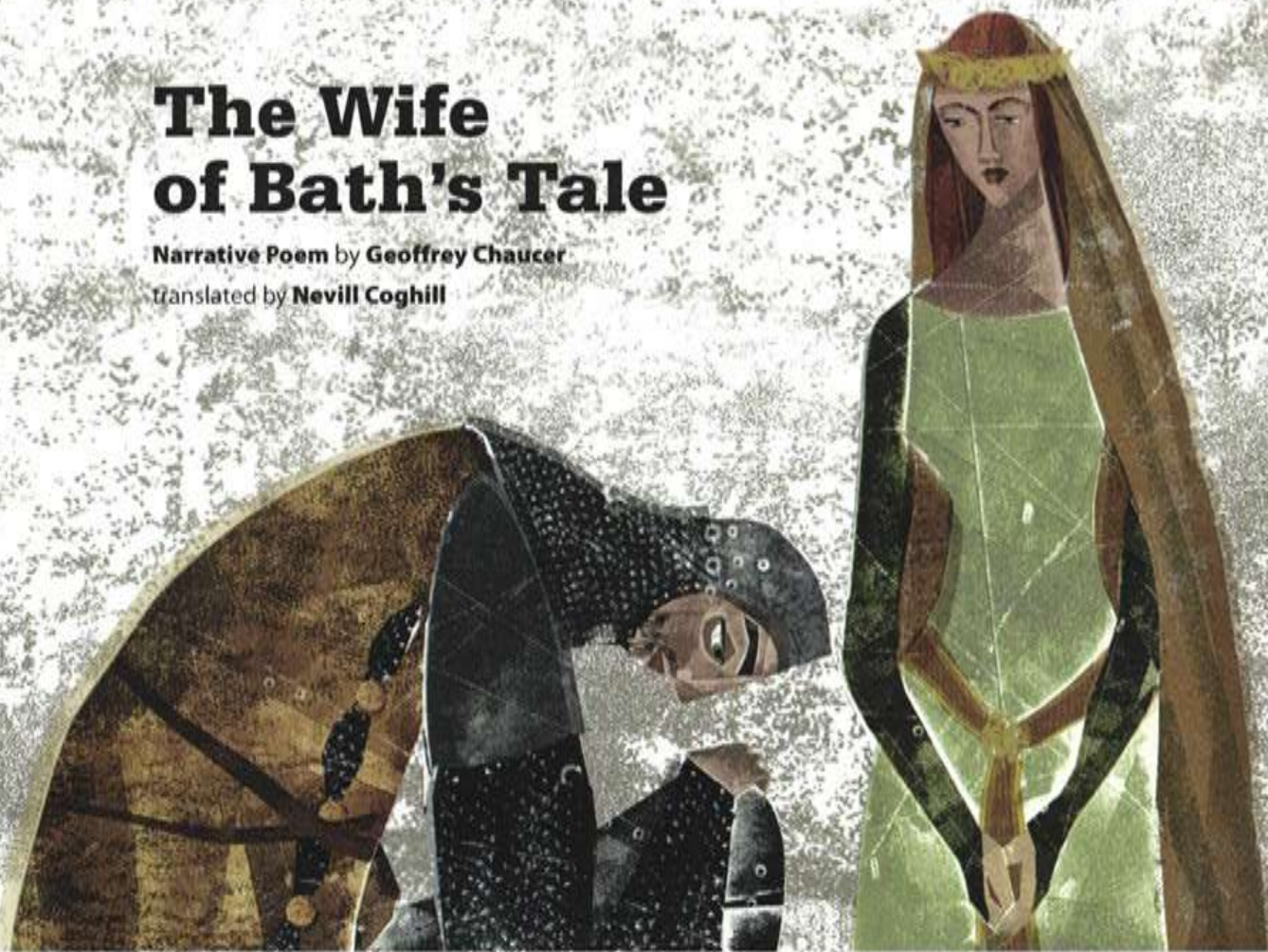
Background

Geoffrey Chaucer (1342?–1400) is widely considered the first great English author. He wrote in Middle English, which was starting to replace French and Latin as England's main literary language. Chaucer came from a prosperous, though not noble, family. While serving in various public roles, he began to write the literary works for which he is famous. His best-known work, *The Canterbury Tales*, is a collection of mostly verse tales in a variety of genres. The book is distinguished by its realism, earthy humor, and shrewd insights into human nature. Chaucer depicts a group of pilgrims traveling to the shrine of St. Thomas à Becket in Canterbury. At the beginning of their journey, the host of a tavern where they stop to rest proposes a storytelling contest, with the winner to receive a free dinner. Chaucer's pilgrims represent a cross-section of medieval society, allowing him to satirize institutions of his time.

The Wife of Bath's Tale

Narrative Poem by Geoffrey Chaucer

translated by Nevill Coghill



Look for details that reveal the Wife of Bath's personality and opinions about men and women.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

from The Wife of Bath's Prologue

The Friar laughed when he had heard all this.
"Well, Ma'am," he said, "as God may send me bliss,
This is a long **preamble** to a tale!"
But when the Summoner heard the Friar rail,
"Just look!" he cried, "by the two arms of God!
These meddling friars are always on the prod!
Don't we all know a friar and a fly
Go prod and buzz in every dish and pie!
What do you mean with your 'preambulation'?
Amble yourself, trot, do a meditation!
You're spoiling all our fun with your commotion."
The Friar smiled and said, "Is that your motion?
I promise on my word before I go
To find occasion for a tale or so

preamble

(prē'ām'bəl, prē-ām'-) *n.* a preliminary statement.

ANALYZE STRUCTURE

Annotate: Mark phrases in lines 1–28 that show how the frame story provides details about relationships between pilgrims.

Draw Conclusions: What is the relationship between the Friar and the Summoner and the Friar and the Wife of Bath?

- 19 About a summoner that will make us laugh."
 "Well, damn your eyes, and on my own behalf,"
 The Summoner answered, "mine be damned as well
 If I can't think of several tales to tell
 About the friars that will make you mourn
 20 Before we get as far as Sittingbourne.
 Have you no patience? Look, he's in a huff!"
 Our Host called out, "Be quiet, that's enough!
 Shut up, and let the woman tell her tale.
 You must be drunk, you've taken too much ale.
 25 Now, Ma'am, you go ahead and no demur."
 "All right," she said, "it's just as you prefer,
 If I have licence from this worthy friar."
 "Nothing," said he, "that I should more desire."

The Wife of Bath's Tale

- When good King Arthur ruled in ancient days
 30 (A king that every Briton loves to praise)
 This was a land brim-full of fairy folk.
 The Elf-Queen and her courtiers joined and broke
 Their elfin dance on many a green mead,
 Or so was the opinion once, I read,
 35 Hundreds of years ago, in days of yore.
 But no one now sees fairies any more.
 For now the saintly charity and prayer
 Of holy friars seem to have purged the air;
 They search the countryside through field and stream
 40 As thick as motes that speckle a sun-beam,
 Blessing the halls, the chambers, kitchens, bowers,
 Cities and boroughs, castles, courts and towers,
 Thorpes, barns and stables, outhouses and dairies,
 And that's the reason why there are no fairies.
 45 Wherever there was wont to walk an elf
 Today there walks the holy friar himself
 As evening falls or when the daylight springs,
 Saying his matins and his holy things,
 Walking his limit round from town to town.
 50 Women can now go safely up and down
 By every bush or under every tree;
 There is no other incubus but he,
 So there is really no one else to hurt you
 And he will do no more than take your virtue.

33 **mead:** meadow.

40 **motes:** specks of dust.

41 **bowers:** bedrooms.

43 **thorpes:** villages; **outhouses:** sheds.

45 **Wherever . . . elf:** wherever an elf was accustomed to walk.

49 **limit:** the area to which a friar was restricted in his begging for donations.

52 **incubus** (in 'kya-has): an evil spirit believed to descend on women.

virtue

(vûr'choo) *n.* Archaic chastity, especially in a woman.



55 Now it so happened, I began to say,
Long, long ago in good King Arthur's day,
There was a knight who was a lusty liver.
One day as he came riding from the river
He saw a maiden walking all forlorn
60 Ahead of him, alone as she was born.
And of that maiden, spite of all she said,
By very force he took her maidenhead.
This act of violence made such a stir,
So much petitioning to the king for her,
65 That he condemned the knight to lose his head
By course of law. He was as good as dead
(It seems that then the statutes took that view)
But that the queen, and other ladies too,
Implored the king to exercise his grace
70 So ceaselessly, he gave the queen the case
And granted her his life, and she could choose
Whether to show him mercy or refuse.

The queen returned him thanks with all her might,
And then she sent a summons to the knight
75 At her convenience, and expressed her will:
"You stand, for such is the position still,
In no way certain of your life," said she,
"Yet you shall live if you can answer me:
What is the thing that women most desire?
80 Beware the axe and say as I require.

"If you can't answer on the moment, though,
I will concede you this: you are to go
A twelvemonth and a day to seek and learn
Sufficient answer, then you shall return.
85 I shall take gages from you to extort
Surrender of your body to the court."
Sad was the knight and sorrowfully sighed,
But there! All other choices were denied,
And in the end he chose to go away
90 And to return after a year and day
Armed with such answer as there might be sent
To him by God. He took his leave and went.

He knocked at every house, searched every place,
Yes, anywhere that offered hope of grace.
95 What could it be that women wanted most?
But all the same he never touched a coast,
Country or town in which there seemed to be
Any two people willing to agree.

61–62 of that maiden . . .

maidenhead: in spite of the maiden's protests, he robbed her of her virginity.

ANALYZE NARRATOR

Annotate: In lines 65–72, mark what happens after the king condemns the knight to death.

Infer: What does this detail suggest about the Wife of Bath's view of how husbands should treat their wives?

85 **gages:** pledges.

104 **cosseted** (kôs'tîd): pampered.

ANALYZE NARRATOR

Annotate: Mark words or phrases in lines 99–108 that convey the Wife of Bath's tone.

Infer: What is her attitude toward the knight's quest for an answer?

113 **ten score:** 200.

115 **But she will:** who will not.

118 **void of sin:** sinless.

125 **Midas:** a legendary king of Phrygia, in Asia Minor.

127 **Ovid** (ôv'îd): an ancient Roman poet whose *Metamorphoses* is a storehouse of Greek and Roman legends.

131 **save:** except.

Some said that women wanted wealth and treasure,
100 "Honor," said some, some "Jollity and pleasure,"
Some "Gorgeous clothes" and others "Fun in bed,"
"To be oft widowed and remarried," said
Others again, and some that what most mattered
Was that we should be cosseted and flattered.
105 That's very near the truth, it seems to me;
A man can win us best with flattery.
To dance attendance on us, make a fuss,
Ensnares us all, the best and worst of us.

Some say the things we most desire are these:
110 Freedom to do exactly as we please,
With no one to reprove our faults and lies,
Rather to have one call us good and wise.
Truly there's not a woman in ten score
Who has a fault, and someone rubs the sore,
115 But she will kick if what he says is true;
You try it out and you will find so too,
However vicious we may be within
We like to be thought wise and void of sin.
Others assert we women find it sweet
120 When we are thought dependable, discreet
And secret, firm of purpose and controlled,
Never betraying things that we are told.
But that's not worth the handle of a rake;
Women conceal a thing? For Heaven's sake!
125 Remember Midas? Will you hear the tale?

Among some other little things, now stale,
Ovid relates that under his long hair
The unhappy Midas grew a splendid pair
Of ass's ears; as subtly as he might,
130 He kept his foul deformity from sight;
Save for his wife, there was not one that knew.
He loved her best, and trusted in her too.
He begged her not to tell a living creature
That he possessed so horrible a feature.
135 And she—she swore, were all the world to win,
She would not do such villainy and sin
As saddle her husband with so foul a name;
Besides to speak would be to share the shame.
Nevertheless she thought she would have died
140 Keeping this secret bottled up inside;
It seemed to swell her heart and she, no doubt,
Thought it was on the point of bursting out.

Fearing to speak of it to woman or man,
 Down to a reedy marsh she quickly ran
 145 And reached the sedge. Her heart was all on fire
 And, as a bittern bumbles in the mire,
 She whispered to the water, near the ground,
 "Betray me not, O water, with thy sound!
 To thee alone I tell it: it appears
 150 My husband has a pair of ass's ears!
 Ah! My heart's well again, the secret's out!
 I could no longer keep it, not a doubt."
 And so you see, although we may hold fast
 A little while, it must come out at last,
 155 We can't keep secrets; as for Midas, well,
 Read Ovid for his story; he will tell.

This knight that I am telling you about
 Perceived at last he never would find out
 What it could be that women loved the best.
 160 Faint was the soul within his sorrowful breast,
 As home he went, he dared no longer stay;
 His year was up and now it was the day.

As he rode home in a dejected mood
 Suddenly, at the margin of a wood,
 165 He saw a dance upon the leafy floor
 Of four and twenty ladies, nay, and more.
 Eagerly he approached, in hope to learn
 Some words of wisdom ere he should return;
 But lo! Before he came to where they were,
 170 Dancers and dance all vanished into air!
 There wasn't a living creature to be seen
 Save one old woman crouched upon the green.
 A fouler-looking creature I suppose
 Could scarcely be imagined. She arose
 175 And said, "Sir knight, there's no way on from here.
 Tell me what you are looking for, my dear,
 For peradventure that were best for you;
 We old, old women know a thing or two."

"Dear Mother," said the knight, "alack the day!
 180 I am as good as dead if I can't say
 What thing it is that women most desire;
 If you could tell me I would pay your hire."
 "Give me your hand," she said, "and swear to do
 Whatever I shall next require of you

145 **sedge**: marsh grasses.

146 **bumbles in the mire**: booms in the swamp. (The bittern, a wading bird, is famous for its loud call.)

ANALYZE NARRATOR

Annotate: Reread lines 143–156. Mark the Wife of Bath's hint that Midas's secret will not be safe after his wife whispers it to the water.

Draw Conclusions: Why might Chaucer have chosen to include this long digression in the narrator's story?

177 **peradventure**: maybe; possibly.

179 **alack the day**: an exclamation of sorrow, roughly equivalent to "Woe is me!"

192 **coverchief**: kerchief; **caul** (kaul): an ornamental hairnet.

195 **gospel**: message.

197 **in full array**: in all his finery.

200 **heady**: giddy; impetuous.

201 **grace**: gift.

211 **liege** (lēj): lord.

sovereignty

(sōv 'ər-līn-tē, sōv 'rīn-tē) *n.*
complete independence and self-government.

185 —If so to do should lie within your might—
And you shall know the answer before night."
"Upon my honor," he answered, "I agree."
"Then," said the crone, "I dare to guarantee
Your life is safe; I shall make good my claim.
190 Upon my life the queen will say the same.
Show me the very proudest of them all
In costly coverchief or jewelled caul
That dare say no to what I have to teach.
Let us go forward without further speech."
195 And then she crooned her gospel in his ear
And told him to be glad and not to fear.

They came to court. This knight, in full array,
Stood forth and said, "O Queen, I've kept my day
And kept my word and have my answer ready."
200 There sat the noble matrons and the heady
Young girls, and widows too, that have the grace
Of wisdom, all assembled in that place,
And there the queen herself was throned to hear
And judge his answer. Then the knight drew near
205 And silence was commanded through the hall.

The queen gave order he should tell them all
What thing it was that women wanted most.
He stood not silent like a beast or post,
But gave his answer with the ringing word
210 Of a man's voice and the assembly heard:

"My liege and lady, in general," said he,
"A woman wants the self-same **sovereignty**
Over her husband as over her lover,
And master him; he must not be above her.
215 That is your greatest wish, whether you kill
Or spare me; please yourself. I wait your will."

In all the court not one that shook her head
Or contradicted what the knight had said;
Maid, wife and widow cried, "He's saved his life!"
220 And on the word up started the old wife,
The one the knight saw sitting on the green,
And cried, "Your mercy, sovereign lady queen!
Before the court disperses, do me right!
'Twas I who taught this answer to the knight,
225 For which he swore, and pledged his honor to it,
That the first thing I asked of him he'd do it,



So far as it should lie within his might.
 Before this court I ask you then, sir knight,
 To keep your word and take me for your wife;
 230 For well you know that I have saved your life.
 If this be false, deny it on your sword!"

"Alas!" he said, "Old lady, by the Lord
 I know indeed that such was my behest,
 But for God's love think of a new request,
 235 Take all my goods, but leave my body free."
 "A curse on us," she said, "if I agree!
 I may be foul, I may be poor and old,
 Yet will not choose to be, for all the gold
 That's bedded in the earth or lies above,
 240 Less than your wife, nay, than your very love!"

"My love?" said he. "By heaven, my damnation!
 Alas that any of my race and station
 Should ever make so foul a misalliance!"
 Yet in the end his pleading and defiance
 245 All went for nothing, he was forced to wed.
 He takes his ancient wife and goes to bed.

233 **behest** (bē-hĕst): promise.

242 **race and station**: family and rank.

243 **misalliance** (mĭs'ə-lĭ'əns): an unsuitable marriage.

ANALYZE NARRATOR

Annotate: Mark words and phrases in lines 247–256 that convey the Wife of Bath's tone.

Draw Conclusions: How does her tone influence readers' views of the wedding day?

258 piloted: led. (In the Middle Ages, the wedding party typically escorted the bride and groom to their bedchamber.)

259 wallowed: (wōl'ōd) rolled around; thrashed about.

ANALYZE NARRATOR

Annotate: Reread lines 272–286. Mark phrases that suggest that the old woman doesn't take the knight's rejection seriously.

Compare: What does the old woman have in common with the Wife of Bath?

Now peradventure some may well suspect
A lack of care in me since I neglect
To tell of the rejoicing and display
250 Made at the feast upon their wedding-day.
I have but a short answer to let fall;
I say there was no joy or feast at all,

Nothing but heaviness of heart and sorrow.
He married her in private on the morrow
255 And all day long stayed hidden like an owl,
It was such torture that his wife looked foul.

Great was the anguish churning in his head
When he and she were piloted to bed;
He wallowed back and forth in desperate style.
260 His ancient wife lay smiling all the while;
At last she said, "Bless us! Is this, my dear,
How knights and wives get on together here?
Are these the laws of good King Arthur's house?
Are knights of his all so contemptuous?
265 I am your own beloved and your wife,
And I am she, indeed, that saved your life;
And certainly I never did you wrong.
Then why, this first of nights, so sad a song?
You're carrying on as if you were half-witted.
270 Say, for God's love, what sin have I committed?
I'll put things right if you will tell me how."

"Put right?" he cried. "That never can be now!
Nothing can ever be put right again!
You're old, and so abominably plain,
275 So poor to start with, so low-bred to follow;
It's little wonder if I twist and wallow!
God, that my heart would burst within my breast!"

"Is that," said she, "the cause of your unrest?"

"Yes, certainly," he said, "and can you wonder?"

280 "I could set right what you suppose a blunder,
That's if I cared to, in a day or two,
If I were shown more courtesy by you.
Just now," she said, "you spoke of gentle birth,
Such as descends from ancient wealth and worth.
285 If that's the claim you make for gentlemen
Such arrogance is hardly worth a hen.
Whoever loves to work for virtuous ends,



Public and private, and who most intends
To do what deeds of gentleness he can,
290 Take him to be the greatest gentleman.
Christ wills we take our gentleness from Him,
Not from a wealth of ancestry long dim,
Though they **bequeath** their whole establishment
By which we claim to be of high descent,
295 Our fathers cannot make us a bequest
Of all those virtues that became them best
And earned for them the name of gentlemen,
But bade us follow them as best we can.

“Thus the wise poet of the Florentines,
300 Dante by name, has written in these lines,
For such is the opinion Dante launches:
‘Seldom arises by these slender branches
Prowess of men, for it is God, no less,
Wills us to claim of Him our gentleness.’
305 For of our parents nothing can we claim
Save temporal things, and these may hurt
and maim.

“But everyone knows this as well as I;
For if gentility were implanted by
The natural course of lineage down the line,
310 Public or private, could it cease to shine
In doing the fair work of gentle deed?
No vice or villainy could then bear seed.

“Take fire and carry it to the darkest house
Between this kingdom and the Caucasus,
315 And shut the doors on it and leave it there,
It will burn on, and it will burn as fair
As if ten thousand men were there to see,
For fire will keep its nature and degree,
I can assure you, sir, until it dies.

320 “But gentleness, as you will recognize,
Is not annexed in nature to possessions.
Men fail in living up to their professions;
But fire never ceases to be fire.
God knows you'll often find, if you enquire,
325 Some lording full of villainy and shame.
If you would be esteemed for the mere name
Of having been by birth a gentleman

bequeath

(bi-kwēth', -kwēth') *tr.v.* to pass (something) on to another; hand down.

299 **Florentines**: the people of Florence, Italy.

300 **Dante** (dān'tā): a famous medieval Italian poet. Lines 302–304 refer to a passage in Dante's most famous work, *The Divine Comedy*.

306 **temporal**: worldly, rather than spiritual.

308 **gentility** (jēn-til'ē): the quality possessed by a gentle, or noble, person.

314 **Caucasus** (kō'kə-sās): a region of western Asia between the Black and Caspian seas.

321 **possessions**: beliefs; ideals.

325 **lording**: lord; nobleman.

332 **churl** (chûrl): low-class person; boor.

339 **Valerius** (və-lîr'ê-as): Valerius Maximus, a Roman writer who compiled a collection of historical anecdotes.

340 **Tullius** (tûl'ê-as) **surnamed Hostilius** (hō-stîl'ê-as): the third king of the Romans.

342 **Boethius** (bō-ê'thê-as): a Christian philosopher of the Dark Ages; **Seneca** (sên'î-ka): an ancient Roman philosopher, writer, teacher, and politician.

364 **sot**: fool.

366 **Juvenal** (jû'və-nal): an ancient Roman satirist.

And stemming from some virtuous, noble clan,
And do not live yourself by gentle deed
330 Or take your father's noble code and creed,
You are no gentleman, though duke or earl.
Vice and bad manners are what make a churl.

"Gentility is only the renown
For bounty that your fathers handed down,
335 Quite foreign to your person, not your own;
Gentility must come from God alone.
That we are gentle comes to us by grace
And by no means is it bequeathed with place.

"Reflect how noble (says Valerius)
340 Was Tullius surnamed Hostilius,
Who rose from poverty to nobleness.
And read Boethius, Seneca no less,
Thus they express themselves and are agreed:
'Gentle is he that does a gentle deed.'
345 And therefore, my dear husband, I conclude
That even if my ancestors were rude,
Yet God on high—and so I hope He will—
Can grant me grace to live in virtue still,
A gentlewoman only when beginning
350 To live in virtue and to shrink from sinning.

"As for my poverty which you reprove,
Almighty God Himself in whom we move,
Believe and have our being, chose a life
Of poverty, and every man or wife,
355 Nay, every child can see our Heavenly King
Would never stoop to choose a shameful thing.
No shame in poverty if the heart is gay,
As Seneca and all the learned say.
He who accepts his poverty unhurt
360 I'd say is rich although he lacked a shirt.
But truly poor are they who whine and fret
And covet what they cannot hope to get.
And he that, having nothing, covets not,
Is rich, though you may think he is a sot.

365 "True poverty can find a song to sing,
Juvenal says a pleasant little thing:
'The poor can dance and sing in the relief
Of having nothing that will tempt a thief.'
Though it be hateful, poverty is good,
370 A great incentive to a livelihood,

And a great help to our capacity
 For wisdom, if accepted patiently.
 Poverty is, though wanting in estate,
 A kind of wealth that none calumniate.
 375 Poverty often, when the heart is lowly,
 Brings one to God and teaches what is holy,
 Gives knowledge of oneself and even lends
 A glass by which to see one's truest friends.
 And since it's no offense, let me be plain;
 380 Do not **rebuke** my poverty again.

"Lastly you taxed me, sir, with being old.
 Yet even if you never had been told
 By ancient books, you gentlemen engage,
 Yourselves in honor to respect old age.
 385 To call an old man 'father' shows good breeding,
 And this could be supported from my reading.

"You say I'm old and fouler than a fen.
 You need not fear to be a cuckold, then.
 Filth and old age, I'm sure you will agree,
 390 Are powerful wardens over chastity.
 Nevertheless, well knowing your delights,
 I shall fulfil your worldly appetites.

"You have two choices; which one will you try?
 To have me old and ugly till I die,
 395 But still a loyal, true, and humble wife
 That never will displease you all her life,
 Or would you rather I were young and pretty
 And chance your arm what happens in a city
 Where friends will visit you because of me,
 400 Yes, and in other places too, maybe.
 Which would you have? The choice is all your own."

The knight thought long, and with a piteous groan
 At last he said, with all the care in life,
 "My lady and my love, my dearest wife,
 405 I leave the matter to your wise decision.
 You make the choice yourself, for the provision
 Of what may be agreeable and rich
 In honor to us both, I don't care which;
 Whatever pleases you suffices me."

Don't forget to
Notice & Note as you
 read the text.



373 **wanting in estate**: lacking in grandeur.

374 **calumniate** (ka-lŭm'ně-ăt'): criticize with false statements; slander.

rebuke

(rĭ-byŭk'): v. to criticize sharply or reprimand.

387 **fen**: marsh.

388 **cuckold** (kŭk'ald): a husband whose wife is unfaithful.



NOTICE & NOTE

TOUGH QUESTIONS

When you notice characters asking questions that reveal internal struggles, you've found a **Tough Questions** signpost.

Notice & Note: Mark the tough question in lines 393–401.

Analyze: What internal conflict must the knight resolve to answer this question?

398 **chance your arm**: take your chance on.

410 "And have I won the mastery?" said she,
 "Since I'm to choose and rule as I think fit?"
 "Certainly, wife," he answered her, "that's it."
 "Kiss me," she cried. "No quarrels! On my oath
 And word of honor, you shall find me both,
 415 That is, both fair and faithful as a wife;
 May I go howling mad and take my life
 Unless I prove to be as good and true
 As ever wife was since the world was new!
 And if tomorrow when the sun's above
 420 I seem less fair than any lady-love,
 Than any queen or empress east or west,
 Do with my life and death as you think best.
 Cast up the curtain, husband. Look at me!"

ANALYZE NARRATOR

Annotate: Reread lines 424–430. Mark words and phrases that describe the knight's feelings.

Draw Conclusions: Do you think the Wife of Bath wants readers to sympathize with the knight at this point in the story? Why or why not?

And when indeed the knight had looked to see,
 425 Lo, she was young and lovely, rich in charms.
 In ecstasy he caught her in his arms,
 His heart went bathing in a bath of blisses
 And melted in a hundred thousand kisses,
 And she responded in the fullest measure
 430 With all that could delight or give him pleasure.

So they lived ever after to the end
 In perfect bliss; and may Christ Jesus send
 Us husbands meek and young and fresh in bed,
 And grace to overbid them when we wed.
 435 And—Jesu hear my prayer!—cut short the lives
 Of those who won't be governed by their wives;
 And all old, angry niggards of their pence,
 God send them soon a very pestilence!



ESSENTIAL QUESTION: What is true chivalry?

Review your notes
 and add your thoughts to
 your Response Log.

COLLABORATIVE DISCUSSION

Get together with a partner and talk about the tale's ending. Were you surprised by the transformation of the old woman? Does Chaucer provide any hints earlier in the tale that she might have some supernatural powers?



Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What action leads to the knight's death sentence?
 - ☐ A He insults the queen.
 - ☐ B He assaults a maiden.
 - ☐ C He is unable to answer the queen's question.
 - ☐ D He assaults the old woman.

2. How does the old woman get the knight to marry her?
 - ☐ A She gives him money that she received from her father.
 - ☐ B She magically becomes a beautiful elf like he wants.
 - ☐ C She makes him pledge to honor her first request.
 - ☐ D She tricks the queen into making him marry her.

3. According to the old woman, why should the knight trust that she will be a faithful wife?
 - ☐ A She is too poor to attract other men.
 - ☐ B She has vowed to be faithful.
 - ☐ C She will always be at his side.
 - ☐ D She looks old and ugly.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **IDENTIFY** Chaucer's frame story includes the interaction between the Wife of Bath and the Friar in "The Wife of Bath's Prologue." How is their relationship reflected in the beginning of the tale?
- 2 **INFER** As a narrator, the Wife of Bath comments extensively about the various answers to the knight's question. What do her comments reveal about her own values and ideas? Use evidence from the poem to support your analysis.
- 3 **SUMMARIZE** Review lines 272–392. In the first column of the chart below, list the reasons why the knight thinks he can never be happy in his marriage. In the second column, summarize the arguments his wife makes to refute his claims.

Knight's Reasons	Wife's Responses

- 4 **DRAW CONCLUSIONS** Does the knight gain a better understanding of women over the course of the story, or is he basically the same as he was at the beginning? Explain your response.
- 5 **CRITIQUE** In the "Wife of Bath's Prologue," the Friar complains about the Wife of Bath's long, rambling preamble. How effective is she at narrating her tale about the knight? Explain your response.
- 6 **EVALUATE** In the last four stanzas, the knight's response to the old woman's **Tough Question** resolves his internal conflict as well as the conflict between them. Do you find this conclusion satisfying? Explain why or why not.



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Short Story

Write a short story in which the pilgrims who appear in "The Wife of Bath's Prologue" resume their conversation after she finishes her tale. Reread the prologue before you begin.

- Think about how the Friar, the Summoner, and the Host might react to the tale.
- Introduce and develop the characters in a way that is consistent with the prologue.
- Use dialogue and descriptive details.
- Provide a conclusion that resolves the conflict in the story.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Speaking & Listening

↳ Group Discussion

The Wife of Bath is one of the most famous characters in English literature. Some people have praised her strong character and bold opinions, seeing her as a forerunner of feminism. Others are more critical, pointing out that some of her statements promote negative stereotypes about women. With a group of students, discuss your own impressions of the Wife of Bath. Then, choose one member to summarize your group's conclusions to the class.

Research

↳ Presentation

Work with a small group to research what life was like for women in the Middle Ages. Gather information about one of the topics below, and present your findings to the class. In your presentation, discuss how this information influences your understanding of "The Wife of Bath's Tale."

- What rights did women have in this period?
- What responsibilities did a wife have in her household?
- How were widows treated?
- What options did women have to support themselves outside of marriage?

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the best answer to each question. Explain your responses.

- Which is an example of **sovereignty**?
 - ☐ a monarch's authority
 - ☐ a subject's loyalty
- Which is likely to involve **virtue**?
 - ☐ running a fast-food restaurant
 - ☐ running a free food bank
- Which is likely to prompt a **rebuke**?
 - ☐ doing household chores quickly
 - ☐ refusing to do household chores
- Which is used to **bequeath** a gift?
 - ☐ a last will and testament
 - ☐ an invoice
- Which is involved in a **preamble**?
 - ☐ an introduction
 - ☐ a conclusion

Vocabulary Strategy

↳ Usage

When you look up a word in a dictionary, you may see definitions that are now seldom used as well as current usages. Language changes over time. In the line "And he will do no more than take your virtue," Chaucer uses the word *virtue* to mean "chastity." To most readers today, though, *virtue* means "goodness" or "a beneficial quality." Here are other words found in "The Wife of Bath's Tale" that have a different meaning, or **usage**, today:



Interactive Vocabulary
Lesson: Words with
Multiple Meanings

Word in the Poem	What It Meant in the 14th Century
<i>gentle</i> : "Gentle is he that does a gentle deed."	noble
<i>rude</i> : "If my ancestors were rude"	of low birth
<i>fair</i> : "And if tomorrow when the sun's above / I seem less fair than any lady-love"	beautiful

PRACTICE AND APPLY

Use a dictionary to confirm the current usage of each word in the chart. Then, write a sentence for each word using the current usage.

Watch Your Language!

Inverted Sentences

An **inverted sentence** is one in which the normal word order is reversed, usually the order of subject followed by verb. Notice how Chaucer uses inversion in these lines from the poem:

This knight that I am telling you about
Perceived at last he never would find out
What it could be that women loved the best.
Faint was the soul within his sorrowful breast,
As home he went, he dared no longer stay;
His year was up and now it was the day.

If Chaucer had chosen not to use inversion, his lines might have appeared this way:

This knight that I am telling you about
At last perceived he never would find out
What it could be that women loved the best.
The soul within his sorrowful breast was faint,
As he went home, he dared no longer stay;
His year was up and now it was the day.

By inverting the normal order of the subject and verb in the fourth line, Chaucer preserves the rhyming couplet (best/breast). Poets also sometimes invert word order to maintain the meter of a poem.

Prose writers can use inversion too. Varying sentence structure enables writers to refocus the readers' attention. In addition, inverted sentences build up suspense with words and phrases before arriving at the verb and subject. Make sure that your subject and verb agree when writing inverted sentences.



Interactive Grammar
Lesson: Finding the Subject
of a Sentence

Regular Order	Inverted Order
"A promise is a promise," the old woman declared.	"A promise is a promise," declared the old woman.
The groom stepped mournfully into the bedroom.	Mournfully into the bedroom stepped the groom.

PRACTICE AND APPLY

Write three inverted sentences about events in "The Wife of Bath's Tale."

Le Morte d'Arthur

Romance by Sir Thomas Malory

retold by Keith Baines



ESSENTIAL QUESTION:

What makes someone a hero?

Engage Your Brain

Choose one or more of these activities to start connecting with the romance you're about to read.



Frenemies

Many of us learn the hard way that friends can turn into enemies. Think about a time you had a falling-out with a friend. Write a paragraph narrating what happened that turned the tables on your friendship. Include what you learned about yourself and about friendship in general from this experience. What, if anything, would you say or do differently?

Legends in the Making

King Arthur is one of England's greatest and oldest national legends. As legends are passed down across generations, storytellers sometimes change details and remake a legendary figure to better reflect the values of their own society.

1. With your class, brainstorm a "Top Ten Legends of Today" list. Your candidates could be well-known national legends, big or small events in your world, famous or soon-to-be famous people, or legends particular to your culture.
2. Walk around and share your ideas with your classmates. Be ready to explain your nominations and what makes them the stuff of legend for all time.
3. Post everyone's ideas on a wall for class discussion, and see which ten end up at the top.

What Is Loyalty?

Search online for quotations about loyalty. Find one that resonates with you, write it down, and in a few sentences, explain why you agree with it. In a small group,

- share your quotations,
- discuss different aspects of loyalty that your quotations reveal, and
- write a brief definition of loyalty that you all agree on.



Analyze Conflict

Medieval romances typically have exciting plots driven by conflict, a struggle between opposing forces.

- **External conflict** occurs between a character and an outside force, such as an enemy.
- **Internal conflict** is a struggle within the mind of a character. Such conflicts often result when a character faces a moral dilemma—a situation in which one must choose between two options that could both have bad outcomes. In medieval romances, many characters face moral dilemmas related to their efforts to live up to the code of chivalry.

Both types of conflict can play an important role in the same event. For example, as a knight enters into armed conflict with an enemy, he may struggle internally with doubts about his courage. As you read *Le Morte d'Arthur*, look for examples of both external and internal conflict. Analyze the behavior and underlying motivations of King Arthur, Sir Launcelot, and other knights to help you understand their internal conflicts.

Focus on Genre

↳ Romance

- portrays idealized or larger-than-life characters who perform daring deeds
- involves a love relationship
- includes mysterious or supernatural events
- expresses themes related to the code of chivalry

Make Predictions

When you **make predictions**, you use text clues and prior knowledge to guess what will happen in a story. These predictions may be influenced by your knowledge of the story's genre. For example, if you are reading a romance, you can expect the heroes to act bravely and make great sacrifices for their ideals. As you read *Le Morte d'Arthur*, use a chart like this one to record your predictions. When you finish reading the text, reflect on any incorrect predictions you made and what caused you to guess wrong about the outcome.

Prediction	Reason for Prediction	Outcome

Annotation in Action

Here is an example of notes a student made about this passage from *Le Morte d'Arthur*. As you read, look for other conflicts in the romance.

Then Sir Galyhud: "Sir, you command knights of royal blood; you cannot expect them to remain meekly within the city walls. I pray you, let us encounter the enemy on the open field, and they will soon repent of their expedition."

And to this the seven knights of West Britain all muttered their assent. Then Sir Launcelot spoke:

"My lords, I am reluctant to shed Christian blood in a war against my own liege; and yet I do know that these lands have already suffered depredation in the wars between King Claudas and my father and uncle, King Ban and King Bors. Therefore I will next send a messenger to King Arthur and sue for peace, for peace is always preferable to war."

Launcelot is conflicted. He'd like to protect his knights and his land, but he doesn't want to fight his lord, King Arthur.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

dominion	☐
incumbent	☐
redress	☐
usurp	☐
guile	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use one of the words you know in a sentence about political conflict. As you read *Le Morte d'Arthur*, use the definitions in the side column to learn the vocabulary words you don't already know.

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Background

As a young man, **Sir Thomas Malory** fought in the Hundred Years' War and was knighted in about 1442. Between 1451 and 1469, he collected all of the legends of King Arthur and his knights into one work, *Le Morte d'Arthur* (*The Death of Arthur*), which was published in 1485. However, the legends themselves date back much earlier, to the sixth century, having been passed down orally through many generations. Some historians believe that the fictional Arthur was modeled on a real Celtic military leader, although the historical Arthur was undoubtedly very different from Malory's Arthur, who ruled an idealized world of romance, chivalry, and magic.



from

Le Morte d'Arthur

Romance by Sir Thomas Malory

retold by Keith Baines



Notice the internal and external conflicts that each main character experiences in this romance.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



King Arthur's favorite knight, Sir Launcelot, has fallen in love with his wife, Queen Gwynevere. The secret love affair is exposed by Sir Modred, Arthur's son by another woman, and Gwynevere is sentenced to burn at the stake. While rescuing the imprisoned Gwynevere, Launcelot slays two knights who, unknown to him at the time, are the brothers of Sir Gawain, a favorite nephew of Arthur's. After a reconciliation, Launcelot returns Gwynevere to Arthur to be reinstated as queen. At the urging of Gawain, who still wants revenge on Launcelot, the king banishes Launcelot to France, where the following excerpt begins.

The Siege of Benwick

1 When Sir Launcelot had established **dominion** over France, he garrisoned the towns and settled with his army in the fortified city of Benwick, where his father King Ban had held court.

dominion

(dā-mīn'yan) *n.* rule or power to rule; mastery.

King Arthur, after appointing Sir Modred ruler in his absence, and instructing Queen Gwynevere to obey him, sailed to France with an army of sixty thousand men, and, on the advice of Sir Gawain, started laying waste¹ all before him.

News of the invasion reached Sir Launcelot, and his counselors advised him. Sir Bors² spoke first:

"My lord Sir Launcelot, is it wise to allow King Arthur to lay your lands waste when sooner or later he will oblige you to offer him battle?"

Sir Lyonel³ spoke next: "My lord, I would recommend that we remain within the walls of our city until the invaders are weakened by cold and hunger, and then let us sally forth⁴ and destroy them."

Next, King Bagdemagus: "Sir Launcelot, I understand that it is out of courtesy that you permit the king to ravage your lands, but where will this courtesy end? If you remain within the city, soon everything will be destroyed."

Then Sir Galyhad: "Sir, you command knights of royal blood; you cannot expect them to remain meekly within the city walls. I pray you, let us encounter the enemy on the open field, and they will soon repent of their expedition."

And to this the seven knights of West Britain all muttered their assent. Then Sir Launcelot spoke:

"My lords, I am reluctant to shed Christian blood in a war against my own liege;⁵ and yet I do know that these lands have already suffered depredation⁶ in the wars between King Claudas and my father and uncle, King Ban and King Bors. Therefore I will next send a messenger to King Arthur and sue⁷ for peace, for peace is always preferable to war."

Accordingly a young noblewoman accompanied by a dwarf was sent to King Arthur. They were received by the gentle knight Sir Lucas the Butler.

"My lady, you bring a message from Sir Launcelot?" he asked.

"My lord, I do. It is for the king."

"Alas! King Arthur would readily be reconciled to Sir Launcelot, but Sir Gawain forbids it; and it is a shame, because Sir Launcelot is certainly the greatest knight living."

The young noblewoman was brought before the king, and when he had heard Sir Launcelot's entreaties for peace he wept, and would readily have accepted them had not Sir Gawain spoken up:

ANALYZE CONFLICT

Annotate: Mark details and statements in paragraphs 14–16 that reveal King Arthur's internal conflict.

Draw Conclusions: Does Arthur reject Launcelot's offer because he is convinced by Gawain's argument? Explain why or why not.

¹ **laying waste:** destroying.

² **Sir Bors:** Sir Bors de Ganis, Launcelot's cousin and the son of King Bors.

³ **Sir Lyonel** (lī-ān-əl): another of Launcelot's cousins.

⁴ **sally forth:** rush out suddenly in an attack.

⁵ **liege** (lēj): a lord or ruler to whom one owes loyalty and service.

⁶ **depredation** (dēp-rī-dā-shən): destruction caused by robbery or looting.

⁷ **sue:** appeal; beg.



15 “My liege, if we retreat now we will become a laughingstock, in
this land and in our own. Surely our honor demands that we pursue
this war to its proper conclusion.”

16 “Sir Gawain, I will do as you advise, although reluctantly, for Sir
Launcelot’s terms are generous and he is still dear to me. I beg you
make a reply to him on my behalf.”

17 Sir Gawain addressed the young noblewoman:

18 “Tell Sir Launcelot that we will not bandy words with him, and it
is too late now to sue for peace. Further that I, Sir Gawain, shall not
cease to strive against him until one of us is killed.”

19 The young noblewoman was escorted back to Sir Launcelot, and
when she had delivered Sir Gawain’s message they both wept. Then
Sir Bors spoke:

20 “My lord, we beseech you, do not look so dismayed! You have
many trustworthy knights behind you; lead us onto the field and we
will put an end to this quarrel.”

21 “My lords, I do not doubt you, but I pray you, be ruled by me: I
will not lead you against our liege until we ourselves are endangered;
only then can we honorably sally forth and defeat him.”

22 Sir Launcelot’s nobles submitted; but the next day it was seen that
King Arthur had laid siege to the city of Benwick. Then Sir Gawain
rode before the city walls and shouted a challenge:

23 “My lord Sir Launcelot: have you no knight who will dare to ride
forth and break spears with me? It is I, Sir Gawain.”

24 Sir Bors accepted the challenge. He rode out of the castle gate,
they encountered, and he was wounded and flung from his horse.
His comrades helped him back to the castle, and then Sir Lyonel
offered to joust. He too was overthrown and helped back to the
castle.

25 Thereafter, every day for six months Sir Gawain rode before
the city and overthrew whoever accepted his challenge. Meanwhile,
as a result of skirmishes, numbers on both sides were beginning to
dwindle. Then one day Sir Gawain challenged Sir Launcelot:

26 “My lord Sir Launcelot: traitor to the king and to me, come forth
if you dare and meet your mortal foe, instead of lurking like a coward
in your castle!”

27 Sir Launcelot heard the challenge, and one of his kinsmen spoke
to him:

28 “My lord, you must accept the challenge, or be shamed forever.”

29 “Alas, that I should have to fight Sir Gawain!” said Sir Launcelot.
“But now I am obliged to.”

30 Sir Launcelot gave orders for his most powerful courser^a to be
harnessed, and when he had armed, rode to the tower and addressed
King Arthur:

ANALYZE CONFLICT

Annotate: Reread paragraphs
20–21. Mark the reason
Launcelot gives for delaying the
battle.

Analyze: How do the rules of
chivalry complicate Launcelot’s
situation?

^a **courser:** a horse trained for battle.



incumbent

(in-kūm'hənt) *adj.* required as a duty or an obligation.

redress

(rē-drēs') *n.* repayment for a wrong or an injury.

31 “My lord King Arthur, it is with a heavy heart that I set forth to do battle with one of your own blood; but now it is **incumbent** upon my honor to do so. For six months I have suffered your majesty to lay my lands waste and to besiege me in my own city. My courtesy is repaid with insults, so deadly and shameful that now I must by force of arms seek **redress**.”

32 “Have done, Sir Launcelot, and let us to battle!” shouted Sir Gawain.

33 Sir Launcelot rode from the city at the head of his entire army. King Arthur was astonished at his strength and realized that Sir Launcelot had not been boasting when he claimed to have acted with forbearance.⁹ “Alas, that I should ever have come to war with him!” he said to himself.

34 It was agreed that the two combatants should fight to the death, with interference from none. Sir Launcelot and Sir Gawain then drew apart and galloped furiously together, and so great was their strength that their horses crashed to the ground and both riders were overthrown.

35 A terrible sword fight commenced, and each felt the might of the other as fresh wounds were inflicted with every blow. For three hours they fought with scarcely a pause, and the blood seeped out from their armor and trickled to the ground. Sir Launcelot found to his dismay that Sir Gawain, instead of weakening, seemed to increase in strength as they proceeded, and he began to fear that he was battling

⁹ **forbearance** (fôr-bâr'əns): self-control; patient restraint.

not with a knight but with a fiend incarnate.¹⁰ He decided to fight defensively and to conserve his strength.

36 It was a secret known only to King Arthur and to Sir Gawain himself that his strength increased for three hours in the morning, reaching its zenith¹¹ at noon, and waning again. This was due to an enchantment that had been cast over him by a hermit¹² when he was still a youth. Often in the past, as now, he had taken advantage of this.

37 Thus when the hour of noon had passed, Sir Launcelot felt Sir Gawain's strength return to normal, and knew that he could defeat him.

38 "Sir Gawain, I have endured many hard blows from you these last three hours, but now beware, for I see that you have weakened, and it is I who am the stronger."

39 Thereupon Sir Launcelot redoubled his blows, and with one, catching Sir Gawain sidelong on the helmet, sent him reeling to the ground. Then he courteously stood back.

40 "Sir Launcelot, I still defy you!" said Sir Gawain from the ground. "Why do you not kill me now? for I warn you that if ever I recover I shall challenge you again."

41 "Sir Gawain, by the grace of God I shall endure you again," Sir Launcelot replied, and then turned to the king:

42 "My liege, your expedition can find no honorable conclusion at these walls, so I pray you withdraw and spare your noble knights. Remember me with kindness and be guided, as ever, by the love of God."

43 "Alas!" said the king, "Sir Launcelot scruples¹³ to fight against me or those of my blood, and once more I am beholden to him."

44 Sir Launcelot withdrew to the city and Sir Gawain was taken to his pavilion, where his wounds were dressed. King Arthur was doubly grieved, by his quarrel with Sir Launcelot and by the seriousness of Sir Gawain's wounds.

45 For three weeks, while Sir Gawain was recovering, the siege was relaxed and both sides skirmished only halfheartedly. But once recovered, Sir Gawain rode up to the castle walls and challenged Sir Launcelot again:

46 "Sir Launcelot, traitor! Come forth, it is Sir Gawain who challenges you."

47 "Sir Gawain, why these insults? I have the measure of your strength and you can do me but little harm."

48 "Come forth, traitor, and this time I shall make good my revenge!" Sir Gawain shouted.

49 "Sir Gawain, I have once spared your life; should you not beware of meddling with me again?"

¹⁰ **fiend incarnate:** devil in human form.

¹¹ **zenith:** highest point; peak.

¹² **hermit:** a person living in solitude for religious reasons.

¹³ **scruples:** hesitates for reasons of principle.

NOTICE & NOTE AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: Mark the sentence in paragraphs 36–38 that indicates when Launcelot discovers Gawain's secret.

Predict: How might this change what Launcelot plans to do?

ANALYZE CONFLICT

Annotate: Mark words and phrases in paragraphs 42–44 that indicate Arthur's feelings toward Launcelot.

Evaluate: What is your opinion of Arthur's handling of this conflict?

50 Sir Launcelot armed and rode out to meet him. They jousted and Sir Gawain broke his spear and was flung from his horse. He leaped up immediately, and putting his shield before him, called on Sir Launcelot to fight on foot.

51 “The issue¹⁴ of a mare has failed me; but I am the issue of a king and a queen and I shall not fail!” he exclaimed.

52 As before, Sir Launcelot felt Sir Gawain’s strength increase until noon, during which period he defended himself, and then weaken again.

53 “Sir Gawain, you are a proved knight, and with the increase of your strength until noon you must have overcome many of your opponents, but now your strength has gone, and once more you are at my mercy.”

54 Sir Launcelot struck out lustily and by chance reopened the wound he had made before. Sir Gawain fell to the ground in a faint, but when he came to he said weakly:

55 “Sir Launcelot, I still defy you. Make an end of me, or I shall fight you again!”

56 “Sir Gawain, while you stand on your two feet I will not gainsay¹⁵ you; but I will never strike a knight who has fallen. God defend me from such dishonor!”

57 Sir Launcelot walked away and Sir Gawain continued to call after him: “Traitor! Until one of us is dead I shall never give in!”

58 For a month Sir Gawain lay recovering from his wounds, and the siege remained; but then, as Sir Gawain was preparing to fight Sir Launcelot once more, King Arthur received news which caused him to strike camp and lead his army on a forced march to the coast, and thence to embark for Britain.

The Day of Destiny

59 During the absence of King Arthur from Britain, Sir Modred, already vested with sovereign powers,¹⁶ had decided to **usurp** the throne. Accordingly, he had false letters written—announcing the death of King Arthur in battle—and delivered to himself. Then, calling a parliament, he ordered the letters to be read and persuaded the nobility to elect him king. The coronation took place at Canterbury and was celebrated with a fifteen-day feast.

60 Sir Modred then settled in Camelot and made overtures to Queen Gwynevere to marry him. The queen seemingly acquiesced, but as soon as she had won his confidence, begged leave to make a journey to London in order to prepare her trousseau.¹⁷ Sir Modred consented,

usurp

(yōō-sûrp) v. to seize unlawfully by force.

ANALYZE CONFLICT

Annotate: Mark the details of Modred’s actions in paragraphs 59–61.

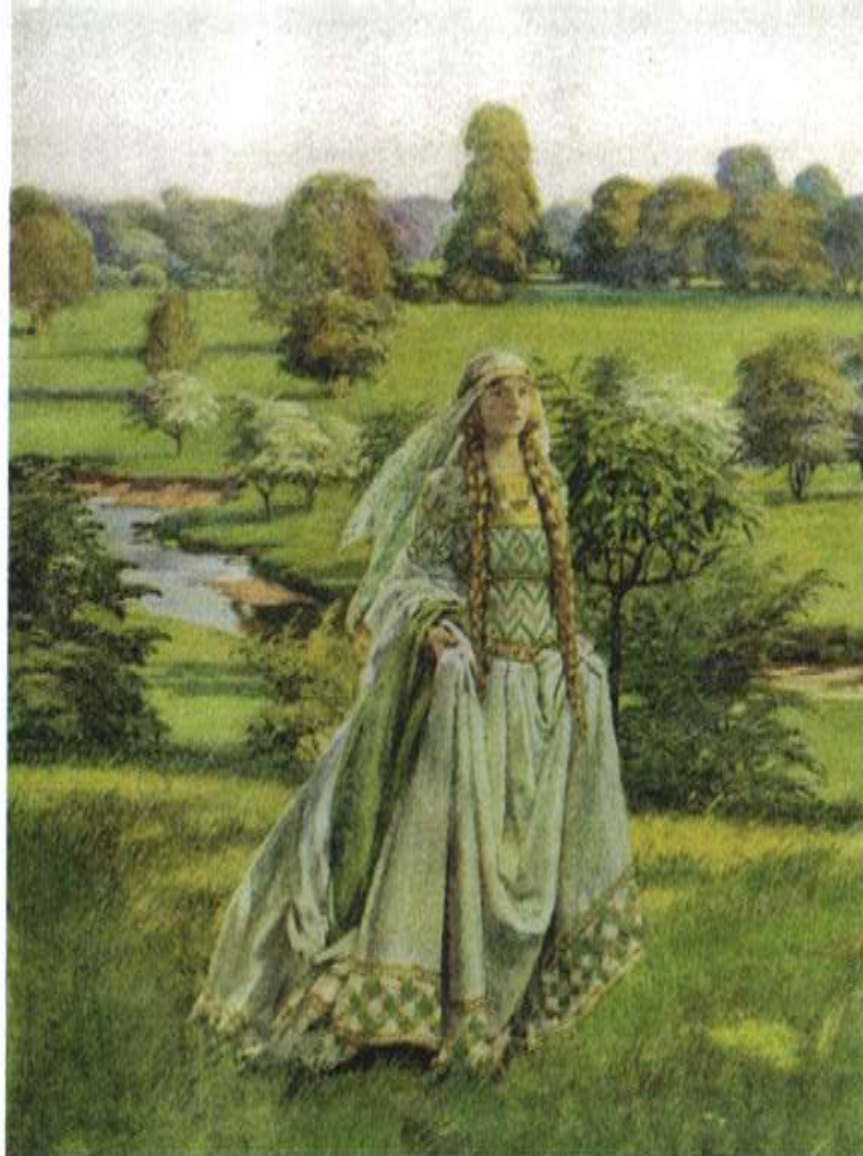
Compare: How does Modred differ from Launcelot as an opponent of King Arthur?

¹⁴ **issue:** offspring.

¹⁵ **gainsay:** deny.

¹⁶ **vested with sovereign powers:** given the authority of a king.

¹⁷ **trousseau** (trōō’sō): clothes and linens that a bride brings to her marriage.



and the queen rode straight to the Tower which, with the aid of her loyal nobles, she manned and provisioned for her defense.

61 Sir Modred, outraged, at once marched against her, and laid siege to the Tower, but despite his large army, siege engines, and guns, was unable to effect a breach. He then tried to entice the queen from the Tower, first by **guile** and then by threats, but she would listen to neither. Finally the Archbishop of Canterbury came forward to protest:

62 “Sir Modred, do you not fear God’s displeasure? First you have falsely made yourself king; now you, who were begotten by King Arthur on his aunt,¹⁸ try to marry your father’s wife! If you do not revoke your evil deeds I shall curse you with bell, book, and candle.”¹⁹

guile

(gīl) *n.* clever trickery; deceit.

¹⁸ **begotten . . . aunt:** Modred is the son of Arthur and Queen Margawse, the sister of Arthur’s mother, Queen Igraine.

¹⁹ **I shall curse you with bell, book, and candle:** The archbishop is threatening to excommunicate Modred—that is, to deny him participation in the rites of the church. In the medieval ritual of excommunication, a bell was rung, a book was shut, and a candle was extinguished.

MAKE PREDICTIONS

Annotate: Mark the explanation in paragraph 68 for the support Modred receives.

Predict: Do you think Modred will keep this support for long? Why or why not?

63 “Fie on you! Do your worst!” Sir Modred replied.

64 “Sir Modred, I warn you take heed! or the wrath of the Lord will descend upon you.”

65 “Away, false priest, or I shall behead you!”

66 The Archbishop withdrew, and after excommunicating Sir Modred, abandoned his office and fled to Glastonbury. There he took up his abode as a simple hermit, and by fasting and prayer sought divine intercession²⁰ in the troubled affairs of his country.

67 Sir Modred tried to assassinate the Archbishop, but was too late. He continued to assail the queen with entreaties and threats, both of which failed, and then the news reached him that King Arthur was returning with his army from France in order to seek revenge.

68 Sir Modred now appealed to the barony to support him, and it has to be told that they came forward in large numbers to do so. Why? it will be asked. Was not King Arthur, the noblest sovereign Christendom had seen, now leading his armies in a righteous cause? The answer lies in the people of Britain, who, then as now, were fickle. Those who so readily transferred their allegiance to Sir Modred did so with the excuse that whereas King Arthur’s reign had led them into war and strife, Sir Modred promised them peace and festivity.

69 Hence it was with an army of a hundred thousand that Sir Modred marched to Dover to battle against his own father, and to withhold from him his rightful crown.

70 As King Arthur with his fleet drew into the harbor, Sir Modred and his army launched forth in every available craft, and a bloody battle ensued in the ships and on the beach. If King Arthur’s army were the smaller, their courage was the higher, confident as they were of the righteousness of their cause. Without stint²¹ they battled through the burning ships, the screaming wounded, and the corpses floating on the bloodstained waters. Once ashore they put Sir Modred’s entire army to flight.

71 The battle over, King Arthur began a search for his casualties, and on peering into one of the ships found Sir Gawain, mortally wounded. Sir Gawain fainted when King Arthur lifted him in his arms; and when he came to, the king spoke:

72 “Alas! dear nephew, that you lie here thus, mortally wounded! What joy is now left to me on this earth? You must know it was you and Sir Launcelot I loved above all others, and it seems that I have lost you both.”

73 “My good uncle, it was my pride and my stubbornness that brought all this about, for had I not urged you to war with Sir Launcelot your subjects would not now be in revolt. Alas, that Sir Launcelot is not here, for he would soon drive them out! And it is at Sir Launcelot’s hands that I suffer my own death: the wound which he

²⁰ **divine intercession:** assistance from God.

²¹ **stint:** holding back.

dealt me has reopened. I would not wish it otherwise, because is he not the greatest and gentlest of knights?

74 "I know that by noon I shall be dead, and I repent bitterly that I may not be reconciled to Sir Launcelot; therefore I pray you, good uncle, give me pen, paper, and ink so that I may write to him."

75 A priest was summoned and Sir Gawain confessed; then a clerk brought ink, pen, and paper, and Sir Gawain wrote to Sir Launcelot as follows:

76 "Sir Launcelot, flower of the knighthood: I, Sir Gawain, son of King Lot of Orkney and of King Arthur's sister, send you my greetings!

77 "I am about to die; the cause of my death is the wound I received from you outside the city of Benwick; and I would make it known that my death was of my own seeking, that I was moved by the spirit of revenge and spite to provoke you to battle.

78 "Therefore, Sir Launcelot, I beseech you to visit my tomb and offer what prayers you will on my behalf; and for myself, I am content to die at the hands of the noblest knight living.

79 "One more request: that you hasten with your armies across the sea and give succor²² to our noble king. Sir Modred, his bastard son, has usurped the throne and now holds against him with an army of a hundred thousand. He would have won the queen, too, but she fled to the Tower of London and there charged her loyal supporters with her defense.

80 "Today is the tenth of May, and at noon I shall give up the ghost; this letter is written partly with my blood. This morning we fought our way ashore, against the armies of Sir Modred, and that is how my wound came to be reopened. We won the day, but my lord King Arthur needs you, and I too, that on my tomb you may bestow your blessing."

81 Sir Gawain fainted when he had finished, and the king wept. When he came to he was given extreme unction,²³ and died, as he had anticipated, at the hour of noon. The king buried him in the chapel at Dover Castle, and there many came to see him, and all noticed the wound on his head which he had received from Sir Launcelot.

82 Then the news reached Arthur that Sir Modred offered him battle on the field at Baron Down. Arthur hastened there with his army, they fought, and Sir Modred fled once more, this time to Canterbury.

83 When King Arthur had begun the search for his wounded and dead, many volunteers from all parts of the country came to fight under his flag, convinced now of the rightness of his cause. Arthur marched westward, and Sir Modred once more offered him battle. It was assigned for the Monday following Trinity Sunday, on Salisbury Down.

Don't forget to
Notice & Note as you
read the text.



VOCABULARY

Multiple-Meaning Words: The word *moved* in paragraph 77 has more than one possible meaning. Context clues can help you determine which meaning is correct.

Analyze: Which words clarify that *moved* means "stirred by emotions"?

²² **succor** (sŭk'tŕ): n, aid in a time of need; relief.

²³ **extreme unction:** a ritual in which a priest anoints and prays for a dying person.

MAKE PREDICTIONS

Annotate: Reread paragraphs 86–88. Mark Gawain's warning to Arthur.

Predict: Romance plots often involve supernatural events. How do you think Arthur will respond to this vision? What may be the outcome of his response?

84 Sir Modred levied fresh troops from East Anglia and the places about London, and fresh volunteers came forward to help Arthur. Then, on the night of Trinity Sunday, Arthur was vouchsafed²⁴ a strange dream:

85 He was appareled in gold cloth and seated in a chair which stood on a pivoted scaffold. Below him, many fathoms deep, was a dark well, and in the water swam serpents, dragons, and wild beasts. Suddenly the scaffold tilted and Arthur was flung into the water, where all the creatures struggled toward him and began tearing him limb from limb.

86 Arthur cried out in his sleep and his squires hastened to waken him. Later, as he lay between waking and sleeping, he thought he saw Sir Gawain, and with him a host of beautiful noblewomen. Arthur spoke:

87 "My sister's son! I thought you had died; but now I see you live, and I thank the lord Jesu! I pray you, tell me, who are these ladies?"

88 "My lord, these are the ladies I championed²⁵ in righteous quarrels when I was on earth. Our lord God has vouchsafed that we visit you and plead with you not to give battle to Sir Modred tomorrow, for if you do, not only will you yourself be killed, but all your noble followers too. We beg you to be warned, and to make a treaty with Sir Modred, calling a truce for a month, and granting him whatever terms he may demand. In a month Sir Launcelot will be here, and he will defeat Sir Modred."

89 Thereupon Sir Gawain and the ladies vanished, and King Arthur once more summoned his squires and his counselors and told them his vision. Sir Lucas and Sir Bedivere were commissioned to make a treaty with Sir Modred. They were to be accompanied by two bishops and to grant, within reason, whatever terms he demanded.

90 The ambassadors found Sir Modred in command of an army of a hundred thousand and unwilling to listen to overtures of peace. However, the ambassadors eventually prevailed on him, and in return for the truce granted him suzerainty²⁶ of Cornwall and Kent, and succession to the British throne when King Arthur died. The treaty was to be signed by King Arthur and Sir Modred the next day. They were to meet between the two armies, and each was to be accompanied by no more than fourteen knights.

91 Both King Arthur and Sir Modred suspected the other of treachery, and gave orders for their armies to attack at the sight of a naked sword. When they met at the appointed place the treaty was signed and both drank a glass of wine.

92 Then, by chance, one of the soldiers was bitten in the foot by an adder²⁷ which had lain concealed in the brush. The soldier unthinkingly drew his sword to kill it, and at once, as the sword

²⁴ vouchsafed: granted.

²⁵ championed: defended or fought for.

²⁶ suzerainty (sū'zər-ən-tē): the position of feudal lord.

²⁷ adder: a poisonous snake.



flashed in the light, the alarums²⁸ were given, trumpets sounded, and both armies galloped into the attack.

93 "Alas for this fateful day!" exclaimed King Arthur, as both he and Sir Modred hastily mounted and galloped back to their armies. There followed one of those rare and heartless battles in which both armies fought until they were destroyed. King Arthur, with his customary valor, led squadron after squadron of cavalry into the attack, and Sir Modred encountered him unflinchingly. As the number of dead and wounded mounted on both sides, the active combatants continued dauntless until nightfall, when four men alone survived.

94 King Arthur wept with dismay to see his beloved followers fallen; then, struggling toward him, unhorsed and badly wounded, he saw Sir Lucas the Butler and his brother, Sir Bedivere.²⁹

95 "Alas!" said the king, "that the day should come when I see all my noble knights destroyed! I would prefer that I myself had fallen. But what has become of the traitor Sir Modred, whose evil ambition was responsible for this carnage?"

96 Looking about him King Arthur then noticed Sir Modred leaning with his sword on a heap of the dead.

97 "Sir Lucas, I pray you give me my spear, for I have seen Sir Modred."

98 "Sire, I entreat you, remember your vision—how Sir Gawain appeared with a heaven-sent message to dissuade you from fighting Sir Modred. Allow this fateful day to pass; it is ours, for we three hold the field, while the enemy is broken."

99 "My lords, I care nothing for my life now! And while Sir Modred is at large I must kill him: there may not be another chance."

100 "God speed you, then!" said Sir Bedivere.

101 When Sir Modred saw King Arthur advance with his spear, he rushed to meet him with drawn sword. Arthur caught Sir Modred below the shield and drove his spear through his body; Sir Modred, knowing that the wound was mortal, thrust himself up to the handle of the spear, and then, brandishing his sword in both hands, struck Arthur on the side of the helmet, cutting through it and into the skull beneath; then he crashed to the ground, gruesome and dead.

102 King Arthur fainted many times as Sir Lucas and Sir Bedivere struggled with him to a small chapel nearby, where they managed to ease his wounds a little. When Arthur came to, he thought he heard cries coming from the battlefield.

103 "Sir Lucas, I pray you, find out who cries on the battlefield," he said.

104 Wounded as he was, Sir Lucas hobbled painfully to the field, and there in the moonlight saw the camp followers stealing gold and jewels from the dead, and murdering the wounded. He returned to the king and reported to him what he had seen, and then added:

ANALYZE CONFLICT

Annotate: Reread paragraphs 96–99. Mark Arthur's explanation for why he must confront Modred now.

Interpret: What theme about chivalry is suggested by Arthur's decision to ignore Gawain's warning?

²⁸ alarums: calls to arms.

²⁹ Sir Lucas . . . Bedivere: brothers who are members of King Arthur's court.



105 "My lord, it surely would be better to move you to the
nearest town?"

106 "My wounds forbid it. But alas for the good Sir Launcelot! How
sadly I have missed him today! And now I must die—as Sir Gawain
warned me I would—repenting our quarrel with my last breath."

107 Sir Lucas and Sir Bedivere made one further attempt to lift the
king. He fainted as they did so. Then Sir Lucas fainted as part of his
intestines broke through a wound in the stomach. When the king
came to, he saw Sir Lucas lying dead with foam at his mouth.

108 "Sweet Jesu, give him succor!" he said. "This noble knight has
died trying to save my life—alas that this was so!"

109 Sir Bedivere wept for his brother.

110 "Sir Bedivere, weep no more," said King Arthur, "for you can save
neither your brother nor me; and I would ask you to take my sword
Excalibur³⁰ to the shore of the lake and throw it in the water. Then
return to me and tell me what you have seen."

111 "My lord, as you command, it shall be done."

112 Sir Bedivere took the sword, but when he came to the water's
edge, it appeared so beautiful that he could not bring himself to throw
it in, so instead he hid it by a tree, and then returned to the king.

113 "Sir Bedivere, what did you see?"

114 "My lord, I saw nothing but the wind upon the waves."

115 "Then you did not obey me; I pray you, go swiftly again, and this
time fulfill my command."

³⁰ **Excalibur** (ĕk-skāl'ă-har): Arthur's remarkable sword, which originally came from the Lady of the Lake.

116 Sir Bedivere went and returned again, but this time too he had
failed to fulfill the king's command.

117 "Sir Bedivere, what did you see?"

118 "My lord, nothing but the lapping of the waves."

119 "Sir Bedivere, twice you have betrayed me! And for the sake
only of my sword: it is unworthy of you! Now I pray you, do as I
command, for I have not long to live."

120 This time Sir Bedivere wrapped the girdle around the sheath
and hurled it as far as he could into the water. A hand appeared
from below the surface, took the sword, waved it thrice, and
disappeared again. Sir Bedivere returned to the king and told him
what he had seen.

121 "Sir Bedivere, I pray you now help me hence, or I fear it will be
too late."

122 Sir Bedivere carried the king to the water's edge, and there found
a barge in which sat many beautiful ladies with their queen. All were
wearing black hoods, and when they saw the king, they raised their
voices in a piteous lament.

123 "I pray you, set me in the barge," said the king.

124 Sir Bedivere did so, and one of the ladies laid the king's head in
her lap; then the queen spoke to him:

125 "My dear brother, you have stayed too long: I fear that the wound
on your head is already cold."

126 Thereupon they rowed away from the land and Sir Bedivere wept
to see them go.

127 "My lord King Arthur, you have deserted me! I am alone now,
and among enemies."

128 "Sir Bedivere, take what comfort you may, for my time is passed,
and now I must be taken to Avalon³¹ for my wound to be healed. If
you hear of me no more, I beg you pray for my soul."

129 The barge slowly crossed the water and out of sight while the
ladies wept. Sir Bedivere walked alone into the forest and there
remained for the night.

130 In the morning he saw beyond the trees of a copse³² a small
hermitage. He entered and found a hermit kneeling down by a fresh
tomb. The hermit was weeping as he prayed, and then Sir Bedivere
recognized him as the Archbishop of Canterbury, who had been
banished by Sir Modred.

131 "Father, I pray you, tell me, whose tomb is this?"

132 "My son, I do not know. At midnight the body was brought here
by a company of ladies. We buried it, they lit a hundred candles for
the service, and rewarded me with a thousand bezants."³³

133 "Father, King Arthur lies buried in this tomb."

ANALYZE CONFLICT

Annotate: In paragraph 120,
mark the description of what
happens to Excalibur.

Infer: How does this description
help us understand why Arthur
was so upset at Bedivere?

³¹ **Avalon:** an island paradise of Celtic legend, where heroes are taken after death.

³² **copse** (k'ops): a grove of small trees.

³³ **bezants** (bēz'ants): gold coins.

134 Sir Bedivere fainted when he had spoken, and when he came to
he begged the Archbishop to allow him to remain at the hermitage
and end his days in fasting and prayer.

135 "Father, I wish only to be near to my true liege."

136 "My son, you are welcome; and do I not recognize you as Sir
Bedivere the Bold, brother to Sir Lucas the Butler?"

137 Thus the Archbishop and Sir Bedivere remained at the hermitage,
wearing the habits of hermits and devoting themselves to the tomb
with fasting and prayers of contrition.³⁴

138 Such was the death of King Arthur as written down by Sir
Bedivere. By some it is told that there were three queens on the barge:
Queen Morgan le Fay, the Queen of North Galys, and the Queen of
the Waste Lands; and others include the name of Nyneve, the Lady
of the Lake who had served King Arthur well in the past, and had
married the good knight Sir Pelleas.

139 In many parts of Britain it is believed that King Arthur did not
die and that he will return to us and win fresh glory and the Holy
Cross of our Lord Jesu Christ; but for myself I do not believe this, and
would leave him buried peacefully in his tomb at Glastonbury, where
the Archbishop of Canterbury and Sir Bedivere humbled themselves,
and with prayers and fasting honored his memory. And inscribed on
his tomb, men say, is this legend:

HIC IACET ARTHURUS,
REX QUONDAM REXQUE FUTURUS.³⁵

³⁴ **contrition** (kan-trish'ən): sincere regret for wrongdoing.

³⁵ **Hic iacet Arthurus, rex quondam rexque futurus** (hīk yā 'kēt ār-tōb 'rōbs rāks kwōn 'dām
rāks ' kwē fōo-tōb 'rōbs): In Latin, "Here lies Arthur, the once and future king."



ESSENTIAL QUESTION:

***What makes
someone a hero?***

Review your notes
and add your thoughts to
your Response Log.

COLLABORATIVE DISCUSSION

Get together with a partner and talk about the ending of *Le Morte d'Arthur*. Why do you think the author chose to mention ideas that other people in Britain have about King Arthur's death?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

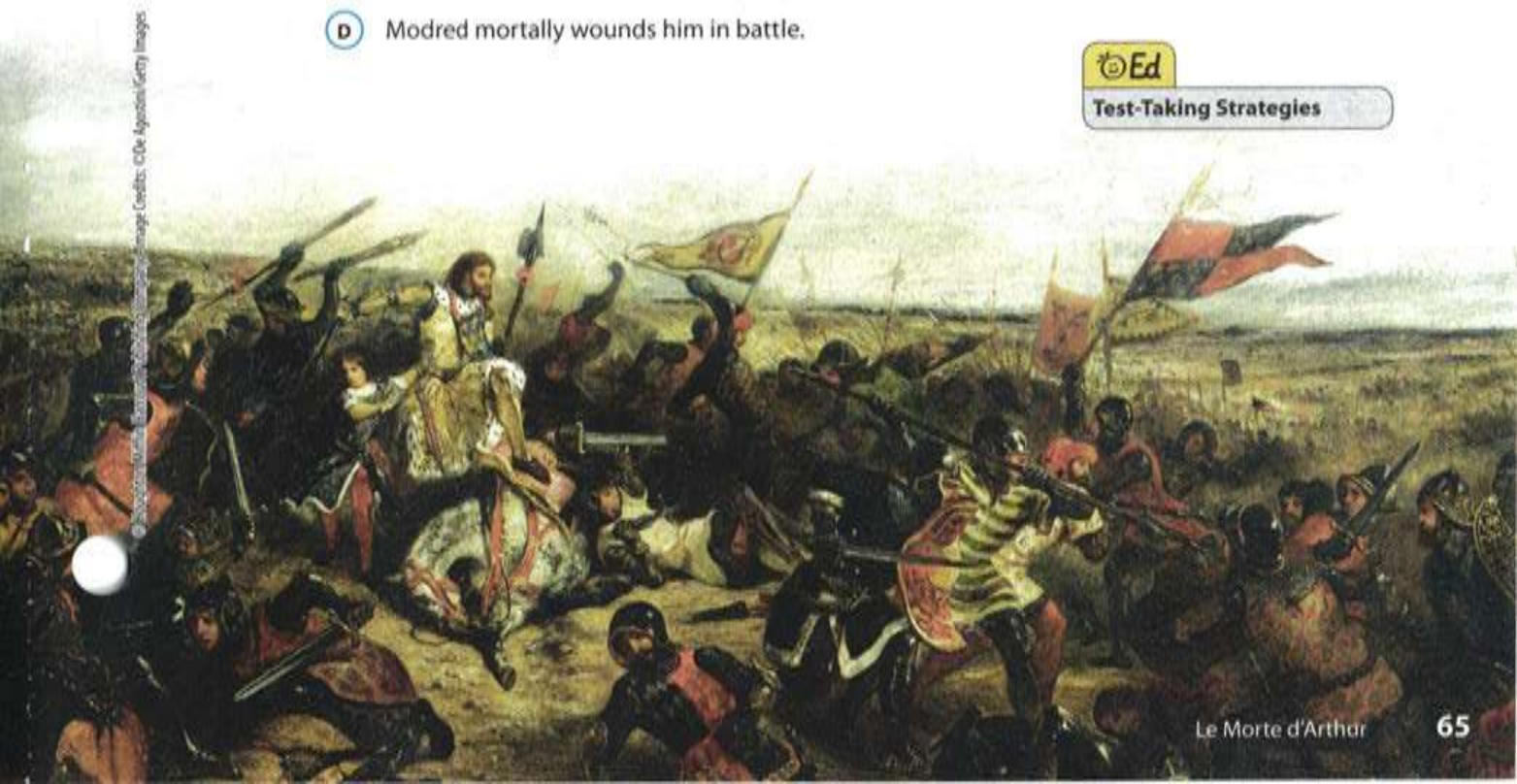
1. After besieging Sir Launcelot at Benwick, what news compels Arthur to return to Britain?
 - A Gwynevere has married Modred.
 - B Gwynevere has died.
 - C Modred has usurped the throne.
 - D Modred has beheaded the Archbishop.

2. How is the conflict between Gawain and Launcelot resolved?
 - A Launcelot strikes down Gawain, and Gawain surrenders.
 - B As Gawain is dying from a wound, he writes a letter to Launcelot, asking for his forgiveness.
 - C They resolve their problems before Gawain leaves for Britain.
 - D After the battle at Dover, Launcelot finds Gawain, and they are able to reconcile their differences.

3. What happens to Arthur at the end of the story?
 - A He is killed in a fight with Bedivere after an argument over his sword.
 - B He drowns in the lake on his way to Avalon.
 - C He is later found living at the hermitage in disguise.
 - D Modred mortally wounds him in battle.



Test-Taking Strategies



Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** Reread the headnote that explains what has occurred earlier in the romance. How does Launcelot's past behavior lead to the conflict and the moral dilemma he faces in the siege of Benwick?
- 2 **EVALUATE** Use the graphic organizer to compare the actions and motivations of Gawain and Launcelot. Which knight is a greater model of chivalry? Explain.

	Gawain	Launcelot
Actions		
Motivations		

- 3 **PREDICT** A writer's use of hints or clues to indicate events that will occur later in a story is called **foreshadowing**. Does Malory provide enough clues for you to have predicted that Modred will kill Arthur, or does Arthur's death surprise you? Explain.
- 4 **DRAW CONCLUSIONS** Reread paragraph 139. Why might Malory have chosen to mention these rumors about Arthur and to share the legend inscribed on Arthur's tomb?
- 5 **EVALUATE** In this text, King Arthur leads two military campaigns that end badly for him. Are these outcomes due to Arthur's poor judgment, the circumstances he finds himself in, or both? Support your answer with reasons and evidence.
- 6 **INTERPRET** Reread paragraphs 71–74. What realization does Gawain have about his role in the conflict with Launcelot? Do you agree with the blame he places on himself in this **Aha Moment**? Why or why not?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Character Sketch

Write a character sketch of a modern-day hero—real or imaginary. Before you begin, think about the traits of heroes in *Le Morte d'Arthur*. However, keep in mind that your hero doesn't need to show physical courage; consider other equally important kinds of heroism.

- Describe your hero in terms of both personal traits and behavior. How does he or she exhibit heroic qualities through words and actions?
- How do others view him or her?
- Relate an incident in which your hero faces a conflict—internal or external—that creates a moral dilemma. How is the conflict resolved?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Social & Emotional Learning

↳ Group Discussion

Just before he dies, Sir Gawain comes to regret seeking revenge against Sir Launcelot. In a small group, discuss Gawain's role in the story. Consider the following questions:

- How do social norms influence Gawain's behavior?
- What does Gawain fail to anticipate in his desire for revenge?
- How should he have handled the situation differently?

Research

↳ Historical Connection

Were stories about King Arthur inspired by a real historical figure? Historians disagree. Work with a partner to research evidence for both sides of the argument. Then, discuss your findings and come to your own conclusion. Share your opinion with the class.

Expand Your Vocabulary

PRACTICE AND APPLY

Choose the vocabulary word that best completes each sentence. Use the context clues in the sentence to help you decide.

dominion

incumbent

redress

usurp

guile

- _____ might be observed in the actions of an unscrupulous salesman.
- A kingdom or nation has _____ over its lands.
- A wronged person might seek _____.
- It is _____ upon children to do their chores.
- The cat tried to _____ control of the dog's bed.

Vocabulary Strategy

↳ Multiple-Meaning Words

Incumbent has more than one possible meaning. To determine which meaning applies in a particular instance, readers must consider the **context**, or clues in the surrounding words, sentences, or paragraphs. For example, in the sentence *It is incumbent on my honor to do so*, the context suggests that *incumbent* means "required as a duty or obligation."



Interactive Vocabulary
Lesson: Words with
Multiple Meanings

PRACTICE AND APPLY

In the passage below, use context to determine the likely meaning of each boldfaced word. Then explain which context clues in the paragraph helped you determine the word's correct meaning.

The legend of Arthur has captured the imagination of writers since at least 1136, with the appearance of Geoffrey of Monmouth's *History of the Kings of Britain*. From this text, later writers would **adopt** some of the essential **elements** of Arthurian lore: Merlin, Excalibur, and Arthur's final **repose** at Avalon. A few decades later, the French poet Chrétien de Troyes introduced the character of Launcelot to the growing **body** of Arthurian literature. *Le Morte d'Arthur* (1469), one of the earliest books printed in English, would eventually become the **ultimate** source for writers of Arthurian literature.

Watch Your Language!

Tone

Tone is a writer's attitude toward the reader, a subject, or a character. Writers mainly convey tone through their choice of words and details. Notice the highlighted words in the following passage from *Le Morte d'Arthur*:

Was not King Arthur, the **noblest** sovereign Christendom had seen, now leading his armies in a **righteous** cause? The answer lies in the people of Britain, who, then as now, were **fickle**. Those who so readily transferred their allegiance to Sir Modred did so with the **excuse** that whereas King Arthur's reign had led them into war and strife, Sir Modred promised them peace and festivity.

The words *noblest* and *righteous* have very positive connotations, or shades of meaning. They help convey a reverent tone toward King Arthur. By contrast, Malory uses *fickle* to suggest his disapproval of those who switched to Modred's side. The word *excuse* in the last sentence also has negative connotations compared with a more neutral term, such as *reason*.



PRACTICE AND APPLY

Write a short narrative using two different tones.

- First, write a short narrative of a recent personal experience that you have strong feelings about. For example, you might write about a mistake you regret or something new you did that turned out to be really fun. Be sure to use descriptive and precise language.
- Then, imagine that you have a completely different attitude about the event and rewrite your narrative to reflect those different feelings. For example, you might imagine that the really fun thing you did was not fun at all and you regret deciding to do it.

When you are finished, exchange your work with a partner. Describe your partner's tone in each narrative. Talk about how the words your partner used changed when writing with a different tone.

Chivalry

Short Story by Neil Gaiman

**ESSENTIAL QUESTION:**
What is true chivalry?

Engage Your Brain

Choose one or more of these activities to start connecting with the story you're about to read.

What Chivalry Looks Like

Look up the definition of *chivalry* in the dictionary, and choose one of these options:

- Draw a picture that you think represents or illustrates an act of chivalry. Write a short caption that describes what is happening in your illustration and how it demonstrates chivalry.
- Draw a comic strip (4–5 panels) illustrating an act of chivalry (or someone not being chivalrous). Be sure to include dialogue in each panel that explains how the idea of chivalry is present in your comic strip.

Twenty Questions

Identify one object you own that has a lot of meaning or importance for you. Challenge two other students to guess your object by playing a speed round of Twenty Questions. Agree on some quick rules for your game, play fairly, and make sure everyone gets a turn. Whether or not your object is guessed correctly, be prepared to describe why it holds so much meaning for you.

Blast from the Past

What three things about today's world do you think would be most shocking or perplexing to a time traveler from the Middle Ages?

1. For each thing you think of, write a few sentences that would help someone from the past understand what it is and how it works or is used.
2. Share what you wrote with a partner.
3. Pretend you're the time traveler and ask questions about the things your partner came up with.

Analyze Characterization

A writer's method of revealing characters' personalities is called **characterization**. Writers use four basic methods to develop their characters:

- describing a character's physical appearance
- presenting a character's actions, thoughts, and speech
- revealing other characters' reactions to a character
- directly commenting on a character

Characterization is related to other elements of fiction. For example, a writer may place a character in a setting where he or she stands out in some way, which could affect how others view the character. As you read "Chivalry," notice the methods Neil Gaiman uses to develop the two main characters. In addition, pay attention to how the story's setting influences our perception of the characters.

Focus on Genre

↳ Short Story

- includes the basic elements of fiction—setting, characters, plot, conflict, and theme
- centers on a particular moment or event or follows the life of one character
- can be read in one sitting
- may include elements of fantasy, such as supernatural events

Analyze Fantasy

Fantasy is a type of fiction that intentionally portrays unrealistic events, settings, or characters. For example, a story may be set in a nonexistent world, or the characters might have supernatural powers. Although fantasies are often written mainly for entertainment, they can express serious themes about life or society. Neil Gaiman is known for his highly imaginative fantasy writing. In "Chivalry" he mixes elements of the Arthurian legends into the story of an elderly woman living in a dull English town. Use a chart like the one shown to note down realistic and fantasy details in the story.

Realistic Details	Fantasy Details
Mrs. Whitaker stops in at a secondhand shop every week on her way home from the post office.	She finds the Holy Grail for sale in the shop.

As you read "Chivalry," keep an eye out for other elements of fantasy, and think about how these elements help to move the plot forward.

Annotation in Action

Here are one reader's comments on a **fantasy** element in the story. As you read, note how the author contrasts realistic and fantastic details to create humor and develop his characters.

It was a sword, its blade almost four feet long. There were words and symbols traced elegantly along the length of the blade. The hilt was worked in silver and gold, and a large jewel was set in the pommel.

"It's very nice," said Mrs. Whitaker, doubtfully.

"This," said Galaad, "is the sword Balmung, forged by Wayland Smith in the dawn times. Its twin is Flamberge. Who wears it is unconquerable in war, and invincible in battle. Who wears it is incapable of a cowardly act or an ignoble one."

Mrs. Whitaker doesn't seem to appreciate the sword. It's funny to think of her using its supernatural powers.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

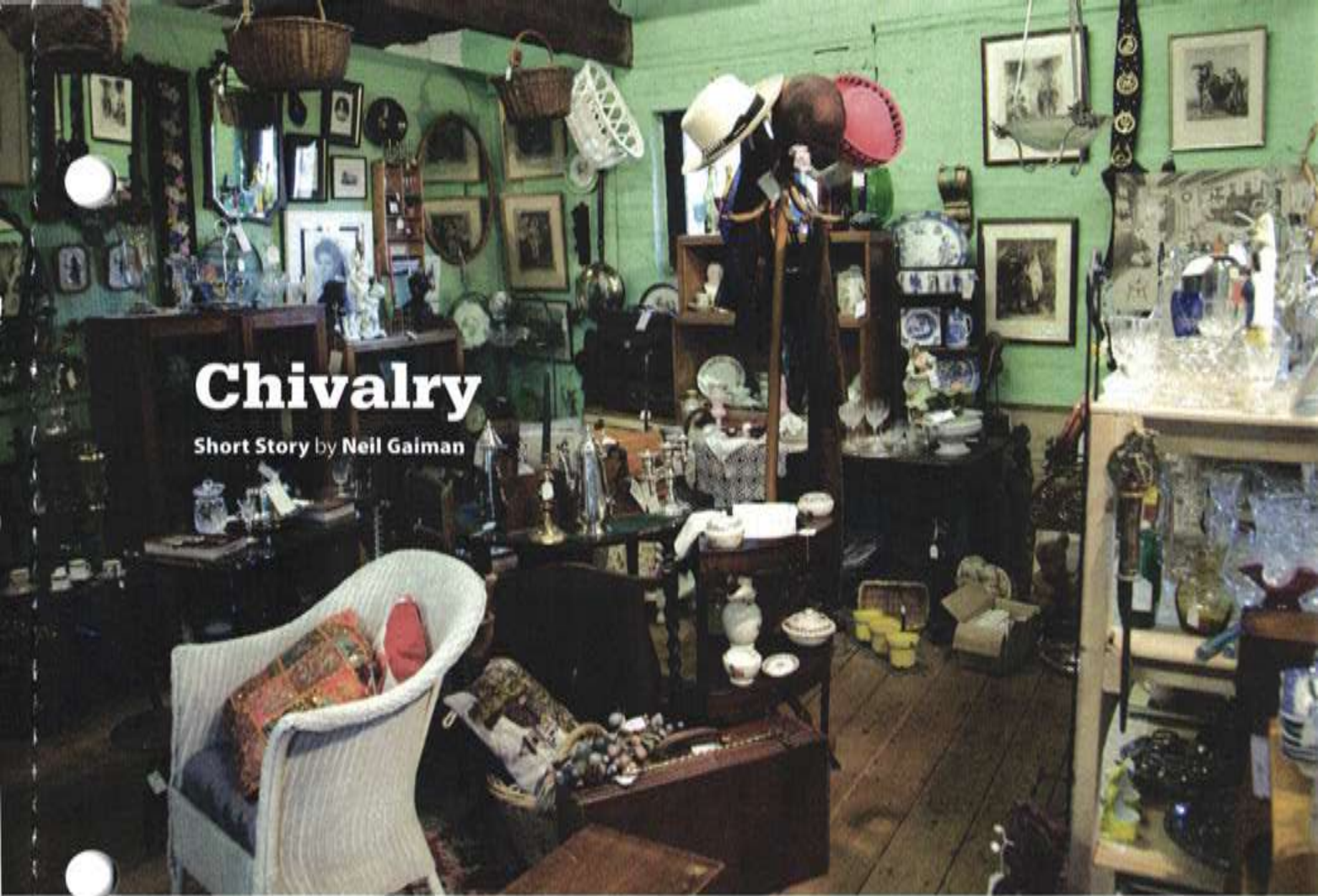
flotsam	☐
appraise	☐
forge	☐
ignoble	☐
bereft	☐

Turn to a partner and use one of the words you know in a sentence. As you read "Chivalry," use the definitions in the side-column to learn the vocabulary words you don't already know.



Background

Neil Gaiman (b. 1960) is a popular and prolific author who has written novels, comic books, graphic novels, and film and television scripts. He was born and raised in England. As a child, his favorite authors included C. S. Lewis, J. R. R. Tolkien, Ursula K. Le Guin, and other fantasy writers. Gaiman's own writing often features fantasy elements, such as the character Galaad in "Chivalry," who is based on Sir Galahad of the Arthurian legends. The purest of King Arthur's knights, Galahad led the quest to find the Holy Grail, a vessel associated with Christ that was said to have miraculous powers.



Chivalry

Short Story by Neil Gaiman

Observe how Mrs. Whitaker reacts to Galaad and the fantastic objects she comes across in the story.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

1 **M**rs. Whitaker found the Holy Grail; it was under a fur coat.

2 Every Thursday afternoon Mrs. Whitaker walked down to the post office to collect her pension, even though her legs were no longer what they were, and on the way back home she would stop in at the Oxfam Shop and buy herself a little something.

3 The Oxfam Shop sold old clothes, knickknacks, oddments, bits and bobs, and large quantities of old paperbacks, all of them donations: secondhand **flotsam**, often the house clearances of the dead. All the profits went to charity.

4 The shop was staffed by volunteers. The volunteer on duty this afternoon was Marie, seventeen, slightly overweight, and dressed in a baggy mauve jumper that looked like she had bought it from the shop.

5 Marie sat by the till with a copy of *Modern Woman* magazine, filling out a "Reveal Your Hidden Personality" questionnaire. Every now and then, she'd flip to the back of the magazine and check the relative points assigned to an A), B), or C) answer before making up her mind how she'd respond to the question.

ANALYZE CHARACTERIZATION

Annotate: Mark the details used to characterize Mrs. Whitaker in paragraph 2.

Infer: What can you tell about her from these details?

flotsam

(flōt 'səm) *n.* discarded or unimportant things.

ANALYZE FANTASY

Annotate: Mark the element of fantasy in paragraph 10.

Interpret: Why is this detail humorous in the context of the paragraph?

appraise

(ə-prāz') *tr.v.* to estimate the price or value of.

- 6 Mrs. Whitaker pattered around the shop.
- 7 They still hadn't sold the stuffed cobra, she noted. It had been there for six months now, gathering dust, glass eyes gazing balefully at the clothes racks and the cabinet filled with chipped porcelain and chewed toys.
- 8 Mrs. Whitaker patted its head as she went past.
- 9 She picked out a couple of Mills & Boon novels from a bookshelf—*Her Thundering Soul* and *Her Turbulent Heart*, a shilling each—and gave careful consideration to the empty bottle of Mateus Rosé with a decorative lampshade on it before deciding she really didn't have anywhere to put it.
- 10 She moved a rather threadbare fur coat, which smelled badly of mothballs. Underneath it was a walking stick and a water stained copy of *Romance and Legend of Chivalry* by A. R. Hope Moncrieff, priced at five pence. Next to the book, on its side, was the Holy Grail. It had a little round paper sticker on the base, and written on it, in felt pen, was the price: 30p.
- 11 Mrs. Whitaker picked up the dusty silver goblet and **appraised** it through her thick spectacles.
- 12 "This is nice," she called to Marie.
- 13 Marie shrugged.
- 14 "It'd look nice on the mantelpiece."
- 15 Marie shrugged again.
- 16 Mrs. Whitaker gave fifty pence to Marie, who gave her ten pence change and a brown paper bag to put the books and the Holy Grail in. Then she went next door to the butcher's and bought herself a nice piece of liver. Then she went home.
- 17 The inside of the goblet was thickly coated with a brownish-red dust. Mrs. Whitaker washed it out with great care, then left it to soak for an hour in warm water with a dash of vinegar added.
- 18 Then she polished it with metal polish until it gleamed, and she put it on the mantelpiece in her parlor, where it sat between a small soulful china basset hound and a photograph of her late husband, Henry, on the beach at Frinton in 1953.
- 19 She had been right: It did look nice.
- 20 For dinner that evening she had the liver fried in breadcrumbs with onions. It was very nice.
- 21 The next morning was Friday; on alternate Fridays Mrs. Whitaker and Mrs. Greenberg would visit each other. Today it was Mrs. Greenberg's turn to visit Mrs. Whitaker. They sat in the parlor and ate macaroons and drank tea. Mrs. Whitaker took one sugar in her tea, but Mrs. Greenberg took sweetener, which she always carried in her handbag in a small plastic container.
- 22 "That's nice," said Mrs. Greenberg, pointing to the Grail. "What is it?"
- 23 "It's the Holy Grail," said Mrs. Whitaker. "It's the cup that Jesus drunk out of at the Last Supper. Later, at the Crucifixion, it caught His precious blood when the centurion's spear pierced His side."

24 Mrs. Greenberg sniffed. She was small and Jewish and didn't
hold with unsanitary things. "I wouldn't know about that," she said,
"but it's very nice. Our Myron got one just like that when he won the
swimming tournament, only it's got his name on the side."

25 "Is he still with that nice girl? The hairdresser?"

26 "Bernice? Oh yes. They're thinking of getting engaged," said
Mrs. Greenberg.

27 "That's nice," said Mrs. Whitaker. She took another macaroon.

28 Mrs. Greenberg baked her own macaroons and brought them
over every alternate Friday: small sweet light brown biscuits with
almonds on top.

29 They talked about Myron and Bernice, and Mrs. Whitaker's
nephew Ronald (she had had no children), and about their friend
Mrs. Perkins who was in hospital with her hip, poor dear.

30 At midday Mrs. Greenberg went home, and Mrs. Whitaker made
herself cheese on toast for lunch, and after lunch Mrs. Whitaker took
her pills; the white and the red and two little orange ones.

31 The doorbell rang.

32 Mrs. Whitaker answered the door. It was a young man with
shoulder-length hair so fair it was almost white, wearing gleaming
silver armor, with a white surcoat.

33 "Hello," he said.

34 "Hello," said Mrs. Whitaker.

35 "I'm on a quest," he said.

36 "That's nice," said Mrs. Whitaker, noncommittally.

37 "Can I come in?" he asked.

38 Mrs. Whitaker shook her head. "I'm sorry, I don't think so," she said.

39 "I'm on a quest for the Holy Grail," the young man said. "Is it here?"

40 "Have you got any identification?" Mrs. Whitaker asked. She
knew that it was unwise to let unidentified strangers into your
home when you were elderly and living on your own. Handbags get
emptied, and worse than that.

41 The young man went back down the garden path. His horse,
a huge gray charger, big as a shire-horse, its head high and its eyes
intelligent, was tethered to Mrs. Whitaker's garden gate. The knight
fumbled in the saddlebag and returned with a scroll.

42 It was signed by Arthur, King of All Britons, and charged all
persons of whatever rank or station to know that here was Galaad,
Knight of the Table Round, and that he was on a Right High and
Noble Quest. There was a drawing of the young man below that. It
wasn't a bad likeness.

43 Mrs. Whitaker nodded. She had been expecting a little card with
a photograph on it, but this was far more impressive.

44 "I suppose you had better come in," she said.

45 They went into her kitchen. She made Galaad a cup of tea, then
she took him into the parlor.

46 Galaad saw the Grail on her mantelpiece, and dropped to one
knee. He put down the teacup carefully on the russet carpet. A shaft

VOCABULARY

Context Clues: Words and phrases surrounding an unknown term can help you figure out its meaning.

Analyze: Which nearby phrases suggest that *noncommittally* in paragraph 36 means "reluctant to reveal one's feelings or opinion"?

ANALYZE CHARACTERIZATION

Annotate: Reread paragraphs 47–56. Mark details in Galaad's dialogue that help develop his character.

Analyze: How does Galaad's speech reflect the time period of the Arthurian legends?

of light came through the net curtains and painted his awed face with golden sunlight and turned his hair into a silver halo.

"It is truly the Sangrail,"¹ he said, very quietly. He blinked his pale blue eyes three times, very fast, as if he were blinking back tears.

He lowered his head as if in silent prayer.

Galaad stood up again and turned to Mrs. Whitaker. "Gracious lady, keeper of the Holy of Holies, let me now depart this place with the Blessed Chalice, that my journeyings may be ended and my geas² fulfilled."

"Sorry?" said Mrs. Whitaker.

Galaad walked over to her and took her old hands in his. "My quest is over," he told her. "The Sangrail is finally within my reach."

Mrs. Whitaker pursed her lips. "Can you pick your teacup and saucer up, please?" she said.

Galaad picked up his teacup apologetically.

"No. I don't think so," said Mrs. Whitaker. "I rather like it there. It's just right, between the dog and the photograph of my Henry."

"Is it gold you need? Is that it? Lady, I can bring you gold . . ."

"No," said Mrs. Whitaker. "I don't want any gold thank *you*. I'm simply not interested."

She ushered Galaad to the front door. "Nice to meet you," she said.

His horse was leaning its head over her garden fence, nibbling her gladioli. Several of the neighborhood children were standing on the pavement, watching it.

Galaad took some sugar lumps from the saddlebag and showed the braver of the children how to feed the horse, their hands held flat. The children giggled. One of the older girls stroked the horse's nose.

Galaad swung himself up onto the horse in one fluid movement. Then the horse and the knight trotted off down Hawthorne Crescent.

Mrs. Whitaker watched them until they were out of sight, then sighed and went back inside.

The weekend was quiet.

On Saturday Mrs. Whitaker took the bus into Maresfield to visit her nephew Ronald, his wife Euphonia, and their daughters, Clarissa and Dillian. She took them a currant cake she had baked herself.

On Sunday morning Mrs. Whitaker went to church. Her local church was St. James the Less, which was a little more "Don't think of this as a church, think of it as a place where like-minded friends hang out and are joyful" than Mrs. Whitaker felt entirely comfortable with, but she liked the vicar, the Reverend Bartholomew, when he wasn't actually playing the guitar.

After the service, she thought about mentioning to him that she had the Holy Grail in her front parlor, but decided against it.

On Monday morning Mrs. Whitaker was working in the back garden. She had a small herb garden she was extremely proud of:

¹ **Sangrail:** another name for the Holy Grail.

² **geas:** an obligation magically imposed on a person.

dill, vervain, mint, rosemary, thyme, and a wild expanse of parsley. She was down on her knees, wearing thick green gardening gloves, weeding, and picking out slugs and putting them in a plastic bag.

67 Mrs. Whitaker was very tenderhearted when it came to slugs. She would take them down to the back of her garden, which bordered on the railway line, and throw them over the fence.

68 She cut some parsley for the salad. There was a cough behind her. Galaad stood there, tall and beautiful, his armor glinting in the morning sun. In his arms he held a long package, wrapped in oiled leather.

69 "I'm back," he said.

70 "Hello," said Mrs. Whitaker. She stood up, rather slowly, and took off her gardening gloves. "Well," she said, "now you're here, you might as well make yourself useful."

71 She gave him the plastic bag full of slugs and told him to tip the slugs out over the back of the fence.

72 He did.

73 Then they went into the kitchen.

74 "Tea? Or lemonade?" she asked.

75 "Whatever you're having," Galaad said.

76 Mrs. Whitaker took a jug of her homemade lemonade from the fridge and sent Galaad outside to pick a sprig of mint. She selected two tall glasses. She washed the mint carefully and put a few leaves in each glass, then poured the lemonade.

77 "Is your horse outside?" she asked.

78 "Oh yes. His name is Grizzel."

79 "And you've come a long way, I suppose."

80 "A very long way."

81 "I see," said Mrs. Whitaker. She took a blue plastic basin from under the sink and half-filled it with water. Galaad took it out to Grizzel. He waited while the horse drank and brought the empty basin back to Mrs. Whitaker.

82 "Now," she said, "I suppose you're still after the Grail."

83 "Aye, still do I seek the Sangrail," he said. He picked up the leather package from the floor, put it down on her tablecloth and unwrapped it. "For it, I offer you this."

84 It was a sword, its blade almost four feet long. There were words and symbols traced elegantly along the length of the blade. The hilt was worked in silver and gold, and a large jewel was set in the pommel.

85 "It's very nice," said Mrs. Whitaker, doubtfully.

86 "This," said Galaad, "is the sword Balmung, **forged** by Wayland Smith in the dawn times. Its twin is Flamberge. Who wears it is unconquerable in war, and invincible in battle. Who wears it is incapable of a cowardly act or an **ignoble** one. Set in its pommel is the sardonynx³ Bircone, which protects its possessor from poison slipped into wine or ale, and from the treachery of friends."

³ sardonynx: a type of stone.

Don't forget to
Notice & Note as you
read the text.



ANALYZE CHARACTERIZATION

Annotate: Reread paragraphs 68–70. Mark details used to describe Galaad.

Analyze: What does Mrs. Whitaker's reaction to Galaad reveal about her character?

forge

(fɔːrj) v. to form (metal, for example) by heating in a forge and beating or hammering into shape.

ignoble

(ɪg-nō-bəl) adj. not noble in quality, character, or purpose; base or dishonorable.

87 Mrs. Whitaker peered at the sword. "It must be very sharp," she
 said, after a while.

88 "It can slice a falling hair in twain. Nay, it could slice a sunbeam,"
 said Galaad proudly.

89 "Well, then, maybe you ought to put it away," said Mrs. Whitaker.

90 "Don't you want it?" Galaad seemed disappointed.

91 "No, thank you," said Mrs. Whitaker. It occurred to her that her
 late husband, Henry, would have quite liked it. He would have hung
 it on the wall in his study next to the stuffed carp he had caught in
 Scotland, and pointed it out to visitors.

92 Galaad rewrapped the oiled leather around the sword Balmung
 and tied it up with white cord.

93 He sat there, disconsolate.

94 Mrs. Whitaker made him some cream cheese and cucumber
 sandwiches for the journey back and wrapped them in greaseproof
 paper. She gave him an apple for Grizzel. He seemed very pleased
 with both gifts.

95 She waved them both good-bye.

96 That afternoon she took the bus down to the hospital to see Mrs.
 Perkins, who was still in with her hip, poor love. Mrs. Whitaker took
 her some homemade fruitcake, although she had left out the walnuts
 from the recipe, because Mrs. Perkins's teeth weren't what they used
 to be.

97 She watched a little television that evening, and had an early
 night.

98 On Tuesday the postman called. Mrs. Whitaker was up in the
 boxroom at the top of the house, doing a spot of tidying, and, taking
 each step slowly and carefully, she didn't make it downstairs in time.
 The postman had left her a message which said that he'd tried to
 deliver a packet, but no one was home.

99 Mrs. Whitaker sighed.

100 She put the message into her handbag and went down to the post
 office.

101 The package was from her niece Shirelle in Sydney, Australia.
 It contained photographs of her husband, Wallace, and her two
 daughters, Dixie and Violet, and a conch shell packed in cotton wool.

102 Mrs. Whitaker had a number of ornamental shells in her
 bedroom. Her favorite had a view of the Bahamas done on it in
 enamel. It had been a gift from her sister, Ethel, who had died in
 1983.

103 She put the shell and the photographs in her shopping bag. Then,
 seeing that she was in the area, she stopped in at the Oxfam Shop on
 her way home.

104 "Hullo, Mrs. W.," said Marie.

105 Mrs. Whitaker stared at her. Marie was wearing lipstick (possibly
 not the best shade for her, nor particularly expertly applied, but,
 thought Mrs. Whitaker, that would come with time) and a rather
 smart skirt. It was a great improvement.

106 "Oh. Hello, dear," said Mrs. Whitaker.



107 "There was a man in here last week, asking about that thing you
bought. The little metal cup thing. I told him where to find you. You
don't mind, do you?"

108 "No, dear," said Mrs. Whitaker. "He found me."

109 "He was really dreamy. Really, really dreamy," sighed Marie
wistfully. "I could of gone for him."

110 "And he had a big white horse and all," Marie concluded. She was
standing up straighter as well, Mrs. Whitaker noted approvingly.

111 On the bookshelf Mrs. Whitaker found a new Mills & Boon
novel—*Her Majestic Passion*—although she hadn't yet finished the
two she had bought on her last visit.

112 She picked up the copy of *Romance and Legend of Chivalry*
and opened it. It smelled musty. *EX LIBRIS FISHER* was neatly
handwritten at the top of the first page in red ink.

113 She put it down where she had found it.

114 When she got home, Galaad was waiting for her. He was giving
the neighborhood children rides on Grizzel's back, up and down the
street.

115 "I'm glad you're here," she said. "I've got some cases that need
moving."

116 She showed him up to the boxroom in the top of the house. He
moved all the old suitcases for her, so she could get to the cupboard at
the back.

117 It was very dusty up there.

118 She kept him up there most of the afternoon, moving things
around while she dusted.

119 Galaad had a cut on his cheek, and he held one arm a little stiffly.

120 They talked a little while she dusted and tidied. Mrs. Whitaker
told him about her late husband, Henry; and how the life insurance
had paid the house off; and how she had all these things, but no one
really to leave them to, no one but Ronald really and his wife only
liked modern things. She told him how she had met Henry during
the war, when he was in the ARP and she hadn't closed the kitchen
blackout curtains all the way; and about the sixpenny dances they
went to in the town; and how they'd gone to London when the war
had ended, and she'd had her first drink of wine.

121 Galaad told Mrs. Whitaker about his mother Elaine, who was
flighty and no better than she should have been and something of
a witch to boot; and his grandfather, King Pelles, who was well-
meaning although at best a little vague; and of his youth in the Castle
of Bliant on the Joyous Isle; and his father, whom he knew as "Le
Chevalier Mal Fet," who was more or less completely mad, and was in
reality Lancelot du Lac, greatest of knights, in disguise and **bereft** of
his wits; and of Galaad's days as a young squire in Camelot.

122 At five o'clock Mrs. Whitaker surveyed the boxroom and decided
that it met with her approval; then she opened the window so the
room could air, and they went downstairs to the kitchen, where she
put on the kettle.

123 Galaad sat down at the kitchen table.

ANALYZE FANTASY

Annotate: Reread paragraphs
120–121. Mark examples of
fantasy details.

Analyze: What effect does
Gaiman create by offering these
parallel descriptions of the two
characters sharing stories of their
backgrounds?

bereft

(bĭ-rĕft') *adj.* deprived of
something.

ANALYZE FANTASY

Annotate: Reread paragraphs 126–139. Mark the descriptions of the items Galaad offers to Mrs. Whitaker in exchange for the Holy Grail.

Evaluate: Identify the significance of the stone, the egg, and the apple. Does Mrs. Whitaker seem to realize the significance of these items? Explain.

124 He opened the leather purse at his waist and took out a round white stone. It was about the size of a cricket ball.

125 “My lady,” he said, “This is for you, and you give me the Sangrail.”

126 Mrs. Whitaker picked up the stone, which was heavier than it looked, and held it up to the light. It was milkily translucent, and deep inside it flecks of silver glittered and glinted in the late-afternoon sunlight. It was warm to the touch.

127 Then, as she held it, a strange feeling crept over her: Deep inside she felt stillness and a sort of peace. *Serenity*, that was the word for it; she felt serene.

128 Reluctantly she put the stone back on the table.

129 “It’s very nice,” she said.

130 “That is the Philosopher’s Stone, which our forefather Noah hung in the Ark to give light when there was no light; it can transform base metals into gold; and it has certain other properties,” Galaad told her proudly. “And that isn’t all. There’s more. Here.” From the leather bag he took an egg and handed it to her.

131 It was the size of a goose egg and was a shiny black color, mottled with scarlet and white. When Mrs. Whitaker touched it, the hairs on the back of her neck prickled. Her immediate impression was one of incredible heat and freedom. She heard the crackling of distant fires, and for a fraction of a second she seemed to feel herself far above the world, swooping and diving on wings of flame.

132 She put the egg down on the table, next to the Philosopher’s Stone.

133 “That is the Egg of the Phoenix,” said Galaad. “From far Araby it comes. One day it will hatch out into the Phoenix Bird itself; and when its time comes, the bird will build a nest of flame, lay its egg, and die, to be reborn in flame in a later age of the world.”

134 “I thought that was what it was,” said Mrs. Whitaker.

135 “And, last of all, lady,” said Galaad, “I have brought you this.”

136 He drew it from his pouch, and gave it to her. It was an apple, apparently carved from a single ruby, on an amber stem.

137 A little nervously, she picked it up. It was soft to the touch—deceptively so: Her fingers bruised it, and ruby-colored juice from the apple ran down Mrs. Whitaker’s hand.

138 The kitchen filled—almost imperceptibly, magically—with the smell of summer fruit, of raspberries and peaches and strawberries and red currants. As if from a great way away she heard distant voices raised in song and far music on the air.

139 “It is one of the apples of the Hesperides,” said Galaad, quietly. “One bite from it will heal any illness or wound, no matter how deep; a second bite restores youth and beauty; and a third bite is said to grant eternal life.”

140 Mrs. Whitaker licked the sticky juice from her hand. It tasted like fine wine.

141 There was a moment, then, when it all came back to her—how it was to be young; to have a firm, slim body that would do whatever she wanted it to do; to run down a country lane for the simple

NOTICE & NOTE CONTRASTS AND CONTRADICTIONS

When you notice behavior that contradicts previous behavior or well-established patterns, you’ve found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark words and phrases in paragraphs 141–143 that sharply contrast with the portrayal of Mrs. Whitaker elsewhere in the story.

Interpret: What do you make of the way she reacts to Galaad’s appearance in paragraphs 142–143?



unladylike joy of running; to have men smile at her just because she was herself and happy about it.

142 Mrs. Whitaker looked at Sir Galaad, most comely of all knights, sitting fair and noble in her small kitchen.

143 She caught her breath.

144 "And that's all I have brought for you," said Galaad. "They weren't easy to get, either."

145 Mrs. Whitaker put the ruby fruit down on her kitchen table. She looked at the Philosopher's Stone, and the Egg of the Phoenix, and the Apple of Life.

146 Then she walked into her parlor and looked at the mantelpiece: at the little china basset hound, and the Holy Grail, and the photograph of her late husband Henry, shirtless, smiling and eating an ice cream in black and white, almost forty years away.

147 She went back into the kitchen. The kettle had begun to whistle. She poured a little steaming water into the teapot, swirled it around, and poured it out. Then she added two spoonfuls of tea and one for the pot and poured in the rest of the water. All this she did in silence.

148 She turned to Galaad then, and she looked at him.

149 "Put that apple away," she told Galaad, firmly. "You shouldn't offer things like that to old ladies. It isn't proper."

150 She paused, then. "But I'll take the other two," she continued, after a moment's thought. "They'll look nice on the mantelpiece. And two for one's fair, or I don't know what is."

151 Galaad beamed. He put the ruby apple into his leather pouch. Then he went down on one knee, and kissed Mrs. Whitaker's hand.

152 "Stop that," said Mrs. Whitaker. She poured them both cups of tea, after getting out the very best china, which was only for special occasions.

153 They sat in silence, drinking their tea.

154 When they had finished their tea they went into the parlor.

155 Galaad crossed himself, and picked up the Grail.

156 Mrs. Whitaker arranged the Egg and the Stone where the Grail had been. The Egg kept tipping on one side, and she propped it up against the little china dog.

157 "They do look very nice," said Mrs. Whitaker.
158 "Yes," agreed Galaad. "They look very nice."
159 "Can I give you anything to eat before you go back?" she asked.
160 He shook his head.

161 "Some fruitcake," she said. "You may not think you want any now, but you'll be glad of it in a few hours' time. And you should probably use the facilities. Now, give me that, and I'll wrap it up for you."

162 She directed him to the small toilet at the end of the hall, and went into the kitchen, holding the Grail. She had some old Christmas wrapping paper in the pantry, and she wrapped the Grail in it, and tied the package with twine. Then she cut a large slice of fruitcake and put it in a brown paper bag, along with a banana and a slice of processed cheese in silver foil.

163 Galaad came back from the toilet. She gave him the paper bag, and the Holy Grail. Then she went up on tiptoes and kissed him on the cheek.

164 "You're a nice boy," she said. "You take care of yourself."

165 He hugged her, and she shooed him out of the kitchen, and out of the back door, and she shut the door behind him. She poured herself another cup of tea, and cried quietly into a Kleenex, while the sound of hoof-beats echoed down Hawthorne Crescent.

166 On Wednesday Mrs. Whitaker stayed in all day.

167 On Thursday she went down to the post office to collect her pension. Then she stopped in at the Oxfam Shop.

168 The woman on the till was new to her. "Where's Marie?" asked Mrs. Whitaker.

169 The woman on the till, who had blue-rinsed gray hair and blue spectacles that went up into diamante points, shook her head and shrugged her shoulders. "She went off with a young man," she said. "On a horse. Tch. I ask you. I'm meant to be down in the Heathfield shop this afternoon. I had to get my Johnny to run me up here, while we find someone else."

170 "Oh," said Mrs. Whitaker. "Well, it's nice that she's found herself a young man."

171 "Nice for her, maybe," said the lady on the till, "But some of us were meant to be in Heathfield this afternoon."

172 On a shelf near the back of the shop Mrs. Whitaker found a tarnished old silver container with a long spout. It had been priced at sixty pence, according to the little paper label stuck to the side. It looked a little like a flattened, elongated teapot.

173 She picked out a Mills & Boon novel she hadn't read before. It was called *Her Singular Love*. She took the book and the silver container up to the woman on the till.

174 "Sixty-five pee,⁴ dear," said the woman, picking up the silver object, staring at it. "Funny old thing, isn't it? Came in this morning." It had writing carved along the side in blocky old Chinese characters and an elegant arching handle. "Some kind of oil can, I suppose."

ANALYZE CHARACTERIZATION

Annotate: Mark the detail in paragraph 165 that conveys Mrs. Whitaker's emotional reaction after Galaad leaves.

Infer: Why do you think she reacts this way?

⁴ pee: slang for pence.

- 175 "No, it's not an oil can," said Mrs. Whitaker, who knew exactly
what it was. "It's a lamp."
176 There was a small metal finger ring, unornamented, tied to the
handle of the lamp with brown twine.
177 "Actually," said Mrs. Whitaker, "on second thoughts, I think I'll
just have the book."
178 She paid her five pence for the novel, and put the lamp back
where she had found it, in the back of the shop. After all, Mrs.
Whitaker reflected, as she walked home, it wasn't as if she had
anywhere to put it.

COLLABORATIVE DISCUSSION

Get together with a partner, and talk about the story's ending.
Does Mrs. Whitaker really leave the lamp behind because she has
no room for it, or might she have some other reason?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text**
section on the following page.

1. Who has sent Galaad to get the Holy Grail from Mrs. Whitaker?
 - ☐ A Marie
 - ☐ B Mrs. Greenberg
 - ☐ C Sir Lancelot
 - ☐ D King Arthur
2. What does Mrs. Whitaker have Galaad do for her?
 - ☐ A play a song on his lute
 - ☐ B make a roast mutton and salad
 - ☐ C help her in the garden and move some boxes
 - ☐ D teach her how to saddle a horse
3. In exchange for the Holy Grail, Mrs. Whitaker accepts —
 - ☐ A a beautiful sword
 - ☐ B a stone and an egg
 - ☐ C the gift of eternal youth
 - ☐ D a silver lamp



ESSENTIAL QUESTION:

***What is true
chivalry?***

Review your notes and
add your thoughts to your
Response Log.



Analyze the Text

Support your responses with evidence from the text.

- 1 **SUMMARIZE** In the chart below, list examples of routine behavior, thoughts, and dialogue that Gaiman uses to characterize Mrs. Whitaker. How would you summarize her way of life?

Routine Behavior	Thoughts and Dialogue



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 2 **ANALYZE** How does Gaiman use the setting of a modern English town to help develop the story's fantastic plot?
- 3 **INFER** Why does Mrs. Whitaker reject Galaad's offer of the apple of the Hesperides while accepting his other two gifts?
- 4 **EVALUATE** Legends and fairy tales are often structured in patterns of three. In "Chivalry," Galaad visits Mrs. Whitaker three times. How effectively does Gaiman use these visits to develop the relationship between these characters? Explain.
- 5 **DRAW CONCLUSIONS** Does Mrs. Whitaker's behavior at the end of the story suggest that she has been changed by her experience with Galaad and the Holy Grail? Why or why not?
- 6 **CONTRAST** Mrs. Whitaker reads romance novels with titles such as *Her Thundering Soul* and *Her Turbulent Heart*. In what way does this reading material reveal **Contrasts and Contradictions** with the story's general portrayal of her character? Why might Gaiman have chosen to include this contradiction in the story?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Fantasy Scene

Write a short scene involving the mingling of a legendary or historical character with a present-day character.

- Decide where your scene will take place, and think about how the characters might react to this setting.
- Determine the nature of the interaction between the two characters (for example, it may be humorous or confrontational). Make sure an audience can readily grasp each character's traits and motivations.
- Convey a message about the past or about contemporary life.

As you write about and discuss the short story, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Speaking & Listening

↳ Group Discussion

With a small group, discuss whether you think Gaiman wrote this fantasy mainly to entertain his readers or whether he uses fantasy elements to convey a message about modern society. Share your conclusions with the class.

Research

↳ Arthurian Legends

Sir Galahad was considered one of the greatest knights at King Arthur's court. Find out how this legendary figure compares with the character of Galaad in Gaiman's story.

1. With a partner, conduct research to learn more about Sir Galahad.
2. Discuss which aspects of the legends appear in Gaiman's portrayal of Galaad.

Expand Your Vocabulary

PRACTICE AND APPLY

Read each scenario. Then, select the correct vocabulary word to match the scenario.

flotsam

appraise

forge

ignoble

bereft

1. Jennifer took her ring to a jeweler to find out how much it's worth.
2. By combining the two metals, the jeweler was able to create an object that was as durable as it was beautiful.
3. The CEO of the company was forced to resign for embezzling from company accounts.
4. James went hungry at lunchtime because he had left his sandwich on the counter.
5. The Harrison family had a yard sale because they had many items in their garage that they regarded as junk.

Vocabulary Strategy

↳ Context Clues

Context clues in a text can often help you determine the meaning of an unknown word or phrase. Context clues include other words or descriptions surrounding the unknown term.



Interactive Vocabulary
Lesson: Using Context
Clues

PRACTICE AND APPLY

Follow these instructions to complete the activity:

1. Look at the underlined word in each sentence in the chart.
2. Mark the context clues in the sentence that help the reader to understand the underlined term.
3. Define the meaning of the underlined word. Explain how the context clues helped you to determine the meaning.

Sentence with Unknown Term	Meaning
They sat in the parlor and ate <u>macaroons</u> and drank tea.	
It was milkily <u>translucent</u> , and deep inside it flecks of silver glittered and glinted in the late-afternoon sunlight.	
It was the size of a goose egg and was a shiny black color, <u>mottled</u> with scarlet and white.	

Watch Your Language!

Appositives and Appositive Phrases

An **appositive** is a noun or pronoun that identifies, or renames, another noun or pronoun. An **appositive phrase** is made up of an appositive plus its modifiers. Writers use appositives and appositive phrases to add important details without being wordy. Appositives can be either restrictive or nonrestrictive. **Restrictive appositives** provide information necessary for identifying the noun or pronoun that precedes it. In the following sentence, the appositive *Balmung* is needed to identify the preceding noun:

"This," said Galaad, "is the sword Balmung."

Nonrestrictive appositives provide only additional, or nonessential, information about a noun or pronoun whose meaning is already clear. In this sentence, the appositive phrase *the Reverend Bartholomew* adds extra information that is not needed to understand the basic meaning of the sentence.

She liked the vicar, the Reverend Bartholomew, when he wasn't actually playing the guitar.

Nonrestrictive appositives and appositive phrases are set off with commas.

PRACTICE AND APPLY

Each sentence below contains an appositive or an appositive phrase. Use a dotted line to mark the appositive or appositive phrase. Then underline the noun or pronoun it identifies or renames.

1. The newspaper *The New York Times* included a famous article about the historical significance of the Holy Grail.
2. Sir Galaad, son of Sir Lancelot, was destined to lead the quest for the Holy Grail.
3. Award-winning author Neil Gaiman enjoys including themes of love in many of his fantasy writings.

Now write a short, detailed paragraph describing a personal possession that is of great importance to you. Use as many appositives and appositive phrases as possible. Exchange paragraphs with a partner, and circle the appositives and appositive phrases in your partner's paragraph.



Interactive Grammar
Lesson: Appositives and
Appositive Phrases

Collaborate & Compare

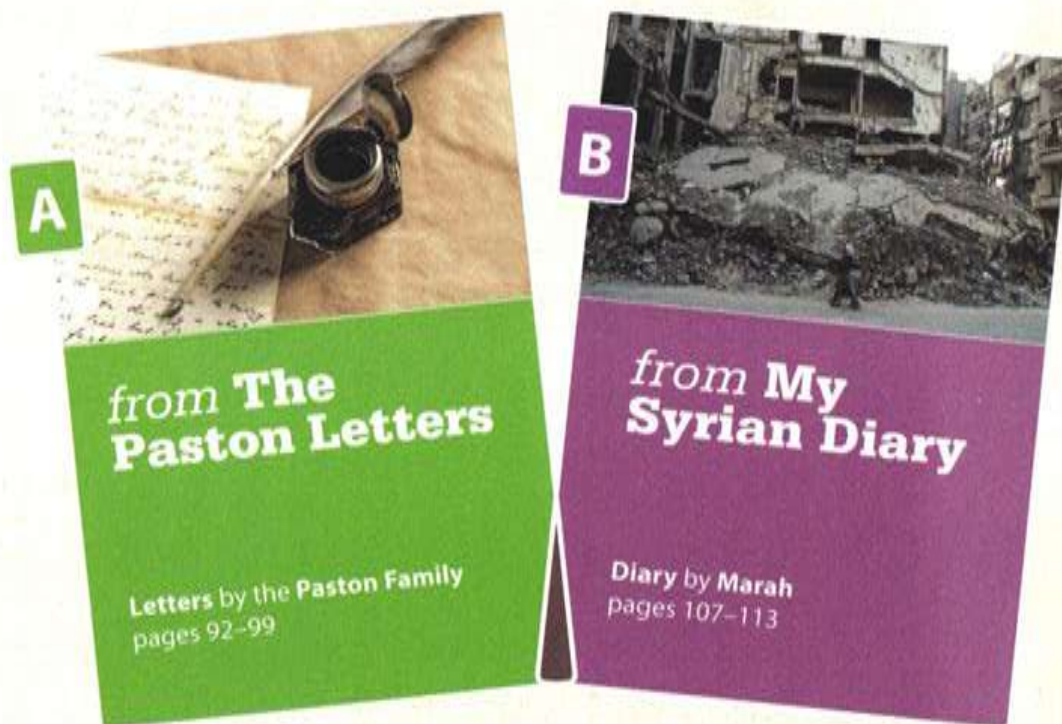


ESSENTIAL QUESTION

What happens when a society unravels?

Compare Primary Sources

You are about to read two primary sources. As you read, think about why these writers wrote the texts and about their intended audiences. Notice similarities in the experiences they describe and in the emotions and ideas that the texts convey.



After you have read the primary sources, you will collaborate with a small group to identify and compare their authors' purposes. You will follow these steps:

- Decide on the most important details
- Determine the authors' purposes
- Compare the authors' purposes
- Present to the class

from **The Paston Letters**

Letters by the Paston Family

Engage Your Brain

Choose one or more of these activities to start connecting with the letters you're about to read.



Send and Receive

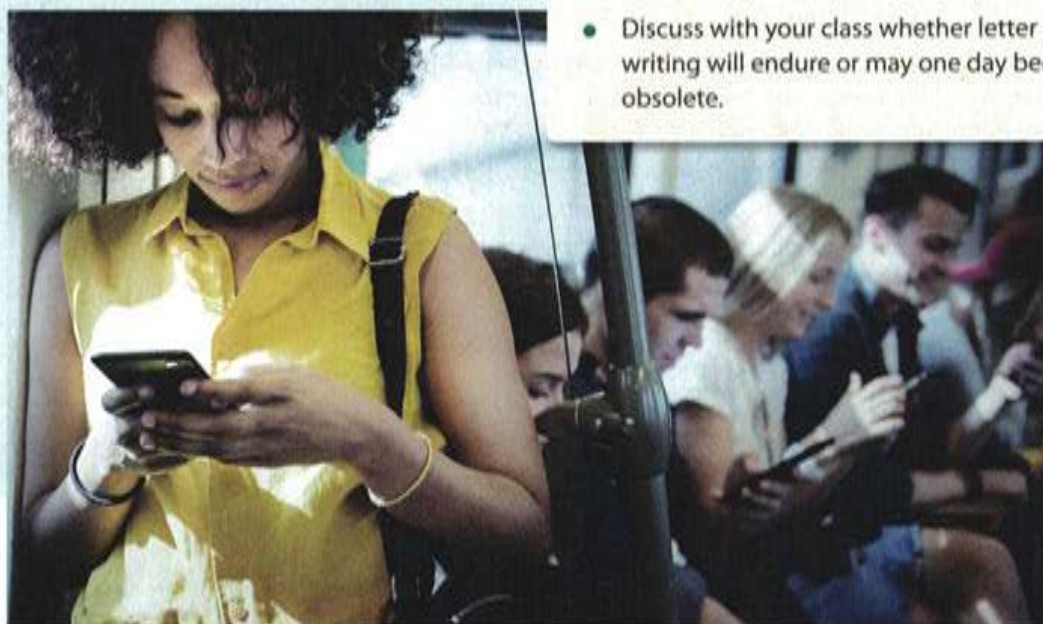
The Paston family letters you're about to read often describe the problems and hardships of daily life.

- Write a quick note to a friend or family member in which you describe a conflict or situation that's happening in your school, community, or friend group.
- Imagine what advice or support this person might give to you. Draft their response to your note, or switch notes with a partner and write back to each other.

Snail Mail

Long ago—before cellphones and the internet—people had no choice but to write letters for long-distance communication with family and friends.

- With a partner, talk about the pros and cons of today's written communications—texts, emails, or DM—versus writing and mailing letters.
- Then, take a quick poll of your classmates to see how many of them have sent a handwritten letter through snail mail in the past year.
- Discuss with your class whether letter writing will endure or may one day become obsolete.



Analyze Primary Sources

Primary sources, such as diaries and letters, are materials created by people who took part in or witnessed the events portrayed. These documents can help you learn about the people who wrote them and the period in which they lived. For example, this letter written by a member of the Paston family reveals that the English suffered from terrible plagues in the 1400s.

Please send me word if any of our friends or well-wishers are dead, for I fear that there is great mortality in Norwich and in other boroughs and towns in Norfolk: I assure you that it is the most widespread plague I ever knew of in England, for by my faith I cannot hear of pilgrims going through the country nor of any other man who rides or goes anywhere, that any town or borough in England is free from the sickness.

As you read these letters, analyze them to see if they are credible sources. Consider whether the writer witnessed the events firsthand or is relying on someone else's account. Also, look for bias in the writer's description of events.

Make Inferences

Inferences are logical guesses based on evidence or clues in a text as well as the reader's own experiences. Making inferences is sometimes called "reading between the lines" because you come to understand something that the author has not stated explicitly. For example, when Margaret urges her husband to "take care when you eat or drink in any other men's company, for no one can be trusted," you can infer that she fears his enemies will try to poison him. Sometimes an inference is based on firm evidence in the text, but in other cases the author deliberately leaves matters uncertain.

As you read the letters from the Paston family, pay close attention to their descriptions of events and people. Record your inferences in a chart like the one shown.

Detail from the Text	Inference
"I am very surprised that you do not send me more news than you have done."	She is afraid that her husband may be in trouble.

Focus on Genre

Letters

- correspondence exchanged between relatives, friends, or acquaintances
- intended to be private rather than for publication
- sometimes published for a wider audience because of literary or historical importance

Annotation in Action

Here is an example of notes a student made about this passage from *The Paston Letters*. As you read, mark words and phrases that provide evidence for your inferences about the text.

Right worshipful husband, I commend myself to you, . . . begging that you will not be angry at my leaving the place where you left me. On my word, such news was brought to me by various people who are sympathetic to you and me that I did not dare stay there any longer. I will tell you who the people were when you come home. They let me know that various of Lord Moleyns' men said that if they could get their hands on me they would carry me off and keep me in the castle.

Seems worried her husband won't believe she was really in danger

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

commend	☐
quell	☐
affairs	☐
writ	☐

Turn to a partner and use one of the words you know in a sentence. As you read *The Paston Letters*, use the definitions in the side-column to learn the vocabulary words you don't already know.

Background



A Paston estate in Norfolk, England

The Paston Family (c. 1421–1500) exchanged many letters that offer valuable insight into a period of war and plague in England. With two noble families battling for the kingdom, landowners often attacked neighbors' estates. The Pastons were prosperous landowners, and their wealth attracted enemies. John I inherited property from his father and acquired more through his marriage to Margaret. Other families challenged the Pastons' claims; John I, who was a lawyer, spent much time in London on these disputes, leaving Margaret to manage their estates alone. The letters you will read are from members of the Paston family to one another.



from **The Paston Letters**

Letters by the **Paston Family**

N NOTICE & NOTE

As you read, use the side margins to make notes about the text.

Notice details about the challenges that the Pastons faced in England during this turbulent period.

Margaret Paston was able to deal equally well with small housekeeping problems and with family disasters, which included attacks against the Paston manors in the absence of her husband, John I. While she was living at the Paston estate of Gresham, it was attacked by Lord Moleyns, who claimed rights to the property and ejected Margaret from her home. Margaret first escaped to a friend's house about a mile away; but later, fearing that Moleyns's band of men might kidnap her, she fled to the city of Norwich, where she wrote the following letter to her husband.

Margaret to John I

28 February 1449

Right worshipful husband, I **commend** myself to you, wishing with all my heart to hear that you are well, and begging that you will not be angry at my leaving the place where you left me. On my word, such news was brought to me by various people who are sympathetic

commend

(kə-mənd') *tr.v.* to commit to the care of another; entrust.

to you and me that I did not dare stay there any longer. I will tell you who the people were when you come home. They let me know that various of Lord Moleyns' men said that if they could get their hands on me they would carry me off and keep me in the castle. They wanted you to get me out again, and said that it would not cause you much heart-ache. After I heard this news, I could not rest easy until I was here, and I did not dare go out of the place where I was until I was ready to ride away. Nobody in the place knew that I was leaving except the lady of the house, until an hour before I went. And I told her that I would come here to have clothes made for myself and the children, which I wanted made, and said I thought I would be here a fortnight¹ or three weeks. Please keep the reason for my departure a secret until I talk to you, for those who warned me do not on any account want it known.

2 I spoke to your mother as I came this way, and she offered to let me stay in this town, if you agree. She would very much like us to stay at her place, and will send me such things as she can spare so that I can set up house until you can get a place and things of your own to set up a household. Please let me know by the man who brings this what you would like me to do. I would be very unhappy to live so close to Gresham as I was until this matter is completely settled between you and Lord Moleyns.

3 Barow² told me that there was no better evidence in England than that Lord Moleyns has for [his title to] the manor of Gresham. I told him that I supposed the evidence was of the kind that William Hasard said yours was, and that the seals were not yet cold.³ That, I said, was what I expected his lord's evidence to be like. I said I knew that your evidence was such that no one could have better evidence, and the seals on it were two hundred years older than he was. Then Barow said to me that if he came to London while you were there he would have a drink with you, to **quell** any anger there was between you. He said that he only acted as a servant, and as he was ordered to do. Purry⁴ will tell you about the conversation between Barow and me when I came from Walsingham.⁵ I beg you with all my heart, for reverence of God, beware of Lord Moleyns and his men, however pleasantly they speak to you, and do not eat or drink with them; for they are so false that they cannot be trusted. And please take care when you eat or drink in any other men's company, for no one can be trusted.

4 I beg you with all my heart that you will be kind enough to send me word how you are, and how your **affairs** are going, by the man who brings this. I am very surprised that you do not send me more news than you have done. . . .

MAKE INFERENCES

Annotate: Mark the sentence in paragraph 1 that describes what Lord Moleyns's men were planning to do to Margaret.

Infer: What did they expect to achieve from carrying out this plan? Is your inference based on solid evidence, or does Margaret leave this matter uncertain in her letter?

quell

(kwěll) *tr.v.* to pacify; quiet.

affairs

(ə-fâr'z) *n.* personal business.

¹ **fortnight:** 14 nights, or two weeks.

² **Barow:** one of Lord Moleyns's men.

³ **the seals . . . cold:** A seal, often made by impressing a family emblem on hot wax, was placed on a document to show its authenticity. Margaret is suggesting that Lord Moleyns's documents are recent forgeries.

⁴ **Purry:** perhaps a servant or tenant of the Pastons.

⁵ **Walsingham** (wôl' sîng-am): a town near Lynn in the English county of Norfolk.

In 1465, in still another property dispute, the Paston estate of Hellesdon was attacked by the Duke of Suffolk, who had gained the support of several local officials. Although Margaret and John were not living at Hellesdon at the time, many of their servants and tenants suffered from the extensive damage. In the following two letters, Margaret tells her husband about the devastation.

Margaret to John I

17 October 1465

5 . . . On Tuesday morning John Botillere, also John Palmer, Darcy Arnald your cook and William Malthouse of Aylsham were seized at Hellesdon by the bailiff of Eye,⁶ called Bottisforth, and taken to Costessey,⁷ and they are being kept there still without any warrant or authority from a justice of the peace; and they say they will carry them off to Eye prison and as many others of your men and tenants as they can get who are friendly towards you or have supported you, and they threaten to kill or imprison them.

6 The duke came to Norwich at 10 o'clock on Tuesday with five hundred men and he sent for the mayor, aldermen and sheriffs, asking them in the king's name that they should inquire of the constables of every ward within the city which men had been on your side or had helped or supported your men at the time of any of these gatherings and if they could find any they should take them and arrest them and punish them; which the mayor did, and will do anything he can for him and his men. At this the mayor has arrested a man who was with me, called Robert Lovegold, a brazier,⁸ and threatened him that he shall be hanged by the neck. So I would be glad if you could get a writ sent down for his release, if you think it can be done. He was only with me when Harlesdon and others attacked me at Lammas.⁹ He is very true and faithful to you, so I would like him to be helped. I have no one attending me who dares to be known, except Little John. William Naunton is here with me, but he dares not be known because he is much threatened. I am told that the old lady and the duke have been frequently set against us by what Harlesdon, the bailiff of Costessey, Andrews and Doget the bailiff's son and other false villains have told them, who want this affair pursued for their own pleasure; there are evil rumors about it in this part of the world and other places.

7 As for Sir John Heveningham, Sir John Wyndefeld and other respectable men, they have been made into their catspaws,¹⁰ which will not do their reputation any good after this, I think. . . .

⁶ **bailiff of Eye:** an administrative official of Eye, a town in the English county of Suffolk.

⁷ **Costessey:** an estate owned by the duke of Suffolk.

⁸ **brazier** (brā'zhər): a person who makes articles of brass.

⁹ **when Harlesdon . . . Lammas** (lām'əs): when Harlesdon and others of the duke of Suffolk's men attacked on Lammas, a religious feast celebrated on August 1.

¹⁰ **catspaws:** people who are deceived and used as tools by others; dupes.

writ

(rīt) *n.* a written order issued by a court, commanding the party to whom it is addressed to perform or cease performing a specified act.



Don't forget to
Notice & Note as you
read the text.



- 8 The lodge and remainder of your place was demolished on Tuesday and Wednesday, and the duke rode on Wednesday to Drayton and then to Costessey while the lodge at Hellesdon was being demolished. Last night at midnight Thomas Slyford, Green, Porter and John Bottisforth the bailiff of Eye and others got a cart and took away the featherbeds and all the stuff of ours that was left at the parson's and Thomas Water's house for safe-keeping. I will send you lists later, as accurately as I can, of the things we have lost. Please let me know what you want me to do, whether you want me to stay at Caister¹¹ or come to you in London.

- 9 I have no time to write any more. God have you in his keeping. Written at Norwich on St. Luke's eve.¹²

M.P.

Margaret to John I

27 October 1465

- 10 ... I was at Hellesdon last Thursday and saw the place there, and indeed no one can imagine what a horrible mess it is unless they see it. Many people come out each day, both from Norwich and elsewhere, to look at it, and they talk of it as a great shame. The duke

N NOTICE & NOTE **EXTREME OR ABSOLUTE LANGUAGE**

When you notice language that leaves no doubt about a situation or an event, allows no compromise, or seems to exaggerate or overstate a case, you've found an **Extreme or Absolute Language** signpost.

Notice & Note: In paragraphs 10–11, mark strong negative words and phrases that Margaret uses to describe the situation and the actions of Lord Suffolk's men.

Infer: Why does Margaret use this language in her description? What reaction does she want from her husband?

¹¹ **Caister:** one of the Paston estates.

¹² **St. Luke's eve:** the eve of St. Luke's Day, October 18. The feasts of major saints were celebrated on specific days throughout the year, and writers often dated letters with the name of a saint's day or eve instead of using days and months.

would have done better to lose £1000¹³ than to have caused this to be done, and you have all the more goodwill from people because it has been done so foully. And they made your tenants at Hellesdon and Drayton, and others, help them to break down the walls of both the house and the lodge: God knows, it was against their will, but they did not dare do otherwise for fear. I have spoken with your tenants both at Hellesdon and Drayton, and encouraged them as best I can.

- 11 The duke's men ransacked the church, and carried off all the goods that were left there, both ours and the tenants, and left little behind; they stood on the high altar and ransacked the images, and took away everything they could find. They shut the parson out of the church until they had finished, and ransacked everyone's house in the town five or six times. The ringleaders in the thefts were the bailiff of Eye and the bailiff of Stradbroke, Thomas Slyford. And Slyford was the leader in robbing the church and, after the bailiff of Eye, it is he who has most of the proceeds of the robbery. As for the lead, brass, pewter, iron, doors, gates, and other household stuff, men from Costessey and Cawston have got it, and what they could not carry they hacked up in the most spiteful fashion. If possible, I would like some reputable men to be sent for from the king, to see how things are both there and at the lodge, before any snows come, so that they can report the truth, because otherwise it will not be so plain as it is now. For reverence of God, finish your business now, for the expense and trouble we have each day is horrible, and it will be like this until you have finished; and your men dare not go around collecting your rents, while we keep here every day more than twenty people to save ourselves and the place; for indeed, if the place had not been strongly defended, the duke would have come here. . . .

- 12 For the reverence of God, if any respectable and profitable method can be used to settle your business, do not neglect it, so that we can get out of these troubles and the great costs and expenses we have and may have in future. It is thought here that if my lord of Norfolk would act on your behalf, and got a commission to inquire into the riots and robberies committed on you and others in this part of the world, then the whole county will wait on him and do as you wish, for people love and respect him more than any other lord, except the king and my lord of Warwick.¹⁴ . . .

- 13 Please do let me know quickly how you are and how your affairs are going, and let me know how your sons are. I came home late last night, and will be here until I hear from you again. Wykes came home on Saturday, but he did not meet your sons.

- 14 God have you in his keeping and send us good news from you. Written in haste on the eve of St. Simon and St. Jude.

By yours, M.P.

¹³ £1000: a thousand pounds (British money).

¹⁴ the king . . . Warwick (wār'ik): King Edward IV and the earl of Warwick, a figure so influential that he was known as Warwick the Kingmaker. Warwick put his friend, the Yorkist King Edward IV, on the throne but later turned against him and fought with the Lancastrian faction, who opposed the Yorkists in the Wars of the Roses.



Although the Pastons were considered wealthy, they faced continual struggles. They even experienced occasional financial difficulties, particularly after the death of John I in 1466. Margaret's son John II, though frequently in London to deal with family legal matters, seems at times to have paid more attention to his own interests. The Pastons were also affected by the ravages of warfare and disease. The following three letters deal with some of their hardships.

Margaret to her oldest son, John II

28 October 1470

15 . . . Unless you pay more attention to your expenses, you will bring great shame on yourself and your friends, and impoverish them so that none of us will be able to help each other, to the great encouragement of our enemies.

16 Those who claim to be your friends in this part of the world realize in what great danger and need you stand, both from various of your friends and from your enemies. It is rumored that I have parted with so much to you that I cannot help either you or any of my friends, which is no honor to us and causes people to esteem us less. At the moment it means that I must disperse my household and lodge somewhere, which I would be very loath to do if I were free to choose. It has caused a great deal of talk in this town and I would

MAKE INFERENCES

Annotate: Mark the warnings that Margaret gives to her son in paragraphs 15–16.

Infer: What can you assume about her son's behavior from the warnings she gives him? What kind of person is her son?

not have needed to do it if I had held back when I could. So for God's sake pay attention and be careful from now on, for I have handed over to you both my own property and your father's, and have held nothing back, either for myself or for his sake. . . .

John II to Margaret

April 1471

- 17 *Mother, I commend myself to you and let you know, blessed be God, my brother John is alive and well, and in no danger of dying. Nevertheless he is badly hurt by an arrow in his right arm below the elbow, and I have sent a surgeon to him, who has dressed the wound; and he tells me that he hopes he will be healed within a very short time. John Mylsent is dead. God have mercy on his soul; William Mylsent is alive and all his other servants seem to have escaped.¹⁵ . . .*

John II to John III

15 September 1471

ANALYZE PRIMARY SOURCES

Annotate: Mark the requests John makes and the warnings he gives to his brother in paragraph 18.

Draw Conclusions: Based on this letter, how well did people in the 15th century understand how the plague spread?

- 18 . . . Please send me word if any of our friends or well-wishers are dead, for I fear that there is great mortality in Norwich and in other boroughs and towns in Norfolk: I assure you that it is the most widespread plague I ever knew of in England, for by my faith I cannot hear of pilgrims going through the country nor of any other man who rides or goes anywhere, that any town or borough in England is free from the sickness. May God put an end to it, when it please him. So, for God's sake, get my mother to take care of my younger brothers and see that they are not anywhere where the sickness is prevalent, and that they do not amuse themselves with other young people who go where the sickness is. If anyone has died of the sickness, or is infected with it in Norwich, for God's sake let her send them to some friend of hers in the country; I would advise you to do the same. I would rather my mother moved her household into the country. . . .

¹⁵ **my brother John . . . escaped:** John II is describing the battle of Barnet in the Wars of the Roses. The Pastons fought on the Lancastrian side, which King Edward IV's Yorkist forces defeated.



ESSENTIAL QUESTION:
What happens when a society unravels?

Review your notes and add your thoughts to your Response Log.

COLLABORATIVE DISCUSSION

Get together with a partner and share your reaction to the letters. How would you feel if you experienced the situations described in them?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Which event does Margaret experience or see firsthand?
 - (A) the execution of Robert Lovegold
 - (B) the aftermath of the ransacking of Hellesdon
 - (C) the excessive spending of John II
 - (D) the battle of Barnet

2. Which excerpt from paragraphs 6–7 suggests that the Pastons may be able to appeal for recourse to a higher authority than the mayor?
 - (A) *The duke came to Norwich . . . asking them in the king's name that they should inquire of the constables . . . which men had been on your side.*
 - (B) *So I would be glad if you could get a writ sent down for his release.*
 - (C) *I am told that the old lady and the duke have been frequently set against us by what Harlesdon . . . and other false villains have told them.*
 - (D) *[T]hey have been made into their catspaws.*

3. The last line of paragraph 14 starts with the phrase “written in haste.” What can the reader infer about Margaret Paston from this phrase?
 - (A) She is an impatient and unsympathetic person.
 - (B) She is in a rush to get her letter to a messenger.
 - (C) She is concerned about getting the plague.
 - (D) She is distressed and feels in constant danger.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **INFER** In the first letter from Margaret to her husband, she explains her conversation with Barow, one of Lord Moleyns's men. What do you think is Margaret's opinion of Barow? Why might she have a bias against him?
- 2 **INTERPRET** In paragraph 6, Margaret writes, "So I would be glad if you could get a writ sent down for his release, if you think it can be done." Why is Margaret uncertain as to whether her husband can obtain the writ?
- 3 **CAUSE/EFFECT** What made the Paston family vulnerable to attacks?
- 4 **SUMMARIZE** What did you learn from these letters about life in 15th-century England? Comment on the following topics:
 - how political conflict affected communities
 - the role of the legal system in protecting rights
 - how people reacted to outbreaks of plague
- 5 **DRAW CONCLUSIONS** What can you determine about women's roles in 15th-century English society from reading these primary sources?
- 6 **EVALUATE** In her letter to her son John II, Margaret uses **Extreme or Absolute Language**: *great shame, great encouragement of our enemies, great danger, great deal of talk*. Do you think that Margaret's account is credible? Why might she exaggerate?
- 7 **EXTEND** How did warfare in medieval England differ from the way wars are fought today? Discuss with your partner.



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Dramatic Scene

The *Paston Letters* contain reports of arguments and conflicts. Write a short dramatic scene with at least two characters to recreate one of these scenes through dialogue. You can also imagine that John Paston meets Barow in London, as Barow proposes, and write that scene.

- Think about the conflict between the characters and what each character wants or believes they are entitled to.
- Make sure that the dialogue goes back and forth with the characters responding to each other, rather than each character presenting their case alone.
- Use language to show the emotions of each character. Remember that people often use strong language when they are upset.
- People are not always truthful when they are arguing about something. Consider having one or more of your characters lie or exaggerate.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Speaking & Listening

↳ Paired Discussion

With a partner, discuss your impression of each member of the Paston family. What do the letters reveal about Margaret's relationships with her husband and eldest son? Cite evidence in the text to support your opinions.

Research

↳ Historical Timeline

All these letters except for the first one were written during the Wars of the Roses, a period of great political instability in England. In a small group, create a timeline illustrating the relationship between this civil warfare and the experiences of the Paston family.

1. Do research to learn about the two royal families involved in the Wars of the Roses and how the conflict between them unfolded.
2. On the top half of a timeline, indicate when the main events of the Wars of the Roses occurred, and briefly describe each one.
3. On the bottom half of the timeline, indicate when the events described in *The Paston Letters* occurred, and briefly describe each one.
4. Present your timeline to the class, and discuss how the struggles of the Pastons overlapped with England's political struggles.

Expand Your Vocabulary

PRACTICE AND APPLY

Write the vocabulary word that has the same or similar meaning as the given word or phrase.

commend

quell

affairs

writ

1. Which vocabulary word has a meaning similar to *business*?
2. Which vocabulary word has a meaning similar to *bring to an end*?
3. Which vocabulary word has a meaning similar to *court order*?
4. Which vocabulary word has a meaning similar to *entrust*?

Vocabulary Strategy

↳ Consult a Dictionary

At times you may come across a familiar word in a sentence, but you are confused because the meaning you know doesn't make sense in this context. When reading older texts, be aware that a word's usage can change over time; an author may use a word in a way that was once very common but is now rare. You can consult a dictionary to see different meanings of a word. A dictionary entry lists meanings in order from most common to least common usage.

An example of older usage can be found in the first letter you read, with Margaret's use of the word *commend*. The most commonly used meaning of *commend* is "to praise." However, that meaning doesn't make sense in the context of the letter. A different meaning, "to entrust," is a better fit for the sentence.



Interactive Vocabulary
Lesson: Using Reference
Sources

PRACTICE AND APPLY

Look up each vocabulary word in a dictionary, and write its most commonly used meaning in the chart. Then, write the meaning of the word as it is used in *The Paston Letters*.

Vocabulary Word	Most Common Meaning	Meaning in <i>The Paston Letters</i>
commend	to praise	to entrust
quell		
affairs		
writ		

Watch Your Language!

Subject-Verb Agreement

Subject-verb agreement means that if the subject is singular, the verb is also singular, and if the subject is plural, the verb is also plural. Verbs in the present simple form, including auxiliary verbs, are plural or singular depending on their subject.

- Nouns in modifying phrases that come between the verb and the subject do not change whether the verb is singular or plural.
- Verbs with compound subjects might be singular or plural depending on the conjunction in the compound subject and the noun closest to the verb.
- Some pronouns always take a singular or plural verb, while for others it will depend on the antecedent.

Look at these examples:

People dying of the plague are mostly in towns.

The verb *are* is plural because the subject is *people*, which is plural. The underlined phrase modifies *people*.

We didn't write to your sisters, who have been away.

We heard from the husband of one of them, who has gotten word that neither has become ill.

In the underlined clauses, the verb is either singular or plural depending on the antecedent of the pronoun *who*. The pronoun *neither* is singular.

None of the food was eaten.

None of the patients have recovered their health.

None is singular or plural depending on its meaning. In the first sentence, *none* means "no part." In the second sentence, *none* means "not any."

PRACTICE AND APPLY

Write four pairs of sentences, two using pronouns that always take a singular verb and two using pronouns that can take a singular or plural verb. The first sentence in each pair should contain the pronoun's antecedent.



Interactive Grammar
Lesson: Subject-Verb
Agreement

from My Syrian Diary

Diary by Marah

ESSENTIAL QUESTION:

What happens when a society unravels?

Engage Your Brain

Choose one or more of these activities to start connecting with the diary entries you're about to read.



Life in Wartime

The text you're about to read is a real account taken from an actual diary. That makes it very personal, genuine, and raw. Think back to America's Civil War in the 1860s, and imagine if the United States entered into another civil war.

- Write a short diary entry, complete with a date (in the past or future), explaining what's happening in America and what's happening to you or your community because of it.
- Give vivid details and be sure to explain your feelings and perspectives about what you're experiencing.

Breaking News

In a small group, discuss what you know about the nation of Syria.

- Where is Syria?
- What's going on in this country right now? Why?
- How have events in Syria affected other countries?

In your group, research answers to these questions and look up images of Syria. Create a quick presentation to share your research with the class. You might present information in the form of a newscast, with each member of the news team reporting on events in Syria.

Evaluate Author's Purpose

Authors write for one or more **purposes**: to inform, to entertain, to persuade, to express opinions and feelings, or to provoke emotions in readers. As you read the excerpts from *My Syrian Diary*, make inferences about Marah's purpose or purposes for writing. To help you determine her purpose, consider the main ideas of the entries. Also take into account her audience, the people who will probably read the diary.

Use these questions to help you evaluate how well Marah's style and content contribute to the power and persuasiveness of her diary.

Focus on Genre

↳ Diary

- offers a personal account of day-to-day events
- written from the first-person point of view
- usually kept private
- sometimes published because of literary or historical importance

Questions	Answers
What tone does Marah use in her writing?	
Which images do you find especially compelling?	
What facts or ideas about life in Syria made the biggest impression on you?	

Analyze a Diary

A **diary** is a writer's account of personal experiences. Diaries are written in the form of dated entries that appear in chronological order. The entries usually discuss recent events, but the writer may also reflect on how these events relate to memories of the past.

Most people keep diaries to explore feelings, and they expect their writings to remain private. Marah, however, intended for her diary to be published. As you read, evaluate how well the diary structure engages the reader and makes Marah's points clear and convincing. Consider whether the diary entries would affect you differently if they were presented as a series of short essays.

Annotation in Action

Here is an example of notes a student made about this passage from *My Syrian Diary*. As you read, mark details that suggest her purpose for writing the diary.

Every day, we open our eyes to our bleak reality: to the mortar shells that bring fear, death, disease and destruction. It has robbed us of our loved ones, destroyed our special places, hurt our close friends. Take my neighbor's daughter. At just seven years old, she has lost the ability to speak after a rocket landed close to our street.

So sad about the daughter. I guess Marah wants to arouse our sympathy.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

extract	☐
exorbitant	☐
deprivation	☐
superficial	☐
mandatory	☐

Turn to a partner and use one of the words you know in a sentence. As you read *My Syrian Diary*, use the definitions in the side-column to learn the vocabulary words you don't already know.

**"Why were
our childhoods
stolen?"**

—Marah

Background

The Syrian civil war began in 2011 with clashes between the government and antigovernment demonstrators, who protested the lack of freedom under Syrian leader Bashar al-Assad. Rebel factions within the country fought Assad's regime and one another for control of the country. Assad's actions sparked worldwide outrage, prompting many countries to provide funding for the rebels, which escalated the conflict. By 2017, over 400,000 Syrians had died and 11 million were either displaced or had fled abroad. The author of this diary, who was 15 years old in 2011, lived in a besieged neighborhood until she fled Syria for Europe in 2016. She used the pen name Marah to protect her identity.



from **My Syrian Diary**

Diary by Marah

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



Pay attention to Marah's descriptions of life under siege and how her experiences changed her.

April 15, 2014

My city was once magnificent. In spring, it bloomed. We used to wake up to the sound of birds chirping and to the fragrant scent of flowers. Today, spring is here again. But what kind of spring is this? We now wake up to the sound of falling bombs.

Every day, we open our eyes to our bleak reality: to the mortar shells that bring fear, death, disease and destruction. It has robbed us of our loved ones, destroyed our special places, hurt our close friends. Take my neighbor's daughter. At just seven years old, she has lost the ability to speak after a rocket landed close to our street.

Today, my city's familiar face has been replaced by the suffering of its residents: the young boy who has been exposed to chemical weapons and is unable to receive treatment. An old man feels powerless after he lost his legs. A young man wears black sunglasses as if to hide a severely scarred face that frightens children. A young



NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a difference between two or more elements in the text, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: What contrasts does Marah describe in the opening paragraphs?

Analyze: Why does Marah choose to start her diary by describing such striking contrasts?

extract

(ĭk-străkt) *v.* to draw or pull out, often with great force or effort.

exorbitant

(ĭg-zôr-bĭ-tănt) *adj.* beyond what is reasonable or customary, especially in cost or price.

EVALUATE AUTHOR'S PURPOSE

Annotate: A rhetorical question is a question that does not require a reply. Authors often use rhetorical questions to emphasize a point. Mark the rhetorical questions in paragraph 10.

Evaluate: How does the author's use of rhetorical questions help evoke a response from the reader?

deprivation

(dĕp-ră-vă'shən) *n.* the condition of being deprived; lacking the basic necessities or comforts of life.

woman is now blind after doctors couldn't **extract** the shrapnel from her eyes because they lacked the proper medical equipment and medication.

4 The shelling has turned my city into a ghost town of decrepit buildings and charred trees. Even our animals weren't spared. You often see a limping dog, a dead cat or a bird mourning its destroyed nest.

5 The bombings have not only altered my city's face, but also fundamentally changed its people.

6 During the hardest times, when bombs fell from the sky, we dreamed of bread. We rationed our food intake to one meal a day, depending on whatever greens we could find for sustenance.

7 I remember well the day cattle food, or fodder, was smuggled into the city. We milled the animal feed to make dough. It didn't take us long to get used to the bad taste and weird texture of our new "bread." It brought us a semblance of happiness with the little olives, juice or yogurt—Syrian food staples—that we had. Our only concern was to eat. One can never get used to sleeping on an empty stomach.

8 Our collective will to eat meant we started getting creative with the cattle feed. We cooked it as if we were cooking rice or wheat. We became so accustomed to it that we almost forgot what chicken, meat and fruit looked like.

9 One of the hardest days was when we heard that a car carrying fruit and candy had entered the city. At first, we were beyond thrilled, but our happiness was fleeting. The **exorbitant** prices for the items on display meant no one could actually afford them.

10 That day, a young boy with holes in his shoes squeezed his mother's hand as they passed by the fruit car. He begged her for an apple. Holding back her tears, she promised to make him "fodder cake" when they got home. Similarly, a father ignored the car carrying the goods and picked up the pace as he dragged his daughter, who was demanding a banana or an orange. Who would believe that the availability of fruit would be worse than the lack of it? Is it not a child's right to have an apple, a banana or a small piece of candy?

11 In this world, we have been stripped of our rights, starting with food. We try to entertain ourselves to forget our hunger, but there is no power and it is difficult to be without electricity after our lives once depended on it. I feel as if I'm living in the Stone Age. We wash our laundry by hand and burn wood to keep warm. In this new world, everything we know is gone. We miss the things we took for granted, like TVs and laptops.

12 Nowadays, the children refuse to stay indoors. My younger brother gets bored quickly, so my mother keeps him busy by delegating him the task of breaking firewood. His small hands have become thick and calloused. He executes his chore with anger and an air of rebellion. He now lives with a prevailing sense of **deprivation**. His feelings, along with mine, have altered without our knowledge or will.



Don't forget to
Notice & Note as you
read the text.



- 13 I find myself forming a grudge against people who live outside my city. I wonder, why did this happen to us? What fault have we committed to live this bitter reality? Why were our childhoods stolen?

April 23, 2014

- 14 I begin my article by asking for help. I feel like I am lost in the middle of a rough sea. I don't know where these crushing waves might take me—to a safe place or to forgetfulness and loss?
- 15 I am very concerned about my education. It's my greatest priority. I grew up in a family that appreciated education. They enrolled me in a kindergarten that I will never forget. It was expensive, but my parents did not mind because all they cared about was to provide us with the best education from the very beginning.
- 16 I excelled in that kindergarten and went straight to second grade. My parents and grandparents were proud of me and reinforced my self-confidence. Middle school was fantastic. I drifted with my friends, and thanks to my always-conscious mom, who was my savior during that critical preteen stage, I was able to obtain my middle school diploma.
- 17 I loved my school immensely and I loved my teachers—especially my Arabic teacher. I adored the subject. School, for me, was like a playground or a picnic that I enjoyed with my friends. My parents never hesitated to provide for my school; their goal was that I obtain the best education, refine my personality and arm myself with a degree that would protect me from misfortune.
- 18 Then high school took me from childhood to the beginning of maturity and awareness. As the years went by, my fondness for my friends and my teachers had grown. I would see my friends during vacations and share all my secrets with them. My friend Rahaf was

ANALYZE A DIARY

Annotate: Mark the simile Marah uses in paragraph 14.

Analyze: How does the simile help engage your interest in the topic Marah introduces in paragraph 15?

superficial

(sū'pər-fīsh'əl) *adj.* apparent rather than actual or substantial; shallow.

mandatory

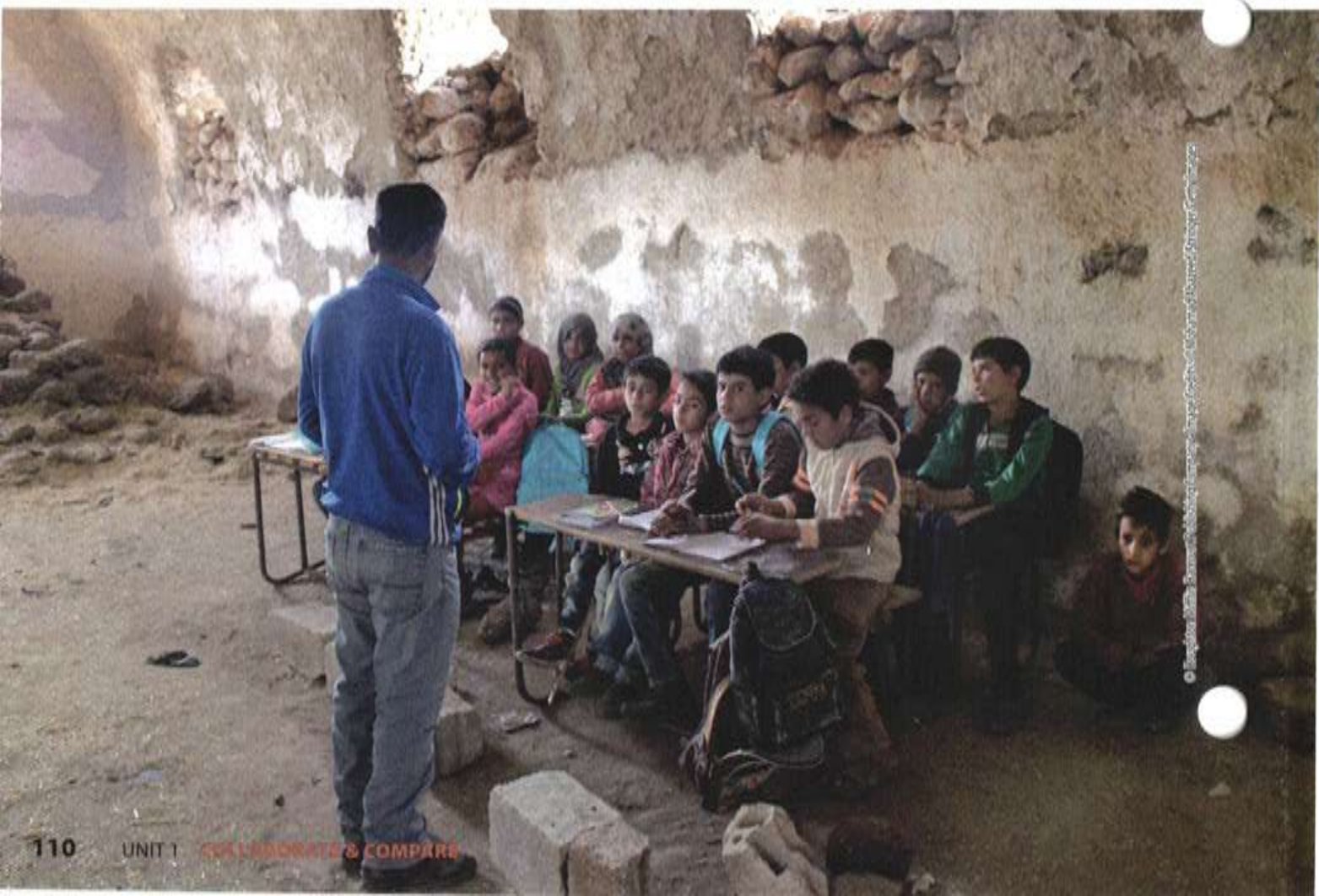
(mān'də-tôr'ē) *adj.* required or commanded by authority; obligatory.

the closest to me. After she lost her mother, I watched her way of thinking change. She became like a mother to her little siblings.

19 One year after the beginning of the revolution, the conditions in my city worsened and the missiles intensified. My father decided that we should move out to a safer place. His only concern was to protect his family. We moved to a completely new area and I enrolled in the local school, which was a bad fit. But we had no other option. I formed some **superficial** friendships, and during one semester, I did not even manage to open a book. I thought constantly about my old friends and teachers, but staying in this new area was **mandatory**.

20 Finally, the condition deteriorated in the area where we resettled, which made my dad decide to return to our old city again. My sister and I were very happy that we were going home. But when we returned to our city, we were shocked by the amount of destruction. The schools were all destroyed, and after a while they turned basements into classrooms so we would be protected from the missiles.

21 These new schools were dark with dim lights similar to candles, and were smelly and had very poor ventilation. They were hardly real "schools." They felt more like ponds full of diseases. My father refused to send us to such dungeons, but my mom insisted that we should go. A new phase of concern started for them, right there. Do we invest time in such schools that don't even have accreditation?



22 Now I am trying to prepare for Syria's standardized high school tests, but I don't know whether I will pass or whether my score will be officially recognized. Will I take the tests in my city or somewhere else? Will my mom agree to let me go? So many questions stop me from focusing on my studies. My mom refuses to send me out to any other neighborhood because she fears checkpoints and the risks that a young lady like me might face. I've come to hate the fact that I am a girl.

23 Can you imagine that my mom, the one who always believed in the importance of education and planted that belief in me, has suddenly changed? Her excuse comes down to one sentence: "I worry for you." I will never understand that fear or accept what she says. My dream had been to enroll in university, choose a major I like and then start my career. Can I still do that? I don't know.

24 What happened? My mom used to push me forward. I want to study. I desire to live. I desire what's beautiful. I miss my teachers and my friends. They have all left the city. I miss seeing the handsome boys gathering in front of my school. When I was little I liked dreaming big, but now my dreams are fading away. My dreams are limited by the checkpoints. Isn't there someone to help my voice be heard?

25 Everyone is busy with the war, and it seems like no one cares. We don't know how this will end or how it will affect us. I want life, but not this troubled and confusing life that I live now. I want to complete my studies. I don't want to be a neglected period on the margin. I do not want to lose my dreams. Help!

May 1, 2014

26 In my city, guys and girls have undergone a radical change. Everything has changed: their opinions, their aspirations, the way they talk, their expressions and even the way they look.

27 Before, we used to have great conversations. We loved music from the West as well as local music, and we would race to listen to the newest albums. We loved movies of all kinds and in all languages, especially the comedies. We were interested in fashion and design.

28 We were attracted to anything that was new. We lived a wonderful life. We made adolescent mistakes.

29 Now we have turned into old women. Our conversations are all about our daily suffering. Our conversations are now about food, electricity, water and firewood. There is no cell phone coverage and no television. We are deprived of our teenage pastimes.

30 Shopping was one of my favorite activities. We used to go window shopping after school. We used to get excited about a colorful purse or shiny shoes. Now we get that excited about a rare treat, a dessert—even just fruit. Can you believe it?! We never expected this to happen!

31 Even the boys have changed. We used to see them around school, carrying flowers and wrapped presents, wearing their nicest clothes.

EVALUATE AUTHOR'S PURPOSE

Annotate: In paragraphs 23–25, mark places where the author directly addresses the reader.

Cause/Effect: What effect does the author hope to have on her readers?

Their eyes were filled with love, happiness and hope. But now, the street around the school is empty because all the guys are out fighting on the front lines. When we happen to see them, they usually have shaggy hair and dusty shoes, carrying rifles instead of roses. If you look at their faces, all you see is worry and frustration. Because of our horrible reality, they have lost their hope for the future.

32 We have been deprived of fully living this period of our lives. Everything has turned upside down. Everyone is depressed. Sometimes we laugh and cry at the same moment. How did this damned war do this to us?

33 I feel sorry for myself and for all my fellow Syrian youth. I hope that the current situation changes so that our souls and dreams might awaken. I'm afraid we will regret living this period without our rites of passage, not living youth as it is meant to be lived. Will the war impact us for the rest of our lives? How will we make up for what we've lost? Everything is unknown.



COLLABORATIVE DISCUSSION

Get together with a partner and talk about Marah's descriptions of what she and her fellow Syrians have endured. Which details stand out in your mind? Explain why.



ESSENTIAL QUESTION:
What happens when a society unravels?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Which of the following is true?
 - (A) Marah's mother loses faith in education as a result of the war.
 - (B) Marah resents the war because it has forced her to grow up quickly.
 - (C) Marah's life improves after her father moves the family back to their old neighborhood.
 - (D) Marah hates being a girl because girls cannot fight in the war.
2. Which question best expresses Marah's uncertainty about the future?
 - (A) *Why were our childhoods stolen?*
 - (B) *Isn't there someone to help my voice be heard?*
 - (C) *How did this damned war do this to us?*
 - (D) *How will we make up for what we've lost?*
3. Why does Marah's mother say "I worry for you" in paragraph 23?
 - (A) She knows that the quality of Marah's education is suffering.
 - (B) She wishes that Marah could have a normal teenage life.
 - (C) She is concerned about Marah's physical safety in the city.
 - (D) She is afraid that Marah will give up her hopes and dreams.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** What do you think was Marah's purpose in describing the Syrians' efforts to obtain food in paragraphs 6–10? Explain your response.
- 2 **INFER** How did the priorities of Marah's parents change as a result of the war? How might Marah's relationships with her parents have been affected by these changes?
- 3 **ANALYZE** Marah uses the first-person plural pronouns *we* and *our* extensively in paragraphs 27–30. How does this choice of wording help emphasize her message about what life is like for teenagers in Syria?
- 4 **EVALUATE** Overall, how effective is Marah's use of the diary structure to support her purpose? Use the criteria in the graphic organizer below to help you evaluate the text.

Clear Ideas	
Convincing Message	
Engaging Writing	

- 5 **DRAW CONCLUSIONS** Marah is living in the middle of a civil war, but she does not discuss politics or take a side in her diary entries. Why might she have chosen to omit political references? What does this decision tell you about her purpose for writing?
- 6 **ANALYZE** Marah begins the diary by giving **Contrasts and Contradictions** in her descriptions of her city before and after the start of the war. How is contrast used throughout the rest of the diary? What does Marah achieve through the use of contrast?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Compare-and-Contrast Essay

Write a three- or four-paragraph essay in which you compare and contrast your neighborhood or city today with how you remember it from when you were younger.

- Introduce the topic by giving a general description of your neighborhood or city. Develop a thesis with at least two points of comparison, such as buildings or schools.
- Then, explain similarities and differences between your neighborhood at that earlier time and now, using the two points of comparison. Use specific details to make your points.
- In your final paragraph, state a conclusion about your neighborhood or city.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Research

↳ Multimedia Presentation

The Syrian Civil War grew out of a wider movement of pro-democracy protests known as the Arab Spring, which occurred in a number of North African and Middle Eastern countries. Conduct research to explore the outcome of the Arab Spring protests in one particular country. Then, create a multimedia presentation based on your research. Include at least some of the following elements:

- maps
- photographs
- video footage
- audio recordings

Social & Emotional Learning

↳ Group Discussion

In a small group, discuss Marah's experiences in Syria. Look for connections between the problems that Marah and other Syrian teenagers face and the problems teenagers face in the United States and other parts of the world.

- Review the problems that Marah and other Syrian teenagers face in wartime.
- Identify issues or problems that teenagers face in the United States and in other parts of the world. Then, discuss Marah and other Syrian teenagers. Which problems are unique to their situation? Which are common to many teens?
- End your discussion by summarizing the similarities and differences of stressful situations among teenagers in Syria and elsewhere.

Expand Your Vocabulary

PRACTICE AND APPLY

Determine which vocabulary word best relates to each group of words. Then, write a sentence using each vocabulary word.

extract

exorbitant

deprivation

superficial

mandatory

1. surface, shallow, insubstantial
2. unreasonable, expensive, high
3. remove, tug, pry
4. required, important, necessary
5. needy, without, underprivileged

Vocabulary Strategy

↳ Latin Roots

Latin is one of the root languages you will encounter most often in English. Knowing the meanings of common Latin word parts can help you determine the definitions of unfamiliar words.

For example, the word *extract* can be broken down into two main parts, the prefix *ex-* and the base word *tract*. Both come from Latin. *Ex-* means "out of" or "away from." *Tract* means "to draw" or "to pull." When they are put together, you get the word *extract*, which means "to draw or pull out."



Interactive Vocabulary
Lesson: Understanding
Word Origins

PRACTICE AND APPLY

Examine the list of Latin word parts provided below. Use the list to fill out the chart. Then, discuss with a partner how the combined definition you get from using word parts is related to the dictionary definition.

super-: above or on top of

-ation: condition or state

orbit: path or track

-ial: related to or characterized by

-ant: action or condition

-ory: related to or characterized by

Word	Prefixes, Roots, and Suffixes	Combined Definition	Dictionary Definition
exorbitant			
	deprive, -ation		
superficial			
	mandate, -ory		

Watch Your Language!

Informal Language

Formal language, also known as Standard English, follows all of the accepted rules of grammar and punctuation of the English language. Writing that uses **informal language** may not always follow language rules and has a more relaxed and conversational tone. Local expressions, slang words, contractions, and sentence fragments that most people use in everyday speech are common in informal writing. Although informal writing often contains words with contested usage, such as slang, over time some of these words may become accepted into Standard English.

Because informal language includes so many elements of spoken English, it is common for pieces written from the first-person perspective to use informal language. Many types of narratives, such as novels, diaries, and personal narratives, use informal language. Informal language is also commonly used for such written communication between individuals as letters and personal (nonprofessional) emails and text messages.

This sentence from *My Syrian Diary* uses informal language:

In my city, guys and girls have undergone a radical change.

Marah writes the sentence the way she would say it if she were having a conversation. She uses the slang term “guys” to refer to her male peers.

If Marah had used more formal language to write her diary, the sentence might look like this:

In my city, the young men and women have undergone a radical change.

If the information had been included in an official report instead of a personal diary, it might sound even more formal:

Young Syrian men and women have undergone radical changes as a result of the ongoing war.

PRACTICE AND APPLY

Select a paragraph or paragraphs from *My Syrian Diary* in which Marah describes her city or an event that took place in her city using informal language. Rewrite the passage using Standard English in the formal style of a news report.



Interactive Writing Lesson:
Writing Arguments: Formal Style

Compare Primary Sources

Both *The Paston Letters* and *My Syrian Diary* are primary sources that provide firsthand accounts of the authors' experiences. However, they were not written for the same reason. An **author's purpose** is a reason for writing. The author may not state the purpose directly. As you analyze the purposes of the primary sources, consider the following:

- **Context:** Where, when, and under what circumstances was the text produced?
- **Audience:** What readers did the author have in mind?
- **Content:** What main ideas and messages does the text convey?

In a group, complete the chart with details from both primary sources.

	A <i>The Paston Letters</i>	B <i>My Syrian Diary</i>
Context		
Audience		
Content		

Analyze the Texts

Discuss these questions in your group.

- 1 **COMPARE** With your group, review the contexts you cited in your chart. In what ways are the contexts of the sources similar? In what ways are they different?
- 2 **ANALYZE** The two sources have very different audiences. Discuss how the audience of each source affects the type of content the author included.
- 3 **EVALUATE** The authors of the sources address their audiences using text structures that are related but not identical: letters and diary entries. Discuss the effectiveness of the authors' choices. Is one structure more effective than the other? Explain your reasoning.



Collaborate and Present

Now your group can continue exploring the ideas in these texts by identifying and comparing the authors' purposes. Follow these steps:

- 1 **DECIDE ON THE MOST IMPORTANT DETAILS** With your group, review your chart to identify the details that tell you the most about the authors' purposes.
- 2 **DETERMINE THE AUTHORS' PURPOSES** Determine the author's purpose for each primary source. Remember, an author may have multiple reasons for writing. Those reasons may all contribute to one unified purpose, or the author may have multiple purposes. As a group, create at least one statement of purpose for each source.
- 3 **COMPARE THE AUTHOR'S PURPOSES** With your group, discuss whether the authors' purposes are similar or different, and the reasons why these similarities and/or differences might exist or not exist. Use a chart to keep track of the ideas your group generates.

	Similar	Different
How?		
Why?		

- 4 **PRESENT TO THE CLASS** As a group, prepare a presentation of your ideas. Be sure to include clear statements of the author's purpose for each source and discuss how the context, audience, and content evidence support your conclusions. You may choose to use charts or other visuals to present your ideas to the class.

Collaborate & Compare



ESSENTIAL QUESTION:

Can we control our fate?

Compare Themes

As you read, notice the key details and memorable images that express each poem's theme or message about loneliness. Then think about how the themes relate to each other.



After you have read both poems, you will collaborate with a small group on a final project:

- Decide on the most important details
- Create theme statements
- Compare themes
- Present to the class

The Wanderer

Poem by Anonymous

translated by Burton Raffel

Loneliness

Poem by Fanny Howe

Engage Your Brain

Choose one or more of these activities to start connecting with the poems you're about to read.

Dear Lonely

If you were writing an advice column for your school newspaper, what advice would you give to someone who is experiencing loneliness? Write a "Dear Lonely" response, giving constructive advice and support to help your anonymous reader not feel so alone.

In Search of Solitude

Depending on your personality, there may be occasions when you crave downtime away from other people to recharge and relax. When is solitude a good thing that can be healthy and restorative? Write a few sentences about where you go and what you do when you just want to get away from it all.

A Picture Is Worth a Thousand Words

On your own or with a partner, do research online to find three or four photographs or other images that convey ideas about isolation, grieving, or loss. Share your images with classmates, and briefly explain how the pictures you chose represent these ideas or feelings. Of all the images your group shares, take a vote on the one or two that everyone agrees are the best representations.



Analyze Tone

Tone is the attitude a writer expresses toward a subject or audience. For example, a poem about climbing a mountain may have a triumphant tone, while one about a leaky tent on a camping trip may be comical. As you read, use a chart like the one shown to make notes about elements that convey each poem's tone.

	"The Wanderer"	"Loneliness"
imagery	"Frost-cold foam" and "frozen waves" help develop a gloomy tone.	
sound devices		
word choices		
speaker's feelings and thoughts		

Focus on Genre

↳ Lyric Poem

- expresses strong feelings or thoughts
- has a musical quality
- deals with intense emotions surrounding events like death, love, or loss
- includes such forms as ode, elegy, and sonnet

Monitor Comprehension

Monitoring comprehension involves determining whether you understand a text and taking steps to improve your comprehension. If you have difficulty understanding these poems, try one or more of the following strategies:

- **Visualize** Read the text aloud, and create pictures in your mind based on images in the text.
- **Generate questions** Ask yourself factual questions that can be answered simply and directly from the text (such as *who*, *what*, *when*, *where*, *why*, or *how*), as well as questions whose answers require gathering information from different parts of the text to make inferences or evaluations.
- **Reread confusing passages** Slow your pace as you read confusing passages a second time. You might also try reading the passages aloud if you won't disturb those around you. If there are words you don't understand, use a dictionary to find synonyms that may fit.
- **Annotate** Mark sections of the text that are meaningful, and make notes in the margins in your own words.
- **Paraphrase** Restate the text in your own words. Simplify the text, and be sure to maintain the order and meaning of the original.

Annotation in Action

Here are one student's notes about a passage in "The Wanderer."
As you read both poems, write down strategies that helped you understand their meaning.

This lonely traveler longs for grace,
For the mercy of God; grief hangs on
His heart and follows the frost-cold foam
He cuts in the sea, sailing endlessly,
Aimlessly, in exile. Fate has opened
A single port: memory. He sees
His kinsmen slaughtered again, and cries:
"I've drunk too many lonely dawns,
Grey with mourning. Once there were men
To whom my heart could hurry, hot
With open longing. They're long since dead."

I am picturing a ship adrift in a frozen sea. What a lonely image!

Background



The Exeter Book

"The Wanderer" is an Old English poem found in the Exeter Book, the largest manuscript collection of Old English poetry that has survived. Before being transcribed sometime in the tenth century, the poem was probably passed down orally. Nothing is known about the poem's author. Like other poems in the Exeter Book, "The Wanderer" reflects the hardship and uncertainty of life in Anglo-Saxon times. Most of the poem is spoken by an Anglo-Saxon warrior who wanders in exile after losing his lord and kinsmen.

Fanny Howe (b. 1940) grew up in Cambridge, Massachusetts, as part of an artistic and intellectual family. As a girl, she was very close to her father, who taught at Harvard Law School; his influence can be seen in her political and social activism. Howe is an award-winning author of more than 20 books of poetry, fiction, essays, and children's literature. Her poetry is known for its formal experimentation and exploration of religious ideas. Howe has taught literature and fiction writing at various institutions, including Tufts University, Yale University, and the Lannan Center for Poetics and Social Practice at Georgetown University. She now lives back in Cambridge.





The Wanderer

Poem by **Anonymous**

translated by **Burton Raffel**

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

Notice how the imagery of the poem reflects the speaker's feelings.

ANALYZE TONE

Annotate: Mark words that give clues about the speaker's feelings in lines 8–14.

Analyze: What tone do these words convey?

- This lonely traveler longs for grace,
For the mercy of God; grief hangs on
His heart and follows the frost-cold foam
He cuts in the sea, sailing endlessly,
5 Aimlessly, in exile. Fate has opened
A single port: memory. He sees
His kinsmen slaughtered again, and cries:
“I’ve drunk too many lonely dawns,
Grey with mourning. Once there were men
10 To whom my heart could hurry, hot
With open longing. They’re long since dead.
My heart has closed on itself, quietly
Learning that silence is noble and sorrow
Nothing that speech can cure. Sadness
15 Has never driven sadness off;
Fate blows hardest on a bleeding heart.
So those who thirst for glory smother
Secret weakness and longing, neither
Weep nor sigh nor listen to the sickness
20 In their souls. So I, lost and homeless,
Forced to flee the darkness that fell

On the earth and my lord.

Leaving everything,

Weary with winter I wandered out
On the frozen waves, hoping to find

- 25 A place, a people, a lord to replace
My lost ones. No one knew me, now,
No one offered comfort, allowed

Me feasting or joy. How cruel a journey
I've traveled, sharing my bread with sorrow

- 30 Alone, an exile in every land,
Could only be told by telling my footsteps.
For who can hear: "friendless and poor,"

And know what I've known since the long cheerful nights
When, young and yearning, with my lord I yet feasted

- 35 Most welcome of all. That warmth is dead.

He only knows who needs his lord
As I do, eager for long-missing aid;
He only knows who never sleeps
Without the deepest dreams of longing.

- 40 Sometimes it seems I see my lord,
Kiss and embrace him, bend my hands
And head to his knee, kneeling as though
He still sat enthroned, ruling his thanes.

And I open my eyes, embracing the air,

- 45 And see the brown sea-billows heave,
See the sea-birds bathe, spreading
Their white-feathered wings, watch the frost
And the hail and the snow. And heavy in heart
I long for my lord, alone and unloved.

- 50 Sometimes it seems I see my kin
And greet them gladly, give them welcome,
The best of friends. They fade away,
Swimming soundlessly out of sight,
Leaving nothing.

How loathsome become

- 55 The frozen waves to a weary heart.

In this brief world I cannot wonder
That my mind is set on melancholy,
Because I never forget the fate
Of men, robbed of their riches, suddenly

- 60 Looted by death—the doom of earth,
Sent to us all by every rising
Sun. Wisdom is slow, and comes
But late. He who has it is patient;

He cannot be hasty to hate or speak,

- 65 He must be bold and yet not blind,
Nor ever too craven, complacent, or covetous,
Nor ready to gloat before he wins glory.

MONITOR COMPREHENSION

Annotate: Mark the phrases in lines 22–28 that answer the question: What has the speaker lost?

Infer: What happened to the speaker after his kinsmen were slaughtered? What questions do you have about him?

31 **telling:** counting.

43 **thanes:** (thānz) followers of a lord.

MONITOR COMPREHENSION

Annotate: Mark unfamiliar words in lines 62–67 where the actions of a wise person are described. Look up the words in a dictionary.

Paraphrase: Restate lines 62–67 in your own words.

69 **spleen**: bad temper. The spleen is a body organ that was formerly thought to be the seat of strong emotions.

The man's a fool who flings his boasts
Hotly to the heavens, heeding his spleen
70 And not the better boldness of knowledge.
What knowing man knows not the ghostly,
Waste-like end of worldly wealth:
See, already the wreckage is there,
The wind-swept walls stand far and wide,
75 The storm-beaten blocks besmeared with frost,
The mead-halls crumbled, the monarchs thrown down
And stripped of their pleasures. The proudest of warriors
Now lie by the wall: some of them war
Destroyed; some the monstrous sea-bird
80 Bore over the ocean; to some the old wolf
Dealt out death; and for some dejected
Followers fashioned an earth-cave coffin.
Thus the Maker of men lays waste
This earth, crushing our callow mirth.
85 And the work of old giants stands withered and still."
He who these ruins rightly sees,
And deeply considers this dark twisted life,
Who sagely remembers the endless slaughters
Of a bloody past, is bound to proclaim:
90 "Where is the war-steed? Where is the warrior?
Where is his war-lord?
Where now the feasting-places? Where now the mead-hall
pleasures?
Alas, bright cup! Alas, brave knight!
Alas, you glorious princes! All gone,
Lost in the night, as you never had lived.
95 And all that survives you a serpentine wall,
Wondrously high, worked in strange ways.
Mighty spears have slain these men,
Greedy weapons have framed their fate.
These rocky slopes are beaten by storms,
100 This earth pinned down by driving snow,
By the horror of winter, smothering warmth
In the shadows of night. And the north angrily
Hurls its hailstorms at our helpless heads.
Everything earthly is evilly born,
105 Firmly clutched by a fickle Fate.
Fortune vanishes, friendship vanishes,
Man is fleeting, woman is fleeting,
And all this earth rolls into emptiness."

95 **serpentine**:
(sûr'pân-tên') winding or twisting, like
a snake.

So says the sage in his heart, sitting alone with His
thought.

- 110 It's good to guard your faith, nor let your grief come forth
Until it cannot call for help, nor help but heed
The path you've placed before it. It's good to find your grace
In God, the heavenly rock where rests our every hope.

?

ESSENTIAL QUESTION:

**Can we control
our fate?**

Review your notes and
add your thoughts to your
Response Log.

COLLABORATIVE DISCUSSION

With a partner, discuss the plight of the wanderer and the ideas and feelings he expresses in the poem.

Assessment Practice

Answer these questions about "The Wanderer" before moving on to the next selection.

1. The imagery in the poem suggests the setting is —
 - (A) warm and sandy
 - (B) dry and parched
 - (C) cold and wet
 - (D) hot and lush
2. Which of the following images from the poem sets a hopeful tone?
 - (A) *Weary with winter I wandered out / On the frozen waves*
 - (B) *No one knew me, now, / No one offered comfort*
 - (C) *Alas, you glorious princes! All gone, / Lost in the night*
 - (D) *It's good to find your grace / In God, the heavenly rock*
3. One important theme in this poem is —
 - (A) sea journeys are dangerous
 - (B) suffering and loss can lead to wisdom
 - (C) it is healthy to express emotions freely
 - (D) through strength and courage you can control your fate

Ed

Test-Taking Strategies



Loneliness

Poem by Fanny Howe

N NOTICE & NOTE

As you read, use the side margins to make notes about the text.

MONITOR COMPREHENSION

Annotate: **Personification** is the attribution of human qualities to an object, animal, or idea. Mark words and phrases in lines 7–11 that exemplify personification.

Analyze: Summarize the idea that the author expresses through this personification.

Look for details that suggest how loneliness has affected the speaker's life.

Loneliness is not an accident or a choice.
It's an uninvited and uncreated companion.
It slips in beside you when you are not aware that a
choice you are making will have consequences.
9 It does you no good even though it's like one of the
elements in the world that you cannot exist without.
It takes your hand and walks with you. It lies down
with you. It sits beside you. It's as dark as a shadow
but it has substance that is familiar.
10 It swims with you and swings around on stools.
It boards the ferry and leans on the motel desk.

Nothing great happens as a result of loneliness.
Your character flaws remain in place. You still stop in
with friends and have wonderful hours among them,
15 but you must run as soon as you hear it calling.
It does call. And you climb the stairs obediently,
pushing aside books and notes to let it know that you
have returned to it, all is well.
If you don't answer its call, you sense that it will sink
20 towards a deep gravity and adopt a limp.

From loneliness you learn very little. It pulls you
back, it pulls you down.

It's the manifestation of a vow never made but kept:
I will go home now and forever in solitude.

Don't forget to
Notice & Note as you
read the text.



ANALYZE TONE

Annotate: Mark words in lines 21–24 that help set the poem's tone.

Analyze: Is the speaker hopeful about ending her loneliness? Explain why or why not.



- 25 And after that loneliness will accompany you to every airport, train station, bus depot, café, cinema, and onto airplanes and into cars, strange rooms and offices, classrooms and libraries, and it will hang near your hand like a habit.
- 30 But it isn't a habit and no one can see it.
It's your obligation, and your companion warms itself against you.
You are faithful to it because it was the only vow you made finally, when it was unnecessary.
- 35 If you figured out why you chose it, years later, would you ask it to go?
How would you replace it?
- No, saying good-bye would be too embarrassing.
Why?
- 40 First you might cry.
Because shame and loneliness are almost one.
Shame at existing in the first place. Shame at being visible, taking up space, breathing some of the sky, sleeping in a whole bed, asking for a share.
- 45 Loneliness feels so much like shame, it always seems to need a little more time on its own.



ESSENTIAL QUESTION:

***Can we control
our fate?***

Review your notes and
add your thoughts to your
Response Log.

COLLABORATIVE DISCUSSION

What do you think about the speaker's description of loneliness?
Discuss your thoughts with a partner.

Assessment Practice

Answer these questions about "Loneliness" before moving on to the **Analyze the Texts** section on the following page.

1. The words *You still stop in / with friends and have wonderful hours among them* emphasize that —
 - ☐ A you don't have to be alone to be lonely
 - ☐ B loneliness can be a good friend
 - ☐ C if you have friends, you won't be lonely
 - ☐ D you can spend quality time alone

2. In "Loneliness," the feeling named in the title is likened to —
 - ☐ A a habit
 - ☐ B a choice
 - ☐ C an accident
 - ☐ D a companion

3. The speaker feels like loneliness is —
 - ☐ A unavoidable in life
 - ☐ B something to be ashamed of
 - ☐ C a result of the decisions we make
 - ☐ D an inherited emotional disability



Test-Taking Strategies

Analyze the Texts

Support your responses with evidence from the texts.

- 1 **INFER** What can you infer about Anglo-Saxon society from reading lines 22–39 of “The Wanderer”? What questions do you have about the Anglo-Saxons?
- 2 **INTERPRET** Reread lines 68–85 of “The Wanderer.” What message does the wanderer convey about worldly achievements? Consider his comments about
 - boasting
 - mead halls
 - deaths of warriors
- 3 **COMPARE** In lines 1–7 and 109–113 of “The Wanderer,” the poet comments directly on the exiled warrior instead of speaking through him. How does the author’s perspective on life differ from the wanderer’s?
- 4 **ANALYZE** Reread lines 16–20 of “Loneliness.” Which image adds humor to the tone of this passage? Explain why it is humorous.
- 5 **INTERPRET** Reread lines 31–34 of “Loneliness.” What does the author suggest by using the words *obligation*, *faithful*, and *vow* in this passage?
- 6 **DRAW CONCLUSIONS** A **paradox** is a statement that seems contradictory or absurd but reveals an element of truth. What is paradoxical about Fanny Howe’s repeated use of the word *companion* to describe loneliness in her poem? What does this paradox suggest about the effect that loneliness can have on a person?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Letter

Can feelings have feelings? Imagine that you are the subject of "Loneliness." Write a letter to Fanny Howe expressing how you feel about the way she portrayed you in the poem. In your letter, refer to specific images and ideas from the poem, and express your opinion about the speaker.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

collapse

displace

military

violate

visual

Research

↳ Anglo-Saxon Culture

With a small group, do research to learn more about Anglo-Saxon culture. Focus on these topics:

- kinship and social bonds
- beliefs about fate
- spread of Christianity into England

When you have finished the research, share your findings and discuss how they inform your reading of "The Wanderer."

Social & Emotional Learning

↳ Poster

People can feel loneliness or grief for many reasons, including major illness or the loss of a loved one. With a partner, create a poster to help people who experience these emotions.

- Do an online search to learn about strategies people can use to cope with sadness or loneliness.
- Choose one strategy, and write down a brief explanation of it.
- Find or draw images that illustrate the strategy.
- Create your poster by combining text and images in a visually interesting way.
- Present your poster to the class, explaining how it could help one of the speakers in the poems.



Compare Themes

Both "The Wanderer" and "Loneliness" express strong thoughts and feelings about loneliness. Even though the poems are about a similar topic, they may express different themes. A poem's **theme** is the message about life that the author wishes to convey. When you ask yourself, "What significant idea is the poem expressing?" you are asking about the theme.

Often the reader has to infer the theme based on details in the poem. As you review the poems for clues to their themes, consider

- **key statements** made by the speaker or characters
- **significant events** that occur in the poem
- **memorable images** that describe people or the setting

With your group, complete this chart with details from both poems.

	A	B
	"The Wanderer"	"Loneliness"
Key Statements		
Significant Events		
Memorable Images		



Analyze the Texts

Discuss these questions in your group:

- 1 **COMPARE** With your group, review the images that you cited in your chart. In what ways are the images similar? In what ways are they different? Explain.
- 2 **INTERPRET** Both poems describe the way people have dealt with situations that result in loneliness. Discuss each author's view.
- 3 **EVALUATE** "The Wanderer" is translated from Old English; "Loneliness" is a modern-day poem. What do you find effective about each style of writing? What do you find ineffective?
- 4 **INTERPRET** What have you learned about loneliness from these poems?

Collaborate and Present

Your group can continue exploring the ideas in these texts by identifying and comparing their themes. Follow these steps:

- 1 **DECIDE ON THE MOST IMPORTANT DETAILS** Review your chart to identify the most important details from each poem. Identify points you agree on and resolve disagreements through discussion based on evidence from the texts.
- 2 **CREATE THEME STATEMENTS** Determine a theme statement for each poem. Remember, it is up to you and your group to infer the theme based on details.

	Theme Statements
"The Wanderer"	
"Loneliness"	

- 3 **COMPARE THEMES** With your group, discuss whether the themes of the poems are similar or different. Listen actively to the members of your group, and ask them to clarify any points you do not understand.
- 4 **PRESENT TO THE CLASS** Now it is time to present your ideas. Be sure to include clear statements on the theme of each poem. Discuss whether the themes are similar or different. You may use charts or other visuals to help communicate ideas to the class.

Reader's Choice

Continue your exploration of the Essential Questions for this unit by doing some independent reading. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
Review the four Essential Questions for this unit on page 1.

Short Reads

Available on



These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.



from Beowulf

Epic Poem by the **Beowulf Poet**, translated by **Burton Raffel**

Beowulf faces deadly challenges from Grendel's monstrous mother and a fire-breathing dragon.

Rate It



Beowulf Is Back!

Article by **James Parker**

Can a medieval poem have value in the modern age? Examine Beowulf's timeless appeal to the imagination.

Rate It



Barbara Allan

Ballad by **Anonymous**

A young man lies dying and calls for the woman he loves. She comes—but cannot forgive him.

Rate It



Journeyman Keep the Medieval Past Alive

Article by **Melissa Eddy**

Young adults continue a medieval tradition of hitting the road to gain valuable on-the-job work experience.

Rate It



Long Reads

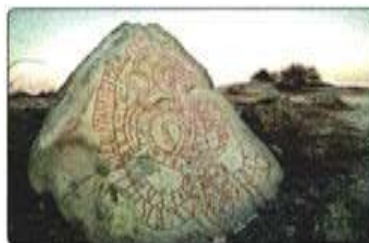
Here are three recommended books that connect to this unit. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?



Grendel

Novel by John Gardner

Grendel is not really the monster that the Danes think he is. He is just a misunderstood creature trying to figure out his place in the world.



Beowulf

Graphic Novel by Gareth Hinds

An acclaimed illustrator presents the epic tale of Beowulf in a vivid and exciting graphic novel.



Norse Mythology

Mythology by Neil Gaiman

Dive into the world of deities, dwarves, and giants as legendary characters face the consequences of their dangerous decisions.

Extension

↳ Connect & Create

LOVE IN THE MIDDLE AGES Write an online dating profile for a character in one of the texts. Base the profile on personality traits and experiences you learned about from your reading. Try to make the profile humorous to anyone familiar with the character's story!

BOOK TALK All three of the recommended books are adaptations of ancient stories. Create a podcast in which you and a partner share your reactions to the book that you read. Be sure to answer the following questions:

- Why do you think a modern author would be drawn to retell this story? What universal themes does it convey?
- What surprised you most about the adaptation? Why?



NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.



Notice & Note Writing Frames

Write a Short Story

Writing Prompt

Write a short story about a hero from the past or in your own world. Draw inspiration from the poems and stories in this unit about heroic characters, such as Beowulf and King Arthur.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your story;
- write your story; and
- revise and edit your story.

Be sure to

- introduce the characters, their conflict or problem, and its significance;
- develop a plot with a smooth progression of events;
- include dialogue and description to develop the story; and
- use precise language to convey experiences and events.

Review the Mentor Text

For an example of a well-written story you can use as a mentor text and a source of inspiration, review

- **"Chivalry"** (pages 73–83)

Carefully review your notes and annotations about this text. Think about narrative techniques the author used. For example, what is the story's pacing (the speed at which events happen)?

Consider Your Sources

Review the list of texts in the unit and choose the ones that you may want to use as inspiration for your short story.

As you review the texts, consult the notes you made on your **Response Log**. Make additional notes about characters, plot events, and narrative techniques that might help you write your short story. Focus on any notes you took related to the question "What makes someone a hero?"

UNIT 1 SOURCES

- ☐ *from* **Beowulf**
- ☐ **The Wife of Bath's Tale** *from the Canterbury Tales*
- ☐ *from* **Le Morte d'Arthur**
- ☐ **"Chivalry"**
- ☐ *from* **The Paston Letters**
- ☐ *from* **My Syrian Diary**
- ☐ **"The Wanderer"**
- ☐ **"Loneliness"**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

1. Mark the sentence in the prompt that identifies the topic of your story. Rephrase this sentence in your own words.
2. Next, look for words that indicate the purpose and audience of your short story, and write a sentence describing each.

Find a Purpose

Three common purposes for writing a story are

- to entertain readers
- to express or evoke feelings
- to describe interesting characters and experiences

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your short story will be scored using a rubric. As you write, focus on the characteristics of a high-scoring essay as described in the chart. You will learn more about these characteristics as you work through the lesson.

Purpose, Focus, and Organization	Narrative Technique	Conventions of Standard English
The response includes: • An engaging introduction • A well-developed plot structure • Use of transitions to convey sequence and connect ideas • Logical sequence of events • A conclusion that follows from the narrated events	The response includes: • Use of descriptive details and sensory language • Effective use of narrative techniques • Varied sentence structure	The response may include: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR SHORT STORY

Identify Story Elements

Identify the **characters** in your story and the **setting**—when and where the story takes place. Decide on the **central conflict** in the story, and determine the **point of view** from which the story will be told.

Characters
Setting
Central Conflict
Point of View

Choose a Point of View

- In the **first-person point of view**, the narrator is a character in the story.
- In the **third-person point of view**, the narrator is outside of the story.

Plot Your Story

Great stories have a compelling **plot**, or sequence of events. The plot includes the following stages.

- The **exposition** introduces the characters and conflict.
- The conflict builds in the **rising action**.
- The **climax** is a turning point when the outcome becomes clear.
- The **falling action** shows the effects of the climax.
- The **resolution** is when the conflict is resolved.

Use the chart below to outline the plot of your story.

Exposition
Rising Action
Climax
Falling Action
Resolution



Help with Planning

Consult **Interactive Writing Lesson: Writing Narratives**

Develop a Protagonist

Your story will need a strong **protagonist**, or main character, to engage your readers' interest. Think about this character's appearance and personality, and also consider what the character sounds like.

Appearance	
Personality	
Sample Dialogue	

Organize Your Story

Now organize your material in a way that will help you draft your short story. Keep in mind that a well-written story demonstrates **coherence**—meaning there is a logical progression of events, experiences, and character development. Paragraph breaks and transitional words and phrases help readers follow the story.

BEGINNING	- Start with an interesting detail, observation, or dialogue to grab the reader's attention. - Reveal the setting of the story.
MIDDLE	- Sequence events in a smooth progression. - Use narrative techniques, such as dialogue and description, to develop the characters.
CONCLUSION	- Tell the final outcome of your story. - Tie up any loose ends.

Put It in Order

Here are two ways to organize your story:

- Present events in **chronological order**, the order in which they happen.
- Interrupt the order of the story with **flashbacks**, scenes showing events that happened before the beginning of the story.

2 DEVELOP A DRAFT

Now it is time to draft your short story. You can develop your writing skill by seeing how the experts do it. Read about the techniques professional writers use to craft their short stories.

Capture Readers' Attention

EXAMINE THE MENTOR TEXT

In "Chivalry," notice how Neil Gaiman begins his story with a surprising **detail** that will make readers curious about what is to follow.



The author starts off with a surprising **detail** that piques readers' interest.

Mrs. Whitaker found the Holy Grail; it was under a fur coat.

Every Thursday afternoon Mrs. Whitaker walked down to the post office to collect her pension, even though her legs were no longer what they were, and on the way back home she would stop in at the Oxfam Shop and buy herself a little something.

This description of the ordinary **setting** and **protagonist** makes the detail of the Holy Grail stand out even more.

APPLY TO YOUR DRAFT

Use this frame to practice capturing your readers' attention through details and dialogue. Then apply this technique to the opening of your short story.

Try These Suggestions

Add a surprising detail, such as:

- I was sound asleep in my tiny, cluttered room when the bed began to shake and the shouting started.

Start with intriguing dialogue, such as:

- "Pow! Zap! Kazoom!"
"Please go back to sleep!" I begged. It was too early for shouting.

Details	Dialogue

Use Sensory Language

EXAMINE THE MENTOR TEXT

Sensory language helps readers imagine the characters and setting in a short story. Here, the author of "Chivalry" uses sensory language to help readers visualize the protagonist's experience.

He uses **precise verbs and nouns** to show what Mrs. Whitaker feels and hears when she touches the egg.

It was the size of a goose egg and was a shiny black color, mottled with scarlet and white. When Mrs. Whitaker touched it, the hairs on the back of her neck prickled. Her immediate impression was one of incredible heat and freedom. She heard the crackling of distant fires, and for a fraction of a second she seemed to feel herself far above the world, swooping and diving on wings of flame.



Drafting Online

Check your assignment list for a writing task from your teacher.

The author's **sensory language** helps you visualize the egg's appearance.

APPLY TO YOUR DRAFT

Introduce where and when the story takes place. As you write, include sensory language to help readers visualize the setting of your story.

Sensory Language

Sensory language is language that appeals to readers' five senses. These examples will remind you how to apply appeal to the senses.

- sight - *shiny black color*
- sound - *crackling of distant fires*
- smell - *burning*
- taste - *sour or bitter*
- touch - *hairs on the back of her neck prickled*



3 REVISE YOUR SHORT STORY

Experienced writers know the importance of revision. Take the opportunity to review your story and consider how you can improve it. Use the guide to help you revise your story.



Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
Ask Yourself	Prove It	Revise It
Exposition Does the story have an engaging beginning?	Highlight the exposition. Underline details about the setting, characters, and conflict.	Add interesting or surprising details about the character or situation.
Organization Is the sequence of events logical? Does it create a coherent story?	Number (1, 2, 3...) each event in the story. Circle transitions that show shifts from one setting or event to another.	Reorder the events into a logical sequence. Add transitions to clarify the sequence.
Characters Are the characters fully developed?	Put a star (★) next to descriptions of the characters' physical appearance, thoughts, and actions.	Add precise details and sensory language to show the characters' feelings and experiences.
Dialogue Does the dialogue sound natural?	Underline important dialogue in the story.	Add contractions and incomplete sentences to make the dialogue seem natural.
Resolution Is the conflict resolved in a logical way?	Highlight the story's resolution.	Add details to tie up loose ends.

APPLY TO YOUR DRAFT

Reread your short story and look for opportunities to improve your writing.

- Think about whether your opening grabs readers' attention.
- Make sure the characters and dialogue are well developed.
- Check that the sequence of events and the ending are logical.

Peer Review in Action

Once you have finished revising your short story, you will exchange papers with a partner in a **peer review**. During a peer review, you will give suggestions to improve your partner's draft.

Read the beginning of a student's short story draft and examine the comments made by his peer reviewer.

First Draft

Saturday Superhero

By Nik Stokes, Albion High School

Every Saturday morning, my little sister Ava, who was crazy about cartoon superheroes, would wake me up by yelling and jumping on the bed. It always startled me. She was so cute in her pajamas, but man was she loud.

Try to grab the reader's attention by adding sensory language or interesting dialogue to your opening.

You can further develop Ava's character by including dialogue as well as descriptive words.

Now read the revised beginning below. Notice how the writer has improved his draft by making revisions based on his peer reviewer's comments.

Revision

Saturday Superhero

By Nik Stokes, Albion High School

"Pow! Zap! Kazoom!"

These were the exclamations that woke me up most Saturday mornings. I cracked my eyes open to see a pint-sized, pajama-clad superhero standing on the bed, her arms akimbo and her legs jittery with excitement. "Good morning, Ava," I croaked.

Great! This dialogue and sensory language creates a much more interesting start to the story.

Good use of detail to show Ava is a tiny ball of energy!

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions to make your dialogue more interesting and descriptions more vivid. Use the revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR SHORT STORY

Edit your final draft to check for proper use of Standard English conventions and to correct any misspellings or grammatical errors.

Watch Your Language!

USE ACTIVE AND PASSIVE VOICE APPROPRIATELY

The voice of a verb tells whether its subject performs or receives the action the verb expresses. A verb is in the **active voice** when the subject performs the action. A verb is in the **passive voice** when the subject is the receiver of the action.

Read the following sentences from "Chivalry."

Mrs. Whitaker **picked** up the dusty silver goblet and **appraised** it through her thick spectacles.

Mrs. Whitaker performs the actions of picking up the goblet and trying to guess its value.

It **had been priced** at sixty pence, according to the little paper label stuck to the side.

Here, the doer of the action is unknown and unimportant. You could rewrite the first part of the sentence in the active voice: *Someone had priced it at sixty pence.* However, this is unnecessary as it doesn't matter who priced it.

APPLY TO YOUR DRAFT

Now apply what you've learned to your own writing.

1. **Read your story aloud**, and underline any examples of passive voice.
2. **Rewrite the sentences using active voice**, unless passive voice makes more sense.
3. **Exchange drafts** with a peer, and review the active and passive voice in each other's work.

5 PUBLISH YOUR SHORT STORY

Share It!

When your story is done, choose a way to share it with an audience. You may also use your story as inspiration for other projects.



Interactive Grammar
Lesson: Active Voice and
Passive Voice

Active and Passive Voice

- Use the **active voice** to make your writing more direct and to focus on action.
- Use the **passive voice** when you want to emphasize the receiver of the action or when the doer of the action is unknown or unimportant.



Ways to Share

- Hold a **short story fair** where you read your stories and respond to your classmates' work.
- Create a **collection** of your class's writing.
- Record a **podcast** of your short story. See the Speaking and Listening Task for tips.

Create a Podcast

Share your short story by adapting it into a performance. With a group of classmates, you will create a podcast that records a performance of the story. Your podcast may include audio elements, such as music or sound effects.

Plan Your Podcast

Before you meet with your group, you will need to adapt your short story into a script.

- Highlight the characters' dialogue and any essential narration.
- Remove dialogue tags, such as "she said."
- Revise dialogue to sound more natural when read aloud.

Answer the questions in the chart below. Then use your notes to draft a script of your short story.



Listen to Examples

Search for performance podcasts online and note

- how performers use their voice to express different emotions
- when sound effects are used instead of narration
- how music is incorporated into scenes

Ask Yourself	Answers and Notes
What is the best way to grab the audience's attention in the opening scene?	
What emotions can be expressed through characters' voices instead of descriptive words? Which lines of dialogue should be spoken in a certain way, such as by shouting or whispering?	
Where can I use music or sound effects to enhance the narration or mood? (Add only audio elements that are royalty-free or that you have permission to use.)	

Practice with a Group

You will have to rely on sound alone to communicate character, setting, and action. That's why it's important to practice your script before you record. Assign parts and sound effects to each member. Then use the guide to practice and give team members suggestions for improvement.

Be an Active Listener

As you listen to your group members, remember to:

- Give each speaker your full attention.
- Give nonverbal feedback, such as smiling or nodding.
- Offer helpful suggestions to improve delivery.
- Listen to suggestions respectfully and without interrupting.

Presentation Technique	How To
Enunciation	Speak clearly so your listeners can understand the dialogue and description.
Volume and Pitch	Adjust your voice and pitch to express emotion.
Rate	Adjust how fast or slowly you speak as appropriate to maintain interest.
Interaction	Listen to and react to the other performers' lines.

Record Your Podcast

A smartphone or a computer and software for sound editing are all you need to produce a podcast. With your teacher, plan how you will record your script, including what equipment you will use and when you will record.

Use these tips to keep your podcast on track.

- Find a quiet place to record.
- Display the entire script in front of you so the sound of paper rustling isn't heard on the recording.
- Use music and sound effects sparingly so they have greater effect.
- Use free editing software to edit your recording.

Share It!

- Hold a **podcast listening party** with your class.
- Have a **group discussion** about the sound effects and music used in each podcast.
- Write and share a **short review** of each podcast that would encourage others to listen to the story. Don't give away the ending!



Interactive Speaking & Listening Lesson: Giving a Presentation

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 1.



Reflect on the Essential Questions

Think about the Essential Question you identified as most intriguing at the beginning of the unit. Has your answer to the question changed after reading the texts in this unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **My thoughts about this question changed because . . .**
- **The text that influenced my thinking most is . . .**
- **One question I still have is . . .**

Project-Based Learning

↳ Create a Movie Trailer

Many of the selections in this unit tell stories of heroes and chivalry. With a group of classmates, choose one of those tales and create a trailer for an imagined movie adaptation, including text, images, music, and narration. Make sure your trailer captures the story's mood and entices viewers to watch.

Here are some questions to answer as you get started:

- Who would be interested in this movie?
- What scenes from the story would entice these people to see the movie?
- How can I use the text, images, and sound to depict these scenes?



Media Project

To find more help with this task online, access **Create a Movie Trailer**.

Writing

↳ Write a Personal Essay

Write personal essay about someone in your life you think of as a hero. This could be a friend, a classmate, a relative, or a coach. Use the chart below to jot down your ideas. Then, write your essay.

Ask Yourself	My Notes
• What details can I include in my introduction to engage readers' interest?	
• How should I describe the person? What descriptive details and sensory language can I use?	
• How can I show what makes this person a hero to me?	



"Be not afraid of greatness."
—William Shakespeare



The English Renaissance

A Celebration of Human Achievement



As you read the texts in this unit, think about how they explore these **Essential Questions**.

What can drive someone to seek revenge?

Revenge stories were as popular in Shakespeare's time as they are today. People who retaliate violently may seek justice, but vengeance always involves moral dilemmas.

How does time affect our feelings?

Some poets write about a timeless, idealized love. Others explore how our emotions are affected by time, which can intensify love—or cause it to fade.

What's the difference between love and passion?

Many Renaissance writers upheld traditional distinctions between passion and true love. But the boundaries between these feelings are not always clear.

How do you defy expectations?

Renaissance society enforced social roles based on social class and gender. Yet England's government was led by a woman, something that many modern democracies have yet to achieve.

ANALYZE THE IMAGE

What details in Queen Elizabeth I's clothing and in the background may symbolize achievements during her reign?



Explore unit themes and build background.

Stream to Start Video

Spark Your Learning



Here are some opportunities to think about issues related to **Unit 2: A Celebration of Human Achievement**.

As you read, you can use the **Response Log** (page R2) to track your thinking about the Essential Questions.



Think About the Essential Questions

Review the Essential Questions on page 151. Which question is most intriguing to you? Perhaps it relates to something you have read or reminds you of a personal experience. Write down your thoughts.

Make the Connection

The Renaissance is often considered a “golden age,” a period of great achievement.

- If you could go back in time, what period would you live in?
- Which aspects of that period make it your chosen golden age?

Discuss your ideas with a partner.



Build Academic Vocabulary

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

Prove It!

Use one of the Academic Vocabulary words in a sentence about individual greatness.

	I can use it!	I understand it.	I'll look it up.
ambiguous	☐	☐	☐
anticipate	☐	☐	☐
conceive	☐	☐	☐
drama	☐	☐	☐
integrity	☐	☐	☐

Preview the Texts

Review the images, titles, and descriptions of the texts in the unit. Mark the title of the text that interests you most.



The Tragedy of Hamlet

Drama by William Shakespeare

In a court filled with intrigue and deception, a prince struggles to revenge his father's murder.

from Hamlet (1980 and 2009)

Film Clips by BBC Shakespeare

Two strikingly different productions of Shakespeare's play are adapted for the screen.



Hamlet's Dull Revenge

Literary Criticism by René Girard

A famous critic explores how the examples of other characters spur Hamlet into action.

Sonnet 30 and Sonnet 75

Poems by Edmund Spenser

In these short poems, Spenser writes about his courtship of the woman he married.



A Valediction: Forbidding Mourning

Poem by John Donne

A man comforts his wife as he prepares for a long journey that will keep them apart.

To His Coy Mistress

Poem by Andrew Marvell

The speaker of this poem uses wit and logic to try to seduce a woman.



Twenty-One Love Poems (Poem III)

Poem by Adrienne Rich

This poem's speaker shows that passion does not diminish with age.

from Speech Before the Spanish Armada Invasion

Speech by Queen Elizabeth I

A queen faces the greatest challenge of her reign.



For Army Infantry's First Women, Heavy Packs and the Weight of History

Article by Dave Philipps

Defying stereotypes, women have shown that they can succeed in the army infantry.

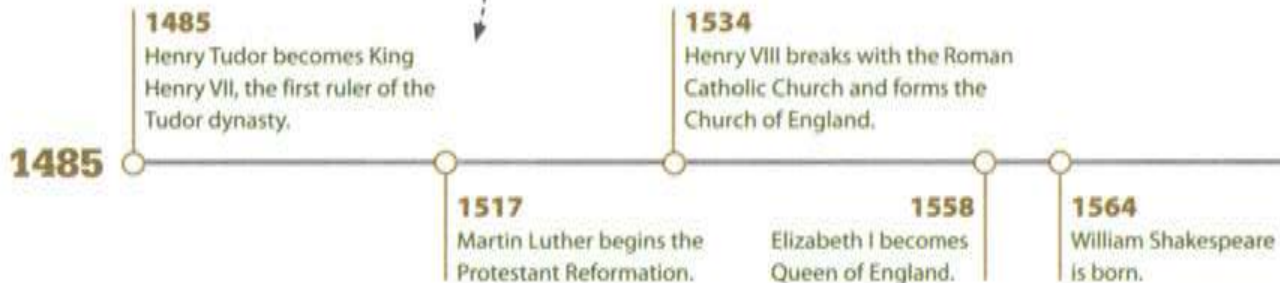
A Celebration of Human Achievement

The bloody warfare and devastating plagues of the late Middle Ages were followed by the Renaissance (meaning “rebirth”)—a revival of art and learning that celebrated individual achievement, creative genius, and the human spirit. This period was marked by changes in the way people viewed themselves and their world. Artists, writers, and scholars rediscovered classical Greek and Roman ideas and focused on understanding the natural world rather than the spiritual world. By 1530, more than half of England’s population was literate, and the development of the printing press meant that new ideas spread more quickly than ever before.



The Founding of the Tudor Dynasty

Although the Renaissance began in the 1300s in Italy and rapidly spread throughout Europe, it did not take hold in England until 1485, when Henry VII became king and brought political stability to the country. King Henry VII was the first in an influential succession of Tudor rulers. A shrewd leader, Henry negotiated favorable treaties, built up the nation’s trading fleet, and financed expeditions to the Americas. He also made an alliance with Spain by marrying his son Henry to Princess Catherine of Aragon.



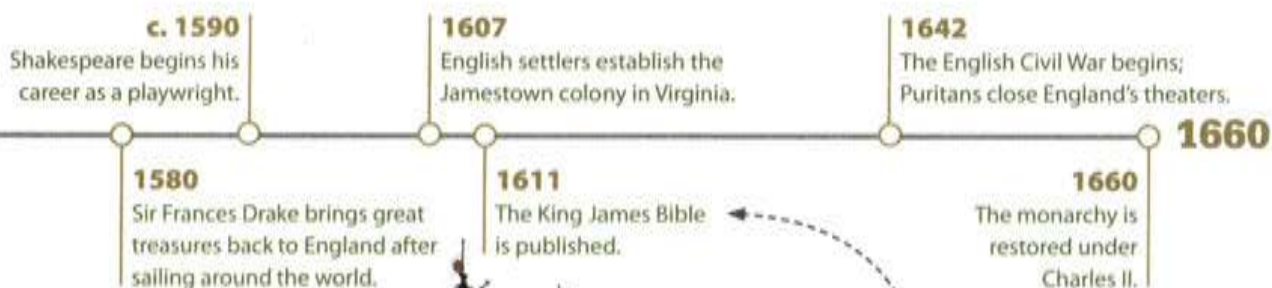
Meanwhile, dissatisfaction with the Roman Catholic Church and its leader, the pope, was growing in Europe. The great wealth and power of the Church threatened the power of kings, and Church corruption enraged religious reformers. In 1517, Martin Luther, a German monk, responded by writing arguments against Church corruption, his 95 Theses, and nailing them to a church door. Despite being declared a heretic, Luther's arguments were published and spread across Europe. His actions sparked the Reformation, a movement for religious reform, which led to the founding of Christian churches that did not accept the authority of the pope. Christians who belonged to these non-Catholic churches became known as Protestants.

King Henry VIII, son of Henry VII, at first remained loyal to the Roman Catholic Church. However, obsessed with producing a male heir, he asked the pope to annul his marriage to Catherine of Aragon when they were able to produce only a daughter, Mary. The pope refused, so Henry broke away from the Church, forming the Church of England and declaring himself the head. He divorced Catherine and married Anne Boleyn, who became the mother of his second female heir, Elizabeth.

Henry married six different wives but fathered only one son—the frail and sickly Edward VI, who became king but died when he was just 15. Catherine's daughter Mary succeeded to the throne. To avenge the divorce of her mother, she brought Roman Catholicism back to England and persecuted Protestants, thereby earning the nickname Bloody Mary. When Mary died in 1558, her half-sister Elizabeth became queen.

EXTEND

Think of a question you have about a topic, an event, or a person from the historical period. Then, research the answer and add it as an entry to the timeline.





Queen Elizabeth I watching Shakespeare's *The Merry Wives of Windsor* at The Globe Theatre, London.

England's Greatest Monarch

Elizabeth I is generally considered the greatest ruler in English history. During her long reign, England enjoyed unprecedented prosperity and international prestige. The queen kept England out of costly wars and encouraged overseas exploration. In religion, she steered a middle course, reestablishing the Church of England and setting it as a buffer between Catholics and the more radical Protestants known as Puritans. The ideas of the Renaissance flourished, and theater and literature reached new heights. It was during Elizabeth's reign that William Shakespeare began his career, and several of his plays were performed at her court.

With Elizabeth's death in 1603, the powerful Tudor dynasty came to an end. Elizabeth was succeeded by her cousin James Stuart, King of Scotland, who became James I of England. He oversaw a new English translation of the Bible—the King James Bible—but refused to reform the Church of England, angering Puritans, including many in Parliament.

Civil War Overthrows a King

In 1625, James I died and his son Charles I became king. In 1629, he dismissed the Puritan-dominated Parliament for 11 years. During that time, he took strong measures against his opponents, persecuting Puritans and attempting to force the practices of the Church of England on Scotland. When the king finally reconvened Parliament, it stripped him of many of his powers. Charles responded with military force, and civil war resulted.

The English Civil War pitted the Royalists against Parliament, which was supported by the Puritan army led by Oliver Cromwell. After the Royalists were defeated, King Charles I was executed in 1649. Parliament established a commonwealth with Cromwell as head, but the Puritan government was just as autocratic as the Stuart kings,

and it eventually lost public support. In 1660, a new Parliament invited Charles II, the son of Charles I, to return from exile and reestablish the monarchy. The reign of King Charles II ushered in a new period in English history, the Restoration.

COLLABORATIVE DISCUSSION

In a small group, review the essay and the timeline. Discuss which literary or historical events had the greatest impact.

Assessment Practice

Choose the best answer to each question.

1. Which event led most directly to the formation of the Church of England?
 - (A) Henry VII made a marriage alliance with Spain.
 - (B) Henry VIII sought to annul his marriage to Catherine of Aragon.
 - (C) Martin Luther protested the corruption of the Catholic Church.
 - (D) The Catholic Church declared Martin Luther a heretic, angering his supporters.

2. Renaissance ideas took hold in England later than in other parts of Europe mainly because —
 - (A) the Catholic Church discouraged people from pursuing the arts and literature
 - (B) the Tudor monarchs stunted England's growth as a nation
 - (C) internal political conflict prevented Renaissance ideas from taking root
 - (D) English Puritans disagreed with the Italian Renaissance worldview

3. Which most accurately describes the religious climate in England during this period?
 - (A) England was a predominantly Catholic country.
 - (B) England was a predominantly Puritan country.
 - (C) England became dominated by the Church of England, which promoted the ideas of Martin Luther.
 - (D) England had a few main religious groups that each gained power or popularity under specific rulers.

Shakespearean Drama

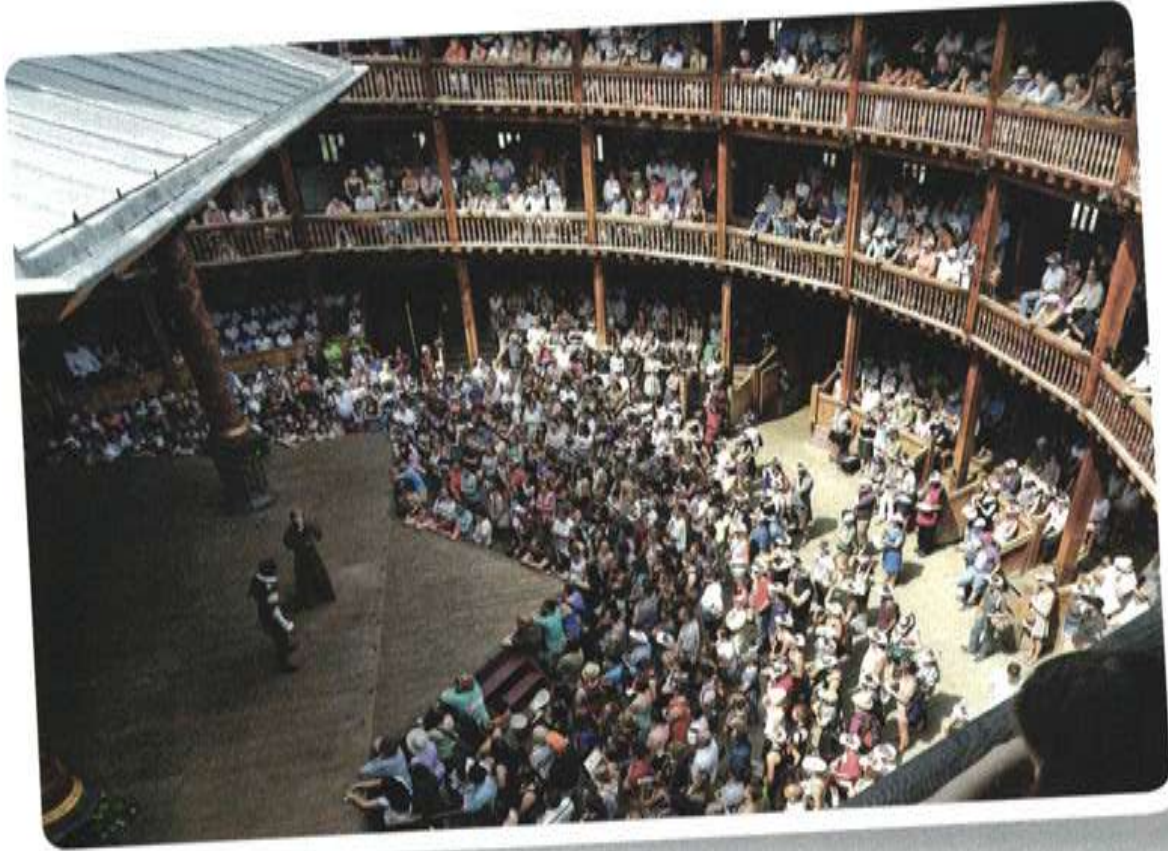
Shakespeare wrote *The Tragedy of Hamlet* around 1600. The story originated in an old folktale that was part of Denmark's legendary history. Shakespeare seems to have based his tragedy mainly on an English play about Hamlet from the 1580s. This earlier play had fallen out of fashion among Elizabethan audiences, but Shakespeare's version was a success. Shakespeare transformed the genre of revenge tragedy by introducing a hero whose insights, doubts, and moral dilemmas often overshadow the play's action. *Hamlet's* psychological complexity helps explain the play's lasting popularity and influence.

The Globe Theatre In Shakespeare's time, most plays were performed in outdoor public theaters. These theaters resembled courtyards, with the stage surrounded on three sides by galleries. The most famous theater in London was the Globe, where Shakespeare and his acting company performed. The Globe was a three-story wooden structure that could hold up to 3,000 people. Poorer patrons, or "groundlings," stood around the stage to watch the performance. Wealthier patrons sat in the covered galleries.

The Globe Theatre in London, a reconstruction of Shakespeare's original playhouse



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Elizabethan Staging Plays were performed in the afternoon on a platform stage in the theater's center. The stage was mostly bare, which allowed for quick scene changes. A trapdoor gave the stage added flexibility; in *Hamlet*, it was used for the Ghost's entrances and exits and also in a grave scene. Actors were in close proximity to the groundlings, who were often rowdy. Because the theater was viewed as disreputable, women were not allowed to perform; boys played the female roles.

As in Shakespeare's time, people stand around the Globe's stage to watch performances, while more expensive tickets gain access to covered seating.

Shakespearean Tragedy

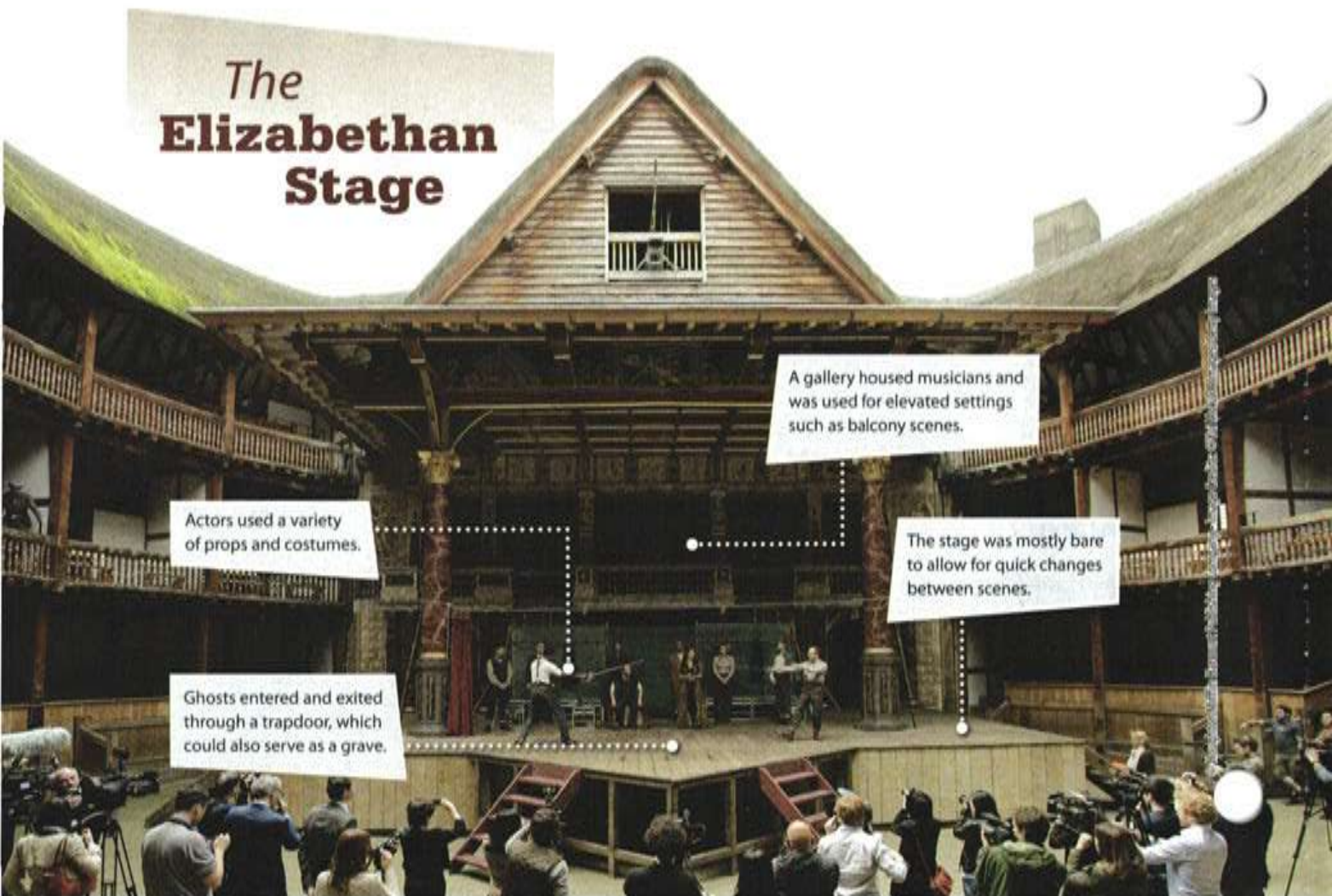
Renaissance Drama During the Middle Ages, English drama focused mainly on religious themes, teaching moral lessons or retelling Bible stories to a populace that often couldn't read. In the Renaissance, however, renewed interest in ancient Greek and Roman literature led playwrights to model plays on classical drama. The plays were usually comedies or tragedies. **Comedy** was defined as a dramatic work with a happy ending; many comedies had humor, but it was not required. A **tragedy**, in contrast, was a work in which the

main character, or **tragic hero**, came to an unhappy end. The intention of tragedy is to exemplify the idea that human beings are doomed to suffer, fail, or die because of their own flaws, destiny, or fate. Shakespearean tragedy often differs from classical tragedy because Shakespeare's tragic works are not uniformly serious. He often eased the intensity of the action by using **comic relief**—a light, mildly humorous scene preceding or following a serious one. Shakespeare also wrote plays classified as **histories**, which present stories about England's monarchs.

Shakespeare's Conventions of Drama

Shakespearean plays are divided into **acts**, which are divided into **scenes**, often marking a change in setting. **Dialogue** is labeled to show who is speaking. **Stage directions**, written in italics and in parentheses or brackets, specify the setting and how the characters should act. Shakespeare also used the following literary devices in his dramas.

The Elizabethan Stage



Actors used a variety of props and costumes.

Ghosts entered and exited through a trapdoor, which could also serve as a grave.

A gallery housed musicians and was used for elevated settings such as balcony scenes.

The stage was mostly bare to allow for quick changes between scenes.

Blank Verse Like many plays written before the 19th century, *Hamlet* is a **verse drama**, a play with dialogue consisting mostly of poetry with a fixed pattern of rhythm, or **meter**. Many English verse dramas are written in **blank verse**, or unrhymed **iambic pentameter**, a meter in which the normal line contains five stressed syllables, each preceded by an unstressed syllable.

A little more than kin and less than kind.

Soliloquy and Aside Shakespeare often used two conventions to express characters' private thoughts and feelings. A **soliloquy** is a speech a character makes while alone to reveal thoughts to the audience. An **aside** is a remark a character quietly makes to the audience or to another character but that others on stage are not supposed to hear. Here is an example from *Hamlet*.

Polonius. Fare you well, my lord.

Hamlet [*aside*]. These tedious old fools.

Dramatic Irony In **dramatic irony**, the audience knows something that one or more characters don't know. For example, the audience knows why Hamlet often behaves strangely in the play, but most characters are confused by this behavior.

Shakespearean Language

The English language that Shakespeare used was quite different from today's language.



Shakespearean Language

Grammatical Forms	Shakespeare often used the now outdated pronouns thou, thee, thy, thine , and thyself in place of forms of you . He also used old verb forms, such as art (are) and cometh (comes) .
Unusual Word Order	Words often appear in unusual order. For example, Polonius tells Laertes, "Neither a borrower nor a lender be," instead of "Be neither a borrower nor a lender."
Unfamiliar Vocabulary	Shakespeare used archaic words (seeling : "blinding") and words with different modern meanings (choppy : "chapped"). He also invented new words (like assassination) commonly used today.

The Tragedy of Hamlet

Drama by William Shakespeare



ESSENTIAL QUESTION:

What can drive someone to seek revenge?

Engage Your Brain

Choose one or more of these activities to start connecting with the drama you are about to read.

Ghost Tales

The plot of *Hamlet* involves the appearance of a ghost. With a group of students, discuss ghost stories you are familiar with. Consider the following questions:

- Why are ghost stories popular?
- How do they relate to beliefs about the afterlife?



Tragically Ever After

Write a paragraph about a tragic hero, real or fictional. What makes this person's story tragic? Consider

- the hero's personal qualities
- what happened to the hero
- how the story has affected you



To Quote or Not to Quote

Hamlet is probably quoted more often than any other play. With a partner, go online to find three famous quotations from *Hamlet*.

1. Write a paraphrase of each quotation to clarify its meaning.
2. Discuss how the quotations relate to your own ideas and experiences.



Analyze Dramatic Plot

Shakespeare's tragedies have complex plot structures. Critics often refer to distinct stages of a dramatic plot:

1. **Exposition:** introduction of characters and setting
2. **Rising action:** development of conflicts and suspense
3. **Climax:** a turning point at which the outcome becomes clear
4. **Falling action:** events that result from the climax
5. **Resolution:** final outcome

In Shakespeare's plays, these stages often blend into one another, and a play can have more than one climax.

As the main plot develops, Shakespeare introduces **subplots**—stories that run parallel to the main plot. Subplots may support the main plot by advancing the play's action or by expressing a similar theme. They often involve characters other than the hero and the main opponent. For example, in *Hamlet*, one subplot features a character named Fortinbras, who only makes two brief appearances in the play. However, Fortinbras is important because he serves as a **foil**, a character whose traits contrast with those of another character—in this case, Hamlet. As you read the play, consider how the subplots connect with the main plot.

Focus on Genre

↳ Tragic Drama

- portrays the downfall of a dignified, courageous character who is generally of importance in society
- hero's downfall occurs because of a character weakness, error in judgment, or circumstances out of his or her control
- events lead to a disastrous or unhappy ending

Analyze Conflict

Plots are generally built around **conflict**, a struggle between opposing forces. In tragic drama, conflict often has deadly consequences. The most obvious conflict is **external**, involving struggles between the main character and opponents.

Hamlet has plenty of violent action, but the play is notable for its exploration of **internal conflict**, struggles that occur within a character's mind. Prince Hamlet is keenly aware of the potential consequences of his actions. He also understands the consequences of inaction. Shakespeare places him in a situation full of moral dilemmas that are closely tied to the plot and themes of the play. As you read, consider how Hamlet struggles with these questions:

- How can he be certain about what happened to his father?
- How can he live up to his family duties?
- How should he judge his mother's behavior?
- How will his actions affect the fate of his soul as well as his enemy's soul?
- How can he reconcile the corruption and nobility within human nature?

When you finish reading the play, think about whether your views of Hamlet's struggles changed as you learned more about him.

Analyze Soliloquy

A **soliloquy** is a long speech in a play in which a character talks to himself or herself. The character is alone onstage or unaware of the presence of others. Soliloquies help develop characters by revealing their motivations and inner conflicts. They can also express themes and hint at actions to come. Shakespeare uses a variety of techniques in his soliloquies.

Allusions	Act I, Scene 2, 139–140: “ So excellent a king, that was to this / Hyperion to a satyr. ” Hamlet alludes to the sun god Hyperion to make the point that his father had integrity, unlike his uncle Claudius, whom he compares to a satyr, a mythical figure associated with lechery.
Figures of speech: metaphors, similes, and personification	Act III, Scene 1, 58–60: “ to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles. ” Shakespeare uses metaphors to express Hamlet’s disturbed state of mind.
Powerful imagery; careful word choices	Act III, Scene 2, 393–395: “ Now could I drink hot blood / And do such bitter business as the day / Would quake to look on. ” The imagery and word choices in these lines convey the intensity of Hamlet’s feelings.

As you read, think about how these literary elements contribute to the beautiful and engaging language of the play’s soliloquies.

Annotation in Action

Here is an example of notes a student made about this soliloquy in *Hamlet*. As you read, mark word choices that reveal characters’ feelings and motivations.

Hamlet. O, that this too, too **sullied** flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon ’gainst self-slaughter! O God, God,
How **weary, stale, flat,** and unprofitable
Seem to me all the uses of this world!
Fie on ’t, ah fie! ’Tis an unweeded garden
That grows to seed. Things **rank** and **gross** in nature
Possess it merely.

*Hamlet piles on
these negative words.
Seems disgusted with
everything around
him.*

The Tragedy of Hamlet

Drama by William Shakespeare

William Shakespeare (1564–1616)

William Shakespeare is widely considered the finest writer in the English language, admired for his rhetorical power, poetic brilliance, and profound psychological insight. He was born in Stratford-upon-Avon in central England. Shakespeare probably attended Stratford's grammar school, where he would have studied Latin and read classical authors. In 1582, he married Anne Hathaway. His theatrical career took off two years later when he joined the Lord Chamberlain's Men, which became London's most prestigious theater company. Shakespeare, who also acted, grew wealthy from his share in the company's profits. He bought a large house in Stratford, where his wife and children remained.

Shakespeare mastered all forms of drama. In the 1590s, he focused on comedies and English history plays, such as *A Midsummer Night's Dream* and *Henry IV*. Between 1600 and 1607, he wrote his greatest tragedies, including *Hamlet*. The final phase of his career saw the creation of darker comedies, such as *The Tempest*. In addition to his 38 plays, Shakespeare wrote two narrative poems and a highly innovative collection of sonnets.

Shakespeare died in Stratford when he was 52 years old. At the time, some of his plays existed in cheap, often badly flawed editions; others had never appeared in print. In 1623, two theater colleagues published a collected edition of his plays known as the First Folio, which ensured the survival of his remarkable work.



"He was not of an age but for all time!"

—Ben Jonson



NOTICE & NOTE

As you read, use the side margins to make notes about the text.

In a court filled with intrigue and deception, a prince struggles to avenge his father's murder.

Characters

The Ghost

Hamlet, Prince of Denmark, son of the late King Hamlet and Queen Gertrude

Queen Gertrude, widow of King Hamlet, now married to Claudius

King Claudius, brother to the late King Hamlet

Polonius, councillor to King Claudius

Ophelia, daughter of Polonius

Laertes, son of Polonius

Reynaldo, servant to Polonius

Horatio, Hamlet's friend and confidant

Courtiers at the Danish Court

Voltemand

Cornelius

Rosencrantz

Guildenstern

Osric

Gentlemen

A Lord

Danish Soldiers

Francisco

Barnardo

Marcellus

Fortinbras, Prince of Norway

A Captain in Fortinbras's army

Ambassadors to Denmark from England

Players who take the roles of Prologue, Player King, Player Queen, and Lucianus in *The Murder of Gonzago*

Two Messengers

Sailors

Gravedigger

Gravedigger's companion

Doctor of Divinity

Attendants, Lords, Guards, Musicians, Laertes's Followers, Soldiers, Officers

Place: Denmark



Hamlet



Polonius



Ophelia



Act I

Scene 1 *A guard platform at Elsinore Castle.*

[Enter Barnardo and Francisco, two sentinels.]

Barnardo. Who's there?

Francisco. Nay, answer me. Stand and unfold yourself.

Barnardo. Long live the King!

Francisco. Barnardo.

Barnardo. He.

Francisco. You come most carefully upon your hour.

Barnardo. 'Tis now struck twelve. Get thee to bed, Francisco.

Francisco. For this relief much thanks. 'Tis bitter cold,
And I am sick at heart.

10 **Barnardo.** Have you had quiet guard?

Francisco. Not a mouse stirring.

Barnardo. Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

[Enter Horatio and Marcellus.]

15 **Francisco.** I think I hear them.—Stand ho! Who is there?

Horatio. Friends to this ground.

Marcellus. And liegemen to the Dane.

Francisco. Give you good night.

Marcellus. O farewell, honest soldier. Who hath relieved you?

20 **Francisco.** Barnardo hath my place. Give you good night.

[Francisco exits.]

Marcellus. Holla, Barnardo.

Barnardo. Say, what, is Horatio there?

Horatio. A piece of him.

Barnardo. Welcome, Horatio.—Welcome, good Marcellus.

25 **Horatio.** What, has this thing appeared again tonight?

Barnardo. I have seen nothing.

Marcellus. Horatio says 'tis but our fantasy
And will not let belief take hold of him
Touching this dreaded sight twice seen of us.

30 Therefore I have entreated him along
With us to watch the minutes of this night,
That, if again this apparition come,
He may approve our eyes and speak to it.

Don't forget to
Notice & Note as you
read the text.



2 **unfold yourself:** show who you are.

14 **rivals of my watch:** the other
soldiers on guard duty with me.

16–17 Horatio and Marcellus identify
themselves as friendly to Denmark
(**this ground**) and loyal subjects of the
Danish king (**the Dane**).

27–33 Marcellus explains that Horatio
doubts their story about having twice
seen a ghost (**apparition**), so he has
brought Horatio to confirm what they
saw (**approve our eyes**).

40 **star . . . pole:** the North Star.

41 **his:** its.

46 It was commonly believed that a ghost could only speak after it was spoken to, preferably by someone learned enough (**a scholar**) to ask the proper questions.

48 **harrows:** torments.

50 **usurp'st:** unlawfully takes over.

52 **majesty of buried Denmark:** the buried King of Denmark.

53 **sometimes:** formerly.

61–62 **Without . . . eyes:** without seeing the proof (**avouch**) with my own eyes.

ANALYZE DRAMATIC PLOT

Annotate: Mark details in lines 63–68 about the former king's actions.

Infer: What does this exposition suggest about him?

65 **Norway:** the King of Norway.

66 **parle:** parley, meeting with an enemy.

67 **smote:** defeated; **sledded**

Polacks: Polish soldiers riding in sleds.

Horatio. Tush, tush, 'twill not appear.

Barnardo. Sit down a while,

35 And let us once again assail your ears,
That are so fortified against our story,
What we have two nights seen.

Horatio. Well, sit we down,
And let us hear Barnardo speak of this.

Barnardo. Last night of all,

40 When yond same star that's westward from the pole
Had made his course t' illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one—

[Enter Ghost.]

Marcellus. Peace, break thee off! Look where it comes again.

45 **Barnardo.** In the same figure like the King that's dead.

Marcellus [to Horatio]. Thou art a scholar. Speak to it, Horatio.

Barnardo. Looks he not like the King? Mark it, Horatio.

Horatio. Most like. It harrows me with fear and wonder.

Barnardo. It would be spoke to.

Marcellus. Speak to it, Horatio.

50 **Horatio.** What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By heaven, I charge thee, speak.

Marcellus. It is offended.

Barnardo. See, it stalks away.

55 **Horatio.** Stay! speak! speak! I charge thee, speak!

[Ghost *exits*.]

Marcellus. 'Tis gone and will not answer.

Barnardo. How now, Horatio, you tremble and look pale.
Is not this something more than fantasy?
What think you on 't?

60 **Horatio.** Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

Marcellus. Is it not like the King?

Horatio. As thou art to thyself.

Such was the very armor he had on

65 When he the ambitious Norway combated.
So frowned he once when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.

Marcellus. Thus twice before, and jump at this dead hour,
70 With martial stalk hath he gone by our watch.

Horatio. In what particular thought to work I know not,
But in the gross and scope of mine opinion
This bodes some strange eruption to our state.

Marcellus. Good now, sit down, and tell me, he that knows,
75 Why this same strict and most observant watch
So nightly toils the subject of the land,
And why such daily cast of brazen cannon
And foreign mart for implements of war,
Why such impress of shipwrights, whose sore task
80 Does not divide the Sunday from the week.
What might be toward that this sweaty haste
Doth make the night joint laborer with the day?
Who is 't that can inform me?

Horatio. That can I.
At least the whisper goes so; our last king,
85 Whose image even but now appeared to us,
Was, as you know, by Fortinbras of Norway,
Thereto pricked on by a most emulate pride,
Dared to the combat; in which our valiant Hamlet
(For so this side of our known world esteemed him)
90 Did slay this Fortinbras, who by a sealed compact,
Well ratified by law and heraldry,
Did forfeit, with his life, all those his lands
Which he stood seized of, to the conqueror.
Against the which a moiety competent
95 Was gaged by our king, which had returned
To the inheritance of Fortinbras
Had he been vanquisher, as, by the same comart
And carriage of the article designed,
His fell to Hamlet. Now, sir, young Fortinbras,
100 Of unimproved mettle hot and full,
Hath in the skirts of Norway here and there
Sharked up a list of lawless resolute
For food and diet to some enterprise
That hath a stomach in 't; which is no other
105 (As it doth well appear unto our state)
But to recover of us, by strong hand
And terms compulsatory, those foresaid lands
So by his father lost. And this, I take it,
Is the main motive of our preparations,
110 The source of this our watch, and the chief head
Of this posthaste and rummage in the land.

Barnardo. I think it be no other but e'en so.
Well may it sort that this portentous figure
Comes armed through our watch so like the king
115 That was and is the question of these wars.

69 **jump:** exactly.

72–73 This is a bad omen (**bodes some strange eruption**) for Denmark.

74–78 Can anyone explain why the Danes weary themselves each night with sentry duty and why there is so much casting of armaments (**brazen cannon**) and foreign trade (**mart**) for weapons?

81 **toward:** approaching, in preparation.

90–104 By prior agreement and according to laws governing combat, Hamlet gained all the land that Fortinbras had possessed (**stood seized of**). Hamlet had pledged an equivalent portion (**moiety competent**) of his land, which would have gone to Fortinbras if he won the battle, as was specified in the same agreement. Young Fortinbras, who has an undisciplined character (**unimproved mettle**), has gathered hastily (**Sharked up**) in outlying districts (**skirts**) of Norway a troop of lawless desperadoes to serve in some undertaking that requires courage (**hath a stomach in 't**).

110 **head:** source.

111 **rummage:** bustle.

113 **Well . . . sort:** it may be fitting.

116 **mote**: dust speck.

117 **palmy**: thriving.

119 **sheeted**: wrapped in shrouds.

120 **gibber**: chatter.

122 **Disasters**: menacing signs; **moist star**: the moon, which controls Earth's tides.

123 **Neptune**: Roman god of the sea.

125–129 A similar foreshadowing (**precursor**) has occurred in Denmark, where a terrible event (**omen**) was preceded by signs that were like forerunners (**harbingers**) announcing the approach of someone.

130 **soft**: be quiet, hold off.

131 **cross**: confront.

138 **happily . . . avoid**: perhaps (**happily**) may be avoided if known in advance.

141 **Extorted**: ill-gotten.

144 **partisan**: a long-handled weapon.

Horatio. A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets;
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse.
And even the like precursor of feared events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and earth together demonstrated
Unto our climatures and countrymen.

[Enter Ghost.]

But soft, behold! Lo, where it comes again!
I'll cross it though it blast me.—Stay, illusion!

[It spreads his arms.]

If thou hast any sound or use of voice,
Speak to me.

If there be any good thing to be done

That may to thee do ease and grace to me,
Speak to me.

If thou art privy to thy country's fate,
Which happily foreknowing may avoid,
O, speak!

Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,
Speak of it.

[The cock crows.]

Stay and speak!—Stop it, Marcellus.

Marcellus. Shall I strike it with my partisan?

Horatio. Do, if it will not stand.

Barnardo. 'Tis here.

Horatio. 'Tis here.

[Ghost exits.]

Marcellus. 'Tis gone.

We do it wrong, being so majestic,

To offer it the show of violence,

For it is as the air, invulnerable,

And our vain blows malicious mockery.

Barnardo. It was about to speak when the cock crew.

Horatio. And then it started like a guilty thing
 155 Upon a fearful summons. I have heard
 The cock, that is the trumpet to the morn,
 Doth with his lofty and shrill-sounding throat
 Awake the god of day, and at his warning,
 Whether in sea or fire, in earth or air,
 160 Th' extravagant and erring spirit hies
 To his confine, and of the truth herein
 This present object made probation.

Marcellus. It faded on the crowing of the cock.
 Some say that ever 'gainst that season comes
 165 Wherein our Savior's birth is celebrated,
 This bird of dawning singeth all night long;
 And then, they say, no spirit dare stir abroad,
 The nights are wholesome; then no planets strike,
 No fairy takes, nor witch hath power to charm,
 170 So hallowed and so gracious is that time.

Horatio. So have I heard and do in part believe it.
 But look, the morn in russet mantle clad
 Walks o'er the dew of yon high eastward hill.
 Break we our watch up, and by my advice
 175 Let us impart what we have seen tonight
 Unto young Hamlet; for, upon my life,
 This spirit, dumb to us, will speak to him.
 Do you consent we shall acquaint him with it
 As needful in our loves, fitting our duty?

180 **Marcellus.** Let's do 't, I pray, and I this morning know
 Where we shall find him most convenient.
 [They exit.]



Scene 2 A state room at the castle.

[Flourish. Enter Claudius, King of Denmark, Gertrude the Queen, the Council, as Polonius, and his son Laertes, Hamlet, with others, among them Voltemand and Cornelius.]

King. Though yet of Hamlet our dear brother's death
 The memory be green, and that it us befitted
 To bear our hearts in grief, and our whole kingdom
 To be contracted in one brow of woe,
 5 Yet so far hath discretion fought with nature
 That we with wisest sorrow think on him
 Together with remembrance of ourselves.
 Therefore our sometime sister, now our queen,

154 **started:** made a sudden movement.

160 **extravagant and erring:** wandering out of bounds.

162 **made probation:** demonstrated.

164-165 **ever . . . celebrated:** just before Christmas.

168 **strike:** put forth an evil influence.

169 **takes:** bewitches.

ANALYZE DRAMATIC PLOT

Annotate: Mark phrases that Claudius uses to convey his feelings about his brother's death in lines 1-16.

Draw Conclusions: Do you think that Claudius is speaking sincerely? Why or why not?

8 **our sometime sister:** my former sister-in-law. (Claudius uses the royal "we.")

9 **jointress:** a woman who owns property with her husband.

11–12 **With . . . eye:** with one eye reflecting good fortune and the other eye, sorrow; **dirge:** a song of mourning.

21 **Colleaguèd . . . advantage:** connected with this false hope of his superior position.

23 **Importing:** relating to.

29 **impotent:** helpless.

30–33 Since Fortinbras has obtained all of his troops and supplies from Norway, Claudius has asked the King of Norway to stop him from proceeding further.

37 **To business:** to negotiate.

38 **dilated articles:** detailed instructions.

45 **lose your voice:** waste your breath.

47 **native:** closely connected.

Th' imperial jointress to this warlike state,

- 10 Have we (as 'twere with a defeated joy,
With an auspicious and a dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole)
Taken to wife. Nor have we herein barred
15 Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
Now follows that you know. Young Fortinbras,
Holding a weak supposal of our worth
Or thinking by our late dear brother's death
20 Our state to be disjoint and out of frame,
Colleaguèd with this dream of his advantage,
He hath not failed to pester us with message
Importing the surrender of those lands
Lost by his father, with all bonds of law,
25 To our most valiant brother—so much for him.
Now for ourself and for this time of meeting.
Thus much the business is: we have here writ
To Norway, uncle of young Fortinbras,
Who, impotent and bedrid, scarcely hears
30 Of this his nephew's purpose, to suppress
His further gait herein, in that the levies,
The lists, and full proportions are all made
Out of his subject; and we here dispatch
You, good Cornelius, and you, Voltemand,
35 For bearers of this greeting to old Norway,
Giving to you no further personal power
To business with the King more than the scope
Of these dilated articles allow.

[*Giving them a paper.*]

Farewell, and let your haste commend your duty.

- 40 **Cornelius/Voltemand.** In that and all things
will we show our duty.

King. We doubt it nothing. Heartily farewell.

[*Voltemand and Cornelius exit.*]

And now, Laertes, what's the news with you?
You told us of some suit. What is 't, Laertes?
You cannot speak of reason to the Dane

- 45 And lose your voice. What wouldst thou beg, Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
50 What wouldst thou have, Laertes?



Laurence Olivier's 1948 film *Hamlet*. Background: Hamlet (Laurence Olivier). Foreground, left to right: Claudius (Basil Sidney), Gertrude (Eileen Herlie), Polonius (Felix Aylmer).

Laertes. My dread lord,
Your leave and favor to return to France,
From whence though willingly I came to Denmark
To show my duty in your coronation,
Yet now I must confess, that duty done,
55 My thoughts and wishes bend again toward France
And bow them to your gracious leave and pardon.

King. Have you your father's leave? What says Polonius?

Polonius. Hath, my lord, wrung from me my slow leave
By laborsome petition, and at last
60 Upon his will I sealed my hard consent.
I do beseech you give him leave to go.

King. Take thy fair hour, Laertes. Time be thine,
And thy best graces spend it at thy will.—
But now, my cousin Hamlet and my son—

60 **Upon . . . consent:** I reluctantly
agreed to his wishes.

64 **cousin:** kinsman.

65 Hamlet plays off two meanings of **kind**: "loving" and "natural." He does not resemble Claudius in nature or feel a son's affection for him.

67 **sun**: the sunlight of royal favor (also a pun on **son**, suggesting annoyance at Claudius's use of the word).

68 **nighted color**: dark mood.

70 **vailèd lids**: lowered eyes.

74 Hamlet plays off two meanings of **common**: "universal" and "vulgar."

75 **particular**: special, personal.

77-83 **'Tis not . . . truly**: My feelings are not limited to my black mourning clothes, heavy sighs, tears, downcast expression, and other outward signs of grief.

89-94 Claudius says that a surviving son must dutifully mourn (**do obsequious sorrow**) for a while, but to remain stubbornly in grief (**obstinate condolment**) beyond that appropriate period is perverse.

96 **unfortified**: unstrengthened against adversity.

99 **As . . . sense**: as the most common experience.

104 **still**: always.

105 **corse**: corpse.

107 **unprevailing**: not yielding to persuasion.

108-112 Claudius claims that he offers (**impart toward**) Hamlet, who is next in line (**most immediate**) to succeed to the throne, all the love that the most affectionate father feels for his son.

65 **Hamlet** [*aside*]. A little more than kin and less than kind.

King. How is it that the clouds still hang on you?

Hamlet. Not so, my lord; I am too much in the sun.

Queen. Good Hamlet, cast thy nighted color off,
And let thine eye look like a friend on Denmark.

70 Do not forever with thy vailèd lids
Seek for thy noble father in the dust.
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

Hamlet. Ay, madam, it is common.

Queen. If it be,

75 Why seems it so particular with thee?

Hamlet. "Seems," madam? Nay, it is. I know not "seems."

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,

80 No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed "seem,"
For they are actions that a man might play;

85 But I have that within which passes show,
These but the trappings and the suits of woe.

King. 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father.

But you must know your father lost a father,

90 That father lost, lost his, and the survivor bound
In filial obligation for some term
To do obsequious sorrow. But to persevere
In obstinate condolment is a course
Of impious stubbornness. 'Tis unmanly grief.

95 It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschooled.
For what we know must be and is as common

As any the most vulgar thing to sense,

100 Why should we in our peevish opposition
Take it to heart? Fie, 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
105 From the first corse till he that died today,

"This must be so." We pray you, throw to earth
This unprevailing woe and think of us
As of a father; for let the world take note,
You are the most immediate to our throne,

- 110 And with no less nobility of love
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire,
115 And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

Queen. Let not thy mother lose her prayers, Hamlet.
I pray thee, stay with us. Go not to Wittenberg.

- 120 **Hamlet.** I shall in all my best obey you, madam.

- King.** Why, 'tis a loving and a fair reply.
Be as ourself in Denmark.—Madam, come.
This gentle and unforced accord of Hamlet
Sits smiling to my heart, in grace where of
125 No jocund health that Denmark drinks today
But the great cannon to the clouds shall tell,
And the King's rouse the heaven shall bruit again,
Respeaking earthly thunder. Come away.

[*Flourish. All but Hamlet exit.*]

- Hamlet.** O, that this too, too sullied flesh would melt,
130 Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God, God,
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
135 Fie on 't, ah fie! 'Tis an unweeded garden
That grows to seed. Things rank and gross in nature
Possess it merely. That it should come to this:
But two months dead—nay, not so much, not two.
So excellent a king, that was to this
140 Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth,
Must I remember? Why, she would hang on him
As if increase of appetite had grown
145 By what it fed on. And yet, within a month
(Let me not think on 't; frailty, thy name is woman!),
A little month, or ere those shoes were old
With which she followed my poor father's body,
Like Niobe, all tears—why she, even she
150 (O God, a beast that wants discourse of reason
Would have mourned longer!), married with my uncle,
My father's brother, but no more like my father
Than I to Hercules. Within a month,
Ere yet the salt of most unrighteous tears

113 Wittenberg University (founded in 1502) was famous for being the school of German theologian Martin Luther, whose challenge to Roman Catholic doctrine started the Reformation.

114 **retrograde:** contrary.

125–128 Claudius boasts that he will not merely drink a happy toast (**jocund health**) that day, but a deep drink (**rouse**) accompanied by fanfare, which heaven will echo with thunder.

129 **sullied:** stained, defiled.

ANALYZE SOLILOQUY

Annotate: Mark words in lines 129–159 that convey strong feelings.

Analyze: What is Hamlet most upset about in this soliloquy?

132 **canon:** law.

139–140 Hamlet says that comparing his father to Claudius would be like comparing the sun god **Hyperion** to a **satyr** (a mythical creature, half man and half goat, associated with lechery).

141 **beteem:** allow.

147 **or ere:** before.

149 **Niobe:** a Greek mythological figure who continued weeping for her slaughtered children even after she was turned to stone.

155 **Had . . . eyes:** had stopped reddening her inflamed (**galled**) eyes.

157 **incestuous:** Marriage between a widow and her late husband's brother was often considered incestuous in Shakespeare's time and was prohibited by church law.

163 Horatio refers to himself as a "servant" out of respect for Hamlet.

169 **what . . . from:** what are you doing away from.

173 **truster:** believer.

180 **hard upon:** soon after.

181–182 **The funeral . . . tables:** Leftovers from the funeral were served cold at the marriage feast.

183 **dearest:** most hated.

184 **Or ever:** before.

187 **goodly:** fine, admirable.

155 Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good.
But break, my heart, for I must hold my tongue.
[Enter Horatio, Marcellus, and Barnardo.]

160 **Horatio.** Hail to your lordship.

Hamlet. I am glad to see you well.
Horatio—or I do forget myself!

Horatio. The same, my lord, and your poor servant ever.

Hamlet. Sir, my good friend. I'll change that name with you.
165 And what make you from Wittenberg, Horatio?—Marcellus?

Marcellus. My good lord.

Hamlet. I am very glad to see you. [To Barnardo.] Good even, sir.—
But what, in faith, make you from Wittenberg?

170 **Horatio.** A truant disposition, good my lord.

Hamlet. I would not hear your enemy say so,
Nor shall you do my ear that violence
To make it truster of your own report
Against yourself. I know you are no truant.
175 But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.

Horatio. My lord, I came to see your father's funeral.

Hamlet. I prithee, do not mock me, fellow student.
I think it was to see my mother's wedding.

180 **Horatio.** Indeed, my lord, it followed hard upon.

Hamlet. Thrift, thrift, Horatio. The funeral baked meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio!
185 My father—methinks I see my father.

Horatio. Where, my lord?

Hamlet. In my mind's eye, Horatio.

Horatio. I saw him once. He was a goodly king.

Hamlet. He was a man. Take him for all in all,
I shall not look upon his like again.

190 **Horatio.** My lord, I think I saw him yesternight.

Hamlet. Saw who?

Horatio. My lord, the King your father.

Hamlet. The King my father?

Horatio. Season your admiration for a while
With an attent ear, till I may deliver
195 Upon the witness of these gentlemen
This marvel to you.

Hamlet. For God's love, let me hear!

Horatio. Two nights together had these gentlemen,
Marcellus and Barnardo, on their watch,
In the dead waste and middle of the night,
200 Been thus encountered: a figure like your father,
Armèd at point exactly, cap-à-pie,
Appears before them and with solemn march
Goes slow and stately by them. Thrice he walked
By their oppressed and fear-surprised eyes
205 Within his truncheon's length, whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did,
And I with them the third night kept the watch,
210 Where, as they had delivered, both in time,
Form of the thing (each word made true and good),
The apparition comes. I knew your father;
These hands are not more like.

Hamlet. But where was this?

Marcellus. My lord, upon the platform where we watch.

215 **Hamlet.** Did you not speak to it?

Horatio. My lord, I did,
But answer made it none. Yet once methought
It lifted up its head and did address
Itself to motion, like as it would speak;
But even then the morning cock crew loud,
220 And at the sound it shrunk in haste away
And vanished from our sight.

Hamlet. 'Tis very strange.

Horatio. As I do live, my honored lord, 'tis true.
And we did think it writ down in our duty
To let you know of it.

225 **Hamlet.** Indeed, sirs, but this troubles me.
Hold you the watch tonight?

All. We do, my lord.

Hamlet. Armed, say you?

All. Armed, my lord.

Hamlet. From top to toe?

All. My lord, from head to foot.

193–194 **Season . . . ear:** Control your astonishment for a moment and listen carefully.

201 **Armèd . . . cap-à-pie:** armed properly in every detail, from head to foot.

205 **Within his truncheon's length:** no farther away than the length of his short staff.

205–206 **distilled . . . fear:** reduced almost to jelly by fear.

207–208 **This . . . did:** They told me this in terrified (**dreadful**) secrecy.

210 **delivered:** asserted.

217–218 **did . . . speak:** began to move as if it were going to speak.

219 **even then:** just then.

230 **beaver:** movable front piece of a helmet.

238 **While . . . hundred:** for as long as one could count (**tell**) to one hundred at a moderate pace.

240 **grizzled:** gray.

242 **A sable silvered:** black hair with white hair mixed through it.

248 **tenable:** held.

249 **whatsomever:** whatever; **hap:** happen.

251 **I . . . loves:** I will reward your devotion.

256 **doubt:** suspect.

Hamlet. Then saw you not his face?

230 **Horatio.** O, yes, my lord, he wore his beaver up.

Hamlet. What, looked he frowningly?

Horatio. A countenance more in sorrow than in anger.

Hamlet. Pale or red?

Horatio. Nay, very pale.

Hamlet. And fixed his eyes upon you?

235 **Horatio.** Most constantly.

Hamlet. I would I had been there.

Horatio. It would have much amazed you.

Hamlet. Very like. Stayed it long?

Horatio. While one with moderate haste might tell a hundred.

Barnardo/Marcellus. Longer, longer.

240 **Horatio.** Not when I saw 't.

Hamlet. His beard was grizzled, no?

Horatio. It was as I have seen it in his life,
A sable silvered.

Hamlet. I will watch tonight.
Perchance 'twill walk again.

Horatio. I warrant it will.

Hamlet. If it assume my noble father's person,
245 I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all,
If you have hitherto concealed this sight,
Let it be tenable in your silence still;
And whatsomever else shall hap tonight,
250 Give it an understanding but no tongue.
I will requite your loves. So fare you well.
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty to your Honor.

Hamlet. Your loves, as mine to you. Farewell.

[*All but Hamlet exit.*]

255 My father's spirit—in arms! All is not well.
I doubt some foul play. Would the night were come!
Till then, sit still, my soul. Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.
[*He exits.*]



Don't forget to
Notice & Note as you
read the text.



Scene 3 *Polonius's chambers.*

[Enter Laertes and Ophelia, his sister.]

Laertes. My necessities are embarked. Farewell.
And, sister, as the winds give benefit
And convey is assistant, do not sleep,
But let me hear from you.

Ophelia. Do you doubt that?

- 5 **Laertes.** For Hamlet, and the trifling of his favor,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute,
10 No more.

Ophelia. No more but so?

Laertes. Think it no more.
For nature, crescent, does not grow alone
In thews and bulk, but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,

6 **fashion . . . blood:** a temporary enthusiasm and an amorous whim.

7 **in . . . nature:** at the beginning of its prime.

8 **Forward:** early blooming.

9–10 **The . . . more:** a sweet but temporary diversion.

11–14 A growing person does not only increase in strength (**thews**) and size, but as the body grows (**this temple waxes**), the inner life (**inward service**) of mind and soul grows along with it.



Ophelia (Jean Simmons)

15 **cautel:** deceit.

17 **His . . . weighed:** if you consider his high position.

20 **Carve:** choose.

22–24 **And . . . head:** His choice must be limited (**circumscribed**) by the opinion and consent (**voice and yielding**) of Denmark.

NOTICE & NOTE WORDS OF THE WISER

When you notice a wiser character giving advice about life to a main character, you've found a **Words of the Wiser** signpost.

Notice & Note: Mark Laertes's reasons for his concern in lines 10–35.

Summarize: Why does Laertes think that Ophelia should not trust Hamlet's declaration of his love for her?

30 **credent:** trustful; **list:** listen to.

31–32 **your chaste . . . importunity:** lose your virginity to his uncontrolled pleading.

34 **keep . . . affection:** Don't go as far as your emotions would lead.

39 **canker galls:** cankerworm destroys; **infants:** early flowers.



Close Read Screencast

Listen to a modeled close read of this text.

40 **buttons:** buds; **disclosed:** opened.

42 **Contagious blastments:** withering blights, harm or injury, catastrophes.

44 **Youth . . . near:** Youth by nature is prone to rebel.

46–51 Ophelia warns him not to act like a hypocritical pastor, preaching virtue and abstinence while leading a life of promiscuity and ignoring his own advice.

15 And now no soil nor cautel doth besmirch
The virtue of his will; but you must fear,
His greatness weighed, his will is not his own,
For he himself is subject to his birth.
He may not, as unvalued persons do,
20 Carve for himself, for on his choice depends
The safety and the health of this whole state.
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then, if he says he loves you,
25 It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed, which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honor may sustain
30 If with too credent ear you list his songs
Or lose your heart or your chaste treasure open
To his unmastered importunity.
Fear it, Ophelia; fear it, my dear sister,
And keep you in the rear of your affection,
35 Out of the shot and danger of desire.
The chariest maid is prodigal enough
If she unmask her beauty to the moon.
Virtue itself 'scapes not calumnious strokes.
The canker galls the infants of the spring
40 Too oft before their buttons be disclosed,
And, in the morn and liquid dew of youth,
Contagious blastments are most imminent.
Be wary, then; best safety lies in fear.
Youth to itself rebels, though none else near.

45 **Ophelia.** I shall the effect of this good lesson keep
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puffed and reckless libertine,
50 Himself the primrose path of dalliance treads
And recks not his own rede.

Laertes. O, fear me not.

[Enter Polonius.]

I stay too long. But here my father comes.
A double blessing is a double grace.
Occasion smiles upon a second leave.

55 **Polonius.** Yet here, Laertes? Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There, my blessing with thee.

And these few precepts in thy memory
 Look thou character. Give thy thoughts no tongue,
 Nor any unproportioned thought his act.
 Be thou familiar, but by no means vulgar.
 Those friends thou hast, and their adoption tried,
 Grapple them unto thy soul with hoops of steel,
 But do not dull thy palm with entertainment
 Of each new-hatched, unfledged courage. Beware
 Of entrance to a quarrel, but, being in,
 Bear 't that th' opposèd may beware of thee.
 Give every man thy ear, but few thy voice.
 Take each man's censure, but reserve thy judgment.
 Costly thy habit as thy purse can buy,
 But not expressed in fancy (rich, not gaudy),
 For the apparel oft proclaims the man,
 And they in France of the best rank and station
 Are of a most select and generous chief in that.
 Neither a borrower nor a lender be,
 For loan oft loses both itself and friend,
 And borrowing dulls the edge of husbandry.
 This above all: to thine own self be true,
 And it must follow, as the night the day,
 Thou canst not then be false to any man.
 Farewell. My blessing season this in thee.

Laertes. Most humbly do I take my leave, my lord.

Polonius. The time invests you. Go, your servants tend.

Laertes. Farewell, Ophelia, and remember well

What I have said to you.

Ophelia. 'Tis in my memory locked,
 And you yourself shall keep the key of it.

Laertes. Farewell.

[Laertes exits.]

Polonius. What is 't, Ophelia, he hath said to you?

Ophelia. So please you, something touching the Lord Hamlet.

Polonius. Marry, well bethought.
 'Tis told me he hath very oft of late
 Given private time to you, and you yourself
 Have of your audience been most free and bounteous.
 If it be so (as so 'tis put on me,
 And that in way of caution), I must tell you
 You do not understand yourself so clearly
 As it behooves my daughter and your honor.
 What is between you? Give me up the truth.

Ophelia. He hath, my lord, of late made many tenders
 Of his affection to me.

58–65 Polonius tells Laertes to write down (**character**) these few rules of conduct (**precepts**) in his memory. He should keep his thoughts to himself and not act on any unfit (**unproportioned**) thoughts, be friendly but not vulgar, remain loyal to friends proven (**tried**) worthy of being accepted, but not shake hands with every swaggering youth (**unfledged courage**) who comes along.

73–74 **And they . . . that:** Upper-class French people especially show their refinement and nobility in their choice of apparel.

77 **husbandry:** thrift, proper handling of money.

81 Polonius hopes that his advice will ripen (**season**) in Laertes.

83 **invests:** is pressing.

91 **Marry:** a mild oath, shortened from "by the Virgin Mary."

95 **put on:** told to.

100–110 **tenders:** offers (lines 100 and 107). Polonius uses the word in line 107 to refer to coins that are not legal currency (**sterling**). He then warns Ophelia to offer (**tender**) herself at a higher rate (**more dearly**), or she will tender Polonius a fool—meaning either that she will present herself as a fool, that she will make him look like a fool, or that she will give him a grandchild.

116 **springes . . . woodcocks:** snares to catch birds that are easily caught.

117 **prodigal:** lavishly.

118–121 **These blazes . . . fire:** These blazes, which lose their light and heat almost immediately, should not be mistaken for fire.

123–135 Polonius, metaphorically referring to Ophelia as a besieged castle, tells her not to enter into negotiations (**entreatments**) for surrender merely because the enemy wants to meet (**parle**) with her. Hamlet's vows are go-betweens (**brokers**) that are not like their outward appearance; these solicitors (**implorators**) of sinful petitions (**unholy suits**) speak in pious terms in order to deceive. Polonius orders her never to disgrace (**slander**) a moment of her time by speaking to Hamlet.

Polonius. Affection, puh! You speak like a green girl
Unsifted in such perilous circumstance.
Do you believe his "tenders," as you call them?

105 **Ophelia.** I do not know, my lord, what I should think.

Polonius. Marry, I will teach you. Think yourself a baby
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly,
Or (not to crack the wind of the poor phrase,
110 Running it thus) you'll tender me a fool.

Ophelia. My lord, he hath importuned me with love
In honorable fashion—

Polonius. Ay, "fashion" you may call it. Go to, go to!

Ophelia. And hath given countenance to his speech, my lord,
115 With almost all the holy vows of heaven.

Polonius. Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows. These blazes, daughter,
Giving more light than heat, extinct in both
120 Even in their promise as it is a-making,
You must not take for fire. From this time
Be something scanter of your maiden presence.
Set your entreatments at a higher rate
Than a command to parle. For Lord Hamlet,
125 Believe so much in him that he is young,
And with a larger tether may he walk
Than may be given you. In few, Ophelia,
Do not believe his vows, for they are brokers,
Not of that dye which their investments show,
130 But mere implorators of unholy suits,
Breathing like sanctified and pious bawds
The better to beguile. This is for all:
I would not, in plain terms, from this time forth
Have you so slander any moment leisure
135 As to give words or talk with the Lord Hamlet.
Look to 't, I charge you. Come your ways.

Ophelia. I shall obey, my lord.

[*They exit.*]



Scene 4 *A guard platform at the castle.*

[*Enter Hamlet, Horatio, and Marcellus.*]

Hamlet. The air bites shrewdly; it is very cold.

Horatio. It is a nipping and an eager air.

1 **shrewdly:** keenly.

2 **eager:** cutting.

Hamlet. What hour now?

Horatio. I think it lacks of twelve.

5 **Marcellus.** No, it is struck.

Horatio. Indeed, I heard it not. It then draws near the season
Wherein the spirit held his wont to walk.

[*A flourish of trumpets and two pieces goes off.*]

What does this mean, my lord?

Hamlet. The King doth wake tonight and takes his rouse,
10 Keeps wassail, and the swagg'ring upspring reels;
And, as he drains his draughts of Rhenish down,
The kettledrum and trumpet thus bray out
The triumph of his pledge.

Horatio. Is it a custom?

15 **Hamlet.** Ay, marry, is 't,
But, to my mind, though I am native here
And to the manner born, it is a custom
More honored in the breach than the observance.
This heavy-headed revel east and west
20 Makes us traduced and taxed of other nations.
They clepe us drunkards and with swinish phrase
Soil our addition. And, indeed, it takes
From our achievements, though performed at height,
The pith and marrow of our attribute.
25 So oft it chanceth in particular men
That for some vicious mole of nature in them,
As in their birth (wherein they are not guilty,
Since nature cannot choose his origin),
By the oërgrowth of some complexion
30 (Oft breaking down the pales and forts of reason),
Or by some habit that too much oërleavens
The form of plausible manners—that these men,
Carrying, I say, the stamp of one defect,
Being nature's livery or fortune's star,
35 His virtues else, be they as pure as grace,
As infinite as man may undergo,
Shall in the general censure take corruption
From that particular fault. The dram of evil
Doth all the noble substance of a doubt
40 To his own scandal.

[*Enter Ghost.*]

Horatio. Look, my lord, it comes.

Hamlet. Angels and ministers of grace, defend us!
Be thou a spirit of health or goblin damned,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,

9–13 The King stays up tonight drinking and dancing wildly; as he drinks down a glass of wine, kettledrums and trumpets play.

17 **to the manner born:** familiar since birth with this custom.

19–24 This drunken festivity makes us slandered and blamed by other nations. They call us drunkards and pigs, soiling our good name. Even when we do something outstanding, the essence of our reputation (**pith and marrow of our attribute**) is lost through drunkenness.

26 **mole:** defect.

29–32 Hamlet describes reason as a castle whose fortified walls are broken by the excessive growth of a natural trait or by a corrupting habit.

34 **Being . . . star:** which they are born with or acquire.

35 **His virtues else:** their other virtues.

38–40 **The dram . . . scandal:** A small amount of evil blots out all of a person's good qualities.

45 **questionable:** capable of responding to questions.

48–50 **tell . . . ceremonies:** Tell me why your bones, which were placed in a coffin and received a proper church burial, have escaped from their burial clothes.

57 **horridly . . . disposition:** disturb us terribly.

61–62 **As if . . . alone:** as if it has something to tell you on your own.

67 **pin's fee:** the value of a pin.

71–76 Horatio is worried that the Ghost might lead Hamlet toward the sea (**flood**) or to the top of the cliff that hangs (**beetles**) over the sea, and then take on some horrible appearance that would drive Hamlet insane.

77 **toys of desperation:** irrational impulses.

45 Thou com'st in such a questionable shape
That I will speak to thee. I'll call thee "Hamlet,"
"King," "Father," "Royal Dane." O, answer me!
Let me not burst in ignorance, but tell
Why thy canonized bones, hearsed in death,
50 Have burst their ceremonies; why the sepulcher,
Wherein we saw thee quietly interred,
Hath oped his ponderous and marble jaws
To cast thee up again. What may this mean
That thou, dead corse, again in complete steel,
55 Revisits thus the glimpses of the moon,
Making night hideous, and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? Wherefore? What should we do?
[Ghost *beckons*.]

60 **Horatio.** It beckons you to go away with it
As if it some impartment did desire
To you alone.

Marcellus. Look with what courteous action
It waves you to a more removed ground.
But do not go with it.

Horatio. No, by no means.

65 **Hamlet.** It will not speak. Then I will follow it.

Horatio. Do not, my lord.

Hamlet. Why, what should be the fear?
I do not set my life at a pin's fee.
And for my soul, what can it do to that,
Being a thing immortal as itself?
70 It waves me forth again. I'll follow it.

Horatio. What if it tempt you toward the flood, my lord?
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form
75 Which might deprive your sovereignty of reason
And draw you into madness? Think of it.
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
80 And hears it roar beneath.

Hamlet. It waves me still.—Go on, I'll follow thee.

Marcellus. You shall not go, my lord.

[*They hold back Hamlet.*]

Hamlet. Hold off your hands.

Horatio. Be ruled. You shall not go.

Hamlet. My fate cries out
And makes each petty arture in this body

85 As hardy as the Nemean lion's nerve.
Still am I called. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets me!
I say, away!—Go on. I'll follow thee.

[Ghost and Hamlet exit.]

Horatio. He waxes desperate with imagination.

90 **Marcellus.** Let's follow. 'Tis not fit thus to obey him.

Horatio. Have after. To what issue will this come?

Marcellus. Something is rotten in the state of Denmark.

Horatio. Heaven will direct it.

Marcellus. Nay, let's follow him.

[They exit.]



Scene 5 *Another part of the fortifications.*

[Enter Ghost and Hamlet.]

Hamlet. Whither wilt thou lead me? Speak. I'll go no further.

Ghost. Mark me.

Hamlet. I will.

Ghost. My hour is almost come
When I to sulf'rous and tormenting flames
Must render up myself.

Hamlet. Alas, poor ghost!

5 **Ghost.** Pity me not, but lend thy serious hearing
To what I shall unfold.

Hamlet. Speak. I am bound to hear.

Ghost. So art thou to revenge, when thou shalt hear.

Hamlet. What?

10 **Ghost.** I am thy father's spirit.
Doomed for a certain term to walk the night
And for the day confined to fast in fires
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
15 To tell the secrets of my prison house,
I could a tale unfold whose lightest word

Don't forget to
Notice & Note as you
read the text.



84 **arture:** artery.

85 **Nemean lion's nerve:** the sinews
of a mythical lion strangled by
Hercules.

87 **lets:** hinders.

91 **Have after:** Let's go after him.

7 **bound:** obligated.

13 **crimes:** sins.



17 **harrow up:** tear up, disturb.

18 **Make . . . spheres:** make your two eyes, like stars, jump from their assigned places in the universe.

19 **knotted . . . locks:** carefully arranged hair.

20 **an end:** on end.

21 **fearful porpentine:** frightened porcupine.

22–23 The Ghost says he must not describe life beyond death to a living person.

28 **as . . . is:** which murder in general (it) is at the very least.

32–35 **I find . . . this:** I think you are willing, and you would have to be duller than the thick weed that grows on the banks of Lethe (the river of forgetfulness in the underworld) to not be roused by this.

36 **orchard:** garden.

37–39 **So . . . abused:** Thus all of Denmark is deceived by a false account of my death.

Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,
And each particular hair to stand an end,
Like quills upon the fearful porpentine.
But this eternal blazon must not be
To ears of flesh and blood. List, list, O list!
If thou didst ever thy dear father love—

25 **Hamlet.** O God!

Ghost. Revenge his foul and most unnatural murder.

Hamlet. Murder?

Ghost. Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.

30 **Hamlet.** Haste me to know 't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

Ghost. I find thee apt;
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forged process of my death
Rankly abused. But know, thou noble youth,

- 40 The serpent that did sting thy father's life
Now wears his crown.

Hamlet. O, my prophetic soul! My uncle!

- Ghost.** Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts—
45 O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen.
O Hamlet, what a falling off was there!
From me, whose love was of that dignity
50 That it went hand in hand even with the vow
I made to her in marriage, and to decline
Upon a wretch whose natural gifts were poor
To those of mine.
But virtue, as it never will be moved,
55 Though lewdness court it in a shape of heaven,
So, lust, though to a radiant angel linked,
Will sate itself in a celestial bed
And prey on garbage.
But soft, methinks I scent the morning air.
60 Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebona in a vial,
And in the porches of my ears did pour
65 The leprous distilment, whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigor it doth posset
70 And curd, like eager droppings into milk,
The thin and wholesome blood. So did it mine,
And a most instant tetter barked about,
Most leazar-like, with vile and loathsome crust
All my smooth body.
75 Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen at once dispatched,
Cut off, even in the blossoms of my sin,
Unhouseled, disappointed, unaneled,
No reck'ning made, but sent to my account
80 With all my imperfections on my head.
O horrible, O horrible, most horrible!
If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be
A couch for luxury and damnèd incest.
85 But, howsomever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven

ANALYZE DRAMATIC PLOT

Annotate: Mark the secret the Ghost reveals in lines 32–41.

Infer: Why does Hamlet say in line 42 that his soul was “prophetic”?

43 **adulterate:** adulterous.

54–58 The Ghost compares virtue, which remains pure even if indecency courts it in a heavenly form, with lust, which grows weary of a virtuous marriage and seeks depravity.

63 **hebona:** a poisonous plant.

64 **porches:** entrances.

65 **leprous distilment:** a distilled liquid that causes disfigurement similar to that caused by leprosy.

69–71 **doth . . . blood:** The poison curdles the blood like something sour dropped into milk.

72–74 **most instant . . . body:** An eruption of sores (**tetter**) instantly covered my smooth body, leper-like (**leazar-like**), with a vile crust like the bark on a tree.

76 **dispatched:** deprived.

77–80 The Ghost regrets that he had no chance to receive the last rites of the church; he died with all his sins unabsolved.

84 **luxury:** lust.

86–89 The Ghost tells Hamlet not to think of revenge against his mother.

90 **matin**: morning.

94 **couple**: add.

98 **globe**: head.

99–105 Hamlet vows to erase from the slate (**table**) of his memory all foolish notes (**fond records**), wise sayings (**saws**) he copied from books, and past impressions (**pressures past**) so that the Ghost's command will live in his mind unmixed with ordinary, insignificant thoughts.

119 Hamlet responds to Marcellus's greeting (**illo, ho, ho**) with the call of a falconer to his hawk.

And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once.
90 The glowworm shows the matin to be near
And 'gins to pale his uneffectual fire.
Adieu, adieu, adieu. Remember me.

[*He exits.*]

Hamlet. O all you host of heaven! O earth! What else?
And shall I couple hell? O fie! Hold, hold, my heart,

95 And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee?
Ay, thou poor ghost, whiles memory holds a seat
In this distracted globe. Remember thee?

Yea, from the table of my memory
100 I'll wipe away all trivial, fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
105 Unmixed with baser matter. Yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damnèd villain!
My tables—meet it is I set it down
That one may smile and smile and be a villain.

110 At least I am sure it may be so in Denmark.

[*He writes.*]

So, uncle, there you are. Now to my word.
It is "adieu, adieu, remember me."
I have sworn 't.

[*Enter Horatio and Marcellus.*]

Horatio. My lord, my lord!

115 **Marcellus.** Lord Hamlet.

Horatio. Heavens secure him!

Hamlet. So be it.

Marcellus. Illo, ho, ho, my lord!

Hamlet. Hillo, ho, ho, boy! Come, bird, come!

120 **Marcellus.** How is 't, my noble lord?

Horatio. What news, my lord?

Hamlet. O, wonderful!

Horatio. Good my lord, tell it.

Hamlet. No, you will reveal it.

Horatio. Not I, my lord, by heaven.

Marcellus. Nor I, my lord.

Hamlet. How say you, then? Would heart of man once think it?
125 But you'll be secret?

Horatio/Marcellus. Ay, by heaven, my lord.

Hamlet. There's never a villain dwelling in all Denmark
But he's an arrant knave.

128 **arrant knave:** thoroughly dishonest person.

Horatio. There needs no ghost, my lord, come from the grave
130 To tell us this.

Hamlet. Why, right, you are in the right.
And so, without more circumstance at all,
I hold it fit that we shake hands and part,
You, as your business and desire shall point you
(For every man hath business and desire,
135 Such as it is), and for my own poor part,
I will go pray.

131 **circumstance:** elaboration.

Horatio. These are but wild and whirling words, my lord.

Hamlet. I am sorry they offend you, heartily;
Yes, faith, heartily.

Horatio. There's no offense, my lord.

140 **Hamlet.** Yes, by Saint Patrick, but there is, Horatio,
And much offense, too. Touching this vision here,
It is an honest ghost—that let me tell you.
For your desire to know what is between us,
O'ermaster 't as you may. And now, good friends,
145 As you are friends, scholars, and soldiers,
Give me one poor request.

142 **honest:** genuine.

Horatio. What is 't, my lord? We will.

Hamlet. Never make known what you have seen tonight.

Horatio/Marcellus. My lord, we will not.

150 **Hamlet.** Nay, but swear 't.

Horatio. In faith, my lord, not I.

Marcellus. Nor I, my lord, in faith.

Hamlet. Upon my sword.

Marcellus. We have sworn, my lord, already.

Hamlet. Indeed, upon my sword, indeed.

155 **Ghost** [*cries under the stage*]. Swear.

Hamlet. Ha, ha, boy, sayst thou so? Art thou there, truepenny?
Come on, you hear this fellow in the cellarage.
Consent to swear.

153 The hilt of a sword, shaped like a cross, was often used for swearing oaths.

156 **truepenny:** honest fellow.

Horatio. Propose the oath, my lord.

Hamlet. Never to speak of this that you have seen,
160 Swear by my sword.

162 **Hic et ubique:** here and everywhere (Latin).

169 **pioner:** digger, miner.

171 Hamlet tells Horatio to welcome, or accept, the night's events as one would welcome a stranger.

173 **your philosophy:** the general subject of philosophy (not a particular belief of Horatio's).

174–185 Hamlet reveals that he may have to disguise himself with strange behavior (**antic disposition**); he has them swear not to make any gestures or hints that would give him away.

188–191 Hamlet says that he entrusts himself to them and will do his best to reward them.

193 **The ... joint:** Everything is in disorder.



ESSENTIAL QUESTION:
What can drive someone to seek revenge?

Review your notes and add your thoughts to your Response Log.

Ghost [*beneath*]. Swear.

Hamlet. *Hic et ubique?* Then we'll shift our ground.
Come hither, gentlemen,
And lay your hands again upon my sword.

165 Swear by my sword
Never to speak of this that you have heard.

Ghost [*beneath*]. Swear by his sword.

Hamlet. Well said, old mole. Canst work i' th' earth so fast?
A worthy pioner! Once more remove, good friends.

170 **Horatio.** O day and night, but this is wondrous strange.

Hamlet. And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy. But come.

175 Here, as before, never, so help you mercy,
How strange or odd some'er I bear myself
(As I perchance hereafter shall think meet
To put an antic disposition on)
That you, at such times seeing me, never shall,
With arms encumbered thus, or this headshake,
Or by pronouncing of some doubtful phrase,
As "Well, well, we know," or "We could an if we would."
Or "If we list to speak," or "There be an if they might,"
Or such ambiguous giving-out, to note
That you know aught of me—this do swear,
185 So grace and mercy at your most need help you.

Ghost [*beneath*]. Swear.

Hamlet. Rest, rest, perturbed spirit.—So, gentlemen,
With all my love I do commend me to you,
And what so poor a man as Hamlet is

190 May do t' express his love and friending to you,
God willing, shall not lack. Let us go in together,
And still your fingers on your lips, I pray.
The time is out of joint. O cursèd spite
That ever I was born to set it right!
195 Nay, come, let's go together.

[*They exit.*]

COLLABORATIVE DISCUSSION

With a partner, discuss your reaction to Hamlet's encounter with the Ghost.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. At a public gathering in the castle, Claudius criticizes Hamlet for —
 - ☐ A continuing to mourn his father's death
 - ☐ B wanting to return to France
 - ☐ C associating with friends such as Horatio
 - ☐ D staying up too late at night

2. How does Hamlet react to hearing about his father's ghost?
 - ☐ A He is terrified.
 - ☐ B He does not believe Horatio.
 - ☐ C He wants to meet the Ghost.
 - ☐ D He thinks Horatio is insane.

3. How did King Hamlet die?
 - ☐ A He was killed in battle.
 - ☐ B He was murdered by Queen Gertrude.
 - ☐ C He died of illness.
 - ☐ D He was poisoned by Claudius.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** Reread Gertrude's **Words of the Wiser** to Hamlet in Act I, Scene 2, lines 68–73, and Hamlet's reaction to them. What does this exchange reveal about Hamlet's relationship with his mother?
- 2 **INFER** In Scene 2, lines 112–117, Claudius urges Hamlet to stay at court instead of returning to Wittenberg. What might he be concerned about? Consider the following:
 - his claims of affection for Hamlet
 - Hamlet's recent behavior
 - what the Ghost later reveals
- 3 **DRAW CONCLUSIONS** Reread lines 129–159 of Scene 2. What does this soliloquy suggest about Hamlet's state of mind at this point in the play?
- 4 **EVALUATE** Even before the Ghost reveals Claudius's crime, Hamlet has harsh feelings toward him. What do Claudius's speeches in Scene 2 suggest about his character?
- 5 **PREDICT** In Scene 5, lines 173–185, Hamlet asks Horatio and Marcellus not to give him away if he starts to act strange. What does this remark hint about his plans to deal with Claudius?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of Act I.

Writing

↳ Comparison

In Act I, we learn about Hamlet's relationship with his uncle, and we also learn about Ophelia's relations with her father. Write a paragraph in which you compare the two relationships.

1. First, analyze Hamlet's interaction with Claudius in Scene 2, lines 64–128.
2. Next, analyze Ophelia's interaction with Polonius in Scene 3, lines 89–137.
3. Summarize the key similarities and differences in these relationships.

Media

↳ Set Design

Work with a partner to create a 3-D set design for Hamlet's encounter with the Ghost in Scene 4.

1. Reread the scene and highlight details about the setting. Note that Shakespeare offers clues about the setting in the characters' dialogue.
2. Start by sketching ideas on paper. Think about where you will place the guard platform and the part of the fortifications where Hamlet speaks with the Ghost.
3. When you and your partner have agreed on a design, use small plastic blocks or cut out pieces of cardboard to create a 3-D representation of the set.



Act II

Scene 1 *Polonius's chambers.*

[Enter old Polonius with his man Reynaldo.]

Polonius. Give him this money and these notes, Reynaldo.

Reynaldo. I will, my lord.

Polonius. You shall do marvelous wisely, good Reynaldo,
Before you visit him, to make inquire

5 Of his behavior.

Reynaldo. My lord, I did intend it.

Polonius. Marry, well said, very well said. Look you, sir,
Inquire me first what Danskers are in Paris;
And how, and who, what means, and where they keep,
What company, at what expense; and finding

10 By this encompassment and drift of question
That they do know my son, come you more nearer
Than your particular demands will touch it.
Take you, as 'twere, some distant knowledge of him,
As thus: "I know his father and his friends
15 And, in part, him." Do you mark this, Reynaldo?

Reynaldo. Ay, very well, my lord.

Polonius. "And, in part, him, but," you may say, "not well.
But if 't be he I mean, he's very wild,
Addicted so and so." And there put on him
20 What forgeries you please—marry, none so rank
As may dishonor him, take heed of that,
But, sir, such wanton, wild, and usual slips
As are companions noted and most known
To youth and liberty.

Reynaldo. As gaming, my lord.

25 **Polonius.** Ay, or drinking, fencing, swearing,
Quarreling, drabbing—you may go so far.

Reynaldo. My lord, that would dishonor him.

Polonius. Faith, no, as you may season it in the charge.
You must not put another scandal on him

30 That he is open to incontinency;
That's not my meaning. But breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
35 Of general assault.

Reynaldo. But, my good lord—

Don't forget to
Notice & Note as you
read the text.



6–12 Polonius tells him to start by asking general questions, because he will find out more through this roundabout approach (**encompassment**) than by asking specific questions about Laertes.

13 **Take you:** assume.

19–20 **put on . . . please:** accuse him of whatever faults you wish to make up; **rank:** gross.

22 **wanton:** reckless.

23–24 **As are . . . liberty:** that are commonly associated with youth and freedom.

24 **gaming:** gambling.

26 **drabbing:** going to prostitutes.

28 **you . . . charge:** You can soften (**season**) the charge by the way you state it.

30 **incontinency:** habitual sexual misconduct (as opposed to an occasional lapse).

31–35 Polonius tells him to describe Laertes's faults so subtly that they will seem the faults that come with independence (**taints of liberty**), the sudden urges of an excited mind, or a wildness in untamed blood that occurs in most men.

37 **Wherefore:** why.

40 **fetch of wit:** clever move.

41–46 Polonius wants Reynaldo to put these small stains (**sullies**) on his son's reputation—similar to the way in which cloth might be dirtied when it is handled—and then ask the person whether he has seen Laertes engaged in the offenses Reynaldo has mentioned (**prenominate crimes**).

46 **He closes . . . consequence:** he agrees with you in the following way.

48 **addition:** form of address.

59 **o'ertook in 's rouse:** overcome by drink.

62 **Videlicet:** namely.

64–66 **we of . . . out:** we who have wisdom and intelligence (**reach**) find things out indirectly, through roundabout courses (**windlasses**) and indirect tests (**assays of bias**).

ANALYZE DRAMATIC PLOT

Annotate: Underline phrases in lines 55–68 that sum up Polonius's strategy.

Connect: How do his instructions in this subplot relate to Hamlet's thoughts about the Danish court?

71–73 Polonius tells him to observe Laertes's behavior personally and to see that Laertes practices his music.

Polonius. Wherefore should you do this?

Reynaldo. Ay, my lord, I would know that.

Polonius. Marry, sir, here's my drift,

40 And I believe it is a fetch of wit.

You, laying these slight sullies on my son,

As 'twere a thing a little soiled i' th' working,

Mark you, your party in converse, him you would sound,

Having ever seen in the prenominate crimes

45 The youth you breathe of guilty, be assured

He closes with you in this consequence:

"Good sir," or so, or "friend," or "gentleman,"

According to the phrase or the addition

Of man and country—

Reynaldo. Very good, my lord.

50 **Polonius.** And then, sir, does he this, he does—what was I about to say? By the Mass, I was about to say something. Where did I leave?

Reynaldo. At "closes in the consequence," at "friend, or so, and gentleman."

55 **Polonius.** At "closes in the consequence"—ay, marry—He closes thus: "I know the gentleman.

I saw him yesterday," or "th' other day"

(Or then, or then, with such or such), "and as you say,

There was he gaming, there o'ertook in 's rouse,

60 There falling out at tennis"; or perchance

"I saw him enter such a house of sale"—

Videlicet, a brothel—or so forth. See you now

Your bait of falsehood take this carp of truth;

And thus do we of wisdom and of reach,

65 With windlasses and with assays of bias,

By indirections find directions out.

So by my former lecture and advice

Shall you my son. You have me, have you not?

Reynaldo. My lord, I have.

Polonius. God be wi' you. Fare you well.

70 **Reynaldo.** Good my lord.

Polonius. Observe his inclination in yourself.

Reynaldo. I shall, my lord.

Polonius. And let him ply his music.

Reynaldo. Well, my lord.

75 **Polonius.** Farewell.

[Reynaldo *exits*.]

[Enter Ophelia.]

How now, Ophelia, what's the matter?

Ophelia. O, my lord, my lord, I have been so affrighted!

Polonius. With what, i' th' name of God?

Ophelia. My lord, as I was sewing in my closet,

Lord Hamlet, with his doublet all unbraced,

80 No hat upon his head, his stockings fouled,

Ungartered, and down-gyvèd to his ankle,

Pale as his shirt, his knees knocking each other,

And with a look so piteous in purport

As if he had been loosèd out of hell

85 To speak of horrors—he comes before me.

Polonius. Mad for thy love?

Ophelia. My lord, I do not know,

But truly I do fear it.

Polonius. What said he?

Ophelia. He took me by the wrist and held me hard.

Then goes he to the length of all his arm,

90 And, with his other hand thus o'er his brow,

He falls to such perusal of my face

As he would draw it. Long stayed he so.

At last, a little shaking of mine arm,

And thrice his head thus waving up and down,

95 He raised a sigh so piteous and profound

As it did seem to shatter all his bulk

And end his being. That done, he lets me go,

And, with his head over his shoulder turned,

He seemed to find his way without his eyes,

100 For out o' doors he went without their helps

And to the last bended their light on me.

Polonius. Come, go with me. I will go seek the King.

This is the very ecstasy of love,

Whose violent property fordoes itself

105 And leads the will to desperate undertakings

As oft as any passions under heaven

That does afflict our natures. I am sorry.

What, have you given him any hard words of late?

Ophelia. No, my good lord, but as you did command

110 I did repel his letters and denied

His access to me.

Don't forget to

Notice & Note as you
read the text.



78 **closet:** private room.

79 **doublet all unbraced:** jacket
entirely unfastened.

80 **fouled:** dirty.

81 **down-gyvèd to his ankle:** fallen
down to his ankles (like a prisoner's
ankle chains, or gyves).

83 **purport:** expression.

96 **bulk:** body.

101 **to the last . . . me:** kept his eyes
upon me the whole time.

103–107 Polonius says that the
violent nature (**property**) of this love
madness (**ecstasy**) often leads people
to do something desperate.

113 **coted**: observed.

114 **wrack**: ruin, seduce; **besrew my jealousy**: curse my suspicious nature.

115–118 It is as natural for old people to go too far (**cast beyond ourselves**) with their suspicions as it is for younger people to lack good judgment.

119–120 Polonius decides that although it may anger the King, he must be told about this love because keeping it a secret might create even more grief.

6 **Sith . . . man**: since neither his appearance nor his personality.

10–18 Because Rosencrantz and Guildenstern were childhood friends with Hamlet and are so familiar with his past and his usual manner (**havior**), Claudius asks them to agree to stay (**vouchsafe your rest**) at court awhile to cheer Hamlet up and find out whether he is troubled by something that Claudius is unaware of.

18 **opened**: revealed.

22 **gentry**: courtesy.

24 **For . . . hope**: to aid and fulfill our wishes.

Polonius. That hath made him mad.
I am sorry that with better heed and judgment
I had not coted him. I feared he did but trifle
And meant to wrack thee. But beshrew my jealousy!
By heaven, it is as proper to our age
To cast beyond ourselves in our opinions
As it is common for the younger sort
To lack discretion. Come, go we to the King.
This must be known, which, being kept close, might move
More grief to hide than hate to utter love.
Come.
[*They exit.*]



Scene 2 *The castle.*

[*Flourish. Enter King and Queen, Rosencrantz and Guildenstern and Attendants.*]

King. Welcome, dear Rosencrantz and Guildenstern.
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation, so call it,
Sith nor th' exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from th' understanding of himself
I cannot dream of. I entreat you both
That, being of so young days brought up with him
And sith so neighbored to his youth and havior,
That you vouchsafe your rest here in our court
Some little time, so by your companies
To draw him on to pleasures, and to gather
So much as from occasion you may glean,
Whether aught to us unknown afflicts him thus
That, opened, lies within our remedy.

Queen. Good gentlemen, he hath much talked of you,
And sure I am two men there is not living
To whom he more adheres. If it will please you
To show us so much gentry and goodwill
As to expend your time with us awhile
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.

Rosencrantz. Both your Majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

Guildestern. But we both obey,
30 And here give up ourselves in the full bent
To lay our service freely at your feet,
To be commanded.

King. Thanks, Rosencrantz and gentle Guildestern.

Queen. Thanks, Guildestern and gentle Rosencrantz.
35 And I beseech you instantly to visit
My too much changed son. Go, some of you,
And bring these gentlemen where Hamlet is.

Guildestern. Heavens make our presence and our practices
leasant and helpful to him!

Queen. Ay, amen!

[Rosencrantz and Guildestern exit with some Attendants.]

[Enter Polonius.]

40 **Polonius.** Th' ambassadors from Norway, my good lord,
Are joyfully returned.

King. Thou still hast been the father of good news.

Polonius. Have I, my lord? I assure my good liege
I hold my duty as I hold my soul,
45 Both to my God and to my gracious king,
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath used to do, that I have found
The very cause of Hamlet's lunacy.

50 **King.** O, speak of that! That do I long to hear.

Polonius. Give first admittance to th' ambassadors.
My news shall be the fruit to that great feast.

King. Thyself do grace to them and bring them in.

[Polonius exits.]

He tells me, my dear Gertrude, he hath found
55 The head and source of all your son's distemper.

Queen. I doubt it is no other but the main—
His father's death and our o'erhasty marriage.

King. Well, we shall sift him.

29-32 Guildestern promises that they will devote themselves entirely (**in the full bent**) to the service of the King and Queen.

38 **practices:** doings (sometimes used to mean "trickery").

42 **still:** always.

47-48 **Hunts . . . do:** does not follow the path of political shrewdness as well as it used to.

52 **fruit:** dessert.

56 **the main:** the main matter.

58 **sift him:** question Polonius carefully.

[Enter Ambassadors Voltemand and Cornelius with Polonius.]

Welcome, my good friends.

Say, Voltemand, what from our brother Norway?

59 **brother:** fellow king.

61 **Upon our first:** as soon as we brought up the matter.

ANALYZE CONFLICT

Annotate: Mark details in lines 60–76 about Fortinbras's plan against Claudius.

Analyze: How was this conflict resolved?

67 **falsely borne in hand:** deceived;
arrests: orders to desist.

69 **in fine:** finally.

71 **give . . . against:** challenge militarily.

77–80 **give . . . down:** allow troops to move through Denmark for this expedition, under the conditions set down for Denmark's security and Fortinbras's permission.

80 **likes:** pleases.

81 **our more considered time:** a more suitable time for consideration.

86–89 To inquire into (**expostulate**) the nature of one's duty to the crown would be a waste of time, like trying to figure out the reason for day, night, and time.

90 **brevity . . . wit:** intelligent speech should be concise.

91 **flourishes:** decorations.

60 **Voltemand.** Most fair return of greetings and desires.

Upon our first, he sent out to suppress
His nephew's levies, which to him appeared
To be a preparation 'gainst the Polack,
But, better looked into, he truly found

65 It was against your Highness. Whereat, grieved

That so his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras, which he, in brief, obeys,
Receives rebuke from Norway, and, in fine,

70 Makes vow before his uncle never more
To give th' assay of arms against your Majesty.

Whereon old Norway, overcome with joy,
Gives him three-score thousand crowns in annual fee
And his commission to employ those soldiers,

75 So levied as before, against the Polack,
With an entreaty, herein further shown,

[He gives a paper.]

That it might please you to give quiet pass
Through your dominions for this enterprise,
On such regards of safety and allowance
80 As therein are set down.

King. It likes us well,
And, at our more considered time, we'll read,
Answer, and think upon this business.
Meantime, we thank you for your well-took labor.
Go to your rest. At night we'll feast together.
85 Most welcome home!

[Voltemand and Cornelius exit.]

Polonius. This business is well ended.
My liege, and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time
Were nothing but to waste night, day, and time.
90 Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad.
"Mad" call I it, for, to define true madness,
What is 't but to be nothing else but mad?
95 But let that go.

Queen. More matter with less art.

Polonius. Madam, I swear I use no art at all.
That he's mad, 'tis true; 'tis true 'tis pity,
And pity 'tis 'tis true—a foolish figure,
But farewell it, for I will use no art.

100 Mad let us grant him then, and now remains
That we find out the cause of this effect,
Or, rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains, and the remainder thus.

105 Perpend.
I have a daughter (have while she is mine)
Who, in her duty and obedience, mark,
Hath given me this. Now gather and surmise.

[*He reads.*] *To the celestial, and my soul's idol, the*
110 *most beautified Ophelia—*

That's an ill phrase, a vile phrase; "beautified" is a
vile phrase. But you shall hear. Thus: [*He reads.*]
In her excellent white bosom, these, etc.—

Queen. Came this from Hamlet to her?

115 **Polonius.** Good madam, stay awhile. I will be faithful.
[*He reads the letter.*]

*Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt I love.*

120 *O dear Ophelia, I am ill at these numbers. I have not
art to reckon my groans, but that I love thee
best, O most best, believe it. Adieu.*

*Thine evermore, most dear lady, whilst
this machine is to him, Hamlet.*

125 This, in obedience, hath my daughter shown me,
And more above, hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.

King. But how hath she received his love?

130 **Polonius.** What do you think of me?

King. As of a man faithful and honorable.

Polonius. I would fain prove so. But what might you think,
When I had seen this hot love on the wing
(As I perceived it, I must tell you that,

95–99 The Queen asks Polonius to make his point without such a display of rhetoric (**art**). He claims to be speaking plainly about the matter, but then he can't resist making a figure of speech that even he describes as foolish.

105 **Perpend:** consider.

108 **gather and surmise:** draw your own conclusions.

114–115 The Queen doubts Hamlet would use such formal and flowery language; Polonius assures her he will read the letter accurately.

116 **Doubt:** suspect.

120 **ill at these numbers:** bad at writing in verse.

121 **reckon:** count, put into metrical verse.

123–124 **whilst . . . to him:** while I am still in this body (**machine**).

126–128 **more above . . . ear:** In addition, she has told me all the details of his solicitations as they occurred.

137 **played . . . table-book:** kept this knowledge hidden within me.

138 **given . . . winking:** closed the eyes of my heart.

139 **looked with idle sight:** saw without really noticing.

142 **star:** sphere.

143 **prescripts:** orders.

144 **resort:** visits.

147–152 Polonius describes the stages of Hamlet's decline: he grew sad, then stopped eating, then suffered from sleeplessness (**a watch**), then turned weak and lightheaded, and finally became mad.

157 The actor playing Polonius might point from his head to his shoulder or make a similar gesture while speaking this line.

160 **the center:** Earth's center, the most inaccessible place; **try:** test.

163 **loose:** turn loose (as an animal might be released for mating).

164 **arras:** a tapestry hung in front of a wall.

171 **board him presently:** speak to him at once.

135 Before my daughter told me), what might you,
Or my dear Majesty your queen here, think,
If I had played the desk or table-book
Or given my heart a winking, mute and dumb,
Or looked upon this love with idle sight?
140 What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
"Lord Hamlet is a prince, out of thy star.
This must not be." And then I prescripts gave her,
That she should lock herself from his resort,
145 Admit no messengers, receive no tokens;
Which done, she took the fruits of my advice,
And he, repelled (a short tale to make),
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
150 Thence to a lightness, and, by this declension,
Into the madness wherein now he raves
And all we mourn for.

King [*to Queen*]. Do you think 'tis this?

Queen. It may be, very like.

Polonius. Hath there been such a time (I would fain know that)
155 That I have positively said "'Tis so,"
When it proved otherwise?

King. Not that I know.

Polonius. Take this from this, if this be otherwise.
If circumstances lead me, I will find
Where truth is hid, though it were hid, indeed,
160 Within the center.

King. How may we try it further?

Polonius. You know sometimes he walks four hours together
Here in the lobby.

Queen. So he does indeed.

Polonius. At such a time I'll loose my daughter to him.
[*To the King.*] Be you and I behind an arras then.
165 Mark the encounter. If he love her not,
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
But keep a farm and carters.

King. We will try it.

[*Enter Hamlet reading on a book.*]

Queen. But look where sadly the poor wretch comes reading.

170 **Polonius.** Away, I do beseech you both, away.
I'll board him presently. O, give me leave.



[King and Queen exit with Attendants.]

How does my good Lord Hamlet?

Hamlet. Well, God-a-mercy.

Polonius. Do you know me, my lord?

175 **Hamlet.** Excellent well. You are a fishmonger.

Polonius. Not I, my lord.

Hamlet. Then I would you were so honest a man.

Polonius. Honest, my lord?

180 **Hamlet.** Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand.

Polonius. That's very true, my lord.

Hamlet. For if the sun breed maggots in a dead dog, being a good kissing carrion—Have you a daughter?

Polonius. I have, my lord.

ANALYZE CONFLICT

Annotate: As you read lines 172–221, mark insulting comments that Hamlet makes about Polonius.

Infer: Why might he treat Polonius this way?

175 **fishmonger:** fish seller.

183 **a good kissing carrion:** good flesh for kissing. (Hamlet seems to be reading at least part of this sentence from his book.)

185 Conception: understanding; being pregnant.

188 harping on: sticking to the subject of.

195 matter: subject matter. (Hamlet plays off another meaning, "the basis of a quarrel.")

201 wit: understanding.

204 honesty: good manners.



Close Read Screencast

Listen to a modeled close read of this text.

208 Polonius asks him to come out of the open air.

211 pregnant: full of meaning;
happiness: talent for expression.

185 Hamlet. Let her not walk i' th' sun. Conception is a blessing, but, as your daughter may conceive, friend, look to 't.

190 Polonius [*aside*]. How say you by that? Still harping on my daughter. Yet he knew me not at first; he said I was a fishmonger. He is far gone. And truly, in my youth, I suffered much extremity for love, very near this. I'll speak to him again.—What do you read, my lord?

Hamlet. Words, words, words.

195 Polonius. What is the matter, my lord?

Hamlet. Between who?

Polonius. I mean the matter that you read, my lord.

200 Hamlet. Slanders, sir; for the satirical rogue says here that old men have gray beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams; all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, shall grow old as I am, if, like a crab, you could go backward.

Polonius [*aside*]. Though this be madness, yet there is method in 't.—Will you walk out of the air, my lord?

Hamlet. Into my grave?

210 Polonius. Indeed, that's out of the air. [*Aside.*] How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him and suddenly contrive the means of meeting between him and my daughter.—My lord, I will take my leave of you.

Hamlet. You cannot, sir, take from me anything that I will more willingly part withal—except my life, except my life, except my life.

220 Polonius. Fare you well, my lord.

Hamlet [*aside*]. These tedious old fools.

[*Enter Guildenstern and Rosencrantz.*]

Polonius. You go to seek the Lord Hamlet. There he is.

Rosencrantz [*to Polonius*]. God save you, sir.

[*Polonius exits.*]

Guildenstern. My honored lord.

225 **Rosencrantz.** My most dear lord.

Hamlet. My excellent good friends! How dost thou,
Guildenstern? Ah, Rosencrantz! Good lads, how
do you both?

Rosencrantz. As the indifferent children of the earth.

229 **indifferent:** ordinary.

230 **Guildenstern.** Happy in that we are not overhappy.
On Fortune's cap, we are not the very button.

Hamlet. Nor the soles of her shoe?

Rosencrantz. Neither, my lord.

Hamlet. Then you live about her waist, or in the middle
235 of her favors?

234–238 Hamlet exchanges sexual
puns with his childhood friends.
References to Fortune's sexual favors
and private parts lead up to the
traditional saying that the unfaithful
Fortune is a prostitute (**strumpet**).

Guildenstern. Faith, her privates we.

Hamlet. In the secret parts of Fortune? O, most true!
She is a strumpet. What news?

Rosencrantz. None, my lord, but that the world's
240 grown honest.

Hamlet. Then is doomsday near. But your news is not
true. Let me question more in particular. What
have you, my good friends, deserved at the hands of
Fortune that she sends you to prison hither?

245 **Guildenstern.** Prison, my lord?

Hamlet. Denmark's a prison.

Rosencrantz. Then is the world one.

Hamlet. A goodly one, in which there are many
confines, wards, and dungeons, Denmark being
250 one o' th' worst.

249 **confines:** places of confinement;
wards: cells.

Rosencrantz. We think not so, my lord.

Hamlet. Why, then, 'tis none to you, for there is nothing
either good or bad but thinking makes it so. To
me, it is a prison.

255 **Rosencrantz.** Why, then, your ambition makes it one.
'Tis too narrow for your mind.

Hamlet. O God, I could be bounded in a nutshell and
count myself a king of infinite space, were it not
that I have bad dreams.

260 **Guildenstern.** Which dreams, indeed, are ambition, for
the very substance of the ambitious is merely the
shadow of a dream.

260–262 Guildenstern says that
the apparently substantial aims of
ambition are even less substantial
than dreams.

266–267 Hamlet says that according to their logic, only beggars would have real bodies (since they lack ambition), and monarchs and ambitious (outstretched) heroes would be the shadows of beggars.

268 **fay:** faith.

269 **wait upon:** escort. (Hamlet takes the word to mean “serve” and replies that he would not categorize them with his servants.)

ANALYZE DRAMATIC PLOT

Annotate: Mark Hamlet’s questions in lines 270–280.

Infer: What does he suspect is the real purpose of his friends’ visit?

278 **too dear a halfpenny:** too costly at a halfpenny.

279 **free:** voluntary.

282 Hamlet sarcastically asks them to give him anything but a straight answer.

285 **color:** disguise.

288–289 **conjure you:** ask you earnestly.

289–290 **consonancy of our youth:** our closeness when we were young.

291–292 **by what . . . withal:** by whatever you hold more valuable, which someone more skillful than I would use to urge you with.

295 Hamlet reminds them that he is watching.

298–299 **shall my . . . discovery:** My saying it first will spare you from revealing your secret.

300 **molt no feather:** will not be diminished.

304 **promontory:** a rock jutting out from the sea.

Hamlet. A dream itself is but a shadow.

265 **Rosencrantz.** Truly, and I hold ambition of so airy and light a quality that it is but a shadow’s shadow.

Hamlet. Then are our beggars bodies, and our monarchs and outstretched heroes the beggars’ shadows. Shall we to th’ court? For, by my fay, I cannot reason.

Rosencrantz/Guildenstern. We’ll wait upon you.

270 **Hamlet.** No such matter. I will not sort you with the rest of my servants, for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore?

275 **Rosencrantz.** To visit you, my lord, no other occasion.

Hamlet. Beggar that I am, I am even poor in thanks; but I thank you, and sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, come, deal justly with me. Come, come; nay, speak.

Guildenstern. What should we say, my lord?

Hamlet. Anything but to th’ purpose. You were sent for, and there is a kind of confession in your looks which your modesties have not craft enough to color. I know the good king and queen have sent for you.

Rosencrantz. To what end, my lord?

Hamlet. That you must teach me. But let me conjure you by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer can charge you withal; be even and direct with me whether you were sent for or no.

Rosencrantz [to Guildenstern]. What say you?

295 **Hamlet** [aside]. Nay, then I have an eye of you.—If you love me, hold not off.

Guildenstern. My lord, we were sent for.

300 **Hamlet.** I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the King and Queen molt no feather. I have of late, but wherefore I know not, lost all my mirth, forgone all custom of exercises, and, indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this

305 most excellent canopy, the air, look you, this brave
o'er-hanging firmament, this majestical roof, fretted
with golden fire—why, it appeareth nothing to me
but a foul and pestilent congregation of vapors.
What a piece of work is a man, how noble in reason,
310 how infinite in faculties, in form and moving
how express and admirable; in action how like an
angel, in apprehension how like a god: the beauty
of the world, the paragon of animals—and yet, to
me, what is this quintessence of dust? Man delights
315 not me, no, nor women neither, though by your
smiling you seem to say so.

Rosencrantz. My lord, there was no such stuff in my thoughts.

Hamlet. Why did you laugh, then, when I said “man delights not me”?

Rosencrantz. To think, my lord, if you delight not in man, what Lenten entertainment the players shall receive from you. We coted them on the way, and hither are they coming to offer you service.

325 **Hamlet.** He that plays the king shall be welcome—his Majesty shall have tribute on me. The adventurous knight shall use his foil and target, the lover shall not sigh gratis, the humorous man shall end his part in peace, the clown shall make those laugh
330 whose lungs are tickle o' th' sear, and the lady shall say her mind freely, or the blank verse shall halt for 't. What players are they?

Rosencrantz. Even those you were wont to take such delight in, the tragedians of the city.

335 **Hamlet.** How chances it they travel? Their residence, both in reputation and profit, was better both ways.

Rosencrantz. I think their inhibition comes by the means of the late innovation.

Hamlet. Do they hold the same estimation they did when I was in the city? Are they so followed?

Rosencrantz. No, indeed are they not.

Hamlet. How comes it? Do they grow rusty?

Rosencrantz. Nay, their endeavor keeps in the wonted pace. But there is, sir, an aerie of children, little
345 eyases, that cry out on the top of question and are most tyrannically clapped for 't. These are now the fashion and so berattle the common stages (so they call them) that many wearing rapiers are afraid of goose quills and dare scarce come thither.

305 **brave:** splendid.

306 **fretted:** adorned.

308 **congregation:** gathering.

309 **piece of work:** work of art or fine craftsmanship.

311 **express:** exact, expressive.

312 **apprehension:** understanding.

314 **quintessence of dust:** essence, or most refined form, of dust.

322 **Lenten entertainment:** meager, or spare, reception.

323 **coted:** passed.

325–332 The king shall receive his praise, the knight shall use his sword and shield, the lover shall not sigh for nothing, the eccentric (**humorous**) character shall play his part in peace, the clown shall make those laugh who do so easily, and the lady shall speak without restraint, or else the blank verse (which has five metrical feet) will limp (**halt**) because of it.

337–349 The players had to leave the city due to competition from a company of boy actors—a nest (**aerie**) of young hawks (**little eyases**) who are loudly applauded for their shrill performances. Many fashionable patrons are afraid to attend the public theaters (**common stages**) where adult actors play, fearing satirical attacks from the pens of those who write for the boy actors.

351 **escoted:** provided for.

351–352 **pursue . . . sing:** perform only until their voices change.

353 **common:** adult.

356 **succession:** future work as actors.

358 **tar:** provoke.

359–361 **no money . . . question:** The only profitable plays were satires about this rivalry.

366–367 **Ay . . . load:** Yes, they've won over the whole theater world.

368–371 Hamlet says that people who made faces (**mouths**) at his uncle while his father was alive now pay up to 100 gold coins for his miniature portrait.

375–381 Hamlet tells Rosencrantz and Guildenstern that since fashion and ceremony should accompany a welcome, he wants to observe these formalities with them so it will not appear that the players get a better reception than they do.

384–385 Hamlet says he is only mad when the wind blows in a certain direction; at other times, he can tell one thing from another.

389 **swaddling clouts:** cloth used to wrap a newborn baby.

350 **Hamlet.** What, are they children? Who maintains 'em? How are they escoted? Will they pursue the quality no longer than they can sing? Will they not say afterwards, if they should grow themselves to common players (as it is most like, if their means are no better), their writers do them wrong to make them exclaim against their own succession?

355 **Rosencrantz.** Faith, there has been much to-do on both sides, and the nation holds it no sin to tar them to controversy. There was for a while no money bid for argument unless the poet and the player went to cuffs in the question.

Hamlet. Is 't possible?

Guildenstern. O, there has been much throwing about of brains.

365 **Hamlet.** Do the boys carry it away?

Rosencrantz. Ay, that they do, my lord—Hercules and his load too.

370 **Hamlet.** It is not very strange; for my uncle is King of Denmark, and those that would make mouths at him while my father lived give twenty, forty, fifty, a hundred ducats apiece for his picture in little. 'Sblood, there is something in this more than natural, if philosophy could find it out.

[*A flourish for the Players.*]

Guildenstern. There are the players.

375 **Hamlet.** Gentlemen, you are welcome to Elsinore. Your hands, come then. 'Th' appurtenance of welcome is fashion and ceremony. Let me comply with you in this garb, lest my extent to the players, which, I tell you, must show fairly outwards, should more appear like entertainment than yours. You are welcome. But my uncle-father and aunt-mother are deceived.

Guildenstern. In what, my dear lord?

385 **Hamlet.** I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw.

[*Enter Polonius.*]

Polonius. Well be with you, gentlemen.

Hamlet. Hark you, Guildenstern, and you too—at each ear a hearer! That great baby you see there is not yet out of his swaddling clouts.

390 **Rosencrantz.** Haply he is the second time come to them, for they say an old man is twice a child.

Hamlet. I will prophesy he comes to tell me of the players; mark it.—You say right, sir, a Monday morning, 'twas then indeed.

395 **Polonius.** My lord, I have news to tell you.

Hamlet. My lord, I have news to tell you: when Roscius was an actor in Rome—

Polonius. The actors are come hither, my lord.

Hamlet. Buzz, buzz.

400 **Polonius.** Upon my honor—

Hamlet. Then came each actor on his ass.

Polonius. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical,

Don't forget to
Notice & Note as you
read the text.



397 **Roscius:** a famous Roman actor.

399 Hamlet dismisses the announcement as old news.



406 **Seneca:** a Roman writer of tragedies.

407–408 **Plautus:** a Roman writer of comedies; **For the . . . liberty:** for plays that follow strict rules of dramatic composition as well as more loosely written plays.

409–426 **Jephthah:** a biblical figure who sacrifices his beloved daughter after making a thoughtless vow (see Judges 11); Hamlet quotes lines from a ballad based on this story.

425 **the first . . . chanson:** the first stanza of the religious song.

429 **valanced:** fringed (with a beard).

431–435 All female roles were played by boys. Hamlet fears that this boy's voice might crack onstage, since he has grown by the height of a thick-soled shoe.

436–437 **fly . . . see:** take on anything.

437 **straight:** right away.

444 **caviary to the general:** like caviar, which is unappreciated by most people.

405 tragical-comical-historical-pastoral, scene individable, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

410 **Hamlet.** O Jephthah, judge of Israel, what a treasure hadst thou!

Polonius. What a treasure had he, my lord?

Hamlet. Why,

*One fair daughter, and no more,
The which he lovèd passing well.*

415 **Polonius** [*aside*]. Still on my daughter.

Hamlet. Am I not i' th' right, old Jephthah?

Polonius. If you call me "Jephthah," my lord: I have a daughter that I love passing well.

Hamlet. Nay, that follows not.

420 **Polonius.** What follows then, my lord?

Hamlet. Why,

As by lot, God wot

and then, you know,

It came to pass, as most like it was—

425 the first row of the pious chanson will show you more, for look where my abridgment comes.

[*Enter the Players.*]

You are welcome, masters; welcome all.—I am glad to see thee well.—Welcome, good friends.—O my

430 thee last. Com'st thou to beard me in Denmark—

What, my young lady and mistress! By'r Lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Pray God

435 your voice, like a piece of uncurrent gold, be not cracked within the ring. Masters, you are all welcome. We'll e'en to 't like French falconers, fly at anything we see. We'll have a speech straight.

Come, give us a taste of your quality. Come, a passionate speech.

440 **First Player.** What speech, my good lord?

Hamlet. I heard thee speak me a speech once, but it was never acted, or, if it was, not above once; for the play, I remember, pleased not the million: 'twas caviary to the general. But it was (as I received it,

445 and others whose judgments in such matters cried
in the top of mine) an excellent play, well digested
in the scenes, set down with as much modesty as
cunning. I remember one said there were no sallets
450 in the lines to make the matter savory, nor no matter
in the phrase that might indict the author of
affectation, but called it an honest method, as
wholesome as sweet and, by very much, more
handsome than fine. One speech in 't I chiefly
455 loved. 'Twas Aeneas' tale to Dido, and thereabout
of it especially when he speaks of Priam's slaughter.
If it live in your memory, begin at this line—let me
see, let me see:

The rugged Pyrrhus, like th' Hyrcanian beast—
'tis not so; it begins with Pyrrhus:

460 *The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in th' ominous horse,
Hath now this dread and black complexion smeared
With heraldry more dismal. Head to foot,
465 Now is he total gules, horridly tricked
With blood of fathers, mothers, daughters, sons,
Baked and impasted with the parching streets,
That lend a tyrannous and a damnèd light
To their lord's murder. Roasted in wrath and fire,
470 And thus o'ersizèd with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.*
So, proceed you.

Polonius. 'Fore God, my lord, well spoken, with good
475 accent and good discretion.

First Player. *Anon he finds him
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal matched,
480 Pyrrhus at Priam drives, in rage strikes wide;
But with the whiff and wind of his fell sword
Th' unnervèd father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
485 Takes prisoner Pyrrhus' ear. For lo, his sword,
Which was declining on the milky head
Of reverend Priam, seemed i' th' air to stick.
So as a painted tyrant Pyrrhus stood
And, like a neutral to his will and matter,
490 Did nothing.*
But as we often see against some storm

446 **digested:** arranged.

447 **modesty:** restraint.

448 **cunning:** skill; **sallets:** spicy bits, racy jests.

454–455 Pyrrhus, son of the Greek hero Achilles, killed King Priam to revenge the death of his father during the Trojan War. Aeneas tells the story to Dido, the Queen of Carthage, in Virgil's *Aeneid*.

458 **Hyrcanian beast:** a tiger.

462 **couchèd:** concealed; **ominous horse:** wooden horse used by the Greeks to enter Troy.

465 **total gules:** all red; **tricked:** adorned.

467 The blood is baked and crusted (**impasted**) from the heat of the burning streets.

470 **o'ersizèd:** smeared over.

471 **carbuncles:** fiery red stones.

479 **Repugnant to:** resisting.

482 **unnervèd:** strengthless; **senseless Ilium:** the inanimate fortress of Troy.

485 **Takes . . . ear:** captures Pyrrhus's attention.

488–490 **So . . . nothing:** Pyrrhus stood still like a tyrant in a painting, suspended between his intentions and taking the actions that would fulfill them.

492 **rack**: mass of high clouds.

497 **Cyclops**: one-eyed giants who worked for Vulcan, the Roman god of metalworking.

498 **Mars**: Roman god of war; **for proof eterne**: to last for eternity.

502 **synod**: assembly.

503 **fellies**: section of a wheel's rim.

504 **nave**: hub of a wheel.

508–509 **He's for . . . sleeps**: Unless he's hearing a comic song and dance (jig) or a bawdy tale, he falls asleep.

509 **Hecuba**: Priam's wife.

510 **moblèd**: her face was muffled or wrapped up.

514 **bisson rheum**: blinding tears; **clout**: cloth.

516 **o'erteemèd**: worn out from childbearing.

519 **'Gainst . . . pronounced**: would have proclaimed treasonous statements against Fortune's rule.

525 **milch**: milky, moist with tears.

527 **whè'er**: whether.

532 **abstract**: summary.

*A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Arousèd vengeance sets him new a-work,
And never did the Cyclops' hammers fall
On Mars's armor, forged for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.*

*Out, out, thou strumpet Fortune! All you gods
In general synod take away her power,
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!*

Polonius. This is too long.

Hamlet. It shall to the barber's with your beard.—
Prithee say on. He's for a jig or a tale of bawdry, or
he sleeps. Say on; come to Hecuba.

510 **First Player.** *But who, ah woe, had seen the moblèd
queen—*

Hamlet. "The moblèd queen"?

Polonius. That's good. "Moblèd queen" is good.

First Player. *Run barefoot up and down, threat'ning the flames
With bisson rheum, a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o'erteemèd loins
A blanket, in the alarm of fear caught up—
Who this had seen, with tongue in venom steeped,
'Gainst Fortune's state would treason have pronounced.
But if the gods themselves did see her then
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamor that she made
(Unless things mortal move them not at all)
Would have made milch the burning eyes of heaven
And passion in the gods.*

Polonius. Look whè'er he has not turned his color and
has tears in 's eyes. Prithee, no more.

530 **Hamlet.** 'Tis well. I'll have thee speak out the rest of
this soon.—Good my lord, will you see the players
well bestowed? Do you hear, let them be well used,
for they are the abstract and brief chronicles of the
time. After your death you were better have a bad
epitaph than their ill report while you live.

535 **Polonius.** My lord, I will use them according to their
desert.

Hamlet. God's bodykins, man, much better! Use every man after his desert and who shall 'scape whipping? Use them after your own honor and dignity.
 540 The less they deserve, the more merit is in your bounty. Take them in.

Polonius. Come, sirs.

Hamlet. Follow him, friends. We'll hear a play tomorrow.
 [As Polonius and Players exit, Hamlet speaks to the First Player.] Dost thou hear me, old friend?
 545 Can you play "The Murder of Gonzago"?

First Player. Ay, my lord.

Hamlet. We'll ha't tomorrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in 't, could you not?
 550

First Player. Ay, my lord.

Hamlet. Very well. Follow that lord—and look you mock him not. [First Player exits.] My good friends, I'll leave you till night. You are welcome to Elsinore.
 555

Rosencrantz. Good my lord.

Hamlet. Ay, so, good-bye to you.
 [Rosencrantz and Guildenstern exit.]

Now I am alone.

O, what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 560 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit
 That from her working all his visage wanned,
 Tears in his eyes, distraction in his aspect,
 A broken voice, and his whole function suiting
 565 With forms to his conceit—and all for nothing!
 For Hecuba!
 What's Hecuba to him, or he to Hecuba,
 That he should weep for her? What would he do
 Had he the motive and the cue for passion
 570 That I have? He would drown the stage with tears
 And cleave the general ear with horrid speech,
 Make mad the guilty and appall the free,
 Confound the ignorant and amaze indeed
 The very faculties of eyes and ears. Yet I,
 575 A dull and muddy-mettled rascal, peak
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing—no, not for a king
 Upon whose property and most dear life

537 God's bodykins: by God's little body.

548 ha't: have it.

ANALYZE SOLILOQUY

Annotate: As you read lines 558–590, mark phrases Hamlet uses to describe himself.

Interpret: What internal conflict does the speech express?

561–562 Could . . . wanned: could force his soul into such agreement with his thoughts that his soul made his face turn pale.

564–565 his whole . . . conceit: all of his activity creating outward appearances that express his thoughts.

571 cleave . . . speech: pierce everyone's ears with horrible words.

572 appall the free: terrify the innocent.

575 muddy-mettled: weak-spirited; **peak:** mope.

576 John-a-dreams: a dreamy idler; **unpregnant of:** not roused to action by.

579 **defeat**: destruction.

582–583 **gives . . . lungs**: calls me a complete liar.

584 **'Swounds**: by Christ's wounds (an oath).

585 **pigeon-livered**: meek as a pigeon.

587 **kites**: birds of prey.

588 **offal**: entrails.

589 **kindless**: unnatural.

591 **brave**: admirable.

595 **drab**: prostitute.

596 **scullion**: kitchen servant.

597 **About**: get to work.

599 **cunning of the scene**: skill of the performance.

600 **presently**: immediately.

601 **malefactions**: crimes.

606 **tent . . . quick**: probe him in his most vulnerable spot; **blench**: flinch.

612–613 **grounds . . . this**: a more solid basis for acting than the Ghost's words.



ESSENTIAL QUESTION:
What can drive someone to seek revenge?

Review your notes and add your thoughts to your Response Log.

A damned defeat was made. Am I a coward?
Who calls me "villain"? breaks my pate across?
Plucks off my beard and blows it in my face?
Tweaks me by the nose? gives me the lie i' th' throat
As deep as to the lungs? Who does me this?
Ha! 'Swounds, I should take it! For it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words
And fall a-cursing like a very drab,
A scullion! Fie upon 't! Foh!
About, my brains!—Hum, I have heard
That guilty creatures sitting at a play
Have, by the very cunning of the scene,
Been struck so to the soul that presently
They have proclaimed their malefactions.
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If he do blench,
I know my course. The spirit that I have seen
May be a devil, and the devil hath power
T' assume a pleasing shape; yea, and perhaps,
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.
[*He exits.*]

COLLABORATIVE DISCUSSION

With a partner, share your reactions to the feelings Hamlet expresses in his soliloquy.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What does Polonius think is causing Hamlet's moodiness?
 - ☐ A He suspects Hamlet is plotting revenge against Claudius.
 - ☐ B He believes Hamlet has a mental illness.
 - ☐ C He realizes Hamlet is still grieving for his father.
 - ☐ D He knows Hamlet is lovesick for Ophelia.

2. Why have Claudius and Gertrude invited Rosencrantz and Guildenstern to Elsinore?
 - ☐ A They want Rosencrantz and Guildenstern to spy on Polonius.
 - ☐ B They want Rosencrantz and Guildenstern to cheer up Hamlet.
 - ☐ C Rosencrantz and Guildenstern will manage their land.
 - ☐ D Rosencrantz and Guildenstern have committed crimes.

3. How does Hamlet plan to test Claudius's guilt?
 - ☐ A He will ask Claudius to watch a play that depicts a murder similar to that of his father.
 - ☐ B He hopes to get Claudius to admit to the crime by holding him at knifepoint.
 - ☐ C He asks his mother to coax it out of Claudius over dinner.
 - ☐ D He will confront Claudius as if he already has evidence proving his guilt.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **EVALUATE** In Act II, Scene 1, lines 78–101, Ophelia describes what happened when Hamlet visited her. Did he just pretend to be mad in that encounter, or could he have been genuinely disturbed because of what he had learned about his father's murder? Consider the following:
 - his warning to Horatio and Marcellus at the end of Act I
 - his relationship with Ophelia
 - the details in her description
 - his behavior with other characters in Act II
- 2 **INTERPRET** In Scene 2, line 246, Hamlet tells Rosencrantz and Guildenstern that “Denmark’s a prison.” How does this statement reflect his situation at the Danish court?
- 3 **ANALYZE** Reread Hamlet’s speech in Scene 2, lines 309–316. What internal conflict does he express here?
- 4 **COMPARE** The speech recited by the First Player in Scene 2, lines 476–505, tells the story of Pyrrhus. How does this Greek mythological figure serve as a foil for Hamlet?
- 5 **DRAW CONCLUSIONS** At the end of Act II, Hamlet reveals his plan for testing Claudius’s guilt. Why might Shakespeare have chosen a theatrical performance for this purpose?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of Act II.

Writing

↳ Diary Entry

In Act II, the rising action of the play includes Hamlet’s behavior toward Ophelia. Write a diary entry in which Ophelia discusses her relationship with Hamlet.

- Describe the encounter with Hamlet that Ophelia reveals to Polonius in Scene 1.
- Discuss the advice that Ophelia has received from her brother and her father.
- Share Ophelia’s feelings toward Hamlet and her thoughts about his state of mind.

Speaking & Listening

↳ Group Discussion

Hamlet is not quick to act; instead, he takes time to think through each decision before moving forward. Why is Hamlet so cautious?

- Gather evidence about his pretending to be mad and his plan to test Claudius’s guilt.
- In a small group, discuss why Hamlet takes these measures. Consider what might happen if he tried to take revenge immediately.
- As your group shares ideas and evidence, reflect on and adjust your earlier remarks if any reasons or evidence leads you to change your mind.



Act III

Scene 1 *The castle.*

[Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and Lords.]

King. And can you by no drift of conference
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

5 **Rosencrantz.** He does confess he feels himself distracted,
But from what cause he will by no means speak.

Guildenstern. Nor do we find him forward to be sounded,
But with a crafty madness keeps aloof
When we would bring him on to some confession
10 Of his true state.

Queen. Did he receive you well?

Rosencrantz. Most like a gentleman.

Guildenstern. But with much forcing of his disposition.

Rosencrantz. Niggard of question, but of our demands
Most free in his reply.

15 **Queen.** Did you assay him to any pastime?

Rosencrantz. Madam, it so fell out that certain players
We o'erraught on the way. Of these we told him,
And there did seem in him a kind of joy
To hear of it. They are here about the court,
20 And, as I think, they have already order
This night to play before him.

Polonius. 'Tis most true,
And he beseeched me to entreat your Majesties
To hear and see the matter.

King. With all my heart, and it doth much content me
25 To hear him so inclined.
Good gentlemen, give him a further edge
And drive his purpose into these delights.

Rosencrantz. We shall, my lord.

[Rosencrantz and Guildenstern and Lords exit.]

King. Sweet Gertrude, leave us too,
For we have closely sent for Hamlet hither,
30 That he, as 'twere by accident, may here
Affront Ophelia.
Her father and myself (lawful espials)
Will so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge

Don't forget to
Notice & Note as you
read the text.



1 **drift of conference:** steering of conversation.

7 **forward to be sounded:** interested in being questioned.

12 **forcing of his disposition:** effort.

13–14 **Niggard . . . reply:** reluctant to talk, but willing to answer our questions.

15 **assay:** tempt.

17 **o'erraught:** overtook.

26 **give . . . edge:** sharpen his interest.

29 **closely:** privately.

31 **Affront:** meet.

32 **espials:** spies.

35 as he is behaved: according to his behavior.

43 Gracious: Your Grace (addressing the King).

44–49 Polonius tells Ophelia to read a religious book to provide an excuse for being alone. He remarks that many people are guilty of using worship and a devout appearance to cover their sins.

50–55 Claudius compares the heavy makeup that covers up the flaws on a prostitute's cheek to the beautiful words that cover his crime.

ANALYZE SOLILOQUY

Annotate: Mark figurative language in lines 57–89 that expresses how Hamlet feels about life.

Interpret: What reason does he give for continuing to endure life's problems?

57 To be: to exist, to continue living.

59 slings: something thrown or shot.

64 consummation: final ending.

66 rub: obstacle.

68 shuffled . . . coil: cast aside the turmoil of life.

69–70 There's . . . life: That is the consideration that makes us endure misery (**calamity**) for such a long time.

71 time: life in this world.

72 contumely: insults, expressions of contempt.

73 despised: unreturned.

74 office: officials.

35 And gather by him, as he is behaved,
If't be th' affliction of his love or no
That thus he suffers for.

Queen. I shall obey you.
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
40 Of Hamlet's wildness. So shall I hope your virtues
Will bring him to his wonted way again,
To both your honors.

Ophelia. Madam, I wish it may.
[Queen exits.]

Polonius. Ophelia, walk you here.—Gracious, so please you,
We will bestow ourselves. [To Ophelia.] Read on this book,
45 That show of such an exercise may color
Your loneliness.—We are oft to blame in this
(’Tis too much proved), that with devotion's visage
And pious action we do sugar o'er
The devil himself.

50 King [aside]. O, ’tis too true!
How smart a lash that speech doth give my conscience.
The harlot's cheek beautied with plast'ring art
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
55 O heavy burden!

Polonius. I hear him coming. Let's withdraw, my lord.
[They withdraw.]

[Enter Hamlet.]

Hamlet. To be or not to be—that is the question:
Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
60 Or to take arms against a sea of troubles
And, by opposing, end them. To die, to sleep—
No more—and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to—’tis a consummation
65 Devoutly to be wished. To die, to sleep—
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
70 That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns

- 75 That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
80 The undiscovered country from whose bourn
No traveler returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
85 And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.— Soft you now,
90 The fair Ophelia.— Nymph, in thy orisons
Be all my sins remembered.

Ophelia. Good my lord,
How does your Honor for this many a day?

Hamlet. I humbly thank you, well.

- Ophelia.** My lord, I have remembrances of yours
95 That I have longèd long to redeliver.
I pray you now receive them.

Hamlet. No, not I. I never gave you aught.

- Ophelia.** My honored lord, you know right well you did,
And with them words of so sweet breath composed
100 As made the things more rich. Their perfume lost,
Take these again, for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

Hamlet. Ha, ha, are you honest?

- 105 **Ophelia.** My lord?

Hamlet. Are you fair?

Ophelia. What means your lordship?

Hamlet. That if you be honest and fair, your honesty
should admit no discourse to your beauty.

- 110 **Ophelia.** Could beauty, my lord, have better commerce
than with honesty?

Hamlet. Ay, truly, for the power of beauty will sooner
transform honesty from what it is to a bawd than
the force of honesty can translate beauty into his

74-75 **spurns . . . takes:** the insults that people of merit receive from the unworthy.

76-77 **When . . . bodkin:** when he might settle his accounts (**his quietus make**) with merely a dagger (**a bare bodkin**)—that is, end his unhappiness by killing himself.

77 **fardels:** burdens.

80 **bourn:** boundary.

81 **puzzles:** paralyzes.

85 **native hue:** natural color.

86 **cast:** shade.

87-88 **pitch and moment:** height and importance; **With this regard:** for this reason.

89 **Soft you:** be quiet, enough.

90 **orisons:** prayers.

104 **honest:** truthful, chaste.

108-109 **your honesty . . . beauty:** Your chastity should not allow itself to be influenced by your beauty.

110 **commerce:** dealings.

114 **his:** its.

115 **This . . . paradox:** This once went against the common viewpoint.

116 **time:** the present age.

118–120 Hamlet's metaphor is of grafting a branch onto a fruit tree: If virtue is grafted onto his sinful nature, the fruit of the grafted tree will still taste of his old nature.

122 **nunnery:** convent (sometimes used as a slang word for "brothel").

123 **indifferent honest:** reasonably virtuous.

127 **beck:** command.

139 **calumny:** slander, defamation.

115 likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.

Ophelia. Indeed, my lord, you made me believe so.

Hamlet. You should not have believed me, for virtue cannot so inoculate our old stock but we shall relish of it, I loved you not.

Ophelia. I was the more deceived.

Hamlet. Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious, with more offenses at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all; believe none of us. Go thy ways to a nunnery. Where's your father?

Ophelia. At home, my lord.

Hamlet. Let the doors be shut upon him that he may play the fool nowhere but in 's own house. Farewell.

Ophelia. O, help him, you sweet heavens!

Hamlet. If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, farewell. Or if thou wilt needs marry,



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marry a fool, for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

Ophelia. Heavenly powers, restore him!

- 145 **Hamlet.** I have heard of your paintings too, well enough. God hath given you one face, and you make yourselves another. You jig and amble, and you lisp; you nickname God's creatures and make your wantonness your ignorance. Go to, I'll no more on 't. It hath made me mad. I say we will have no more marriage. Those that are married already, all but one, shall live. The rest shall keep as they are. To a nunnery, go.

[*He exits.*]

- Ophelia.** O, what a noble mind is here o'erthrown!
155 The courtier's, soldier's, scholar's, eye, tongue, sword,
Th' expectancy and rose of the fair state,
The glass of fashion and the mold of form,
Th' observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
160 That sucked the honey of his musicked vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of time and harsh;
That unmatched form and stature of blown youth
Blasted with ecstasy. O, woe is me
165 T' have seen what I have seen, see what I see!

King [*advancing with Polonius*]. Love? His affections do not that way tend;

- Nor what he spake, though it lacked form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,
170 And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England
For the demand of our neglected tribute.
175 Haply the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on 't?

- 180 **Polonius.** It shall do well. But yet do I believe
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia?
You need not tell us what Lord Hamlet said;
We heard it all.—My lord, do as you please,

142 **monsters:** horned cuckolds (men whose wives are unfaithful).

148 **nickname:** find new names for.

148–149 **make . . . ignorance:** use ignorance as an excuse for your waywardness.

155–158 Ophelia starts her description of Hamlet's former self by evoking the princely ideal of statesman, soldier, and scholar. He was the hope and ornament (**expectancy and rose**) of Denmark, a model of behavior and appearance for other people, respected (**observed**) by all who looked upon him.

163–164 **blown . . . ecstasy:** youth in full bloom withered by madness.

166 **affections:** feelings.

168–171 Claudius says that Hamlet's melancholy broods on something like a bird sits on an egg; he fears that some danger will hatch from it.

177 **This . . . heart:** this unknown thing that has settled in his heart.

187 **be round:** speak plainly.

189 **find him not:** does not learn what is disturbing him.

185 But, if you hold it fit, after the play
Let his queen-mother all alone entreat him
To show his grief. Let her be round with him;
And I'll be placed, so please you, in the ear
Of all their conference. If she find him not,
190 To England send him, or confine him where
Your wisdom best shall think.

King. It shall be so.
Madness in great ones must not unwatched go.
[*They exit.*]



Scene 2 *The castle.*

[*Enter Hamlet and three of the Players.*]

Hamlet. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too
5 much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious, periwig-
10 pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped for oërdoning Termagant. It out-
15 Herods Herod. Pray you, avoid it.

Player. I warrant your Honor.

Hamlet. Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you oërstep not the modesty of nature. For
20 anything so oërdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off,
25 though it makes the unskillful laugh, cannot but make the judicious grieve, the censure of the which one must in your allowance oërweigh a whole theater of others. O, there be players that I have seen play
30

3 **I had as lief:** I would just as soon.

9 **robustious:** bolsterous.

9-10 **periwig-pated:** wig-wearing.

11 **groundlings:** the spectators who paid the cheapest price for admittance to the theater and stood in an open area in front of the stage.

14-15 **Termagant, Herod:** noisy, violent figures from early drama.

20 **modesty:** moderation.

21 **is from:** strays from.

24 **scorn:** something scornful.

25-26 **the very . . . pressure:** a true impression of the present.

26 **come tardy off:** done inadequately.

27 **the unskillful:** those lacking in judgment.

28-30 **the censure . . . others:** You should value the opinion of a single judicious theatergoer over an entire audience that lacks judgment.

and heard others praise (and that highly), not to speak it profanely, that, neither having th' accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

Player. I hope we have reformed that indifferently with us, sir.

Hamlet. O, reform it altogether. And let those that play your clowns speak no more than is set down for them, for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the meantime some necessary question of the play be then to be considered. That's villainous and shows a most pitiful ambition in the fool that uses it. Go make you ready.

[Players *exit*.]

[Enter Polonius, Guildenstern, and Rosencrantz.]

How now, my lord, will the King hear this piece of work?

Polonius. And the Queen too, and that presently.

Hamlet. Bid the players make haste. [Polonius *exits*.]
Will you two help to hasten them?

Rosencrantz. Ay, my lord.

[They *exit*.]

Hamlet. What ho, Horatio!

[Enter Horatio.]

Horatio. Here, sweet lord, at your service.

Hamlet. Horatio, thou art e'en as just a man
As e'er my conversation coped withal.

Horatio. O, my dear lord—

Hamlet. Nay, do not think I flatter,
For what advancement may I hope from thee
That no revenue hast but thy good spirits
To feed and clothe thee? Why should the poor be flattered?
No, let the candied tongue lick absurd pomp
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath sealed thee for herself. For thou hast been
As one in suffering all that suffers nothing,
A man that Fortune's buffets and rewards

38 **indifferently**: fairly well.

42 **of them**: some among them.

43 **barren**: dull-witted.

56–57 Hamlet says that Horatio is as honorable as any man he has ever dealt with.

62 **candied**: flattering.

63 **crook . . . knee**: bend the ready joint of the knee (kneel down).

64 **thrift**: profit.

68 **one . . . nothing**: one who experiences everything but is harmed by nothing.

71 **blood:** passions; **commeddled:** blended.

72 **pipe:** small wind instrument.

73 **stop:** a hole in a wind instrument that controls sound.

81 **Even . . . soul:** with your most searching observation.

82–86 Hamlet says that if Claudius's hidden (**occulted**) guilt does not reveal (**unkennel**) itself with the speech Hamlet wrote, then the Ghost is in league with the devil and Hamlet's thoughts about Claudius are as foul as the forge of the Roman god of metalworking.

89 **censure of his seeming:** judgment of how he looks and behaves.

92 **be idle:** play the fool, be unoccupied.

94–97 Hamlet, taking **fares** to mean "feeds," answers that he eats promises. (Chameleons were said to feed on air.)

108 **calf:** fool.

70 Hast ta'en with equal thanks; and blessed are those
Whose blood and judgment are so well commeddled
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him

75 In my heart's core, ay, in my heart of heart,
As I do thee.—Something too much of this.—
There is a play tonight before the King.
One scene of it comes near the circumstance
Which I have told thee of my father's death.

80 I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle. If his occulted guilt
Do not itself unkennel in one speech,
It is a damnèd ghost that we have seen,

85 And my imaginations are as foul
As Vulcan's stithy. Give him heedful note,
For I mine eyes will rivet to his face,
And, after, we will both our judgments join
In censure of his seeming.

Horatio. Well, my lord.

90 If he steal aught the whilst this play is playing
And 'scape detecting, I will pay the theft.

[*Sound a flourish.*]

Hamlet. They are coming to the play. I must be idle.
Get you a place.

[*Enter Trumpets and Kettle Drums. Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant with the King's guard carrying torches.*]

King. How fares our cousin Hamlet?

95 **Hamlet.** Excellent, i' faith, of the chameleon's dish. I
eat the air, promise-crammed. You cannot feed
capons so.

King. I have nothing with this answer, Hamlet. These
words are not mine.

100 **Hamlet.** No, nor mine now. [*To Polonius.*] My lord, you
played once i' th' university, you say?

Polonius. That did I, my lord, and was accounted a
good actor.

Hamlet. What did you enact?

105 **Polonius.** I did enact Julius Caesar. I was killed i' th'
Capitol. Brutus killed me.

Hamlet. It was a brute part of him to kill so capital a
calf there.—Be the players ready?

Rosencrantz. Ay, my lord. They stay upon your patience.

110 **Queen.** Come hither, my dear Hamlet, sit by me.

Hamlet. No, good mother. Here's metal more attractive.

[Hamlet takes a place near Ophelia.]

Polonius [to the King]. Oh, ho! Do you mark that?

Hamlet. Lady, shall I lie in your lap?

Ophelia. No, my lord.

115 **Hamlet.** I mean, my head upon your lap?

Ophelia. Ay, my lord.

Hamlet. Do you think I meant country matters?

Ophelia. I think nothing, my lord.

Hamlet. That's a fair thought to lie between maids' legs.

120 **Ophelia.** What is, my lord?

Hamlet. Nothing.

Ophelia. You are merry, my lord.

Hamlet. Who, I?

Ophelia. Ay, my lord.

125 **Hamlet.** O God, your only jig-maker. What should a man do but be merry? For look you how cheerfully my mother looks, and my father died within 's two hours.

Ophelia. Nay, 'tis twice two months, my lord.

130 **Hamlet.** So long? Nay, then, let the devil wear black, for I'll have a suit of sables. O heavens, die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year. But, by'r Lady, he must build churches, then, or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is "For oh, for oh, the hobby-horse is forgot."

135 [The trumpets sound. Dumb show follows.]

[Enter a King and a Queen, very lovingly, the Queen embracing him and he her. She kneels and makes show of protestation unto him. He takes her up and declines his head upon her neck. He lies him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon comes in another man, takes off his crown, kisses it, pours poison in the sleeper's ears, and leaves him. The Queen returns, finds the King dead, makes passionate action. The poisoner with some three or four come in again, seem to condole with her. The dead body is carried away. The poisoner woos the Queen with gifts. She seems harsh awhile but in the end accepts his love.]

[Players exit.]

111 **metal more attractive:** a substance more magnetic.



NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice either a sharp contrast between what you would expect and what the character actually does, or behavior that contradicts previous behavior or well-established patterns, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark Hamlet's remarks about Ophelia in lines 111–119.

Compare: How does his attitude toward her in this scene compare with his attitude in Scene 1, lines 104–153?

117 **country matters:** something coarse or indecent, which a rustic from the country might propose.

125 Hamlet sarcastically refers to himself as the best jig (comical song and dance) performer.

129–130 Hamlet sarcastically suggests giving up his mourning clothes for luxurious clothing trimmed with furs.

134 **not thinking on:** being forgotten; **hobby-horse:** a horse-and-rider figure who once performed in Morris and May-Day dances. Such traditions had been disappearing.

Dumb show: a scene without dialogue.

138 miching mallecho: sneaking misdeed. (The Spanish word *malhecho* means "misdeed.")

139 Belike: perhaps; **argument:** plot.

146 naught: naughty, indecent.

152 posy of a ring: a motto inscribed in a ring.

155–160 The Player King says that they have been united in love and marriage for 30 years. **Phoebus' cart:** the sun god's chariot; **Neptune's salt wash:** the ocean; **Tellus:** Roman goddess of the earth; **Hymen:** god of marriage.

165 distrust you: am worried about you.

168–169 And women's . . . extremity: Women love and fear in equal measure, loving and fearing either too much or hardly at all.

Ophelia. What means this, my lord?

Hamlet. Marry, this is miching mallecho. It means mischief.

Ophelia. Belike this show imports the argument of the play.

[Enter Prologue.]

140 Hamlet. We shall know by this fellow. The players cannot keep counsel; they'll tell all.

Ophelia. Will he tell us what this show meant?

Hamlet. Ay, or any show that you will show him. Be not you ashamed to show, he'll not shame to tell

145 you what it means.

Ophelia. You are naught, you are naught. I'll mark the play.

Prologue.

For us and for our tragedy,

150 *Here stooping to your clemency,*

We beg your hearing patiently.

[He exits.]

Hamlet. Is this a prologue or the posy of a ring?

Ophelia. 'Tis brief, my lord.

Hamlet. As woman's love.

[Enter the Player King and Queen.]

155 Player King. Full thirty times hath Phoebus' cart gone round
Neptune's salt wash and Tellus' orbèd ground,
And thirty dozen moons with borrowed sheen
About the world have times twelve thirties been
Since love our hearts and Hymen did our hands
160 *Unite commutual in most sacred bands.*

Player Queen. So many journeys may the sun and moon
Make us again count o'er ere love be done!

But woe is me! You are so sick of late,

So far from cheer and from your former state,

165 *That I distrust you. Yet, though I distrust,*

Discomfort you, my lord, it nothing must.

For women fear too much, even as they love,

And women's fear and love hold quantity,

In neither aught, or in extremity.

170 *Now what my love is, proof hath made you know,*

And, as my love is sized, my fear is so;

Where love is great, the littlest doubts are fear;

Where little fears grow great, great love grows there.

Player King. Faith, I must leave thee, love, and shortly too.
 My operant powers their functions leave to do.
 And thou shalt live in this fair world behind,
 Honored, beloved; and haply one as kind
 For husband shalt thou—

Player Queen. O, confound the rest!
 Such love must needs be treason in my breast.
 In second husband let me be accurst.
 None wed the second but who killed the first.

Hamlet. That's wormwood!

Player Queen. The instances that second marriage move
 Are base respects of thrift, but none of love.
 A second time I kill my husband dead
 When second husband kisses me in bed.

Player King. I do believe you think what now you speak,
 But what we do determine oft we break.
 Purpose is but the slave to memory,
 Of violent birth, but poor validity,
 Which now, the fruit unripe, sticks on the tree
 But fall unshaken when they mellow be.
 Most necessary 'tis that we forget
 To pay ourselves what to ourselves is debt.
 What to ourselves in passion we propose,
 The passion ending, doth the purpose lose.
 The violence of either grief or joy
 Their own enactures with themselves destroy.
 Where joy most revels, grief doth most lament;
 Grief joys, joy grieves, on slender accident.
 This world is not for aye, nor 'tis not strange
 That even our loves should with our fortunes change;
 For 'tis a question left us yet to prove
 Whether love lead fortune or else fortune love.
 The great man down, you mark his favorite flies;
 The poor, advanced, makes friends of enemies.
 And hitherto doth love on fortune tend,
 For who not needs shall never lack a friend,
 And who in want a hollow friend doth try
 Directly seasons him his enemy.
 But, orderly to end where I begun:
 Our wills and fates do so contrary run
 That our devices still are overthrown;
 Our thoughts are ours, their ends none of our own.
 So think thou wilt no second husband wed,
 But die thy thoughts when thy first lord is dead.

Player Queen. Nor earth to me give food, nor heaven light,
 Sport and repose lock from me day and night,
 To desperation turn my trust and hope,

175 **My . . . do:** My vital powers are no longer functioning.

180 **behind:** after I'm gone.

187 **wormwood:** a bitter herb.

193–194 **The instances . . . love:** People marry a second time for profit, not for love.

203–204 Our intentions are dependent on our memory; they are powerful at first but have little durability (**validity**).

203, 205 **Most . . . debt:** We inevitably forget promises we have made to ourselves.

205–206 When the violence of extreme grief or joy ceases, so too does the willingness to act upon these emotions. People who feel extreme grief also feel extreme joy, and one passion is likely to follow another without much cause (**on slender accident**).

207 **for aye:** forever.

209 **The great . . . flies:** When a great man's fortune falls, his closest friend abandons him.

209 **advanced:** moving up in life.

207 **hitherto:** to this extent.

210 **Directly seasons him:** immediately changes him into.

211 **devices still:** plans always.

210 **Sport . . . night:** May the day deny (**lock from**) me its pastimes and night its rest.



220 An anchor's cheer: a religious hermit's fare.

221–222 May each obstacle that turns the face of joy pale meet and destroy everything that I wish to see prosper (**what I would have well**).

231 doth protest too much: overstates her case, makes too many assurances.

233 argument: plot.

238 Tropically: metaphorically.

242 free: guilt-free.

220 *An anchor's cheer in prison be my scope.
Each opposite that blanks the face of joy
Meet what I would have well and it destroy.
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife.*

225 Hamlet. If she should break it now!

Player King. 'Tis deeply sworn. Sweet, leave me here awhile.
My spirits grow dull, and fain I would beguile
The tedious day with sleep.

[Sleeps.]

Player Queen. *Sleep rock thy brain,
And never come mischance between us twain.*

[Player Queen exits.]

230 Hamlet. Madam, how like you this play?

Queen. The lady doth protest too much, methinks.

Hamlet. O, but she'll keep her word.

King. Have you heard the argument? Is there no offense in 't?

235 Hamlet. No, no, they do but jest, poison in jest. No offense i' th' world.

King. What do you call the play?

Hamlet. "The Mousetrap." Marry, how? Tropically. This play is the image of a murder done in Vienna. Gonzago is the duke's name, his wife Baptista. You shall see anon. 'Tis a knavish piece of work, but what of that? Your Majesty and we that have free

souls, it touches us not. Let the galled jade wince;
our withers are unwrung.

[Enter Lucianus.]

245 This is one Lucianus, nephew to the king.

Ophelia. You are as good as a chorus, my lord.

Hamlet. I could interpret between you and your love,
if I could see the puppets dallying.

Ophelia. You are keen, my lord, you are keen.

250 **Hamlet.** It would cost you a groaning to take off mine
edge.

Ophelia. Still better and worse.

Hamlet. So you mis-take your husbands.—Begin, murderer.
Pox, leave thy damnable faces and begin.

253 Come, the croaking raven doth bellow for revenge.

Lucianus. *Thoughts black, hands apt, drugs fit, and time agreeing,
Confederate season, else no creature seeing,
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
260 Thy natural magic and dire property
On wholesome life usurp immediately.*

[Pours the poison in his ears.]

Hamlet. He poisons him i' th' garden for his estate.
His name's Gonzago. The story is extant and written
in very choice Italian. You shall see anon how
265 the murderer gets the love of Gonzago's wife.

[Claudius rises.]

Ophelia. The King rises.

Hamlet. What, frightened with false fire?

Queen. How fares my lord?

Polonius. Give o'er the play.

270 **King.** Give me some light. Away!

Polonius. Lights, lights, lights!

[All but Hamlet and Horatio exit.]

Hamlet. *Why, let the stricken deer go weep,
The hart ungallèd play.*

275 *For some must watch, while some must sleep:
Thus runs the world away.*

Would not this, sir, and a forest of feathers (if the
rest of my fortunes turn Turk with me) with two
Provincial roses on my razed shoes, get me a fellowship
in a cry of players?

280 **Horatio.** Half a share.

243–244 **Let . . . unwrung:** a
proverbial expression that means, "Let
the guilty flinch; our consciences do
not bother us."

246 **chorus:** a character who explains
what will happen in a play.

247–252 An "interpreter" is a
narrator in a puppet show. Hamlet
says that he could explain what is
going on between Ophelia and her
lover if he caught them together.
When she comments that he is **keen**
(sharp, penetrating), he responds
with wordplay (using **keen** to mean
"sexually aroused") that she finds even
more witty but also more offensive.

253 **mis-take:** take falsely; a reference
to the marriage vow to take a husband
"for better, for worse."

257 Time is my ally (**Confederate**)
and only witness.

259 **Hecate's ban:** the curse of
Hecate, goddess of witchcraft.

261 **usurp:** steal.

267 **false fire:** the discharge of a gun
loaded without shot.

ANALYZE CONFLICT

Annotate: Reread lines
255–271. Mark Claudius's reaction
to Hamlet's comments and the
performance.

Predict: How might this incident
affect Claudius's plans for Hamlet?

273 **ungallèd:** uninjured.

276–279 **turn Turk with me:** turn
against me. Elizabethan theater
costumes often included feathers
worn on hats and ribbon rosettes
on shoes. A fellowship is a share or
partnership in a theater company.

282 Damon: in Roman mythology, the friend of Pythias.

285 pajock: either "peacock," which had a reputation for lust and cruelty, or "patchcock," a savage person. (Presumably the rhyme Horatio hints at is "ass.")

293 recorders: flute-like wooden wind instruments.

295 perdy: by God (from the French *par dieu*).

302 distempered: upset. (Hamlet takes it in the sense of "drunk.")

304 cholera: anger. (Hamlet takes it in the sense of "biliousness.")

307 purgation: cleansing of the body of impurities; spiritual cleansing through confession.

309-310 frame: order; **start:** shy away like a nervous or wild horse.

318 pardon: permission to leave.

Hamlet. A whole one, I.
*For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself, and now reigns here
A very very—pajock.*

Horatio. You might have rhymed.

Hamlet. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?

Horatio. Very well, my lord.

290 Hamlet. Upon the talk of the poisoning?

Horatio. I did very well note him.

Hamlet. Ah ha! Come, some music! Come, the recorders!

*For if the King like not the comedy,
Why, then, belike he likes it not, perdy.*
Come, some music!

[Enter Rosencrantz and Guildenstern.]

Guildenstern. Good my lord, vouchsafe me a word with you.

Hamlet. Sir, a whole history.

300 Guildenstern. The King, sir—

Hamlet. Ay, sir, what of him?

Guildenstern. Is in his retirement marvelous distempered.

Hamlet. With drink, sir?

Guildenstern. No, my lord, with choler.

305 Hamlet. Your wisdom should show itself more richer to signify this to the doctor, for for me to put him to his purgation would perhaps plunge him into more choler.

Guildenstern. Good my lord, put your discourse into some frame and start not so wildly from my affair.

Hamlet. I am tame, sir. Pronounce.

Guildenstern. The Queen your mother, in most great affliction of spirit, hath sent me to you.

Hamlet. You are welcome.

315 Guildenstern. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment. If not, your pardon and my return shall be the end of my business.

320 Hamlet. Sir, I cannot.

Rosencrantz. What, my lord?



Hamlet. Make you a wholesome answer. My wit's diseased.
But, sir, such answer as I can make, you
shall command—or, rather, as you say, my mother.
325 Therefore no more but to the matter. My mother,
you say—

Rosencrantz. Then thus she says: your behavior hath
struck her into amazement and admiration.

Hamlet. O wonderful son that can so 'stonish a mother!
330 But is there no sequel at the heels of this mother's
admiration? Impart.

Rosencrantz. She desires to speak with you in her closet
ere you go to bed.

Hamlet. We shall obey, were she ten times our mother.
335 Have you any further trade with us?

Rosencrantz. My lord, you once did love me.

Hamlet. And do still, by these pickers and stealers.

Rosencrantz. Good my lord, what is your cause of distemper?
You do surely bar the door upon your
340 own liberty if you deny your griefs to your friend.

Hamlet. Sir, I lack advancement.

Rosencrantz. How can that be, when you have the
voice of the King himself for your succession in
Denmark?

345 **Hamlet.** Ay, sir, but "While the grass grows"—the
proverb is something musty.

[Enter the Players with recorders.]

O, the recorders! Let me see one. [He takes a
recorder and turns to Guildenstern.] To withdraw
with you: why do you go about to recover the
350 wind of me, as if you would drive me into a toil?

Guildenstern. O, my lord, if my duty be too bold, my
love is too unmannerly.

Hamlet. I do not well understand that. Will you play
upon this pipe?

355 **Guildenstern.** My lord, I cannot.

Hamlet. I pray you.

Guildenstern. Believe me, I cannot.

Hamlet. I do beseech you.

Guildenstern. I know no touch of it, my lord.

360 **Hamlet.** It is as easy as lying. Govern these ventages
with your fingers and thumb, give it breath with

328 **admiration:** wonder.

332 **closet:** private room.

337 **pickers and stealers:** hands
(from the Church catechism, "To keep
my hands from picking and stealing").

345–346 The rest of the stale
(**musty**) proverb is "the horse starves,"
suggesting that Hamlet cannot wait
so long.

348–350 **withdraw:** speak privately.
Hamlet uses a hunting metaphor: The
hunter moves to the windward side
of the prey, causing it to flee toward a
net (**toil**).

360 **ventages:** stops, or finger holes,
on the recorder.

369–378 **sound me:** play upon me like an instrument, investigate me;
compass: an instrument's range;
organ: musical instrument; **fret me:** annoy me (also punning on **frets**, the raised bars for fingering a stringed instrument).

407 **fool . . . bent:** make me play the fool to the limits of my ability.

468 **by and by:** before long.

397 **Nero:** a Roman emperor who put his mother to death.

401–402 Hamlet tells himself that however much she is rebuked (**shent**) in his words, he must not put those words into action (**give them seals**).

your mouth, and it will discourse most eloquent music. Look you, these are the stops.

365 **Guildestern.** But these cannot I command to any utt'rance of harmony. I have not the skill.

Hamlet. Why, look you now, how unworthy a thing you make of me! You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

[Enter Polonius.]

God bless you, sir.

Polonius. My lord, the Queen would speak with you, and presently.

394 **Hamlet.** Do you see yonder cloud that's almost in shape of a camel?

Polonius. By th' Mass, and 'tis like a camel indeed.

Hamlet. Methinks it is like a weasel.

Polonius. It is backed like a weasel.

Hamlet. Or like a whale.

385 **Polonius.** Very like a whale.

Hamlet. Then I will come to my mother by and by.

[Aside.] They fool me to the top of my bent.—I will come by and by.

Polonius. I will say so.

400 **Hamlet.** "By and by" is easily said. Leave me, friends.

[All but Hamlet exit.]

'Tis now the very witching time of night,
When churchyards yawn and hell itself breathes out
Contagion to this world. Now could I drink hot blood
And do such bitter business as the day
105 Would quake to look on. Soft, now to my mother.
O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom.
Let me be cruel, not unnatural.

100 I will speak daggers to her, but use none.
My tongue and soul in this be hypocrites:
How in my words somever she be shent,
To give them seals never, my soul, consent.

[He exits.]



Don't forget to
Notice & Note as you
read the text.



Scene 3 *The castle.*

[Enter King, Rosencrantz, and Guildenstern.]

King. I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you.
I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so near 's as doth hourly grow
Out of his brows.

Guildenstern. We will ourselves provide.
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your Majesty.

Rosencrantz. The single and peculiar life is bound
With all the strength and armor of the mind
To keep itself from noyance, but much more
That spirit upon whose weal depends and rests
The lives of many. The cess of majesty
Dies not alone, but like a gulf doth draw
What's near it with it; or it is a massy wheel
Fixed on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortised and adjoined, which, when it falls,
Each small annexment, petty consequence,
Attends the boist'rous ruin. Never alone
Did the king sigh, but with a general groan.

King. Arm you, I pray you, to this speedy voyage,
For we will fetters put about this fear,
Which now goes too free-footed.

Rosencrantz. We will haste us.
[Rosencrantz and Guildenstern exit.]

[Enter Polonius.]

Polonius. My lord, he's going to his mother's closet.
Behind the arras I'll convey myself
To hear the process. I'll warrant she'll tax him home;
And, as you said (and wisely was it said),
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech of vantage. Fare you well, my liege.
I'll call upon you ere you go to bed
And tell you what I know.

1 **him:** his behavior.

3 **forthwith dispatch:** have prepared at once.

5 **The terms of our estate:** my position as king.

6 **near 's:** near us.

11 **single and peculiar:** individual and private.

13 **noyance:** harm.

14 **weal:** well-being.

15 **cess:** cessation, decrease.

16 **gulf:** whirlpool.

17–22 Rosencrantz alludes to Fortune's massive (**massy**) wheel, with the king traditionally shown on the top; when the king falls, everyone connected with him plunges as well.

24 **Arm you:** prepare yourself.

29 **process:** proceedings; **tax him home:** strongly rebuke him.

31 **meet:** fitting.

33 **of vantage:** in addition.



37 primal eldest curse: the curse of Cain (the son of Adam and Eve who murdered his brother Abel).

46–47 Where to . . . offense: What purpose does mercy serve other than to oppose condemnation?

King.

Thanks, dear my lord.

[Polonius exits.]

O, my offense is rank, it smells to heaven;
It hath the primal eldest curse upon 't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will.

40 My stronger guilt defeats my strong intent,
And, like a man to double business bound,
I stand in pause where I shall first begin
And both neglect. What if this cursèd hand
Were thicker than itself with brother's blood?

45 Is there not rain enough in the sweet heavens
To wash it white as snow? Where to serves mercy
But to confront the visage of offense?
And what's in prayer but this twofold force,
To be forestallèd ere we come to fall,

50 Or pardoned being down? Then I'll look up.
My fault is past. But, O, what form of prayer
Can serve my turn? "Forgive me my foul murder"?
That cannot be, since I am still possessed

- Of those effects for which I did the murder:
 55 My crown, mine own ambition, and my queen.
 May one be pardoned and retain th' offense?
 In the corrupted currents of this world,
 Offense's gilded hand may shove by justice,
 And oft 'tis seen the wicked prize itself
 60 Buys out the law. But 'tis not so above:
 There is no shuffling; there the action lies
 In his true nature, and we ourselves compelled,
 Even to the teeth and forehead of our faults,
 To give in evidence. What then? What rests?
 65 Try what repentance can. What can it not?
 Yet what can it, when one cannot repent?
 O wretched state! O bosom black as death!
 O limed soul, that, struggling to be free,
 Art more engaged! Help, angels! Make assay.
 70 Bow, stubborn knees, and heart with strings of steel
 Be soft as sinews of the newborn babe.
 All may be well.

[*He kneels.*]

[*Enter Hamlet.*]

Hamlet. Now might I do it pat, now he is a-praying,
 And now I'll do 't.

[*He draws his sword.*]

- And so he goes to heaven,
 75 And so am I revenged. That would be scanned:
 A villain kills my father, and for that,
 I, his sole son, do this same villain send
 To heaven.
 Why, this is hire and salary, not revenge.
 80 He took my father grossly, full of bread,
 With all his crimes broad blown, as flush as May;
 And how his audit stands who knows save heaven,
 But in our circumstance and course of thought
 'Tis heavy with him. And am I then revenged
 85 To take him in the purging of his soul,
 When he is fit and seasoned for his passage?
 No.
 Up sword, and know thou a more horrid hent.

[*He sheathes his sword.*]

- When he is drunk asleep, or in his rage,
 90 Or in th' incestuous pleasure of his bed,
 At game a-swearing, or about some act
 That has no relish of salvation in 't—
 Then trip him, that his heels may kick at heaven,

56 th' offense: the benefits of the crime.

57–64 In the corrupt ways (**currents**) of this world, a rich offender can push aside justice, and often the law is bribed with stolen wealth. But that isn't the case in heaven, where there is no evasion (**shuffling**); the true nature of every deed lies exposed, and we must testify against ourselves.

64 rests: remains.

68 limed: trapped like a bird caught in quicklime (a sticky substance).

69 engaged: entangled; **Make assay:** make an attempt (addressed to himself).

73 pat: conveniently.

ANALYZE SOLILOQUY

Annotate: As you read lines 73–96, mark the reason why Hamlet delays killing Claudius.

Analyze: How does this decision relate to what the Ghost told Hamlet about his death in Act I?

75 would be scanned: needs to be looked at carefully.

79 hire and salary: something Claudius should pay me to do.

80–84 Hamlet complains that his father was killed without allowing him spiritual preparation (**grossly**). He was immersed in worldly pleasures and his sins were in full bloom. Only heaven knows how his final account stands, but from Hamlet's perspective his father's sins seem a heavy burden.

86 seasoned: prepared.

88 know thou a more horrid hent: wait to be grasped on a more horrible occasion.

95 **stays:** awaits me.

96 **physic:** medicine (referring to the postponement of revenge or to Claudius's act of prayer).

1 **straight:** right away; **lay home to:** strongly rebuke.

2 **broad:** unrestrained.

5 **round:** blunt.

12 **idle:** foolish.

15 **forgot me:** forgotten who I am;
rood: cross.

20 **glass:** mirror.



Close Read Screencast

Listen to a modeled close read of this text.

And that his soul may be as damned and black

As hell, whereto it goes. My mother stays.

This physic but prolongs thy sickly days.

[Hamlet exits.]

King [rising]. My words fly up, my thoughts remain below;

Words without thoughts never to heaven go.

[He exits.]



Scene 4 The Queen's private chamber.

[Enter Queen and Polonius.]

Polonius. He will come straight. Look you lay home to him.

Tell him his pranks have been too broad to bear with

And that your Grace hath screened and stood between

Much heat and him. I'll silence me even here.

Pray you, be round with him.

Hamlet [within]. Mother, mother, mother!

Queen. I'll warrant you. Fear me not. Withdraw,

I hear him coming.

[Polonius hides behind the arras.]

[Enter Hamlet.]

Hamlet. Now, mother, what's the matter?

Queen. Hamlet, thou hast thy father much offended.

Hamlet. Mother, you have my father much offended.

Queen. Come, come, you answer with an idle tongue.

Hamlet. Go, go, you question with a wicked tongue.

Queen. Why, how now, Hamlet?

Hamlet. What's the matter now?

Queen. Have you forgot me?

Hamlet. No, by the rood, not so.

You are the Queen, your husband's brother's wife,

And (would it were not so) you are my mother.

Queen. Nay, then I'll set those to you that can speak.

Hamlet. Come, come, and sit you down; you shall not budge.

You go not till I set you up a glass

Where you may see the inmost part of you.

Queen. What wilt thou do? Thou wilt not murder me?
Help, ho!

Polonius [*behind the arras*]. What ho! Help!

25 **Hamlet.** How now, a rat? Dead for a ducat, dead.

[*He kills Polonius by thrusting a rapier through the arras.*]

Polonius [*behind the arras*]. O, I am slain!

Queen. O me, what hast thou done?

Hamlet. Nay, I know not. Is it the King?

Queen. O, what a rash and bloody deed is this!

Hamlet. A bloody deed—almost as bad, good mother,
30 As kill a king and marry with his brother.

Queen. As kill a king?

Hamlet. Ay, lady, it was my word.

[*He pulls Polonius' body from behind the arras.*]

Thou wretched, rash, intruding fool, farewell.
I took thee for thy better. Take thy fortune.
Thou find'st to be too busy is some danger.
[*To Queen.*]

35 Leave wringing of your hands. Peace, sit you down,
And let me wring your heart; for so I shall
If it be made of penetrable stuff,
If damnèd custom have not brazed it so
That it be proof and bulwark against sense.

40 **Queen.** What have I done, that thou dar'st wag thy tongue
In noise so rude against me?

Hamlet. Such an act
That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose
From the fair forehead of an innocent love
45 And sets a blister there, makes marriage vows
As false as dicers' oaths—O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words! Heaven's face does glow
50 O'er this solidity and compound mass
With heated visage, as against the doom,
Is thought-sick at the act.

Queen. Ay me, what act
That roars so loud and thunders in the index?

Hamlet. Look here upon this picture and on this,
55 The counterfeit presentment of two brothers.
See what a grace was seated on this brow,
Hyperion's curls, the front of Jove himself,
An eye like Mars' to threaten and command,

39 **Dead for a ducat:** I'll wager a ducat that I kill him; I'll kill him for a ducat.

ANALYZE DRAMATIC PLOT

Annotate: Mark Gertrude's reaction to Hamlet's accusations in lines 28–41.

Draw Conclusions: Do you think she knew that Claudius murdered her husband? Why or why not?

34 **too busy:** too much of a busybody.

38–39 **if . . . sense:** if habitual wickedness (**damnèd custom**) has not so hardened (**brazed**) your heart that it has become armor (**proof**) and fortification against feeling (**sense**).

47 **contraction:** the marriage contract.

48 **sweet religion:** marriage vows.

49 **rhapsody:** senseless jumble.

49–52 Heaven's face looks down shamefully and is sick with sorrow.

53 **index:** introduction.

55 **counterfeit presentment:** portraits.

57 **Hyperion:** the sun god; **front:** brow.



59–60 **A station . . . hill:** a stance like that of the winged messenger of the gods.

65–66 Hamlet uses the metaphor of a **mildewed ear** of grain that is blighting (**Blasting**) a nearby healthy plant.

68 **batten on:** grow fat from feeding on; **moor:** barren land.

70 **heyday in the blood:** sexual excitement.

- 64 A station like the herald Mercury
New-lighted on a heaven-kissing hill,
A combination and a form indeed
Where every god did seem to set his seal
To give the world assurance of a man.
This was your husband. Look you now what follows.
- 65 Here is your husband, like a mildewed ear
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed
And batten on this moor? Ha! Have you eyes?
You cannot call it love, for at your age
- 70 The heyday in the blood is tame, it's humble
And waits upon the judgment; and what judgment

Would step from this to this? Sense sure you have,
 Else could you not have motion; but sure that sense
 Is apoplexed; for madness would not err,
 Nor sense to ecstasy was ne'er so thrall'd,
 But it reserved some quantity of choice
 To serve in such a difference. What devil was 't
 That thus hath cozened you at hoodman-blind?
 Eyes without feeling, feeling without sight,
 Ears without hands or eyes, smelling sans all,
 Or but a sickly part of one true sense
 Could not so mope. O shame, where is thy blush?
 Rebellious hell,
 If thou canst mutine in a matron's bones,
 To flaming youth let virtue be as wax
 And melt in her own fire. Proclaim no shame
 When the compulsive ardor gives the charge,
 Since frost itself as actively doth burn,
 And reason panders will.

Queen. O Hamlet, speak no more!
 Thou turn'st my eyes into my very soul,
 And there I see such black and grain'd spots
 As will not leave their tinct.

Hamlet. Nay, but to live
 In the rank sweat of an enseam'd bed,
 Stewed in corruption, honeying and making love
 Over the nasty sty!

Queen. O, speak to me no more!
 These words like daggers enter in my ears.
 No more, sweet Hamlet!

Hamlet. A murderer and a villain,
 A slave that is not twentieth part the tithe
 Of your precedent lord; a vice of kings,
 A cutpurse of the empire and the rule,
 That from a shelf the precious diadem stole
 And put it in his pocket—

Queen. No more!

Hamlet. A king of shreds and patches—
 [Enter Ghost.]

Save me and hover o'er me with your wings,
 You heavenly guards!— What would your gracious figure?

Queen. Alas, he's mad.

Hamlet. Do you not come your tardy son to chide,
 That, lapsed in time and passion, lets go by
 Th' important acting of your dread command?
 O, say!

72–78 Hamlet says that her senses must be paralyzed, because madness would let her choose correctly between Claudius and Hamlet's father. He wonders what devil tricked her in a game.

80 sans all: without the other senses.

82 so mope: be so dazed.

83–89 If hell can stir up rebellion in an older woman's bones, then in young people virtue should be like a candle melting in its own flame.

92 grain'd: ingrained, indelible.

93 leave their tinct: lose their color, fade.

94 enseam'd: greasy, sweaty.

100 tithe: tenth part.

101 vice: buffoon. (The Vice was a clownish villain in medieval morality plays.)

102 cutpurse: thief.

103 diadem: crown.

106 shreds and patches: referring to the patchwork costume of clowns or fools.

111 lapsed in time and passion: having let time pass and my passion cool.

116 **amazement**: bewilderment, shock.

118 **Conceit**: imagination.

122 **incorporal**: immaterial.

124–126 Like soldiers awakened by an alarm, your smoothly laid (**bedded**) hair—as if there were life in this outgrowth (**excrements**)—jumps up and stands on end.

130 **conjoined**: joined together.

131 **them capable**: the stones responsive.

132–133 **convert . . . effects**: alter the stern impression I give.

134 **want**: lack.

141 **in his habit as he lived**: in the clothes he wore when alive.

144 Madness (**ecstasy**) is very skillful at creating this kind of hallucination (**bodiless creation**).

148–155 Hamlet tells his mother to make him repeat his description word for word, a test that madness would skip (**gambol**) away from. He asks her not to use his madness rather than her misdeeds to explain this visitation; such a soothing ointment (**unction**) would merely cover up the sore on her soul, allowing the infection within to grow unseen.

Ghost. Do not forget. This visitation
115 Is but to whet thy almost blunted purpose.
But look, amazement on thy mother sits.
O, step between her and her fighting soul.
Conceit in weakest bodies strongest works.
Speak to her, Hamlet.

Hamlet. How is it with you, lady?

120 **Queen.** Alas, how is 't with you,
That you do bend your eye on vacancy
And with th' incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And, as the sleeping soldiers in th' alarm,
125 Your bedded hair, like life in excrements,
Start up and stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience! Whereon do you look?

Hamlet. On him, on him! Look you how pale he glares.
130 His form and cause conjoined, preaching to stones,
Would make them capable. [*To the Ghost.*] Do not
look upon me,
Lest with this piteous action you convert
My stern effects. Then what I have to do
Will want true color—tears perchance for blood.

135 **Queen.** To whom do you speak this?

Hamlet. Do you see nothing there?

Queen. Nothing at all; yet all that is I see.

Hamlet. Nor did you nothing hear?

Queen. No, nothing but ourselves.

140 **Hamlet.** Why, look you there, look how it steals away!
My father, in his habit as he lived!
Look where he goes even now out at the portal!
[*Ghost exits.*]

Queen. This is the very coinage of your brain.
This bodiless creation ecstasy
145 Is very cunning in.

Hamlet. Ecstasy?

My pulse as yours doth temperately keep time
And makes as healthful music. It is not madness
That I have uttered. Bring me to the test,
And I the matter will reword, which madness
150 Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul
That not your trespass but my madness speaks.
It will but skin and film the ulcerous place,



155 Whiles rank corruption, mining all within,
Infects unseen. Confess yourself to heaven,
Repent what's past, avoid what is to come,
And do not spread the compost on the weeds
To make them ranker. Forgive me this my virtue,
For, in the fatness of these pury times,
160 Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

Queen. O Hamlet, thou hast cleft my heart in twain!

Hamlet. O, throw away the worser part of it,
And live the purer with the other half!
165 Good night. But go not to my uncle's bed.
Assume a virtue if you have it not.
That monster, custom, who all sense doth eat,
Of habits devil, is angel yet in this,
That to the use of actions fair and good
170 He likewise gives a frock or livery
That aptly is put on. Refrain tonight,
And that shall lend a kind of easiness
To the next abstinence, the next more easy;
For use almost can change the stamp of nature
175 And either [...] the devil or throw him out
With wondrous potency. Once more, good night,
And, when you are desirous to be blest,
I'll blessing beg of you. For this same lord [*Pointing to Polonius.*]
I do repent; but heaven hath pleased it so
180 To punish me with this and this with me,
That I must be their scourge and minister.
I will bestow him and will answer well
The death I gave him. So, again, good night.
I must be cruel only to be kind.
185 This bad begins, and worse remains behind.
One word more, good lady.

Queen. What shall I do?

Hamlet. Not this by no means that I bid you do:
Let the bloat king tempt you again to bed,
Pinch wanton on your cheek, call you his mouse,
190 And let him, for a pair of reechy kisses
Or paddling in your neck with his damned fingers,
Make you to ravel all this matter out
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know,
195 For who that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,

158 **this my virtue:** my virtuous talk.

159 **fatness:** grossness; **pury:** flabby, bloated.

161 **curb:** bow; **leave:** permission.

167–171 Custom, which consumes our awareness of the evil we habitually do, can also make us grow used to performing good actions.

174 **stamp of nature:** the traits we are born with.

175 A word seems to be missing in this line after *either*.

180 **this:** Polonius.

181 **their scourge and minister:** heaven's agent of retribution.

182 **answer well:** explain.

185 **remains behind:** is still to come.

188 **bloat:** bloated.

189 **mouse:** a term of endearment.

190 **reechy:** filthy.

191 **paddling in:** fingering on.

194 **in craft:** by clever design or action.

194–202 Although Hamlet has asked his mother not to let Claudius use sexual attentions to unravel the secret that Hamlet is only pretending to be mad, he now sarcastically urges her to go ahead and tell Claudius. He refers to a story about an ape that died trying to imitate the flight of birds it released from a cage, hinting that the Queen will get hurt if she lets out her secret.

208–211 Rosencrantz and Guildenstern have been commanded to escort Hamlet to some treachery.

212–213 **to have . . . petard:** to have the maker of military devices blown up (**hoist**) by his own bomb (**petard**).

213–214 **and 't . . . I will:** unless I have bad luck I will; **mines:** tunnels.

216 **crafts:** plots, crafty schemes.

217 Polonius's death will force Hamlet to leave in a hurry.

222 **to draw toward an end:** to finish up.



ESSENTIAL QUESTION:
What can drive someone to seek revenge?

Review your notes and add your thoughts to your Response Log.

Let the birds fly, and like the famous ape,
To try conclusions, in the basket creep
And break your own neck down.

Queen. Be thou assured, if words be made of breath
And breath of life, I have no life to breathe
What thou hast said to me.

Hamlet. I must to England, you know that.

Queen. Alack,
I had forgot! 'Tis so concluded on.

Hamlet. There's letters sealed; and my two schoolfellows,
Whom I will trust as I will adders fanged,
They bear the mandate; they must sweep my way
And marshal me to knavery. Let it work,
For 'tis the sport to have the enginer
Hoist with his own petard; and 't shall go hard
But I will delve one yard below their mines
And blow them at the moon. O, 'tis most sweet
When in one line two crafts directly meet.
This man shall set me packing.
I'll lug the guts into the neighbor room.
Mother, good night indeed. This counselor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.—
Come, sir, to draw toward an end with you.
Good night, mother.

[*They exit, Hamlet tugging in Polonius.*]

COLLABORATIVE DISCUSSION

With a partner, discuss Hamlet's confrontation with Gertrude and his accidental murder of Polonius.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Claudius decides to send Hamlet to England because he —
 - A feels threatened by Hamlet
 - B needs Hamlet to negotiate a treaty
 - C hopes the long voyage will cure Hamlet
 - D wants to keep Hamlet away from Ophelia

2. Why does Hamlet avoid killing Claudius in this act?
 - A Claudius is always surrounded by heavily armed guards.
 - B Hamlet is still uncertain about whether Claudius is guilty.
 - C He doesn't want to send Claudius to heaven while praying.
 - D Someone else must kill Claudius so Hamlet won't be blamed.

3. Why does Hamlet kill Polonius in Gertrude's room?
 - A He is angry that Polonius kept Ophelia from him.
 - B He thinks the hidden Polonius might be Claudius.
 - C Polonius is having an affair with Gertrude.
 - D Polonius took part in his father's murder.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **EVALUATE** Review Hamlet's dialogue with Ophelia in Act III, Scene 1, and during the performance by the players in Scene 2. Do these encounters lead you to adjust ideas you formed earlier about his character? Explain why or why not.
- 2 **ANALYZE** Reread lines 58–76 in Scene 2. What does Hamlet admire about Horatio? How does Shakespeare use Horatio to help develop the play's plot?
- 3 **COMPARE** Shakespeare reveals Claudius's true thoughts to the audience in his aside in Scene 1, lines 50–55, and his soliloquy in Scene 3, lines 36–72. How does your impression of him in these moments differ from the way he presents himself earlier in the play?
- 4 **ANALYZE** In Shakespeare's plays, a climax, or turning point, usually occurs in the third act when something happens that clarifies the outcome of the central conflict. Where does this climax occur in Act III of *Hamlet*? Explain your response.
- 5 **SYNTHESIZE** Soon after Hamlet decides against killing Claudius while he is praying, he mistakes Polonius for the king and kills him without hesitation. What does this combination of events suggest about revenge?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of Act III.

Writing

↳ Rules for Actors

Many critics have suggested that Hamlet's instructions to the players in Scene 2, lines 1–47, reflect Shakespeare's own ideas about theatrical performance. With a partner, create a list of rules for actors and directors based on Hamlet's instructions in this scene.

- Make each rule clear and brief, using your own words.
- After you have finished, discuss how well Hamlet's instructions would hold up if they were presented to performers today.

Social & Emotional Learning

↳ Paired Discussion

Hamlet's "To be or not to be" speech in Scene 1 is one of the most famous passages in English literature. The speech stands out not only for the beauty of its language but also for the complex and subtle debate that Hamlet carries on with himself.

- With a partner, summarize Hamlet's response to the question he poses at the beginning of the speech.
- Discuss Hamlet's emotional state at this point in the play.
- Suppose you overheard Hamlet as he delivered this soliloquy. What advice would you give him?





Act IV

Scene 1 *The Castle.*

[Enter King and Queen, with Rosencrantz and Guildenstern.]

King. There's matter in these sighs; these profound
heaves

You must translate; 'tis fit we understand them.
Where is your son?

Queen. Bestow this place on us a little while.

[Rosencrantz and Guildenstern exit.]

5 Ah, mine own lord, what have I seen tonight!

King. What, Gertrude? How does Hamlet?

Queen. Mad as the sea and wind when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
10 Whips out his rapier, cries "A rat, a rat,"
And in this brainish apprehension kills
The unseen good old man.

King. O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all—
15 To you yourself, to us, to everyone.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence
Should have kept short, restrained, and out of haunt
This mad young man. But so much was our love,
20 We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

Queen. To draw apart the body he hath killed,
25 O'er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure: he weeps for what is done.

King. O Gertrude, come away!
The sun no sooner shall the mountains touch
30 But we will ship him hence; and this vile deed
We must with all our majesty and skill
Both countenance and excuse.—Ho, Guildenstern!

[Enter Rosencrantz and Guildenstern.]

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
35 And from his mother's closet hath he dragged him.

Don't forget to
Notice & Note as you
read the text.



1 **matter:** significance.

11 **brainish apprehension:** frenzied belief.

17–19 Claudius worries that the death will be blamed on him (**laid to us**) because he should have had the foresight (**providence**) to keep Hamlet restrained (**short**) and isolated (**out of haunt**).

22 **divulging:** being revealed.

25–26 **O'er . . . mineral:** vein of gold in a mine.

32 **countenance:** accept.

33 **some further aid:** others who can help.

40–44 Some words are missing after “untimely done” in line 40. Many editors insert “So haply slander” or a similar phrase. Claudius is hoping that slander, which hits as directly as a cannon fired at point-blank range hits its target, will miss the royal household.

Go seek him out, speak fair, and bring the body
Into the chapel. I pray you, haste in this.

[Rosencrantz and Guildenstern *exit*.]

Come, Gertrude, we’ll call up our wisest friends
And let them know both what we mean to do
And what’s untimely done. . . .
Whose whisper o’er the world’s diameter,
As level as the cannon to his blank
Transports his poisoned shot, may miss our name
And hit the woundless air. O, come away!
My soul is full of discord and dismay.

[*They exit*.]



Scene 2 The Castle.

[*Enter Hamlet*.]

Hamlet. Safely stowed.

Gentlemen [*within*]. Hamlet! Lord Hamlet!

Hamlet. But soft, what noise? Who calls on Hamlet?
O, here they come.

[*Enter Rosencrantz, Guildenstern, and others*.]

5 **Rosencrantz.** What have you done, my lord, with the
dead body?

Hamlet. Compounded it with dust, whereto ’tis kin.

Rosencrantz. Tell us where ’tis, that we may take it
thence
And bear it to the chapel.

Hamlet. Do not believe it.

10 **Rosencrantz.** Believe what?

Hamlet. That I can keep your counsel and not mine
own. Besides, to be demanded of a sponge, what
replication should be made by the son of a king?

Rosencrantz. Take you me for a sponge, my lord?

15 **Hamlet.** Ay, sir, that soaks up the King’s countenance,
his rewards, his authorities. But such officers do
the King best service in the end. He keeps them like
an ape an apple in the corner of his jaw, first
mouthed, to be last swallowed. When he needs

6 **Compounded:** mixed. Hamlet alludes to Genesis 3:19: “dust thou art, and unto dust shalt thou return.”

12 **demanded of:** questioned by.

13 **replication:** response.

15 **countenance:** favor.

17–18 **like an ape . . . jaw:** as an ape keeps food in the corner of its mouth.



Don't forget to
Notice & Note as you
read the text.

- 20 what you have gleaned, it is but squeezing you,
and, sponge, you shall be dry again.

Rosencrantz. I understand you not, my lord.

Hamlet. I am glad of it. A knavish speech sleeps in a
foolish ear.

- 25 **Rosencrantz.** My lord, you must tell us where the
body is and go with us to the King.

Hamlet. The body is with the King, but the King is
not with the body. The King is a thing—

Guildenstern. A “thing,” my lord?

- 30 **Hamlet.** Of nothing. Bring me to him. Hide fox, and
all after!

[*They exit.*]



Scene 3 *The castle.*

[*Enter King and two or three.*]

King. I have sent to seek him and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him.
He's loved of the distracted multitude,

- 5 Who like not in their judgment, but their eyes;
And, where 'tis so, th' offender's scourge is weighed,
But never the offense. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause. Diseases desperate grown
10 By desperate appliance are relieved
Or not at all.

[*Enter Rosencrantz.*]

How now, what hath befallen?

Rosencrantz. Where the dead body is bestowed, my lord,
We cannot get from him.

King. But where is he?

Rosencrantz. Without, my lord; guarded, to know
your pleasure.

- 15 **King.** Bring him before us.

Rosencrantz. Ho! Bring in the lord.

[*They enter with Hamlet.*]

King. Now, Hamlet, where's Polonius?

23 **sleeps in:** is meaningless to.

27–30 Hamlet may be playing off
the idea that the king occupies two
“bodies”: his own mortal body and the
office of kingship. Claudius is a king of
no account (**Of nothing**); the office of
kingship does not belong to him.

30 **Hide fox . . . after:** a cry from a
children's game such as hide-and-seek.

4–5 **He's loved . . . eyes:** He's loved by
the confused masses, who choose not
by judgment but by appearance.

6 **scourge:** punishment.

7 **To bear . . . even:** to manage
everything smoothly and evenly.

9 **Deliberate pause:** carefully
thought out.

9–11 **Diseases . . . all:** Desperate
diseases require desperate remedies.

19–21 Hamlet says that a group of crafty (**politic**) worms are dining on him.

21 **Your . . . diet:** Worms have the last word when it comes to eating.

24 **but variable service:** only different courses (of a meal).

32 **progress:** royal journey.

42 **tender:** regard, hold dear.

45–47 Claudius says that the sailing vessel (**bark**) is ready, the wind is favorable (**at help**), his fellow travelers wait (**tend**) for him, and everything is ready (**bent**).

52 **cherub:** angel of knowledge.

Hamlet. At supper.

King. At supper where?

20 **Hamlet.** Not where he eats, but where he is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service—two dishes but to one table.
25 That's the end.

King. Alas, alas!

Hamlet. A man may fish with the worm that hath eat of a king and eat of the fish that hath fed of that worm.

30 **King.** What dost thou mean by this?

Hamlet. Nothing but to show you how a king may go a progress through the guts of a beggar.

King. Where is Polonius?

Hamlet. In heaven. Send thither to see. If your messenger
35 find him not there, seek him i' th' other place yourself. But if, indeed, you find him not within this month, you shall nose him as you go up the stairs into the lobby.

King [*to Attendants*]. Go, seek him there.

40 **Hamlet.** He will stay till you come.
[Attendants *exit*.]

King. Hamlet, this deed, for thine especial safety (Which we do tender, as we dearly grieve For that which thou hast done) must send thee hence With fiery quickness. Therefore prepare thyself.
45 The bark is ready, and the wind at help, Th' associates tend, and everything is bent For England.

Hamlet. For England?

King. Ay, Hamlet.

50 **Hamlet.** Good.

King. So is it, if thou knew'st our purposes.

Hamlet. I see a cherub that sees them. But come, for England.
Farewell, dear mother.

King. Thy loving father, Hamlet.



Hamlet. My mother. Father and mother is man and wife,
Man and wife is one flesh, and so, my mother.—
Come, for England.

[*He exits.*]

King. Follow him at foot; tempt him with speed aboard.
Delay it not. I'll have him hence tonight.
Away, for everything is sealed and done

That else leans on th' affair. Pray you, make haste.

[*All but the King exit.*]

And England, if my love thou hold'st at aught
(As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe

Pays homage to us), thou mayst not coldly set
Our sovereign process, which imports at full,
By letters congruing to that effect,

The present death of Hamlet. Do it, England,
For like the hectic in my blood he rages,

And thou must cure me. Till I know 'tis done,
Howe'er my haps, my joys were ne'er begun.

[*He exits.*]



Scene 4 Near the coast of Denmark.

[*Enter Fortinbras with his army over the stage.*]

Fortinbras. Go, Captain, from me greet the Danish king.
Tell him that by his license Fortinbras
Craves the conveyance of a promised march
Over his kingdom. You know the rendezvous.

If that his Majesty would aught with us,
We shall express our duty in his eye;
And let him know so.

Captain. I will do 't, my lord.

Fortinbras. Go softly on.

[*All but the Captain exit.*]

[*Enter Hamlet, Rosencrantz, Guildenstern, and others.*]

Hamlet. Good sir, whose powers are these?

Captain. They are of Norway, sir.

Hamlet. How purposed, sir, I pray you?

Captain. Against some part of Poland.

57 **at foot:** closely.

60 **leans on:** is related to.

61–68 Claudius says that if the King of England values his friendship, he will not ignore Claudius's command to have Hamlet killed immediately.

ANALYZE DRAMATIC PLOT

Annotate: In lines 61–71, mark what Claudius wants the English king to do.

Draw Conclusions: Why might he want this action done in England instead of Denmark?

69 **hectic:** fever.

71 **Howe'er my haps:** whatever my fortunes.

2 **license:** permission.

3 **the conveyance of:** escort during.

5–7 Fortinbras says that if the King wishes to see him, he will show his respect in person (**in his eye**).

9 **softly:** slowly, carefully.

10 **powers:** forces.

the main: the main part.

Truly . . . addition: to speak plainly.

To pay . . . it: I would not pay even five ducats a year to rent it.

ranker: higher; **in fee:** outright.

Will not . . . straw: are not enough to settle this trifling dispute.

impostume: puss-filled swelling.

without: on the outside.

ANALYZE SOLILOQUY

Annotate: Mark statements describing Fortinbras in lines 34–68.

Interpret: What does Hamlet admire about Fortinbras?

inform against: denounce.

market: profit.

Sure He . . . unused: God would not have given us such a considerable power of reasoning to let it grow moldy from lack of use.

Bestial . . . event: beast-like forgetfulness or cowardly hesitation from thinking too carefully about the outcome.

gross: obvious.

Makes mouths . . . event: makes scornful faces at the unforeseeable outcome.

Hamlet. Who commands them, sir?

Captain. The nephew to old Norway, Fortinbras.

Hamlet. Goes it against the main of Poland, sir, Or for some frontier?

Captain. Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate, should it be sold in fee.

Hamlet. Why, then, the Polack never will defend it.

Captain. Yes, it is already garrisoned.

Hamlet. Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
This is th' impostume of much wealth and peace,
That inward breaks and shows no cause without
Why the man dies.—I humbly thank you, sir.

Captain. God be wi' you, sir.

[*He exits.*]

Rosencrantz. Will 't please you go, my lord?

Hamlet. I'll be with you straight. Go a little before.

[*All but Hamlet exit.*]

How all occasions do inform against me
And spur my dull revenge. What is a man
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused. Now whether it be
Bestial oblivion or some craven scruple
Of thinking too precisely on th' event
(A thought which, quartered, hath but one part wisdom
And ever three parts coward), I do not know
Why yet I live to say "This thing's to do,"
Sith I have cause, and will, and strength, and means
To do 't. Examples gross as earth exhort me:
Witness this army of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puffed
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death, and danger dare,

Even for an eggshell. Rightly to be great
 Is not to stir without great argument,
 But greatly to find quarrel in a straw
 When honor's at the stake. How stand I, then,
 That have a father killed, a mother stained,
 Excitements of my reason and my blood,
 And let all sleep, while to my shame I see
 The imminent death of twenty thousand men
 That for a fantasy and trick of fame
 Go to their graves like beds, fight for a plot
 Whereon the numbers cannot try the cause,
 Which is not tomb enough and continent
 To hide the slain? O, from this time forth
 My thoughts be bloody or be nothing worth!
 [He exits.]



Scene 5 The castle.

[Enter Horatio, Queen, and a Gentleman.]

Queen. I will not speak with her.

Gentleman. She is importunate,
 Indeed distract; her mood will needs be pitied.

Queen. What would she have?

Gentleman. She speaks much of her father, says she hears
 There's tricks i' th' world, and hems, and beats her
 heart,

Spurns enviously at straws, speaks things in doubt
 That carry but half sense. Her speech is nothing,
 Yet the unshaped use of it doth move
 The hearers to collection. They aim at it
 And botch the words up fit to their own thoughts;
 Which, as her winks and nods and gestures yield them,
 Indeed would make one think there might be thought,
 Though nothing sure, yet much unhappily.

Horatio. 'Twere good she were spoken with, for she
 may strew
 Dangerous conjectures in ill-breeding minds.

Queen. Let her come in.

[Gentleman exits.]

[Aside] To my sick soul (as sin's true nature is),
 Each toy seems prologue to some great amiss.

True greatness does not lie in
 refraining from action when there is
 no great cause but in the willingness
 to fight whenever honor is at stake.

fantasy and trick of fame: illusion
 of honor.

Whereon . . . slain: The
 disputed land does not have enough
 room for so many men to battle on
 and is too small a burial ground to
 hold those who will be killed.



Close Read Screencast

Listen to a modeled close
 read of this text.

distract: distracted; **mood . . .**
pitied: state of mind must be pitied.

tricks: deception.

Spurns enviously at straws: takes
 offense at trifles; **in doubt:** without
 clear meaning.

Although Ophelia speaks
 nonsense, her confused manner of
 speaking moves her listeners to gather
 some meaning by patching her words
 together to fit their conjectures.

ill-breeding: intent on making
 trouble.

toy: trifle; **amiss:** misfortune.

20–21 Guilt is so full of clumsy suspicion (**artless jealousy**) that it reveals (**spills**) itself through fear of being revealed.

26 **cockle hat**: a hat with a scallop shell (worn by pilgrims to show that they had been to an overseas shrine).

27 **shoon**: shoes.

28 **imports**: means.

39 **Larded**: decorated.

41 **showers**: tears.

43 **God dild you**: God yield, or reward, you.

43–44 Ophelia refers to a legend about a baker's daughter who was turned into an owl because she refused to give Christ bread.

46 **Conceit**: brooding.

49–67 This song refers to the ancient custom that the first maiden a man sees on St. Valentine's Day will be his sweetheart.

54 **dupped**: opened.

20 So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.

[Enter Ophelia distracted.]

Ophelia. Where is the beauteous Majesty of Denmark?

Queen. How now, Ophelia?

25 **Ophelia** [*sings*]. *How should I your true love know
From another one?
By his cockle hat and staff
And his sandal shoon.*

Queen. Alas, sweet lady, what imports this song?

Ophelia. Say you? Nay, pray you, mark.

30 [*Sings*]. *He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.*

Oh, ho!

35 **Queen**. Nay, but Ophelia—

Ophelia. Pray you, mark.

[*Sings*]. *White his shroud as the mountain snow—*

[Enter King.]

Queen. Alas, look here, my lord.

Ophelia [*sings*]. *Larded all with sweet flowers;
Which bewept to the ground did not go
With true-love showers.*

King. How do you, pretty lady?

Ophelia. Well, God dild you. They say the owl was a baker's daughter. Lord, we know what we are but
45 know not what we may be. God be at your table.

King. Conceit upon her father.

Ophelia. Pray let's have no words of this, but when they ask you what it means, say you this:

[*Sings*]. *Tomorrow is Saint Valentine's day,
50 All in the morning betime,
And I a maid at your window,
To be your Valentine.
Then up he rose and donned his clothes
And dupped the chamber door,
55 Let in the maid, that out a maid
Never departed more.*

King. Pretty Ophelia—

Ophelia. Indeed, without an oath, I'll make an end on 't:



60 [Sings.] *By Gis and by Saint Charity,
Alack and fie for shame,
Young men will do 't, if they come to 't;
By Cock, they are to blame.
Quoth she "Before you tumbled me,
You promised me to wed."*

65 He answers:
"So would I 'a done, by yonder sun,
An thou hadst not come to my bed."

King. How long hath she been thus?

70 **Ophelia.** I hope all will be well. We must be patient,
but I cannot choose but weep to think they would
lay him i' th' cold ground. My brother shall know
of it. And so I thank you for your good counsel.
Come, my coach! Good night, ladies, good night,
sweet ladies, good night, good night.

[*She exits.*]

59 **Gis:** Jesus.

62 **Cock:** a substitution for "God" in oaths.

63 **tumbled:** had sexual intercourse with.

79 **spies:** soldiers sent ahead as scouts.

82 **muddled:** confused.

84–85 Claudius says that he has only acted foolishly (**greenly**) by burying Polonius in haste and secrecy (**hugger-mugger**).

89–95 Laertes, who has secretly returned from France, is clouded by suspicion and does not lack gossipers who spread rumors of his father's death. And in the absence of facts, the need for some explanation means that Claudius will be accused of the crime.

96 **murd'ring piece:** a cannon that can kill many men simultaneously with its scattered shot.

97 **Gives . . . death:** kills me over and over.

100 **Switzers:** Swiss bodyguards.

102–105 Laertes is overpowering Claudius's officers as quickly as the ocean, rising above its boundary (**list**), floods the level ground.

106–108 **as the world . . . word:** as if the world had just begun, and ancient tradition and custom, which should confirm and support everything one says, were both forgotten.

110 **Caps:** caps thrown into the air.

75 **King.** Follow her close; give her good watch, I pray you.

[Horatio *exits*.]

O, this is the poison of deep grief. It springs
All from her father's death, and now behold!
O Gertrude, Gertrude,

When sorrows come, they come not single spies,
80 But in battalions: first, her father slain;
Next, your son gone, and he most violent author
Of his own just remove; the people muddled,
Thick, and unwholesome in their thoughts and
whispers

For good Polonius' death, and we have done but
greenly

85 In hugger-mugger to inter him; poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures or mere beasts;
Last, and as much containing as all these,
Her brother is in secret come from France,
90 Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death,
Wherein necessity, of matter beggared,
Will nothing stick our person to arraign
95 In ear and ear. O, my dear Gertrude, this,
Like to a murd'ring piece, in many places
Gives me superfluous death.

[A noise within.]

Queen. Alack, what noise is this?

King. Attend!

100 Where is my Switzers? Let them guard the door.

[Enter a Messenger.]

What is the matter?

Messenger. Save yourself, my lord.

The ocean, overpeering of his list,
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,
105 O'erbears your officers. The rabble call him "lord,"
And, as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every word,
They cry "Choose we, Laertes shall be king!"
110 Caps, hands, and tongues applaud it to the clouds,
"Laertes shall be king! Laertes king!"

[A noise within.]

Queen. How cheerfully on the false trail they cry.
O, this is counter, you false Danish dogs!

King. The doors are broke.

[Enter Laertes with others.]

115 **Laertes.** Where is this king?—Sirs, stand you all without.

All. No, let's come in!

Laertes. I pray you, give me leave.

All. We will, we will.

Laertes. I thank you. Keep the door. [Followers exit.] O,
thou vile king,
120 Give me my father!

Queen. Calmly, good Laertes.

Laertes. That drop of blood that's calm proclaims me
bastard,
Cries "cuckold" to my father, brands the harlot
Even here between the chaste unsmirched brow
Of my true mother.

King. What is the cause, Laertes,
125 That thy rebellion looks so giant-like?—
Let him go, Gertrude. Do not fear our person.
There's such divinity doth hedge a king
That treason can but peep to what it would,
Acts little of his will.—Tell me, Laertes,
130 Why thou art thus incensed.—Let him go,
Gertrude,—
Speak, man.

Laertes. Where is my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill.

135 **Laertes.** How came he dead? I'll not be juggled with.
To hell, allegiance! Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
140 Let come what comes, only I'll be revenged
Most thoroughly for my father.

King. Who shall stay you?

Laertes. My will, not all the world.
And for my means, I'll husband them so well
145 They shall go far with little.

113 **counter:** a hunting term that means "to follow a trail in the wrong direction."

121–124 Laertes says that no true son could be calm about his father's murder—that being calm would in effect prove that son to be a bastard.

122 **cuckold:** a man whose wife is unfaithful.

124 **true:** faithful.

126–129 Claudius tells Gertrude not to fear for his personal safety; so much divinity protects (**doth hedge**) a king that treason can only peer (**peep**) from afar at what it would like to do.

135 **juggled with:** played with, deceived.

ANALYZE CONFLICT

Annotate: Mark emotionally charged language in lines 135–141.

Compare: How does Laertes's speech compare with Hamlet's reaction when he first learned about his father's murder?

144 **husband:** manage, conserve.

148 swoopstake: a gambling term that means taking all the stakes on the gambling table.

153 pelican: traditionally thought to feed its young with its own blood.

157 sensibly: feelingly.

158 level: plain.

162 virtue: power.

163–164 In his vow to revenge Ophelia's madness, Laertes uses the image of weights being placed on a scale to make it tilt in the opposite direction.

168–169 fine in: refined by;
instance: token (suggesting that Ophelia has sent her sanity into the grave with her father).

175 persuade: argue rationally for.

176 move thus: have such an effect.

177–178 Ophelia assigns refrains to the others so they can join in the singing.

178 the wheel: perhaps referring to the refrain or a spinning wheel that accompanies the singing.

181 This . . . matter: This nonsense has more meaning than rational speech.

King. Good Laertes,
If you desire to know the certainty
Of your dear father, is 't writ in your revenge
That, swoopstake, you will draw both friend and
foe,
Winner and loser?

150 Laertes. None but his enemies.

King. Will you know them, then?

Laertes. To his good friends thus wide I'll ope my arms
And, like the kind life-rend'ring pelican,
Repast them with my blood.

King. Why, now you speak
155 Like a good child and a true gentleman.
That I am guiltless of your father's death
And am most sensibly in grief for it,
It shall as level to your judgment 'pear
As day does to your eye.

[A noise within.] Let her come in.

160 Laertes. How now, what noise is that?

[Enter Ophelia.]

O heat, dry up my brains! Tears seven times salt
Burn out the sense and virtue of mine eye!
By heaven, thy madness shall be paid with weight
Till our scale turn the beam! O rose of May,
165 Dear maid, kind sister, sweet Ophelia!
O heavens, is 't possible a young maid's wits
Should be as mortal as an old man's life?
Nature is fine in love, and, where 'tis fine,
It sends some precious instance of itself
170 After the thing it loves.

Ophelia [sings]. *They bore him barefaced on the bier,
Hey non nonny, nonny, hey nonny,
And in his grave rained many a tear.*

Fare you well, my dove.

175 Laertes. Hadst thou thy wits and didst persuade revenge,
It could not move thus.

Ophelia. You must sing "A-down a-down"—and you
"Call him a-down-a."—O, how the wheel becomes
it! It is the false steward that stole his master's
180 daughter.

Laertes. This nothing's more than matter.

Ophelia. There's rosemary, that's for remembrance.
Pray you, love, remember. And there is pansies,
that's for thoughts.

185 **Laertes.** A document in madness: thoughts and
remembrance fitted.

Ophelia. There's fennel for you, and columbines.
There's rue for you, and here's some for me; we
may call it herb of grace o' Sundays. You must
190 wear your rue with a difference. There's a daisy. I
would give you some violets, but they withered all
when my father died. They say he made a good end.
[Sings.] *For bonny sweet Robin is all my joy.*

Laertes. Thought and afflictions, passion, hell itself
195 She turns to favor and to prettiness.

Ophelia [*sings*].
And will he not come again?
And will he not come again?
No, no, he is dead.
Go to thy deathbed.

200 *He never will come again.*
His beard was as white as snow,
All flaxen was his poll.
He is gone, he is gone,
And we cast away moan.

205 *God 'a mercy on his soul.*
And of all Christians' souls, I pray God. God be
wi' you.
[*She exits.*]

Laertes. Do you see this, O God?

King. Laertes, I must commune with your grief,
210 Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touched, we will our kingdom give,
215 Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labor with your soul
To give it due content.

Laertes. Let this be so.
220 His means of death, his obscure funeral
(No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation)
Cry to be heard, as 'twere from heaven to earth,
That I must call 't in question.

182–192 **Rosemary** was used to symbolize remembrance at funerals. **Pansies**, a name derived from the French word for thought, *pensée*, was associated with courtship. Ophelia also mentions **fennel** (flattery), **columbines** (adultery or ingratitude), **rue** (repentance, sorrow), the **daisy** (dissembling, false love), and **violets** (faithfulness).

185–186 Laertes finds a lesson (**document**) in Ophelia's linking of thoughts and remembrance.

194 **Thought**: melancholy; **passion**: suffering.

202 **flaxen**: pale yellow; **poll**: head.

204 **cast away**: scatter uselessly.

213 **collateral**: indirect.

214 **find us touched**: find me implicated.

221–222 The traditional burial ceremony (**ostentation**) for a knight included hanging his helmet, his sword, and a tablet displaying his coat of arms (**hatchment**) over the tomb.

224 **That I . . . question**: so that I must demand an explanation.

King. So you shall,
And where th' offense is, let the great ax fall.
I pray you, go with me.
[*They exit.*]



Scene 6 *The castle.*

[*Enter Horatio and others.*]

Horatio. What are they that would speak with me?

Gentleman. Seafaring men, sir. They say they have letters for you.

Horatio. Let them come in. [*Gentleman exits.*] I do not know from what part of the world I should be greeted, if not from Lord Hamlet.

[*Enter Sailors.*]

Sailor. God bless you, sir.

Horatio. Let Him bless thee too.

Sailor. He shall, sir, an 't please Him. There's a letter for you, sir. It came from th' ambassador that was bound for England—if your name be Horatio, as I am let to know it is.

[*He hands Horatio a letter.*]

Horatio [*reads the letter*]. *Horatio, when thou shalt have overlooked this, give these fellows some means to the King. They have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valor, and in the grapple I boarded them. On the instant, they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy, but they knew what they did: I am to do a good turn for them. Let the King have the letters I have sent, and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England; of them I have much to tell thee. Farewell.*

an 't: if it.

th' ambassador: Hamlet.

ANALYZE DRAMATIC PLOT

Annotate: Mark details in lines 13–31 that explain why Hamlet is back in Denmark.

Evaluate: Is Shakespeare's use of the letter an effective way to advance the plot? Why or why not?

overlooked: read; **means:** means of access.

pirate . . . appointment: pirate ship well equipped for warfare.

thieves of mercy: merciful thieves.

they knew what they did: their actions were calculated.

repair: come.

light . . . bore: inadequate for the importance.

He that thou knowest thine, Hamlet.

Come, I will give you way for these your letters
And do 't the speedier that you may direct me
To him from whom you brought them.
[*They exit.*]



Scene 7 *The castle.*

[*Enter King and Laertes.*]

King. Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

Laertes. It well appears. But tell me
Why you proceeded not against these feats,
So criminal and so capital in nature,
As by your safety, greatness, wisdom, all things else,
You mainly were stirred up.

King. O, for two special reasons,
Which may to you perhaps seem much unsinewed,
But yet to me they're strong. The Queen his mother
Lives almost by his looks, and for myself
(My virtue or my plague, be it either which),
She is so conjunctive to my life and soul
That, as the star moves not but in his sphere,
I could not but by her. The other motive
Why to a public count I might not go
Is the great love the general gender bear him,
Who, dipping all his faults in their affection,
Work like the spring that turneth wood to stone,
Convert his gyves to graces, so that my arrows,
Too slightly timbered for so loud a wind,
Would have reverted to my bow again,
But not where I have aimed them.

Laertes. And so have I a noble father lost,
A sister driven into desperate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.

King. Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more.

32 **way:** means of access.

1 **my acquittance seal:** confirm my innocence.

3 **Sith:** since.

7 **capital:** punishable by death.

8 **safety:** concern for your safety.

9 **mainly:** greatly.

11 **unsinewed:** weak.

15 **conjunctive:** closely joined.

16 **star . . . sphere:** In Shakespeare's time, it was believed that each planet moves around the Earth in a hollow sphere.

18 **count:** account, indictment.

19–25 Claudius says that the common people (**general gender**), through their love for Hamlet, act like a spring with such a high concentration of lime that wood placed in it will become petrified; they change his limitations (**gyves**) into attractive qualities, so that the strong wind of their approval would blow back any arrows that Claudius might shoot at Hamlet.

27 **terms:** condition.

28–30 **Whose worth . . . perfections:** If praises can recall Ophelia's former self, her worth placed her at the top of the age.

35 I loved your father, and we love ourself,
And that, I hope, will teach you to imagine—
[Enter a Messenger with letters.]

How now? What news?

Messenger. Letters, my lord, from Hamlet.
These to your Majesty, this to the Queen.

King. From Hamlet? Who brought them?

40 **Messenger.** Sailors, my lord, they say. I saw them not.
They were given me by Claudio. He received them
Of him that brought them.

King. Laertes, you shall hear them.—
Leave us.

[Messenger exits.]

[Reads.] *High and mighty, you shall know I am set
45 naked on your kingdom. Tomorrow shall I beg
leave to see your kingly eyes, when I shall (first
asking your pardon) thereunto recount the occasion
of my sudden and more strange return. Hamlet.*
What should this mean? Are all the rest come back?
50 Or is it some abuse and no such thing?

Laertes. Know you the hand?

King. 'Tis Hamlet's character. "Naked"—
And in a postscript here, he says "alone."
Can you advise me?

55 **Laertes.** I am lost in it, my lord. But let him come.
It warms the very sickness in my heart
That I shall live and tell him to his teeth
"Thus didst thou."

King. If it be so, Laertes
(As how should it be so? how otherwise?),
60 Will you be ruled by me?

Laertes. Ay, my lord,
So you will not oërrule me to a peace.

King. To thine own peace. If he be now returned,
As checking at his voyage, and that he means
No more to undertake it, I will work him
65 To an exploit, now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe,
But even his mother shall uncharge the practice
And call it accident.

45 **naked:** destitute, defenseless.

50 Claudius wonders if this is a
deception and no such thing has
occurred.

52 **character:** handwriting.

61 **So:** as long as.

63 **checking at:** turning away from.

65 **device:** devising.

68 **uncharge the practice:** not blame
the plot.

70 **Laertes.** My lord, I will be ruled,
The rather if you could devise it so
That I might be the organ.

King. It falls right.
You have been talked of since your travel much,
And that in Hamlet's hearing, for a quality
75 Wherein they say you shine. Your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.

Laertes. What part is that, my lord?

80 **King.** A very ribbon in the cap of youth—
Yet needful too, for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since
85 Here was a gentleman of Normandy.
I have seen myself, and served against, the French,
And they can well on horseback, but this gallant
Had witchcraft in 't. He grew unto his seat,
And to such wondrous doing brought his horse
90 As had he been encorpsed and demi-natured
With the brave beast. So far he topped my thought
That I in forgery of shapes and tricks
Come short of what he did.

Laertes. A Norman was 't?

King. A Norman.

95 **Laertes.** Upon my life, Lamord.

King. The very same.

Laertes. I know him well. He is the brooch indeed
And gem of all the nation.

King. He made confession of you
And gave you such a masterly report
100 For art and exercise in your defense,
And for your rapier most especial,
That he cried out 'twould be a sight indeed
If one could match you. The 'scrimers of their nation
He swore had neither motion, guard, nor eye,
105 If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming-o'er, to play with you.
Now out of this—

72 **organ:** agent, instrument.

75–84 The rest of Laertes's qualities combined did not inspire as much envy in Hamlet as this one, which ranks lowest in Claudius's regard. Yet this quality is important even if only a mere decoration (**very ribbon**), because light, carefree clothes (**livery**) are as well suited to youth as more richly trimmed or sober clothes (**his sables and his weeds**) are to old age, suggesting well-being and dignity.

87 **can well:** are skillful.

90–91 **encorpsed . . . beast:** as if he and the horse shared the same body, a double-natured beast (like the mythical centaur, half man and half horse).

91–93 His feats surpassed the ability of Claudius's imagination to reconstruct them.

96 **brooch:** ornament.

98 **made confession of:** testified about.

100 **art . . . defense:** skill and practice in fencing.

103 **'scrimers:** fencers.

108 **play:** fence.

114 **begun by time:** created by circumstance.

119 **nothing . . . still:** Nothing remains at the same level of goodness.

120 **pleurisy:** excess.

121 **his own too-much:** its own excess.

121–122 **That we . . . would:** If one wishes to do something, one should act right away.

123 **abatements:** lessenings.

125–126 **spendthrift sigh . . . easing:** an allusion to the idea that sighing brings temporary relief but weakens the heart.

130 **should murder sanctuarize:** should protect a murderer from punishment.

134 **put on those shall:** arrange for people to.

136 **in fine:** finally.

137 **remiss:** carelessly unsuspicious.

138 **generous:** noble-minded.

141 **unbated:** not blunted; **pass of practice:** treacherous thrust.

144–149 Laertes bought from a quack doctor an ointment (**unction**) so deadly that no medical dressing (**cataplasm**) can save anyone scratched by it.

Laertes. What out of this, my lord?

110 **King.** Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

Laertes. Why ask you this?

King. Not that I think you did not love your father,
But that I know love is begun by time
115 And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it,
And nothing is at a like goodness still;
120 For goodness, growing to a pleurisy,
Dies in his own too-much. That we would do
We should do when we would; for this “would”
changes
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
125 And then this “should” is like a spendthrift sigh,
That hurts by easing. But to the quick of th’ ulcer:
Hamlet comes back; what would you undertake
To show yourself indeed your father’s son
More than in words?

Laertes. To cut his throat i’ th’ church.

130 **King.** No place indeed should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this? Keep close within your chamber.
Hamlet, returned, shall know you are come home.
We’ll put on those shall praise your excellence
135 And set a double varnish on the fame
The Frenchman gave you; bring you, in fine, together
And wager on your heads. He, being remiss,
Most generous, and free from all contriving,
Will not peruse the foils, so that with ease,
140 Or with a little shuffling, you may choose
A sword unbated, and in a pass of practice
Requite him for your father.

Laertes. I will do ’t,
And for that purpose I’ll anoint my sword.
I bought an unction of a mountebank
145 So mortal that, but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death

150 That is but scratched withal. I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.

King. Let's further think of this,
Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
155 'Twere better not assayed. Therefore this project
Should have a back or second that might hold
If this did blast in proof. Soft, let me see.
We'll make a solemn wager on your cunnings—
I ha 't!

160 When in your motion you are hot and dry
(As make your bouts more violent to that end)
And that he calls for drink, I'll have prepared him
A chalice for the nonce, whereon but sipping,
If he by chance escape your venom'd stuck,
165 Our purpose may hold there.—But stay, what noise?

[Enter Queen.]

Queen. One woe doth tread upon another's heel,
So fast they follow. Your sister's drowned, Laertes.

Laertes. Drowned? O, where?

150 **gall:** injure.

153 **fit us to our shape:** suit our purposes.

153–155 If the plot should fail and our intentions are exposed, it would be better if we had never attempted it.

156 **back:** backup.

157 **blast in proof:** blow up while tested.

158 **cunnings:** skills.

159 **ha 't:** have it.

163 **A chalice for the nonce:** a cup of wine for the occasion.

164 **stuck:** thrust.



169 **askant**: slanting over.

170 **his hoar**: its gray.

171 **Therewith . . . make**: she used the willow twigs to make elaborate wreaths.

172 **long purples**: orchids.

173 **liberal**: free-spoken.

174 **cold**: chaste.

175 **pendant boughs**: overhanging branches; **coronet**: made into a wreath or crown.

176 **envious sliver**: malicious branch.

180 **lauds**: hymns.

181 **incapable**: unaware.

182 **native and endued**: naturally adapted.

189–192 Laertes says that tears are a natural trait (**trick**), which shame cannot prevent. When all his tears are shed, the womanly part of him will be gone.

?

ESSENTIAL QUESTION:
What can drive someone to seek revenge?

Review your notes and add your thoughts to your Response Log.

Queen. There is a willow grows askant the brook
170 That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make
Of crowsflowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do “dead men’s fingers” call them.
175 There on the pendant boughs her coronet weeds
Clamb’ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like awhile they bore her up,
180 Which time she chanted snatches of old lauds,
As one incapable of her own distress
Or like a creature native and endued
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
185 Pulled the poor wretch from her melodious lay
To muddy death.

Laertes. Alas, then she is drowned.

Queen. Drowned, drowned.

Laertes. Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears. But yet
190 It is our trick; nature her custom holds,
Let shame say what it will. When these are gone,
The woman will be out.—Adieu, my lord.
I have a speech o’ fire that fain would blaze,
But that this folly drowns it.

[*He exits.*]

King. Let’s follow, Gertrude.

195 How much I had to do to calm his rage!
Now fear I this will give it start again.
Therefore, let’s follow.

[*They exit.*]

COLLABORATIVE DISCUSSION

With a partner, discuss your reactions to Ophelia’s death and Claudius’s plan to have Laertes murder Hamlet.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why is Fortinbras traveling through Denmark?
 - ☐ A He wants to overtake the kingdom.
 - ☐ B He is spying on Claudius and Gertrude.
 - ☐ C He is on his way to invade Poland.
 - ☐ D He wants to open trade routes with Denmark and Poland.

2. Why is Ophelia behaving irrationally?
 - ☐ A She is sad that Hamlet is traveling to England.
 - ☐ B She is upset about Fortinbras's visit to Denmark.
 - ☐ C She misses her brother.
 - ☐ D She is distraught over her father's death.

3. What happens to Hamlet's ship on the way to England?
 - ☐ A It capsizes during a storm.
 - ☐ B It is captured by pirates.
 - ☐ C It is attacked by a fleet of Fortinbras's ships.
 - ☐ D It springs a leak and sinks off the coast of England.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **CAUSE/EFFECT** Which events in Act IV result from Hamlet's killing of Polonius? How does this sequence of events help explain why Hamlet was slow to take action earlier in the play?
- 2 **DRAW CONCLUSIONS** Does Gertrude seem sincere in Scene 1 when she tells Claudius that Hamlet killed Polonius in a fit of insanity, or is she trying to protect him? Consider the following:
 - Hamlet's instructions to her at the end of Act III
 - how closely her description matches Hamlet's actual behavior
- 3 **EVALUATE** Reread Hamlet's soliloquy in Scene 4, lines 48–58. This isn't the first time that Hamlet has berated himself for not taking revenge. Is he just repeating himself, or do you sense a change in his attitude? Explain.
- 4 **INTERPRET** Ophelia sings fragments of songs when she appears in Scene 5 suffering from mental illness. How do the songs reflect her experiences in the play?
- 5 **COMPARE** Shakespeare often highlights the traits of his main characters through the use of foils, characters with contrasting traits. How do Fortinbras and Laertes serve as foils in Act IV?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of Act IV.

Writing

↳ Text Exchange

Write a series of text exchanges between Rosencrantz and Guildenstern about their mission to take Hamlet to England.

- Describe Hamlet's behavior toward his old friends and the events that led to Claudius's decision to send him away.
- Consider the limited knowledge that Rosencrantz and Guildenstern have about these events. Only include information that they would be aware of.
- Use an informal, intimate style appropriate for text messages.

Speaking & Listening

↳ Perform a Scene

Act out a brief scene or a section of a longer scene.

- In a small group, choose a scene and decide which role will be played by each member.
- Read the scene aloud. Discuss the stated and implied motivations of the characters.
- Practice the performance. There is no need for performers to memorize their parts, but they should read them several times to become familiar with the language. Each performer should use a tone of voice appropriate to his or her character.
- Perform the scene in front of the class. You might also videotape the performance and upload it to the Internet.



Act V

Scene 1 *A churchyard.*

[Enter Gravedigger and Another.]

Gravedigger. Is she to be buried in Christian burial, when she willfully seeks her own salvation?

Other. I tell thee she is. Therefore make her grave straight. The crowner hath sat on her and finds it Christian burial.

Gravedigger. How can that be, unless she drowned herself in her own defense?

Other. Why, 'tis found so.

Gravedigger. It must be *se offendendo*; it cannot be else.

For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches—it is to act, to do, to perform. Argal, she drowned herself wittingly.

Other. Nay, but hear you, goodman delver—

Gravedigger. Give me leave. Here lies the water; good. Here stands the man; good. If the man go to this water and drown himself, it is (will he, nill he) he goes; mark you that. But if the water come to him and drown him, he drowns not himself. Argal, he that is not guilty of his own death shortens not his own life.

Other. But is this law?

Gravedigger. Ay, marry, is 't—crowner's 'quest law.

Other. Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.

Gravedigger. Why, there thou sayst. And the more pity that great folk should have count'nance in this world to drown or hang themselves more than their even-Christian. Come, my spade. There is no ancient gentlemen but gard'ners, ditchers, and grave-makers. They hold up Adam's profession.

Other. Was he a gentleman?

Gravedigger. He was the first that ever bore arms.

Other. Why, he had none.

Don't forget to
Notice & Note as you
read the text.



1 **Christian burial:** Suicides were not allowed Christian funeral rites. The Gravedigger assumes that Ophelia killed herself.

2 **salvation:** probably a blunder for *damnation*.

4 **straight:** immediately; **crowner:** coroner; **sat on her:** held an inquest into her death; **finds it:** gave a verdict allowing.

9 **se offendendo:** a blunder for *se defendendo*, a legal term meaning "in self-defense."

12 **Argal:** a blunder for Latin *ergo*, "therefore."

13 **wittingly:** intentionally.

14 **goodman:** a title used before the name of a profession or craft; **delver:** digger.

17 **will he, nill he:** willy-nilly, whether he wishes it or not.

23 **'quest:** inquest.

27 **thou sayst:** you speak the truth.

28 **count'nance:** privilege.

30 **even-Christian:** fellow Christians.

32 **hold up:** keep up.

34 **bore arms:** had a coat of arms (the sign of a gentleman).

41 **Go to:** go on (an expression of impatience).

44 **frame:** structure.

48-50 **Now, thou . . . to thee:** Since you blasphemously say that the gallows is stronger than the church, you may be headed for the gallows.

53 **unyoke:** stop work for the day.

56 **Mass:** by the Mass.

57-58 The Gravedigger tells him to stop beating his brains to figure it out, because a beating won't make a slow donkey pick up its pace.

62-123 The Gravedigger sings a version of a popular Elizabethan song, with some added grunts (**O** and **a**), as he works.

68-69 **Custom . . . easiness:** Habit has made it easy for him.

71 **hath the daintier sense:** is more sensitive.

Gravedigger. What, art a heathen? How dost thou understand the scripture? The scripture says Adam digged. Could he dig without arms? I'll put another question to thee. If thou answerest me not to the purpose, confess thyself—

Other. Go to!

Gravedigger. What is he that builds stronger than either the mason, the shipwright, or the carpenter?

Other. The gallows-maker; for that frame outlives a thousand tenants.

Gravedigger. I like thy wit well, in good faith. The gallows does well. But how does it well? It does well to those that do ill. Now, thou dost ill to say the gallows is built stronger than the church. Argal, the gallows may do well to thee. To 't again, come.

Other. "Who builds stronger than a mason, a shipwright, or a carpenter?"

Gravedigger. Ay, tell me that, and unyoke.

Other. Marry, now I can tell.

Gravedigger. To 't.

Other. Mass, I cannot tell.

[Enter Hamlet and Horatio afar off.]

Gravedigger. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating. And, when you are asked this question next, say "a grave-maker." The houses he makes lasts till doomsday. Go, get thee in, and fetch me a stoup of liquor.

[The Other Man exits and the Gravedigger digs and sings.]

In youth when I did love, did love,

Methought it was very sweet

To contract—O—the time for—a—my behove,

O, methought there—a—was nothing—a—meet.

Hamlet. Has this fellow no feeling of his business? He sings in grave-making.

Horatio. Custom hath made it in him a property of easiness.

Hamlet. 'Tis e'en so. The hand of little employment hath the daintier sense.

Gravedigger [*sings*].

*But age with his stealing steps
Hath clawed me in his clutch,
And hath shipped me into the land,
As if I had never been such.*

[*He digs up a skull.*]

Hamlet. That skull had a tongue in it and could sing once. How the knave jowls it to the ground as if 'twere Cain's jawbone, that did the first murder! This might be the pate of a politician which this ass now o'erreaches, one that would circumvent God, might it not?

Horatio. It might, my lord.

Hamlet. Or of a courtier, which could say "Good morrow, sweet lord! How dost thou, sweet lord?"

This might be my Lord Such-a-one that praised my Lord Such-a-one's horse when he went to beg it, might it not?

Horatio. Ay, my lord.

Hamlet. Why, e'en so. And now my Lady Worm's, chapless and knocked about the mazard with a sexton's spade. Here's fine revolution, an we had the trick to see 't. Did these bones cost no more the breeding but to play at loggets with them? Mine ache to think on 't.

Gravedigger [*sings*].

*A pickax and a spade, a spade,
For and a shrouding sheet,
O, a pit of clay for to be made
For such a guest is meet.*

[*He digs up more skulls.*]

Hamlet. There's another. Why may not that be the skull of a lawyer? Where be his quiddities now, his quillities, his cases, his tenures, and his tricks? Why does he suffer this mad knave now to knock him about the sconce with a dirty shovel and will not tell him of his action of battery? Hum, this fellow might be in 's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries. Is this the fine of his fines and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him

Don't forget to
Notice & Note as you
read the text.



27 jowls: dashes.

29–31 The skull, which the Gravedigger gets the better of, might have been the head (**pate**) of a schemer who would have tried to get the better of God.

90 chapless: missing the lower jaw;
mazard: head.

91 revolution: turn of Fortune's wheel; **an:** if.

92 trick: ability.

92–93 Hamlet asks whether the cost of bringing up these people was so low that one may play a game with their bones.

100 quiddities: subtle arguments, quibbles.

101 quillities: subtle distinctions;
tenures: terms for the holding of property.

103 sconce: head.

104–114 Hamlet lists different legal terms related to the buying and holding of property. **Fines** were documents involved in the transfer of estates; Hamlet also uses the word to refer to the "end result" of the lawyer's legal work and his "elegant" head filled with "small particles" of dirt. He plays similarly off the meanings of other terms.

119 **assurance in that:** safety in legal documents.

120 **sirrah:** a term used to address inferiors.

125 **out on 't:** outside of it.

130 **quick:** living.

139 **absolute:** strict, precise.

140 **by the card:** accurately;
equivocation: use of words that are vague or have more than one meaning.

142–144 The present age has grown so refined (**picked**) that hardly any distinction remains between a peasant and a courtier; the peasant walks so closely that he chafes (**galls**) the courtier's sore heel (**kibe**).

110 no more of his purchases, and double ones too,
than the length and breadth of a pair of indentures?
The very conveyances of his lands will scarcely lie
in this box, and must th' inheritor himself have no
more, ha?

115 **Horatio.** Not a jot more, my lord.

Hamlet. Is not parchment made of sheepskins?

Horatio. Ay, my lord, and of calves' skins too.

Hamlet. They are sheep and calves which seek out
assurance in that. I will speak to this fellow,—

120 Whose grave's this, sirrah?

Gravedigger. Mine, sir.

[Sings.] *O, a pit of clay for to be made
For such a guest is meet.*

Hamlet. I think it be thine indeed, for thou liest in 't.

125 **Gravedigger.** You lie out on 't, sir, and therefore 'tis not
yours. For my part, I do not lie in 't, yet it is mine.

Hamlet. Thou dost lie in 't, to be in 't and say it is
thine. 'Tis for the dead, not for the quick; therefore
thou liest.

130 **Gravedigger.** 'Tis a quick lie, sir; 'twill away again from
me to you.

Hamlet. What man dost thou dig it for?

Gravedigger. For no man, sir.

Hamlet. What woman then?

135 **Gravedigger.** For none, neither.

Hamlet. Who is to be buried in 't?

Gravedigger. One that was a woman, sir, but, rest her
soul, she's dead.

Hamlet. How absolute the knave is! We must speak
by the card, or equivocation will undo us. By the
Lord, Horatio, this three years I have took note of
it: the age is grown so picked that the toe of the
peasant comes so near the heel of the courtier, he
galls his kibe.—How long hast thou been grave
maker?

145 **Gravedigger.** Of all the days i' th' year, I came to 't that
day that our last King Hamlet overcame Fortinbras.

Hamlet. How long is that since?



150 **Gravedigger.** Cannot you tell that? Every fool can tell that. It was that very day that young Hamlet was born—he that is mad, and sent into England.

Hamlet. Ay, marry, why was he sent into England.

Gravedigger. Why, because he was mad. He shall recover his wits there. Or if he do not, 'tis no great matter there.

Hamlet. Why?

Gravedigger. 'Twill not be seen in him there. There the men are as mad as he.

Hamlet. How came he mad?

160 **Gravedigger.** Very strangely, they say.

Hamlet. How "strangely"?

Gravedigger. Faith, e'en with losing his wits.

Hamlet. Upon what ground?

Gravedigger. Why, here in Denmark. I have been sexton here, man and boy, thirty years.

Hamlet. How long will a man lie i' th' earth ere he rot?

Gravedigger. Faith, if he be not rotten before he die (as we have many pocky corses nowadays that will scarce hold the laying in), he will last you some eight year or nine year. A tanner will last you nine year.

Hamlet. Why he more than another?

Gravedigger. Why, sir, his hide is so tanned with his trade that he will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a skull now hath lien you i' th' earth three-and-twenty years.

Hamlet. Whose was it?

Gravedigger. A whoreson mad fellow's it was. Whose do you think it was?

180 **Hamlet.** Nay, I know not.

Gravedigger. A pestilence on him for a mad rogue! He poured a flagon of Rhenish on my head once. This same skull, sir, was, sir, Yorick's skull, the King's jester.

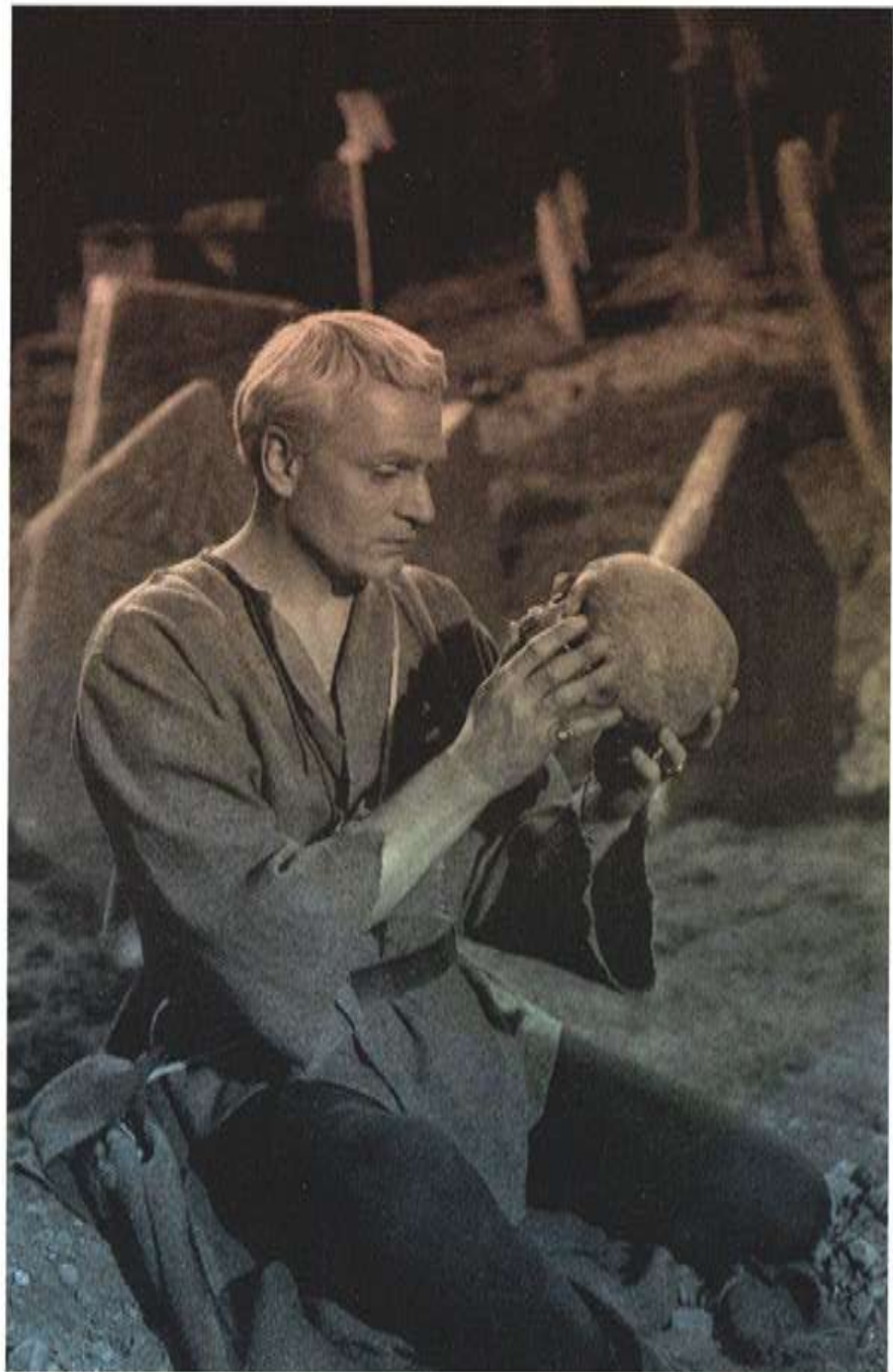
163 **ground:** cause. (The Gravedigger takes it in the sense of "land.")

168 **pocky:** rotten, infected with syphilis.

169 **scarce hold the laying in:** barely hold together until they are buried.

174–175 **your . . . body:** Water is a terrible (**sore**) decayer of vile (**whoreson**) corpses.

175 **lien you:** lain.



185 **Hamlet.** This?

Gravedigger. E'en that.

Hamlet [*taking the skull*]. Let me see. Alas, poor Yorick! I knew him, Horatio—a fellow of infinite jest, of most excellent fancy. He hath bore me on his back

190 a thousand times, and now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft.

Where be your gibes now? your gambols? your songs? your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? Quite chapfallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favor she must come. Make her laugh at that.—Prithee, Horatio, tell me one thing.

Horatio. What's that, my lord?

Hamlet. Dost thou think Alexander looked o' this fashion i' th' earth?

Horatio. E'en so.

Hamlet. And smelt so? Pah!

[He puts the skull down.]

Horatio. E'en so, my lord.

Hamlet. To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bung-hole?

Horatio. 'Twere to consider too curiously to consider so.

Hamlet. No, faith, not a jot; but to follow him thither, with modesty enough and likelihood to lead it, as thus: Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam; and why of that loam whereto he was converted might they not stop a beer barrel? Imperious Caesar, dead and turned to clay, Might stop a hole to keep the wind away. O, that that earth which kept the world in awe Should patch a wall t' expel the winter's flaw!

[Enter King, Queen, Laertes, Lords attendant, and the corpse of Ophelia, with a Doctor of Divinity.]

But soft, but soft awhile! Here comes the King, The Queen, the courtiers. Who is this they follow? And with such maimèd rites? This doth betoken The corse they follow did with desperate hand Fordo its own life. 'Twas of some estate.

Couch we awhile and mark.

[They step aside.]

Laertes. What ceremony else?

Hamlet. That is Laertes, a very noble youth. Mark.

Laertes. What ceremony else?

193 gibes: taunts; **gambols:** pranks.

196 chapfallen: dejected; missing the lower jaw.

197–198 let her . . . come: Even if she covers her face with an inch of makeup, eventually she will have this appearance (**favor**).

201 Alexander: Alexander the Great.

208 bung-hole: a hole in a keg or barrel for pouring liquid.

209 curiously: minutely, closely.

211 modesty: moderation.

214 loam: a mixture of clay, sand, and straw used for plastering.

216 Imperious: imperial.

219 flaw: gust of wind.

ANALYZE DRAMATIC PLOT

Annotate: Mark details in lines 220–225 that reflect a change in Hamlet's tone.

Predict: Hamlet does not seem to have heard about Ophelia's death. How do you predict he will react to this news?

222 maimèd: incomplete.

224 Fordo: destroy; **some estate:** high rank.

225 Couch . . . mark: Let us conceal ourselves awhile and observe.

229–233 The priest says he has performed her funeral rites to the extent allowed under church law. The manner of her death was suspicious, and if the king's orders hadn't overruled the procedures, she would have remained buried in unsanctified ground until Judgment Day.

233 **For:** instead of.

234 **Shards:** pieces of broken pottery; **should be:** would have been.

235 **virgin crants:** wreaths placed on the coffin as a sign of virginity.

236 **strewments:** flowers strewn on a grave.

236–237 **bringing . . . burial:** being laid to rest in consecrated ground with church bells tolling.

240–241 **such rest . . . souls:** pray for her to have the same rest as those who died in peace.

245 **howling:** in hell.

252–253 **thy most . . . thee of:** deprived you of your excellent mind.

257 **Pelion:** In Greek mythology, giants placed Mount Pelion on top of Mount Ossa in an attempt to reach the top of Mount Olympus, home of the gods.

260–261 **wand'ring stars:** planets; **wonder-wounded:** struck with amazement.

Doctor. Her obsequies have been as far enlarged
230 As we have warranty. Her death was doubtful,
And, but that great command o'ersways the order,
She should in ground unsanctified been lodged
Till the last trumpet. For charitable prayers
Shards, flints, and pebbles should be thrown on her.
235 Yet here she is allowed her virgin crants,
Her maiden strewments, and the bringing home
Of bell and burial.

Laertes. Must there no more be done?

Doctor. No more be done.
We should profane the service of the dead
To sing a requiem and such rest to her
240 As to peace-parted souls.

Laertes. Lay her i' th' earth,
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A minist'ring angel shall my sister be
245 When thou liest howling.

Hamlet [*to Horatio*]. What, the fair Ophelia?

Queen. Sweets to the sweet, farewell!

[*She scatters flowers.*]

I hoped thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have decked, sweet maid,
250 And not have strewed thy grave.

Laertes. O, treble woe
Fall ten times treble on that cursèd head
Whose wicked deed thy most ingenious sense
Deprived thee of!—Hold off the earth awhile,
Till I have caught her once more in mine arms.

[*Leaps in the grave.*]

255 Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made
T' o'ertop old Pelion or the skyish head
Of blue Olympus.

Hamlet [*advancing*]. What is he whose grief
Bears such an emphasis, whose phrase of sorrow
Conjures the wand'ring stars and makes them stand
260 Like wonder-wounded hearers? This is I,
Hamlet the Dane.

Laertes [*coming out of the grave*].

The devil take thy soul!

Hamlet. Thou pray'st not well.

[*They grapple.*]

I prithee take thy fingers from my throat,

265 For though I am not splenitive and rash,

Yet have I in me something dangerous,

Which let thy wisdom fear. Hold off thy hand.

King. Pluck them asunder.

Queen. Hamlet! Hamlet!

270 **All.** Gentlemen!

Horatio. Good my lord, be quiet.

[*Hamlet and Laertes are separated.*]

Hamlet. Why, I will fight with him upon this theme

Until my eyelids will no longer wag!

Queen. O my son, what theme?

275 **Hamlet.** I loved Ophelia. Forty thousand brothers

Could not with all their quantity of love

Make up my sum. What wilt thou do for her?

King. O, he is mad, Laertes!

Queen. For love of God, forbear him.

280 **Hamlet.** 'Swounds, show me what thou't do.

Woo't weep, woo't fight, woo't fast, woo't tear thyself,

Woo't drink up eisel, eat a crocodile?

I'll do 't. Dost thou come here to whine?

To outface me with leaping in her grave?

285 Be buried quick with her, and so will I.

And if thou prate of mountains, let them throw

Millions of acres on us, till our ground,

Singeing his pate against the burning zone,

Make Ossa like a wart. Nay, an thou'lt mouth,

290 I'll rant as well as thou.

Queen. This is mere madness;

And thus awhile the fit will work on him.

Anon, as patient as the female dove

When that her golden couplets are disclosed,

His silence will sit drooping.

Hamlet. Hear you, sir,

Don't forget to

Notice & Note as you
read the text.



265 **splenitive:** quick-tempered.

ANALYZE CONFLICT

Annotate: In lines 272–290, mark statements that explain the cause of Hamlet's anger.

Draw Conclusions: Is Hamlet's response consistent with his earlier treatment of Ophelia? Why or why not?

279 **forbear him:** leave him alone.

281 **Woo't:** wilt thou.

282 **eisel:** vinegar.

285 **quick:** alive.

288 **Singeing his . . . zone:** burning its head in the sphere of the sun's orbit.

289 **Ossa:** See note to line 257; **an thou'lt mouth:** if you rant.

290 **mere:** utter.

292–294 Soon Hamlet will fall as silent as a dove after its twin baby birds (**couplets**) are hatched.

295 What is the reason that you use me thus?
I loved you ever. But it is no matter.
Let Hercules himself do what he may,
The cat will mew, and dog will have his day.

[Hamlet *exits*.]

King. I pray thee, good Horatio, wait upon him.

[Horatio *exits*.]

300 [To Laertes.] Strengthen your patience in our last
night's speech.

We'll put the matter to the present push.—

Good Gertrude, set some watch over your son.—

This grave shall have a living monument.

An hour of quiet shortly shall we see;

305 Till then in patience our proceeding be.

[*They exit*.]



Scene 2 *The hall of the castle.*

[Enter Hamlet and Horatio.]

Hamlet. So much for this, sir. Now shall you see the
other,

You do remember all the circumstance?

Horatio. Remember it, my lord!

Hamlet. Sir, in my heart there was a kind of fighting

5 That would not let me sleep. Methought I lay

Worse than the mutines in the bilboes. Rashly—

And praised be rashness for it: let us know,

Our indiscretion sometime serves us well

When our deep plots do pall; and that should learn us

10 There's a divinity that shapes our ends,

Rough-hew them how we will—

Horatio. That is most certain.

Hamlet. Up from my cabin,

My sea-gown scarfed about me, in the dark

Groped I to find out them; had my desire,

15 Fingered their packet, and in fine withdrew

To mine own room again, making so bold

(My fears forgetting manners) to unfold

Their grand commission; where I found, Horatio,

A royal knavery—an exact command,

299 **wait upon:** accompany.

301 **to the present push:** into
immediate action.

1 **see the other:** hear the rest of the
story.

6 **mutines:** mutineers; **bilboes:**
shackles, chains.

8 **indiscretion:** hasty actions.

9 **pall:** falter; **learn:** teach.

10–11 **There's a . . . will:** A divine
power guides our destinies, despite
our clumsy attempts to fashion them
ourselves.

13 **scarfed:** wrapped.

14 **them:** Rosencrantz and
Guildenstern.

15 **Fingered:** stole; **in fine:** finally.

- 20 Larded with many several sorts of reasons
Importing Denmark's health and England's too,
With—ho!—such bugs and goblins in my life,
That on the supervise, no leisure bated,
No, not to stay the grinding of the ax,
25 My head should be struck off.

Horatio. Is 't possible?

Hamlet. Here's the commission. Read it at more leisure.
[*Handing him a paper.*]
But wilt thou hear now how I did proceed?

Horatio. I beseech you.

- Hamlet.** Being thus benetted round with villainies,
30 Or I could make a prologue to my brains,
They had begun the play. I sat me down,
Devised a new commission, wrote it fair—
I once did hold it, as our statists do,
A baseness to write fair, and labored much
35 How to forget that learning; but, sir, now
It did me yeoman's service. Wilt thou know
Th' effect of what I wrote?

Horatio. Ay, good my lord.

- Hamlet.** An earnest conjuration from the King,
As England was his faithful tributary,
40 As love between them like the palm might flourish,
As peace should still her wheaten garland wear
And stand a comma 'tween their amities,
And many suchlike ases of great charge,
That, on the view and knowing of these contents,
45 Without debatement further, more or less,
He should those bearers put to sudden death,
Not shriving time allowed.

Horatio. How was this sealed?

- Hamlet.** Why, even in that was heaven ordinant.
I had my father's signet in my purse,
50 Which was the model of that Danish seal;
Folded the writ up in the form of th' other,
Subscribed it, gave 't th' impression, placed it safely,
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
55 Thou knowest already.

Horatio. So Guildenstern and Rosencrantz go to 't.

Hamlet. Why, man, they did make love to this employment.
They are not near my conscience. Their defeat
Does by their own insinuation grow.

20 **Larded:** embellished.

21 **Importing:** concerning.

22 **bugs . . . life:** imaginary terrors in my remaining alive.

23 **on the supervise:** upon reading this; **no leisure bated:** without hesitation.

24 **stay:** wait for.

30–31 Before Hamlet had time to consider what to do, his brains started working out a plan.

33–36 Like a politician, Hamlet once considered it beneath him to write neatly (as a clerk would), but his handwriting gave him substantial service.

39 **tributary:** a nation controlled by another.

41 **still:** always; **wheaten garland:** symbol of peace and prosperity.

42 **stand . . . amities:** join their friendships.

43 **suchlike . . . charge:** similar legal phrases of great import beginning with "whereas." (Hamlet is ridiculing official language.)

47 **shriving time:** time for confession and absolution of sins.

48 **ordinant:** controlling events.

50 **model:** likeness.

52 **Subscribed . . . impression:** signed and sealed it.

53 **changeling:** substitution.

54 **what to this was sequent:** what followed.

58 **defeat:** destruction.

59 **insinuation:** worming their way in.

60-62 **'Tis . . . opposites:** It is dangerous for inferior people to come between the fiercely thrusting sword points of mighty antagonists.

66 The Danish king was elected by a small group of electors.

68 **cozenage:** deception.

69 **quit:** pay back.

70-71 **come in:** grow into.

74-75 Hamlet says that although he only has a short time in which to act, a man's life is also brief, lasting no longer than it takes to count to one.

78 **image:** likeness.

80 **bravery:** showiness.

88-89 **Let a . . . mess:** If a man owns a lot of livestock, no matter how much he resembles them, he may eat at the king's table.

89 **chough:** chattering bird.

94-106 Men commonly wore their hats indoors but removed them in the presence of superiors. Hamlet mocks not only this show of respect but also Osric's insistence on agreeing with everything Hamlet says.

98 **indifferent:** somewhat.

60 'Tis dangerous when the baser nature comes
Between the pass and fell incensèd points
Of mighty opposites.

Horatio. Why, what a king is this!

Hamlet. Does it not, think thee, stand me now upon—

65 He that hath killed my king and whored my mother,
Popped in between th' election and my hopes,
Thrown out his angle for my proper life,
And with such cozenage—is 't not perfect conscience
To quit him with this arm? And is 't not to be damned
70 To let this canker of our nature come
In further evil?

Horatio. It must be shortly known to him from England
What is the issue of the business there.

Hamlet. It will be short. The interim's mine,

75 And a man's life's no more than to say "one."
But I am very sorry, good Horatio,
That to Laertes I forgot myself,
For by the image of my cause I see
The portraiture of his. I'll court his favors.
80 But, sure, the bravery of his grief did put me
Into a tow'ring passion.

Horatio. Peace, who comes here?

[Enter Osric, a courtier.]

Osric. Your lordship is right welcome back to Denmark.

Hamlet. I humbly thank you, sir. [Aside to Horatio.]
Dost know this waterfly?

85 **Horatio** [aside to Hamlet]. No, my good lord.

Hamlet [aside to Horatio]. Thy state is the more gracious,
for 'tis a vice to know him. He hath much land,
and fertile. Let a beast be lord of beasts and his
crib shall stand at the king's mess. 'Tis a chough,
90 but, as I say, spacious in the possession of dirt.

Osric. Sweet lord, if your lordship were at leisure, I
should impart a thing to you from his Majesty.

Hamlet. I will receive it, sir, with all diligence of spirit.
Put your bonnet to his right use: 'tis for the head.

95 **Osric.** I thank your lordship; it is very hot.

Hamlet. No, believe me, 'tis very cold; the wind is
northerly.

Osric. It is indifferent cold, my lord, indeed.

Hamlet. But yet methinks it is very sultry and hot for my complexion.

Osric. Exceedingly, my lord; it is very sultry, as 'twere—I cannot tell how. My lord, his Majesty bade me signify to you that he has laid a great wager on your head. Sir, this is the matter—

Hamlet. I beseech you, remember.

[He motions to Osric to put on his hat.]

Osric. Nay, good my lord, for my ease, in good faith. Sir, here is newly come to court Laertes—believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing.

Indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

Hamlet. Sir, his definement suffers no perdition in you, though I know to divide him inventorially would dozy th' arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article, and his infusion of such dearth and rareness as, to make true diction of him, his semblable is his mirror, and who else would trace him, his umbrage, nothing more.

Osric. Your lordship speaks most infallibly of him.

Hamlet. The concernancy, sir? Why do we wrap the gentleman in our more rawer breath?

Osric. Sir?

Horatio *[aside to Hamlet]*. Is 't not possible to understand in another tongue? You will to 't, sir, really.

Hamlet *[to Osric]*. What imports the nomination of this gentleman?

Osric. Of Laertes?

Horatio *[aside]*. His purse is empty already; all 's golden words are spent.

Hamlet. Of him, sir.

Osric. I know you are not ignorant—

Hamlet. I would you did, sir. Yet, in faith, if you did, it would not much approve me. Well, sir?

Osric. You are not ignorant of what excellence Laertes is—

complexion: temperament.

110–112 Among his compliments, Osric calls Laertes the map or guide (**card or calendar**) of good breeding, one who contains in him (**the continent of**) all the qualities a gentleman would look for.

113–121 Hamlet, mocking Osric's flowery speech, says that nothing has been lost in Osric's definition of Laertes, but the calculations needed to make an inventory of Laertes's excellences would be dizzying, and even then one would fail to capture him. He goes on to say that the only true likeness (**semblable**) of Laertes is his reflection in a mirror, and anyone who wanted to copy him would be nothing more than his shadow (**umbrage**).

123–124 Hamlet asks why they are speaking about Laertes.

128 **What imports . . . of:** for what purpose are you mentioning.

131 **all 's:** all his.

136 **approve:** commend.

142–143 In the reputation others have given him, his merit (**meed**) is unmatched.

145 **Rapier and dagger:** a type of fencing with a rapier (sword) held in the right hand and a dagger in the left.

147–153 Against Claudius's wager, Laertes has staked six rapiers and daggers, along with their accessories, such as straps (**hangers**) to hold the swords onto a sword belt (**girdle**), and so forth. Three of the hangers are fancifully designed, well adjusted, finely crafted, and have an elaborate design.

155–156 Horatio jokes that he knew Hamlet would seek explanation in a marginal note.

159 **cannon by our sides:** an affected term for "hanger," *carriage* normally refers to the wheeled base of a cannon.

165 **laid:** wagered.

166 **passes:** bouts, exchanges; **him:** Laertes.

169 **vouchsafe the answer:** accept the challenge.

174 **breathing time of day:** usual time for exercise.

175 **foils:** swords with blunt tips.

Hamlet. I dare not confess that, lest I should compare with him in excellence. But to know a man well were to know himself.

Osrice. I mean, sir, for his weapon. But in the imputation laid on him by them, in his meed he's unfellowed.

Hamlet. What's his weapon?

Osrice. Rapier and dagger.

Hamlet. That's two of his weapons. But, well—

Osrice. The King, sir, hath wagered with him six Barbary horses, against the which he has impawned, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

Hamlet. What call you the "carriages"?

Horatio [*aside to Hamlet*]. I knew you must be edified by the margent ere you had done.

Osrice. The carriages, sir, are the hangers.

Hamlet. The phrase would be more germane to the matter if we could carry a cannon by our sides. I would it might be "hangers" till then. But on. Six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages—that's the French bet against the Danish. Why is this all "impawned," as you call it?

Osrice. The King, sir, hath laid, sir, that in a dozen passes between yourself and him, he shall not exceed you three hits. He hath laid on twelve for nine, and it would come to immediate trial if your lordship would vouchsafe the answer.

Hamlet. How if I answer no?

Osrice. I mean, my lord, the opposition of your person in trial.

Hamlet. Sir, I will walk here in the hall. If it please his Majesty, it is the breathing time of day with me. Let the foils be brought, the gentleman willing, and the King hold his purpose, I will win for him, an I can. If not, I will gain nothing but my shame and the odd hits.

Osrice. Shall I deliver you e'en so?

Hamlet. To this effect, sir, after what flourish your nature will.

Osric. I commend my duty to your lordship.

Hamlet. Yours. [Osric exits.] He does well to commend it himself. There are no tongues else for 's turn.

185 **Horatio.** This lapwing runs away with the shell on his head.

Hamlet. He did comply, sir, with his dug before he sucked it. Thus has he (and many more of the same breed that I know the drossy age dotes on) only
190 got the tune of the time, and, out of an habit of encounter, a kind of yeasty collection, which carries them through and through the most fanned and winnowed opinions; and do but blow them to their trial, the bubbles are out.

[Enter a Lord.]

195 **Lord.** My lord, his Majesty commended him to you by young Osric, who brings back to him that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

200 **Hamlet.** I am constant to my purposes. They follow the King's pleasure. If his fitness speaks, mine is ready now or whensoever, provided I be so able as now.

Lord. The King and Queen and all are coming down.

205 **Hamlet.** In happy time.

Lord. The Queen desires you to use some gentle entertainment to Laertes before you fall to play.

Hamlet. She well instructs me.

[Lord exits.]

Horatio. You will lose, my lord.

210 **Hamlet.** I do not think so. Since he went into France, I have been in continual practice. I shall win at the odds; but thou wouldst not think how ill all's here about my heart. But it is no matter.

Horatio. Nay, good my lord—

215 **Hamlet.** It is but foolery, but it is such a kind of gaingiving as would perhaps trouble a woman.

Horatio. If your mind dislike anything, obey it. I will forestall their repair hither and say you are not fit.

Hamlet. Not a whit. We defy augury. There is a special
220 providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come. The readiness is all.

182 **commend:** present to your favor.

185 **lapwing:** a bird that supposedly left its nest soon after hatching and ran around with its shell on its head—probably a reference to Osric's hat.

187–194 After joking that Osric paid courtesies to his mother's nipple before nursing, Hamlet complains that Osric and his type, popular in this worthless age, have only picked up a fashionable manner of speaking (**the tune of the time**) and a frothy collection of phrases that help them move through refined society (**fanned and winnowed opinions**), but the bubbles burst as soon as they are tested.

201–202 **If his . . . whensoever:** I am ready at his convenience.

205 **In happy time:** a polite phrase of welcome.

206 **use some gentle entertainment:** show some courtesy.

215 **gaingiving:** misgiving.

218 **repair:** coming.

219-224 Hamlet rejects **augury** (attempting to foresee the future by interpreting omens) and declares that since the death of even a sparrow is not left to chance, he is ready to accept any circumstances he encounters; his death will come sooner or later. He concludes that since a man knows nothing about the life he leaves behind, what does it matter if he leaves early?

227 **presence:** royal assembly.

229 **sore distraction:** severe confusion.

230 **exception:** disapproval.

237 **faction:** party.

240 **purposed evil:** intentional harm.

242 **That I have:** as if I had.

244-250 Laertes is satisfied in regard to his own feelings (**nature**), but in regard to his honor he will wait until men experienced in such matters have given their authoritative judgment (**voice and precedent**) in favor of reconciliation, which would allow him to keep his reputation undamaged (**name ungored**).

253 **frankly:** without any hard feelings.

255 **foil:** metallic background used to display a jewel (punning on **foils**, referring to the blunted swords).

257 **Stick fiery off:** stand out brilliantly.

Since no man of aught he leaves knows, what is 't to leave betimes? Let be.

[A table prepared. Enter Trumpets, Drums, and Officers with cushions, King, Queen, Osric, and all the state, foils, daggers, flagons of wine, and Laertes.]

225 **King.** Come, Hamlet, come and take this hand from me.

[He puts Laertes' hand into Hamlet's.]

Hamlet [to Laertes]. Give me your pardon, sir. I have done you wrong;

But pardon 't as you are a gentleman. This presence knows,

And you must needs have heard, how I am punished With a sore distraction. What I have done

230 That might your nature, honor, and exception Roughly awake, I here proclaim was madness. Was 't Hamlet wronged Laertes? Never Hamlet. If Hamlet from himself be ta'en away.

And when he's not himself does wrong Laertes,

235 Then Hamlet does it not; Hamlet denies it.

Who does it, then? His madness. If 't be so,

Hamlet is of the faction that is wronged;

His madness is poor Hamlet's enemy.

Sir, in this audience

240 Let my disclaiming from a purposed evil Free me so far in your most generous thoughts That I have shot my arrow o'er the house And hurt my brother.

Laertes. I am satisfied in nature,

245 Whose motive in this case should stir me most To my revenge; but in my terms of honor

I stand aloof and will no reconciliation

Till by some elder masters of known honor

I have a voice and precedent of peace

250 To keep my name ungored. But till that time I do receive your offered love like love And will not wrong it.

Hamlet. I embrace it freely And will this brothers' wager frankly play.— Give us the foils. Come on.

Laertes. Come, one for me.

255 **Hamlet.** I'll be your foil, Laertes; in mine ignorance Your skill shall, like a star i' th' darkest night, Stick fiery off indeed.

Laertes. You mock me, sir.

Hamlet. No, by this hand.

King. Give them the foils, young Osric. Cousin Hamlet,
260 You know the wager?

Hamlet. Very well, my lord.
Your Grace has laid the odds o' th' weaker side.

King. I do not fear it; I have seen you both.
But, since he is better, we have therefore odds.

Laertes. This is too heavy. Let me see another.

265 **Hamlet.** This likes me well. These foils have all a length?

Osric. Ay, my good lord.

[Prepare to play.]

King. Set me the stoups of wine upon that table.—
If Hamlet give the first or second hit

Or quit in answer of the third exchange,
270 Let all the battlements their ordnance fire.
The King shall drink to Hamlet's better breath,
And in the cup an union shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups,

275 And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heaven to earth,
"Now the King drinks to Hamlet." Come, begin.
And you, the judges, bear a wary eye.

[Trumpets the while.]

280 **Hamlet.** Come on, sir.

Laertes. Come, my lord.

[They play.]

Hamlet. One.

Laertes. No.

Hamlet. Judgment!

285 **Osric.** A hit, a very palpable hit.

Laertes. Well, again.

King. Stay, give me drink.—Hamlet, this pearl is thine.
Here's to thy health.

*[He drinks and then drops the pearl in the cup. Drum, trumpets,
and shot.]*

Give him the cup.

Hamlet. I'll play this bout first. Set it by awhile.
290 Come. *[They play.]* Another hit. What say you?

Laertes. A touch, a touch. I do confess 't.

King. Our son shall win.

260–263 Hamlet comments that Claudius has bet on (**laid the odds o'**) the weaker fencer. Claudius expresses confidence in Hamlet, but says he has arranged a handicap (**odds**) for Laertes because he has improved.

265 **likes me:** pleases me; **have all a length:** are all the same length.

269 **quit . . . exchange:** gets back at Laertes by scoring the third hit.

272 **union:** pearl.

275 **kettle:** kettledrum.

292 **fat:** sweaty.

293 **napkin:** handkerchief.

Queen. He's fat and scant of breath.
Here, Hamlet, take my napkin; rub thy brows.
The Queen carouses to thy fortune, Hamlet.
[*She lifts the cup.*]

295 **Hamlet.** Good madam.

King. Gertrude, do not drink.

Queen. I will, my lord; I pray you pardon me.
[*She drinks.*]

King [*aside*]. It is the poisoned cup. It is too late.

Hamlet. I dare not drink yet, madam—by and by.

300 **Queen.** Come, let me wipe thy face.

Laertes [*to Claudius*]. My lord, I'll hit him now.

King. I do not think 't.

Laertes [*aside*]. And yet it is almost against my conscience.

Hamlet. Come, for the third, Laertes. You do but dally.
I pray you pass with your best violence.

305 I am afeard you make a wanton of me.

Laertes. Say you so? Come on. [*Play.*]

Osric. Nothing neither way.

Laertes. Have at you now!

[*Laertes wounds Hamlet. Then in scuffling they change rapiers, and Hamlet wounds Laertes.*]

King. Part them. They are incensed.

310 **Hamlet.** Nay, come again.

[*The Queen falls.*]

Osric. Look to the Queen there, ho!

Horatio. They bleed on both sides.—How is it, my lord?

Osric. How is 't, Laertes?

Laertes. Why as a woodcock to mine own springe,
Osric,

[*He falls.*]

315 I am justly killed with mine own treachery.

Hamlet. How does the Queen?

King. She swoons to see them bleed.

Queen. No, no, the drink, the drink! O, my dear
Hamlet!

The drink, the drink! I am poisoned. [*She dies.*]

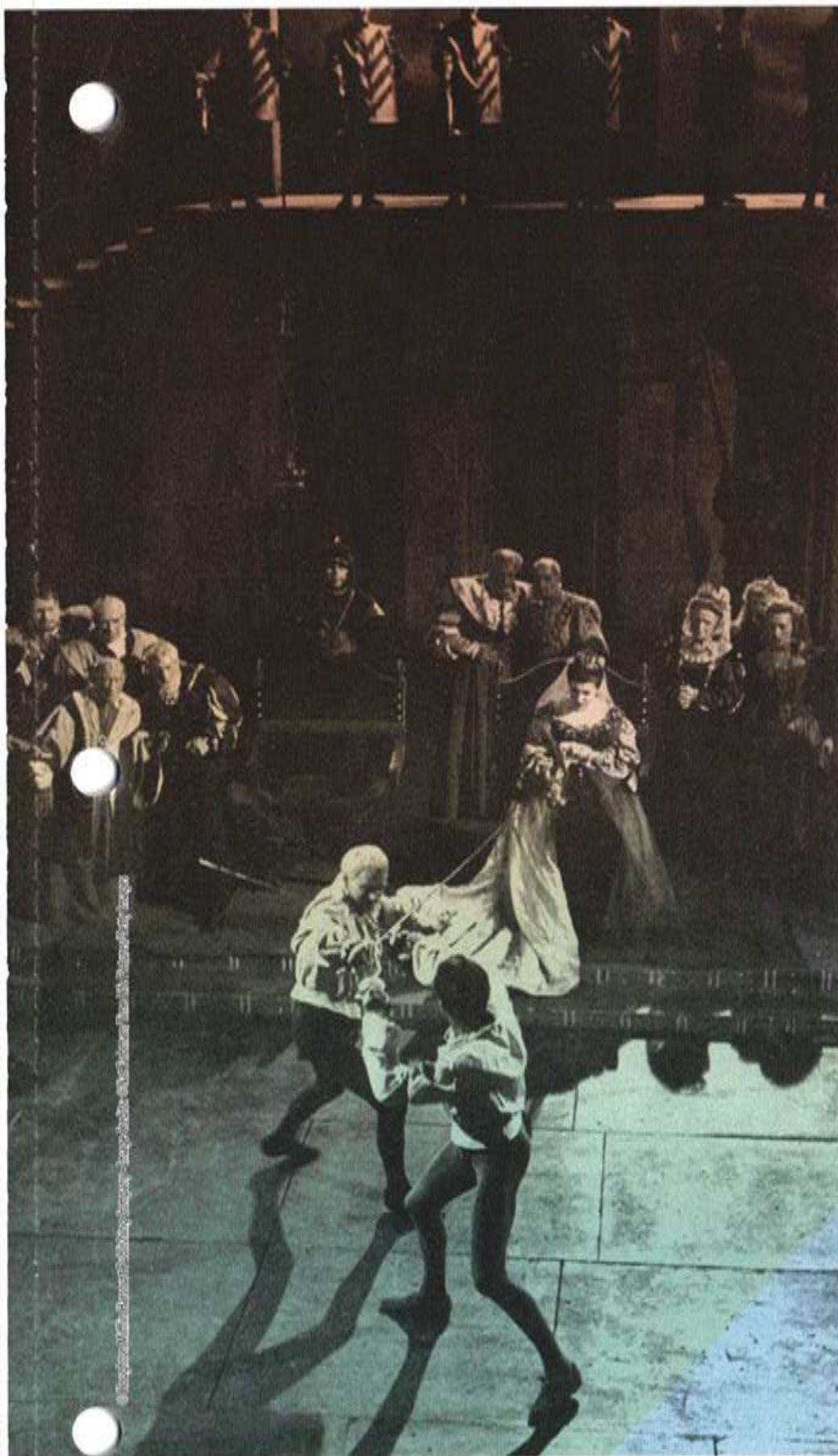
Hamlet. O villainy! Ho! Let the door be locked.

304 **pass:** thrust.

305 **make a wanton of me:** indulge me as if I were a spoiled child.

314 Laertes says he's been caught like a **woodcock** (a proverbially stupid bird) in his own trap.

Don't forget to
Notice & Note as you
read the text.



Hamlet dueling with Laertes (Terence Morgan)

325 **unbated:** not blunted; **practice:** trick.

333 **union:** a pun on the meanings "pearl" and "marriage." (Claudius is joining his wife in death.)

335 **tempered:** mixed.

ANALYZE DRAMATIC PLOT

Annotate: Mark Hamlet's instructions to Horatio in lines 340–356.

Analyze: Why is this request so important to Hamlet?

342 **mutes:** silent observers (literally, actors without speaking parts).

343 **fell sergeant:** cruel arresting officer.

348 **more an antique Roman:** a reference to the Roman idea that suicide can be an honorable action following a defeat or the death of a loved one.

[Osric *exits*.]

320 Treachery! Seek it out.

Laertes. It is here, Hamlet. Hamlet, thou art slain.
No medicine in the world can do thee good.
In thee there is not half an hour's life.
The treacherous instrument is in thy hand,
Unbated and envenomed. The foul practice
Hath turned itself on me. Lo, here I lie,
Never to rise again. Thy mother's poisoned.
I can no more. The King, the King's to blame.

Hamlet. The point envenomed too! Then, venom,
to thy work. [*Hurts the King.*]

330 **All.** Treason, treason!

King. O, yet defend me, friends! I am but hurt.

Hamlet. Here, thou incestuous, murd'rous, damnèd Dane,
Drink off this potion. Is thy union here?

[*Forcing him to drink the poison.*]

Follow my mother.

[*King dies.*]

Laertes. He is justly served.

335 It is a poison tempered by himself.
Exchange forgiveness with me, noble Hamlet.
Mine and my father's death come not upon thee,
Nor thine on me.

[*Dies.*]

Hamlet. Heaven make thee free of it. I follow thee.—

340 I am dead, Horatio.—Wretched queen, adieu.—
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, Death,
Is strict in his arrest), O, I could tell you—
345 But let it be.—Horatio, I am dead.
Thou livest; report me and my cause aright
To the unsatisfied.

Horatio. Never believe it.
I am more an antique Roman than a Dane.
Here's yet some liquor left.

[*He picks up the cup.*]

Hamlet. As thou'rt a man,
350 Give me the cup. Let go! By heaven, I'll ha't.
O God, Horatio, what a wounded name,
Things standing thus unknown, shall I leave behind me!
If thou didst ever hold me in thy heart,

Absent thee from felicity awhile
And in this harsh world draw thy breath in pain
To tell my story.

[*A march afar off and shot within.*]

What warlike noise is this?

[*Enter Osric.*]

Osric. Young Fortinbras, with conquest come from Poland,
To th' ambassadors of England gives
This warlike volley.

Hamlet. O, I die, Horatio!

360 The potent poison quite o'ercrows my spirit.
I cannot live to hear the news from England.
But I do prophesy th' election lights
On Fortinbras; he has my dying voice.
So tell him, with th' occurrents, more and less,
365 Which have solicited—the rest is silence.
O, O, O, O!

[*Dies.*]

Horatio. Now cracks a noble heart. Good night, sweet
prince,
And flights of angels sing thee to thy rest.

[*March within.*]

Why does the drum come hither?

[*Enter Fortinbras with the English Ambassadors with
Drum, Colors, and Attendants.*]

370 **Fortinbras.** Where is this sight?

Horatio. What is it you would see?
If aught of woe or wonder, cease your search.

Fortinbras. This quarry cries on havoc. O proud Death,
What feast is toward in thine eternal cell
375 That thou so many princes at a shot
So bloodily hast struck?

Ambassador. The sight is dismal,
And our affairs from England come too late.
The ears are senseless that should give us hearing
To tell him his commandment is fulfilled,
380 That Rosencrantz and Guildenstern are dead,
Where should we have our thanks?

Horatio. Not from his mouth,
Had it th' ability of life to thank you.
He never gave commandment for their death.
But since, so jump upon this bloody question,
385 You from the Polack wars, and you from England,

354 **Absent thee from felicity:** deny yourself the pleasure of death.

357–359 Fortinbras, returning triumphant from Poland, has saluted the English ambassadors with a volley of gunfire.

360 **o'ercrows:** triumphs over (like the winner in a cockfight).

362–363 Hamlet predicts that Fortinbras will be elected the new Danish king and gives him his vote (**voice**).

364 **occurrents:** occurrences.

365 **solicited:** prompted, brought about. (Hamlet dies before finishing this thought.)

373 This heap of dead bodies (**quarry**) proclaims a massacre (**cries on havoc**).

374 **toward:** in preparation.

381 **his:** Claudius's.

384 **so jump upon this bloody question:** so soon after this bloody quarrel.

387 **stage:** platform.

390 **carnal, bloody, and unnatural acts:** Claudius's murder of his brother and marriage to Gertrude.

391 **accidental judgments, casual slaughters:** punishments that occurred by chance.

392 **put on:** instigated; **forced:** contrived.

395 **deliver:** tell the story of.

398–399 Fortinbras says he has some unforgotten claims to Denmark, and this is a favorable time to present them.

401 **from his mouth . . . more:** the words of Hamlet, whose decision will influence other votes.

402 **presently:** immediately.

403–404 **lest more . . . happen:** lest other trouble occur in addition to these plots and accidents.

406 **put on:** enthroned, and so put to the test.

407 **passage:** death.

411 **field:** field of battle.

Are here arrived, give order that these bodies
High on a stage be placed to the view,
And let me speak to th' yet unknowing world
How these things came about. So shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this upshot, purposes mistook
Fall'n on th' inventors' heads. All this can I
Truly deliver.

Fortinbras. Let us haste to hear it
And call the noblest to the audience.
For me, with sorrow I embrace my fortune.
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me.

400 **Horatio.** Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more.
But let this same be presently performed
Even while men's minds are wild, lest more mischance
On plots and errors happen.

Fortinbras. Let four captains
Bear Hamlet like a soldier to the stage,
For he was likely, had he been put on,
To have proved most royal; and for his passage,
The soldier's music and the rite of war
Speak loudly for him.

410 Take up the bodies. Such a sight as this
Becomes the field but here shows much amiss.
Go, bid the soldiers shoot.

[*They exit, marching, after the which a peal of ordnance are shot off.*]



ESSENTIAL QUESTION:
**What can drive someone
to seek revenge?**

Review your notes and
add your thoughts to your
Response Log.

COLLABORATIVE DISCUSSION

With a partner, discuss your reaction to the play's ending.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does the Gravedigger question Ophelia's burial in a churchyard?
 - ☐ A He heard she wasn't a Christian.
 - ☐ B He thinks she committed suicide.
 - ☐ C He is too tired to dig her grave.
 - ☐ D He believes her funeral wasn't arranged properly.

2. What sets off the argument between Hamlet and Laertes at Ophelia's funeral?
 - ☐ A Hamlet is offended by Laertes' passionate display of grief.
 - ☐ B Laertes is offended that Hamlet came to the funeral.
 - ☐ C Hamlet thinks Laertes has returned to Denmark to kill him.
 - ☐ D Laertes wants Ophelia to have a longer funeral service.

3. Why does Hamlet accept the fencing challenge from Laertes even though he has misgivings about it?
 - ☐ A He fears that Laertes would mock him if he refused.
 - ☐ B He wants to make a good impression on Osric.
 - ☐ C He hopes his mother will forgive him if he wins.
 - ☐ D He thinks that he cannot avoid his destiny.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 1 **ANALYZE** Act V begins with the Gravedigger joking about his profession and Hamlet's witty comments about Yorick's skull. Why might Shakespeare have chosen to include this dark humor in the scene?
- 2 **COMPARE** At the start of Scene 2, Hamlet tells Horatio how he handled the plot to have him executed in England. How do his actions on the ship contrast with his earlier behavior? What does this change suggest about the internal conflict he has struggled with for much of the play?
- 3 **ANALYZE** In **satire**, a writer ridicules customs, behaviors, or institutions for the purpose of improving society. Reread Hamlet's exchange with Osric in Scene 2, lines 82–184. What does Hamlet satirize in this passage?
- 4 **EVALUATE** In his closing speech, Fortinbras says that Hamlet was likely to "have proved most royal." Do you agree that Hamlet would probably have made a good king? Why or why not?
- 5 **ANALYZE** Briefly analyze one of the play's soliloquies. First, summarize the ideas expressed in the soliloquy and explain how they relate to the plot. Then, discuss how Shakespeare uses literary elements such as figurative language and imagery to make the speech beautiful and emotionally powerful. Choose one of the following:
 - Act I, Scene 2, lines 129–159
 - Act II, Scene 2, lines 558–614
 - Act III, Scene 1, lines 57–89
 - Act IV, Scene 4, lines 34–68
- 6 **DRAW CONCLUSIONS** A theme is a message that a writer wishes to convey to the audience. Use the graphic organizer to write down a theme statement for each of the subjects listed.

Revenge	
Fate	
The human condition	

- 7 **CRITIQUE** At the end of *Hamlet*, all of the main characters are dead, and a foreigner is poised to take over Denmark's throne. Is this a satisfying resolution to the revenge plot? Why or why not?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Eulogy

A **eulogy** is a speech given at a funeral. Typically, a eulogy highlights a person's most important accomplishments and characteristics.

Write a eulogy for a character in *Hamlet*.

- Many characters die in *Hamlet*. Pick the character you understand the best or feel a personal connection to.
- Take note of his or her accomplishments or characteristics. Find a central idea you can focus on in the eulogy.
- Use a somber and formal tone and style appropriate for an audience of mourners.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Media

↳ Video Trailer

With a group of students, create a video trailer for *Hamlet*.

- Decide how you will “pitch” the play to attract audiences.
- Select elements such as photographs, illustrations, music, text, and voiceover narration.
- Create a storyboard of the video you plan to produce.
- Use computer software to put together the video.
- Share your trailer by asking your teacher to play it in class or by posting it online.

Speaking & Listening

↳ Script Evaluation

Hamlet is the longest of Shakespeare's plays, and directors often revise the text so their productions won't run too long. With a partner, discuss cuts you would make if you were staging the play.

- List all the subplots and discuss how each one contributes to and advances the action of the play. Critique and evaluate each subplot to determine whether it can be shortened or cut.
- Identify long speeches, such as the soliloquies and the speeches of the First Player. Discuss how they reveal conflicts and support the play's themes. Consider what would be lost if they were shortened.
- Discuss the comic dialogue involving the Gravedigger and Osric in Act V. Is this dialogue necessary to advance the action, or can it be trimmed or cut out completely?

Vocabulary Strategy

↳ **Classical Allusions**

A **classical allusion** is a reference to a historical or fictional figure, event, or creative work from the ancient world. Shakespeare uses classical allusions several times in *Hamlet*. In Act III, Scene 4, Hamlet compares his father to Hyperion and Jove:

See what a grace was seated on this brow,
Hyperion's curls, the front of Jove himself,

Hyperion is the ancient Greek god of the sun, and Jove is the Roman god of thunder. These classical allusions allow readers and audience members to understand the depth of reverence Hamlet feels for his father.

PRACTICE AND APPLY

Read the classical allusions from *Hamlet* in the chart below. Explain how each allusion relates to its context in the play. Do research if needed.

Allusion	Explanation
Act I, Scene 2 "A little month, or ere those shoes were old / With which she followed my poor father's body, / Like Niobe, all tears"	
Act I, Scene 2 "My father's brother, but no more like my father / Than I to Hercules."	
Act I, Scene 4 "My fate cries out / And makes each petty arture in this body / As hardy as the Nemean lion's nerve."	
Act II, Scene 2 "What's Hecuba to him, or he to Hecuba, / That he should weep for her?"	

Watch Your Language!

Paradox

A **paradox** is a statement that seems contradictory but actually reveals an element of truth. Shakespeare uses this literary device frequently in *Hamlet*. By expressing ideas paradoxically, he is able to convey subtle meanings and reinforce the audience's understanding of the duplicitous nature of many of the characters and their actions.

In Act I, Scene 2, Claudius's first speech features examples of paradox and **oxymoron** (a paradox condensed into a brief phrase):

Have we (as 'twere with a defeated joy,
With an auspicious and a dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole)
Taken to wife.

He speaks of "defeated joy," "mirth in funeral," "dirge in marriage," and "weighing delight and dole." These paradoxical expressions tell those assembled that he views his marriage and accession to the throne as a mixed blessing, achieved at the expense of his brother's life. The use of paradox also hints at his own contradictory nature: outwardly virtuous, inwardly scheming and self-centered.

Hamlet also uses paradoxical language in the play. For example, in Act II, Scene 2, lines 309–316, he describes humankind in idealistic terms ("how noble in reason, how infinite in faculties . . . in action how like an angel, in apprehension how like a god") but ends the speech with the dismissive remark "and yet, to me, what is this quintessence of dust? Man delights not me. . . ." This paradox emphasizes Hamlet's obsession with human corruption.

Note these other instances of paradox in the play:

Hamlet: "it is a custom / More honored in the breach
than the observance" (Act I, Scene 4, lines 17–18)

Polonius: "Your bait of falsehood take this carp of
truth; / And thus do we of wisdom and of reach, / With
windlasses and with assays of bias, / By indirections find
directions out." (Act II, Scene 1, lines 63–66)

Hamlet: "I must be cruel only to be kind." (Act III,
Scene 4, line 184)

PRACTICE AND APPLY

Review the context of each example of paradox listed above. With a partner, discuss the meaning of each paradox and examine how it deepens the audience's understanding of the character or situation.

from Hamlet

Film Clips by BBC Shakespeare

ESSENTIAL QUESTION:

? What can drive someone to seek revenge?



Engage Your Brain

If you were hired to direct a film adaptation of *Hamlet*, what actors would you cast in the important roles? Would you keep the play's historical setting or choose another time and place? Discuss your choices with a partner.

Analyze Interpretations of Drama

Shakespeare's plays present challenges and opportunities for directors who want to adapt them into films. Shakespeare sometimes included descriptions of characters or setting in the dialogue, but his texts have few stage directions. As a result, directors have a great deal of freedom to imagine a play's details. The director must make decisions that include casting, set design, and lighting.

Casting refers to the selection of actors. Actors may be chosen based on their appearance or age. For example, directors casting *Hamlet* would most likely choose actors of different ages for the roles of Hamlet and his mother. The choice of actors is crucial to the success of a production; the actors determine how the audience responds to the film as a whole. Directors may stay true to type or cast against type, perhaps choosing a female Hamlet or an actor whose ethnicity differs from what would be expected for a character.

Set design refers to the scenery, props, and physical location that create the setting for the film. The set design may be traditional, modern, futuristic, or primitive, or it may spring from the imagination of the director. The setting in which the action of the film takes place is important to the director's interpretation. It also affects how the audience reacts.

Lighting can have a major influence on the mood and perception of characters and action. Dim lighting conveys an air of mystery or gloominess and obscures actors' features and actions. Bright lighting cheers up the atmosphere and highlights actors' movements and expressions.

Focus on Genre

→ Film Adaptation

- interprets a literary source such as a play or novel
- uses elements such as visual images, sound, music, and lighting to convey ideas and emotions
- often reflects the director's personal vision

**"All the world's
a stage."**

—William Shakespeare

Background

Both of these BBC adaptations of *Hamlet* were based on acclaimed stage productions by the Royal Shakespeare Company. Noted Shakespearean actor Derek Jacobi stars as Hamlet in the 1980 film, while David Tennant performs the role in the 2009 adaptation. Patrick Stewart plays Claudius in both versions. The clips you will view are from Act I, Scene 2.

As you view these adaptations of *Hamlet*, pay attention to how the actors convey their characters' emotions, and notice differences in the set design, costumes, and lighting.

from Hamlet (1980)

Video by BBC Shakespeare



Videos

View the clips from *Hamlet (1980)* and *Hamlet (2009)* in your ebook.

from Hamlet (2009)

Video by BBC Shakespeare

Analyze the Videos

Support your responses with evidence from the videos.



ESSENTIAL QUESTION:

What can drive someone to seek revenge?

- 1 **ANALYZE** Describe the setting of each adaptation. What time and place are indicated by the costumes and sets?
- 2 **COMPARE** How does the lighting in the 1980 film compare with the lighting in the 2009 film? What moods are evoked by the lighting?
- 3 **INTERPRET** Consider the two actors who play Hamlet. What does each one emphasize about Hamlet's personality and his relationships with the other characters? Explain your response.

Derek Jacobi (1980 film)	David Tennant (2009 film)

- 4 **COMPARE** Patrick Stewart plays Claudius in both adaptations. What differences do you see between his performances?
- 5 **INFER** Reread lines 160–180 in Act I, Scene 2 of the play. What can you infer about Horatio's appearance and personality from Shakespeare's text? How does each director's casting of Horatio either confirm or upend these assumptions?
- 6 **INTERPRET** In the 2009 film, the director included a few shots that appear to be filmed through a surveillance camera. What idea does this technique convey?
- 7 **CRITIQUE** In the absence of stage directions, how does each actor playing Gertrude use voice and gesture to mediate matters between Hamlet and Claudius? Where do they use similar choices? Where do their choices differ? Cite specific evidence to support your response.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Film Review

Write a film review of one of the videos in this lesson. Address the following elements in your review:

- acting
- direction
- set design
- lighting design
- costume design

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Research

↳ Casting Call

In a small group, research the actors who play Hamlet, Claudius, Gertrude, and Horatio in each production. Then create your own cast list, including the names of actors you would like to play these roles in a new film adaptation. When you are finished, share your cast list with other groups.

Media

↳ Poster

With a partner, create a poster for either the 1980 or the 2009 BBC adaptation of *Hamlet*.

- Create a short and catchy teaser line for the adaptation.
- Combine photographs or illustrations and text in a visually striking arrangement.
- Make sure that the text is large enough to read from a few feet away.
- Display your completed poster in the classroom.

Hamlet's Dull Revenge

Literary Criticism by René Girard



ESSENTIAL QUESTION:

What can drive someone to seek revenge?

Engage Your Brain

Choose one or more of these activities to start connecting with the literary criticism you are about to read.



Getting Even

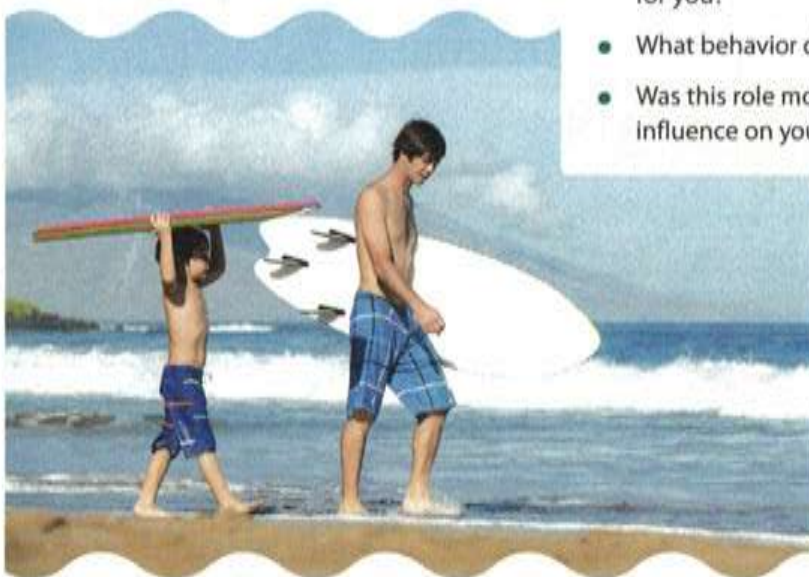
This essay discusses the genre of revenge tragedy. Think of a film that centers on revenge, and write one or two paragraphs about it.

- What kind of revenge does the film involve?
- Does the main character face only external obstacles, or does he or she have conflicted feelings about the act of revenge?
- Do you think that the revenge was justified? Explain why or why not.

Role Models

In his writings, René Girard places great importance on people's tendency to imitate the behavior of others. With a partner, discuss someone who was a model for your behavior when you were younger—maybe an older sibling or a popular kid in your neighborhood. Consider the following:

- Why was this person so influential for you?
- What behavior did you copy?
- Was this role model a good or bad influence on you?



Analyze Arguments

An **argument** seeks to persuade readers to agree with a **claim**, or position on an issue. In “Hamlet’s Dull Revenge,” René Girard offers an intriguing claim about what Shakespeare wanted to achieve in writing *Hamlet*. The structure of his argument includes **reasons** to accept his claim and **evidence** for those reasons consisting of quotations and details from the play. To evaluate his argument, you will need to determine whether the reasons provide logical support for the claim. You should also examine whether the evidence is sound and relevant. The following questions can help you assess the strength of Girard’s argument:

- What is Girard’s claim?
- Does Girard support his claim with logical reasons? Are they arranged in a way that makes them convincing and engaging?
- Is the evidence Girard cites from the play sound and relevant to his reasons?
- Are there any inconsistencies in Girard’s argument?

Focus on Genre

↳ Literary Criticism

- focuses on a literary work or genre as the subject
- describes an aspect or aspects of the subject, such as its origins, characteristics, or effects
- often makes interpretive claims or judgments that are backed by evidence

Analyze Central Ideas

Central ideas are the reasons, or points, that the author wants the reader to understand. In an argument, the claim the author makes is backed up with reasons supported by evidence.

Typically, the author divides the argument into sections. In each section, the author provides details that support a specific line of reasoning, or central idea. In turn, each section provides support for the claim the author is making in the argument.

Girard’s literary analysis contains several central ideas that he uses to support his claim. To help you understand his complex literary analysis, examine how his claim and central ideas interact and build on one another in the essay.

Annotation in Action

Here is an example of notes a student made about this paragraph from "Hamlet's Dull Revenge." As you read, mark central ideas in the essay.

Shakespeare can turn this tedious chore into the most brilliant feat of theatrical double entendre because the tedium of revenge is really what he wants to talk about, and he wants to talk about it in the usual Shakespearean fashion; **he will denounce the revenge theater and all its works with the utmost daring without denying his mass audience the *katharsis* it demands, without depriving himself of the dramatic success which is necessary to his own career as a dramatist.**

interesting idea
about Shakespeare's
intentions in writing
the play

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

genre	☐
double entendre	☐
entail	☐
emulation	☐
hierarchy	☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a sentence using one of the words. As you read the essay, use the definitions in the side-column to learn the vocabulary words you don't already know.

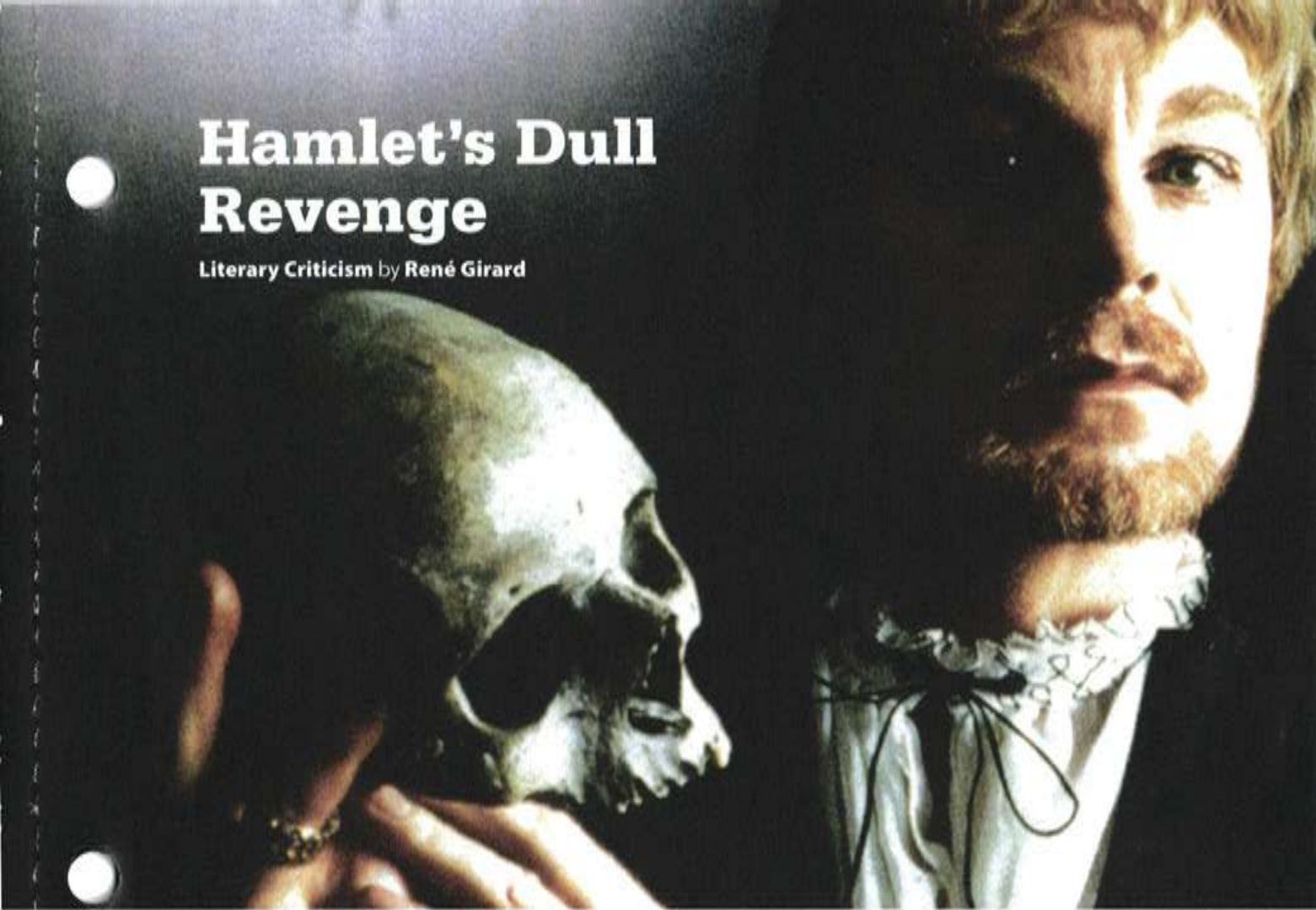


Background

René Girard (1923–2015) was born in France and moved to the United States in 1950. He became well known as an influential writer and theorist. Girard's primary theory was that humans are motivated by desire, and their desires are based on imitating the desires of others, a concept he called *mimesis*. His theory of *mimesis* has influenced other writers, been used to explain economic concepts, and even inspired the founder of a major technology company to invest in social media before it became a major industry. Girard received international recognition for his many achievements in and contributions to the fields of literature, philosophy, and anthropology.

Hamlet's Dull Revenge

Literary Criticism by René Girard



Pay attention to details that show how Girard views Shakespeare as a writer and Hamlet as a character.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

Hamlet belongs to the **genre** of the revenge tragedy, as hackneyed and yet inescapable in Shakespeare's days as the "thriller" in ours to a television writer. In *Hamlet* Shakespeare turned this necessity for a playwright to go on writing the same old revenge tragedies into an opportunity to debate almost openly for the first time the questions I have tried to define. The weariness with revenge and *katharsis*¹ which can be read, I believe, in the margins of the earlier plays must really exist because, in *Hamlet*, it moves to the center of the stage and becomes fully articulated.

Some writers who were not necessarily the most unimaginative found it difficult, we are told, to postpone for the whole duration of the lengthy Elizabethan play an action which had never been in doubt in the first place and which is always the same anyway.

genre

(zhān 'rā) *n.* a category within an art form, based on style or subject.

¹ **katharsis:** catharsis, the elimination of tension through the release of repressed emotions.



Poster for a production of *Hamlet* in the Netherlands



Poster for a French adaptation of *Hamlet* starring Sarah Bernhardt as the prince

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Shakespeare can turn this tedious chore into the most brilliant feat of theatrical **double entendre** because the tedium of revenge is really what he wants to talk about, and he wants to talk about it in the usual Shakespearean fashion; he will denounce the revenge theater and all its works with the utmost daring without denying his mass audience the *katharsis* it demands, without depriving himself of the dramatic success which is necessary to his own career as a dramatist.

If we assume that Shakespeare really had this double goal in mind, we will find that some unexplained details in the play become intelligible and that the function of many obscure scenes becomes obvious.

In order to perform revenge with conviction, you must believe in the justice of your own cause. This is what we noted before, and the revenge seeker will not believe in his own cause unless he believes in the guilt of his intended victim. And the guilt of that intended victim **entails** in turn the innocence of that victim's victim. If the victim's victim is already a killer and if the revenge seeker reflects a little too much on the circularity of revenge, his faith in vengeance must collapse.

This is exactly what we have in *Hamlet*. It cannot be without a purpose that Shakespeare suggests the old Hamlet, the murdered king, was a murderer himself. In the various sources of the play there may be indications to that effect, but Shakespeare would have omitted them if he had wanted to strengthen the case for revenge. However nasty Claudius may look, he cannot look nasty enough if he appears in a context of previous revenge; he cannot generate, as a villain, the absolute passion and dedication which is demanded of Hamlet. The problem with Hamlet is that he cannot forget the context. As a result, the crime by Claudius looks to him like one more link in an already long chain, and his own revenge will look like still another link, perfectly identical to all the other links.

In a world where every ghost, dead or alive, can only perform the same action, revenge, or clamor for more of the same from beyond the grave, all voices are interchangeable. You can never know with certainty which ghost is addressing whom. It is one and the same thing for Hamlet to question his own identity and to question the ghost's identity, and his authority.

To seek singularity in revenge is a vain enterprise but to shrink from revenge, in a world which looks upon it as a "sacred duty" is to exclude oneself from society, to become a nonentity once more. There is no way out for Hamlet and he shifts endlessly from one impasse to the other, unable to make up his mind because neither choice makes sense.

If all characters are caught in a cycle of revenge that extends in all directions beyond the limits of its action, *Hamlet* has no beginning

double entendre

(dûb'əl än-tîn'drə) *n.* an expression having a double meaning.

entail

(ên-tāl') *v.* involve as a consequence.

ANALYZE ARGUMENTS

Annotate: Mark the specific evidence in paragraph 5 that supports the author's reasoning in paragraph 4.

Summarize: According to Girard, why might Hamlet not "believe" in the justice of his own cause?

and no end. The play collapses. The trouble with the hero is that he does not believe in his play half as much as the critics do. He understands revenge and the theater too well to assume willingly a role chosen for him by others. His sentiments are those, in other words, which we have surmised in Shakespeare himself. What the hero feels in regard to the act of revenge, the creator feels in regard to revenge as theater.

9 The public wants vicarious victims and the playwright must oblige. Tragedy is revenge. Shakespeare is tired of revenge, and yet he cannot give it up, or he gives up his audience and his identity as a playwright. Shakespeare turns a typical revenge topic, *Hamlet*, into a meditation on his predicament as a playwright. . . .

10 What Hamlet needs, in order to stir up his vengeful spirit, is a revenge theater more convincing than his own, something less half-hearted than the play Shakespeare is actually writing. Fortunately for the hero and for the spectators who are eagerly awaiting their final bloodbath, Hamlet has many opportunities to watch rousing spectacles during his play and he tries to generate even more, in a conscientious effort to put himself in the right mood for the murder of Claudius. Hamlet must receive from someone else, a mimetic² model, the impulse which he does not find in himself. This is what he tried to achieve with his mother, we found, and he did not succeed. He is much more successful with the actor who impersonates for him the role of Hecuba. It becomes obvious, at this point, that the only hope for Hamlet to accomplish what his society—or the spectators—require, is to become as “sincere” a showman as the actor who can shed real tears when he pretends to be the queen of Troy!

Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wanned,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba!
What's Hecuba to him or he to Hecuba,
That he should weep for her? What would he do
Had he the motive and the cue for passion
That I have?

Another catchy example for Hamlet comes from the army of Fortinbras on its way to Poland. The object of the war is a worthless speck of land. Thousands of people must risk their lives:

² **mimetic**: relating to imitation.

NOTICE & NOTE QUOTED WORDS

When you notice the author has quoted the opinions or conclusions of an expert or someone who was a participant in or a witness to an event, or when you notice the author citing other people to provide support for a point, you've found a **Quoted Words** signpost.

Notice & Note: A block quote is often used when quoting several lines of text. Mark the block quote in paragraph 10.

Evaluate: How does the block quote help support the point the author is making?

Even for an eggshell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When Honor's at the stake.

Don't forget to
Notice & Note as you
read the text.

11 The scene is as ridiculous as it is sinister. It would not impress Hamlet so much if the hero truly believed in the superiority and urgency of his cause. His words constantly betray him, here as in the scene with his mother. As a cue for passion, his revenge motif is no more compelling, really, than the cue of an actor on the stage. He too must *greatly . . . find quarrel in a straw*, he too must stake everything *even for an eggshell*.

12 The effect of the army scene obviously stems, at least in part, from the large number of people involved, from the almost infinite multiplication of the example which cannot fail to increase its mimetic attraction enormously. Shakespeare is too much a master of mob effects not to remember at this point the cumulative effect of mimetic models. In order to whip up enthusiasm for the war against Claudius, the same irrational contagion is needed as in the war against Poland. The type of mimetic incitement from which Hamlet "benefits" at this point resembles very much the kind of spectacle which governments never fail to organize for their citizenry when they have decided it is time to go to war: a rousing military parade.

13 But it is not the actor, ultimately, or the army of Fortinbras; it is Laertes, I believe, who determines Hamlet to act. Laertes provides the most persuasive spectacle not because he provides the "best" example but because his situation parallels that of Hamlet. Being Hamlet's peer, at least up to a point, his passionate stance constitutes the most powerful challenge imaginable. In such circumstances, even the most apathetic man's sense of **emulation** must rise to such a pitch that the sort of disaster that the fulfillment of the revenge demands can finally be achieved.

14 The simple and unreflective Laertes can shout to Claudius "give me my father" and then leap into his sister's grave in a wild demonstration of grief. Like a well-adjusted gentleman or a consummate actor, he can perform with the utmost sincerity all the actions his social milieu demands, even if they contradict each other. He can mourn the useless death of a human being at one minute and the next he can uselessly kill a dozen more if he is told that his honor is at stake. The death of his father and sister are almost less shocking to him than the lack of pomp and circumstance at their burial. At the rites of Ophelia, Laertes keeps asking the priest for "more ceremony." Laertes is a formalist³ and he reads the tragedy of which he is a part very much like the formalists of all stripes. He does not question the

ANALYZE ARGUMENTS

Annotate: Mark the words and phrases in paragraph 13 that show how the author feels about the final piece of evidence he is about to present in support of his claim.

Analyze: Why do you think the author chose to discuss the examples of the actor playing Hecuba, Fortinbras's army, and Laertes in that particular order?

emulation

(ēm-yā-lā'shān) *n.* competitive imitation.

ANALYZE CENTRAL IDEAS

Annotate: Mark details in paragraph 14 that the author uses to draw comparisons between Laertes and literary critics.

Infer: How does the author seem to feel about his own analysis of *Hamlet* compared to that of other critics?

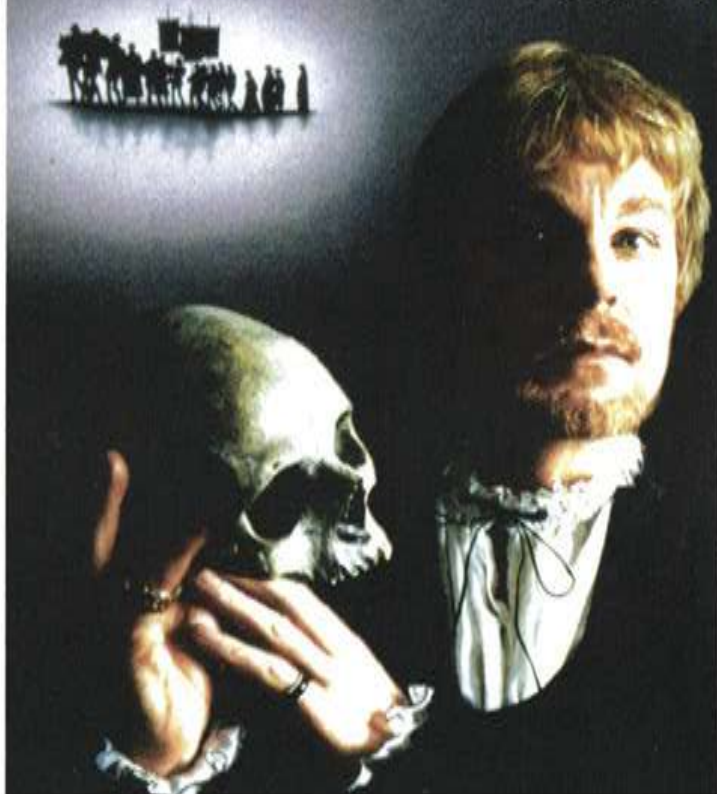
³ **formalist:** one who strictly adheres to accepted rules and conventions.

BBC SHAKESPEARE

HAMLET

PRINCE OF DENMARK

PART I



ANALYZE ARGUMENTS

Annotate: Mark the details the author cites in paragraph 15 to support the idea that Hamlet's actions are inspired by Hamlet's observations of Laertes.

Analyze: How is the reasoning and evidence presented in paragraph 15 related to the author's overall claim about Shakespeare's double purpose for writing?

validity of revenge. He does not question the literary *genre*. He does not question the relationship between revenge and mourning. These are not valid critical questions to him; they never enter his mind, just as it never occurs to most critics that Shakespeare himself could question the validity of revenge.

15 Hamlet watches Laertes leap into Ophelia's grave and the effect on him is electrifying. The reflective mood of the conversation with Horatio gives way to a wild imitation of the rival's theatrical mourning. At this point, he has obviously decided that he, too, would act according to the demands of society, that he would become another Laertes in other words. He, too, as a result, must leap into the

grave of one who has already died, even as he prepares other graves for those still alive:

'Swounds, show me what thou'lt do.
Woo't weep? Woo't fight? Woo't fast? Woo't tear thyself?
Woo't drink up eisel? Eat a crocodile?
I'll do't. Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I.
.....
I'll rant as well as thou. . . .

- 16 Shakespeare can place these incredible lines in the mouth of Hamlet without undermining the dramatic credibility of what follows. Following the lead of Gertrude, the spectators will ascribe the outburst to "madness."

This is mere madness.
And thus awhile the fit will work on him.
Anon, as patient as the female dove
When that her golden couplets are disclosed,
His silence will sit drooping.

A little later Hamlet himself, now calmly determined to kill Claudius, will recall the recent outburst in most significant words:

I am very sorry, good Horatio,
That to Laertes I forgot myself,
For by the image of my cause I see
The portraiture of his. I'll court his favors.
But, sure, the bravery of his grief did put me
Into a towering passion.

- 17 Like all victims of mimetic suggestion, Hamlet reverses the true **hierarchy** between the other and himself. He should say: "by the image of *his* cause I see the portraiture of *mine*." This is the correct formula, obviously, for all the spectacles that have influenced Hamlet. The actor's tears and the military display of Fortinbras were already presented as mimetic models. In order to realize that Laertes, too, functions as a model, the last two lines are essential. The cool determination of Hamlet, at this point, is the transmutation⁴ of the "towering passion" which he had vainly tried to build up before and which Laertes has finally communicated to him through the "bravery of his grief." This transmutation is unwittingly predicted by Gertrude when she compares Hamlet to the dove who becomes quiet after she

Don't forget to
Notice & Note as you
read the text.



ANALYZE CENTRAL IDEAS

Annotate: Mark ideas in paragraphs 16 and 17 that build on one another to indicate how Hamlet changes.

Infer: According to Girard, what is the reason why Hamlet changes?

hierarchy

(hī 'a-rār'kē) *n.* a ranking of status within a group.

⁴ **transmutation:** an alteration or conversion into another form.



ESSENTIAL QUESTION:

What can drive someone to seek revenge?

Review your notes and add your thoughts to your Response Log.

has laid her eggs. Gertrude only thinks of Hamlet's previous changes of mood, as sterile as they were sudden, but her metaphor suggests a more tangible accomplishment, the birth of something portentous:

Anon, as patient as the female dove
When that her golden couplets are disclosed,
His silence will sit drooping.

COLLABORATIVE DISCUSSION

With a partner, talk about how Girard's literary criticism influenced your understanding of the play.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. According to Girard, Shakespeare's two goals in writing *Hamlet* were to criticize revenge theater and —
 - (A) to show that revenge is pointless
 - (B) to expose the ways people imitate each other
 - (C) to create a new genre of theater
 - (D) to write the kind of play that his audience wanted

2. According to Girard's analysis, which statement about the character of Hamlet is true?
 - (A) Hamlet struggles with killing Claudius because he does not fully believe in revenge.
 - (B) Hamlet subconsciously imitates the example of Laertes because Laertes is his older brother.
 - (C) Hamlet's mood changes from one of passion to one of calm because he is exhausted by the speech he makes to Laertes.
 - (D) Hamlet finds the sight of Fortinbras's army depressing because he realizes they are dedicated to a worthless cause.

3. Which quotation from the selection shows that Girard believes using mimetic models as a motivating force can be dangerous?
 - (A) *Hamlet must receive from someone else, a mimetic model, the impulse which he does not find in himself.*
 - (B) *Hamlet watches Laertes leap into Ophelia's grave and the effect on him is electrifying.*
 - (C) *Like all victims of mimetic suggestion, Hamlet reverses the true hierarchy between the other and himself.*
 - (D) *The actor's tears and the military display of Fortinbras were already presented as mimetic models.*



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **SUMMARIZE** What claim does Girard make about Shakespeare's attitude toward the genre of revenge tragedy?
- 2 **ANALYZE** What is Girard's tone toward Shakespeare and his play? Which statements and word choices help convey this tone?
- 3 **ANALYZE** According to Girard, why does Hamlet hesitate to take revenge? How does this idea about Hamlet support his overall claim?
- 4 **INTERPRET** What does Girard mean when he writes in paragraph 10 that "Hamlet must receive from someone else, a mimetic model, the impulse which he does not find in himself"?
- 5 **EVALUATE** Girard provides three examples of mimetic models in the essay. Use the graphic organizer to note what Hamlet learns from these models. How effective is this evidence in supporting Girard's argument?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Model 1	Model 2	Model 3

- 6 **EVALUATE** Review the lines spoken by Hamlet that Girard cites in paragraphs 15–17. Do these **Quoted Words** provide effective support for Girard's idea about Laertes's influence on Hamlet? Explain why or why not.
- 7 **DRAW CONCLUSIONS** In paragraph 17, Girard calls attention to Gertrude's metaphor comparing Hamlet to a dove that quiets down after laying her eggs. What do the eggs seem to represent in Girard's reading of these lines? Why does he think the metaphor suggests the birth of something "portentous," or ominous?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Short Story

Write a short story about someone driven by a desire for revenge.

- Establish the story by introducing the characters and setting. What motivates the main character to seek revenge? Who is the target?
- Organize the plot in a logical order.
- Include dialogue and vivid images to portray the experience.
- Review your story to edit and add more details if necessary.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Research

↳ Mimetic Desire

With a group of students, do research to learn more about René Girard's theory of mimetic desire. Then, discuss how this idea may apply to aspects of your own life. Consider

- the brands that appeal to you
- how you respond to advertising and social media
- what leads to popularity and social status at your school

Social & Emotional Learning

↳ Role-Play

In paragraph 4, Girard refers to the "circularity of revenge." Discuss this paragraph with a partner and draw on your observations for a role-playing activity.

1. Talk with your partner about why one act of revenge often leads to another.
2. Brainstorm a list of questions that can be used to challenge someone's thoughts about revenge.
3. Then, role-play a scenario in which Horatio tries to talk Hamlet out of taking revenge against Claudius.



Expand Your Vocabulary

PRACTICE AND APPLY

With a partner, identify the vocabulary word most closely associated with the italicized word in each sentence, and explain why.

genre

double entendre

entail

emulation

hierarchy

1. Which word is most closely associated with *requirement*? Why?
2. Which word goes with *drama* or *novel*? Why?
3. Which word is associated with *rivalry*? Why?
4. Which word goes with *rank*? Why?
5. Which word might be associated with *ambiguity*? Why?

Vocabulary Strategy

↳ Domain-Specific Words and Phrases

To convey his precise meaning, Girard uses **domain-specific words**, terms that are related to the field, or domain, of literary criticism. The vocabulary words *genre* and *double entendre* are two examples of this specialized vocabulary. Many times domain-specific words are footnoted. If the words are not explained, following these steps will help you define them:

1. Look closely at the context in which the term is used for familiar phrases or words that give clues to its meaning.
2. Identify word parts—roots, prefixes, or suffixes—as well as the word's part of speech, and use them to help define the term.
3. Consult a print or digital dictionary to determine the exact meaning of the term, referring to a specialized dictionary if necessary.



Interactive Vocabulary
Lesson: Specialized
Vocabulary

PRACTICE AND APPLY

Work with a partner to define each of the following words that Girard uses in his essay: *tragedy*, *Elizabethan*, *motif*, *metaphor*. Make sure that the definition you determine relates to literature or literary criticism. Complete the chart to show the process that you use.

Word	Strategy: Footnotes, Context Clues, Word Parts	Dictionary Definition
tragedy		
Elizabethan		
motif		
metaphor		

Watch Your Language!

Combining Sentences

A series of short sentences can result in a flat, terse style that fails to clearly show the relationship between ideas. Writers can combine sentences by connecting them with a coordinating conjunction.

Coordinating Conjunction	Sample Sentence
and: builds upon or adds to an idea	Shakespeare was tired of writing revenge tragedies, <i>and</i> his boredom with the genre is demonstrated in <i>Hamlet</i> .
but or yet: shows opposition or contrast	Shakespeare could have written a play that was not a tragedy, <i>but</i> he chose instead to write what his audience wanted.
or: identifies a choice	Hamlet had to avenge his father's death, <i>or</i> he would risk harsh criticism from society.

In "Hamlet's Dull Revenge," Girard uses coordinating conjunctions to build compound sentences that show how the ideas in each sentence relate to each other. By combining sentences, he creates smooth, rhythmical prose. Read this sentence from the essay:



Interactive Grammar
Lesson: Conjunctions and Interjections

Shakespeare is tired of revenge, and yet he cannot give it up, or he gives up his audience and his identity as a playwright.

This compound sentence could have been written as a series of simple sentences:

Shakespeare is tired of revenge. Yet he cannot give it up. He would give up his audience and his identity as a playwright.

Breaking the sentence into three separate statements takes away from its style and meaning. The first two sentences convey the correct meaning and are grammatically correct, but they have a choppy rhythm. The meaning of the third sentence is lost without the conjunction *or*, which indicates the choice that Shakespeare faces.

PRACTICE AND APPLY

Reread a text you have written recently. Find a place where you can improve the clarity of your writing by combining sentences to connect ideas, show opposition, or identify choices with a coordinating conjunction. Record your original sentences and write your new combined sentence. Remember to include a comma before the conjunction. When you have finished, share your changes with a partner.

Sonnet 30 / Sonnet 75

Poems by Edmund Spenser

ESSENTIAL QUESTION:

What's the difference between love and passion?

Engage Your Brain

Choose one or more of these activities to start connecting with the poems you're about to read.

Outrageous Impressions

When people are in love, they may go to extremes to prove they are a worthy partner. Sometimes people end up being silly when they are trying to be romantic.

Think of movies, TV shows, or stories in which someone did something outrageous to show that they loved someone else. Was the gesture a success? Discuss your ideas with a group.

If Music Be the Food of Love ...

Singers probably sing about the pain of love as much as they do its pleasures. But there's no doubt that there are more songs about love than any other subject.

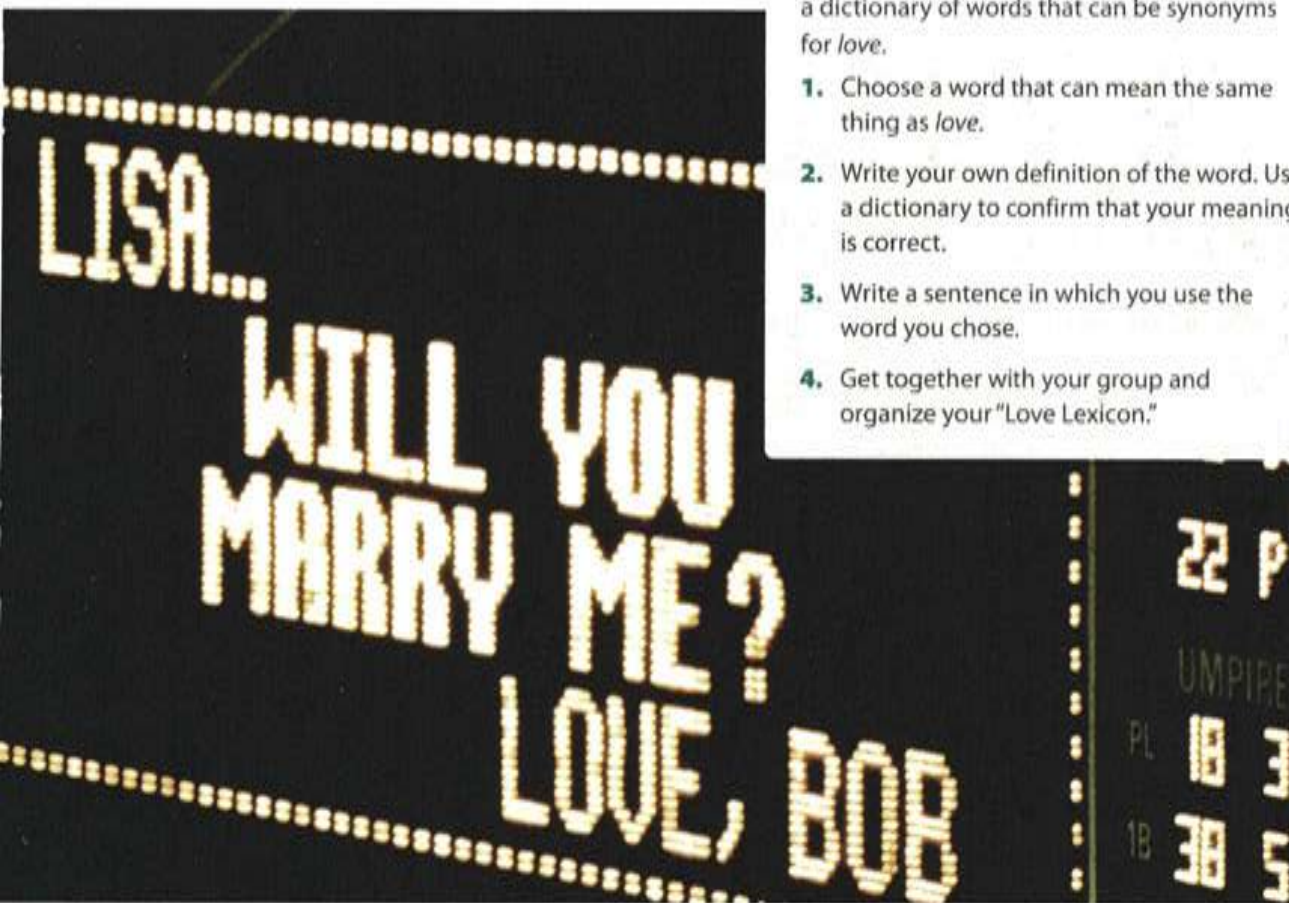
Create a playlist of your Top 10 love songs. Do more of your favorites express great joy—or great sorrow?



A Love Lexicon

The word *love* has many meanings, from relatively mild words like *affection* to words with stronger connotations like *passion*. You can do your part to create a "Love Lexicon," or a dictionary of words that can be synonyms for *love*.

1. Choose a word that can mean the same thing as *love*.
2. Write your own definition of the word. Use a dictionary to confirm that your meaning is correct.
3. Write a sentence in which you use the word you chose.
4. Get together with your group and organize your "Love Lexicon."



Analyze Sonnets

What makes a poem a sonnet? A **sonnet** has fourteen lines and usually follows one of two forms:

- The **Petrarchan**, or Italian, sonnet (named after poet Francesco Petrarch) is divided into two parts of eight and six lines.
- The **Shakespearean**, or Elizabethan, sonnet consists of three quatrains (four-line units) plus one rhyming couplet at the end. Although the rhyming pattern is the same in each quatrain, the end rhymes in a Shakespearean sonnet are unique within each grouping—ABAB CDCD EFEF GG. Poet Edmund Spenser uses a variation of this rhyme scheme by interlocking the patterns between quatrains—ABAB BCBC CDCD EE.

Sonnets are also written in a particular meter, or rhythm, called **iambic pentameter**. **Iambic** is a repeating pattern of one unstressed syllable followed by a stressed syllable. **Pentameter** means that the pattern occurs five times in each line. The syllables are marked in the following example:

My love is like to ice, and I to fire;

Most sonnets include a **turn** (sometimes called the “volta”), or a shift in thought. Since the first two quatrains often present questions or a problem, the poet might turn his or her thoughts to answering the question or to contradicting an idea previously stated. This turn usually occurs in the third quatrain or the couplet. The turn can resolve the poem or can be followed by a resolution.

Follow these steps as you read each sonnet:

- Notice and mark each quatrain.
- Indicate the rhyme scheme by placing a letter at the end of each line.
- Notice the interlocking pattern connecting one quatrain to the next.
- Find the turn and the resolution in each sonnet.

Use the chart to record your observations.

	Turn	Resolution
“Sonnet 30”		
“Sonnet 75”		

Focus on Genre

↳ Sonnet

- consists of 14 lines
- in the Shakespearean form, groups the main ideas into three quatrains (four-line units) and one couplet (two rhymed lines) at the end
- is written in iambic pentameter
- focuses on one sentiment or emotion
- includes a “turn,” or shift in the poet’s thoughts, somewhere after the second quatrain
- often includes a revelation or resolution in the couplet

Summarize Poetry

You can often clarify the meaning of a poem by rephrasing it using simpler language. You might **paraphrase** a difficult passage by restating it in your own words. It is important to maintain the passage's meaning and logical order when you paraphrase. Another option would be to **summarize** the entire poem, restating only the key ideas or themes. As you read each sonnet, use a chart like this to help you summarize the important ideas in each part of the poem.

"Sonnet 75"	
Part of Poem	Key Idea
1st Quatrain	Whenever I write my beloved's name in the sand, the waves wash it away.
2nd Quatrain	
3rd Quatrain	
Couplet	

Annotation in Action

Here is one student's paraphrase of two lines in "Sonnet 30." As you read, paraphrase or summarize the poems to help you understand their ideas.

My love is like to ice, and I to fire;
 How comes it then that this her cold so great
 Is not dissolved through my so hot desire,
 But harder grows the more I her entreat?

Why doesn't my
 flaming desire melt
 my beloved's coldness?



Background

Edmund Spenser (1552?–1599) was a highly innovative poet who rose from humble origins to become one of the most admired Elizabethan writers. He invented a sonnet form based on an intricate pattern of rhymes, called the Spenserian sonnet, and a special stanza form called the Spenserian stanza. Both influenced later poets. Spenser's greatest work is *The Faerie Queene*, an allegorical epic that uses stories of adventurous knights to convey a message about how to lead a virtuous life.



Poems by **Edmund Spenser**

Notice how Spenser uses vivid imagery to convey ideas about passion and love.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



Sonnet 30

- My love is like to ice, and I to fire;
How comes it then that this her cold so great
Is not dissolved through my so hot desire,
But harder grows the more I her entreat?
5 Or how comes it that my exceeding heat
Is not delayed by her heart-frozen cold:
But that I burn much more in boiling sweat,
And feel my flames augmented manifold?
What more miraculous thing may be told
10 That fire which all things melts, should harden ice:
And ice which is congealed with senseless cold,
Should kindle fire by wonderful device.
Such is the pow'r of love in gentle mind,
That it can alter all the course of kind.

ANALYZE SONNETS

Annotate: Mark the rhyming pair in the first and third lines. Then, mark the rhyming pair in the second and fourth lines.

Identify: What conflict is set up in the first quatrain? What elements represent each side of the conflict?

8 **augmented manifold:** greatly increased.

11 **congealed:** solidified.

14 **kind:** nature.

Sonnet 75

1 **strand:** beach.

5 **assay:** try.

8 **eke:** also.

9 **quod:** said.

SUMMARIZE POETRY

Annotate: Mark the lines in which the speaker's beloved compares herself to the writing in the sand.

Summarize: Write a paraphrase of her comparison.

- One day I wrote her name upon the strand,
But came the waves and washéd it away:
Again I wrote it with a second hand,
But came the tide, and made my pains his prey.
5 "Vain man," said she, "that dost in vain assay,
A mortal thing so to immortalize,
For I myself shall like to this decay,
And eke my name be wipéd out likewise."
"Not so," quod I, "let baser things devise
10 To die in dust, but you shall live by fame:
My verse your virtues rare shall eternize,
And in the heavens write your glorious name,
Where whenas death shall all the world subdue,
Our love shall live, and later life renew."



COLLABORATIVE DISCUSSION

What was the most memorable image from either of the poems you've read? Discuss your ideas with a partner.



ESSENTIAL QUESTION:
*What's the difference
between love and passion?*

Review your notes and
add your thoughts to your
Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. In "Sonnet 30," the speaker asks why his beloved's coldness does not —
 - (A) cool his desire
 - (B) dissolve their relationship
 - (C) delay their marriage
 - (D) fade away

2. In "Sonnet 75," what does the speaker's beloved say about his efforts to write her name in the sand?
 - (A) She asks him to keep trying so that she can see her name written in the sand, where it will last forever.
 - (B) She says it is pointless because, just as she will die someday, her name will be wiped out and forgotten.
 - (C) She scolds him for doing such a ridiculous thing.
 - (D) She praises his efforts to immortalize her name.

3. In "Sonnet 75," what does the speaker say will make his beloved's name immortal?
 - (A) his poetry
 - (B) her virtue
 - (C) the ocean
 - (D) heaven



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **SUMMARIZE** In both sonnets, the first two quatrains introduce a conflict or problem. Summarize the conflict or problem in each poem.
- 2 **INTERPRET** A **paradox** is an apparent contradiction that is somehow true. What paradoxes can you find in "Sonnet 30"? Explain them.
- 3 **ANALYZE** How does Spenser's use of an interlocking rhyming pattern in "Sonnet 30" help to connect his ideas across quatrains?
- 4 **ANALYZE** Identify the turn in "Sonnet 30." How does this turn resolve the speaker's confusion about the effects of love?
- 5 **IDENTIFY PATTERNS** In "Sonnet 75," what image is repeated in the first quatrain? How does this underscore the speaker's resolution about the power of poetry?
- 6 **DRAW CONCLUSIONS** In these two sonnets, characterize the speaker's views about the following:
 - a beloved woman ("Sonnet 75," lines 9–12)
 - romantic love ("Sonnet 30," lines 13–14; "Sonnet 75," lines 13–14)
 - the value of his poetry ("Sonnet 75," lines 11–14)



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Comparison-and-Contrast Essay

Write a comparison-and-contrast essay in which you compare "Sonnet 30" and "Sonnet 75."

- Craft a thesis statement about the topic of each poem. Ask yourself: Which poem focuses more on love? Which focuses more on passion?
- Gather evidence from the poems that supports your view.
- Use the block method of organization. Discuss aspects of one poem, then the other poem.
- Write a conclusion. Include a detail that people will remember, such as a statement on which poem is more effective or a theme statement for each poem.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Media

↳ A Modern Retelling

Create a modern retelling of the events in "Sonnet 75."

- How will you tell the story? You may choose to write a poem, but you may also decide to do a series of social media posts, a short story, or another option.
- Add details about your characters. You might consider changing their appearance, gender, and behavior.
- You probably don't come across people expressing their love by writing poetry on the beach. How might the speaker convey feelings in a modern retelling?

Social & Emotional Learning

↳ Evaluate the Speaker

It can be a challenge for people in a relationship to manage their feelings when they get intense. Review Spenser's poems and evaluate how each speaker reacts to his beloved. Citing evidence from the poem, discuss the following aspects of the speaker in a group discussion:

- Does the speaker express his view clearly?
- Does he show respect for others in his response?
- Does he address and resolve his conflicts effectively?

A Valediction: Forbidding Mourning

Poem by John Donne

ESSENTIAL QUESTION:

What's the difference between love and passion?

Engage Your Brain

Choose one or more of these activities to start connecting with the poem you're about to read.

Which Compass Were You Talking About?

The word *compass* may refer to two commonly used tools:

- a device that tells you geographic location or direction
- an instrument that creates and describes circles and arcs

With a partner, discuss whether you are familiar with either type of compass. Then, take turns using the word in a sentence.

Memorable Comparisons

John Donne's poetry is known for unexpected, thought-provoking comparisons. (In one of his poems, he uses a flea as the basis of a comparison with a relationship.) Write an unusual comparison of your own, and the more original it is, the better. You might use one of these options as the basis of your comparison:

- your favorite meal
- a memorable day at school
- a good night's sleep

Discuss your comparisons with a group. Be ready to explain how the two subjects of your comparison are similar.

It's So Hard to Say Goodbye

Valediction means "a way of saying farewell." Saying goodbye to someone can be difficult, even if the parting is only temporary. If you were leaving for a long time, what would you say to someone you love whom you were leaving behind? If you were the one left behind, what would you want to hear? Take notes on your thoughts.



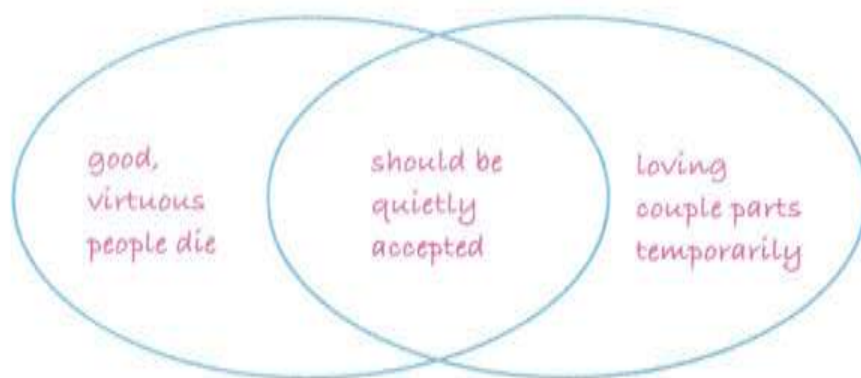
Analyze Metaphysical Conceits

John Donne was a central figure in a literary group known as the metaphysical poets. In contrast to the ornate, exuberant style of earlier Renaissance poets, they used a conversational style to explore subjects such as religious devotion, death, physical love, and relationships. Many metaphysical poems are in the form of an argument, giving the poet an opportunity to show off his wit and intellectual subtlety.

The metaphysical poets were admired and sometimes criticized for making unexpected comparisons. A **metaphysical conceit** is an elaborate metaphor or simile in which the comparison is unusually striking and original. It shows likeness in two things that at first seem to have no connection whatsoever. Here are some examples of these unusual conceits:

- A lover's tears are newly minted coins.
- The king's court is a bowling alley.
- Lovers are holy saints.
- A man is a world.

The example below is taken from lines 1–8 of “A Valediction: Forbidding Mourning,” in which the death of virtuous people is compared to a couple saying goodbye temporarily. The center shows how these two disparate things are made to seem alike in the poem.



As you read the poem, look for other examples of metaphysical conceits.

Focus on Genre

↳ Lyric Poetry

- expresses strong feelings or thoughts
- has a musical quality
- deals with intense emotions surrounding events such as death, love, or loss
- includes forms such as ode, elegy, and sonnet

Interpret Ideas in Poetry

John Donne is known for his highly creative expression of ideas. In many of his poems, the speaker presents an ingenious argument in verse. This complexity of thought makes his poetry rewarding but also sometimes difficult to interpret. To better understand the meaning of "A Valediction: Forbidding Mourning," examine Donne's use of the following literary techniques to express ideas:

Paradox: a statement that seems contradictory or absurd but actually reveals some element of truth

Figurative Language: language that communicates ideas beyond the literal meaning of words, often through comparisons of two unlike things, as in similes and metaphors

Irony: a contrast between expectation and reality

Annotation in Action

Here is one student's comment on an idea in the poem. As you read, note the techniques that the poet uses to express ideas.

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, No;

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move,
'Twere profanation of our joys
To tell the laity our love.

*Lovers are usually
not compared to
someone who dies.*

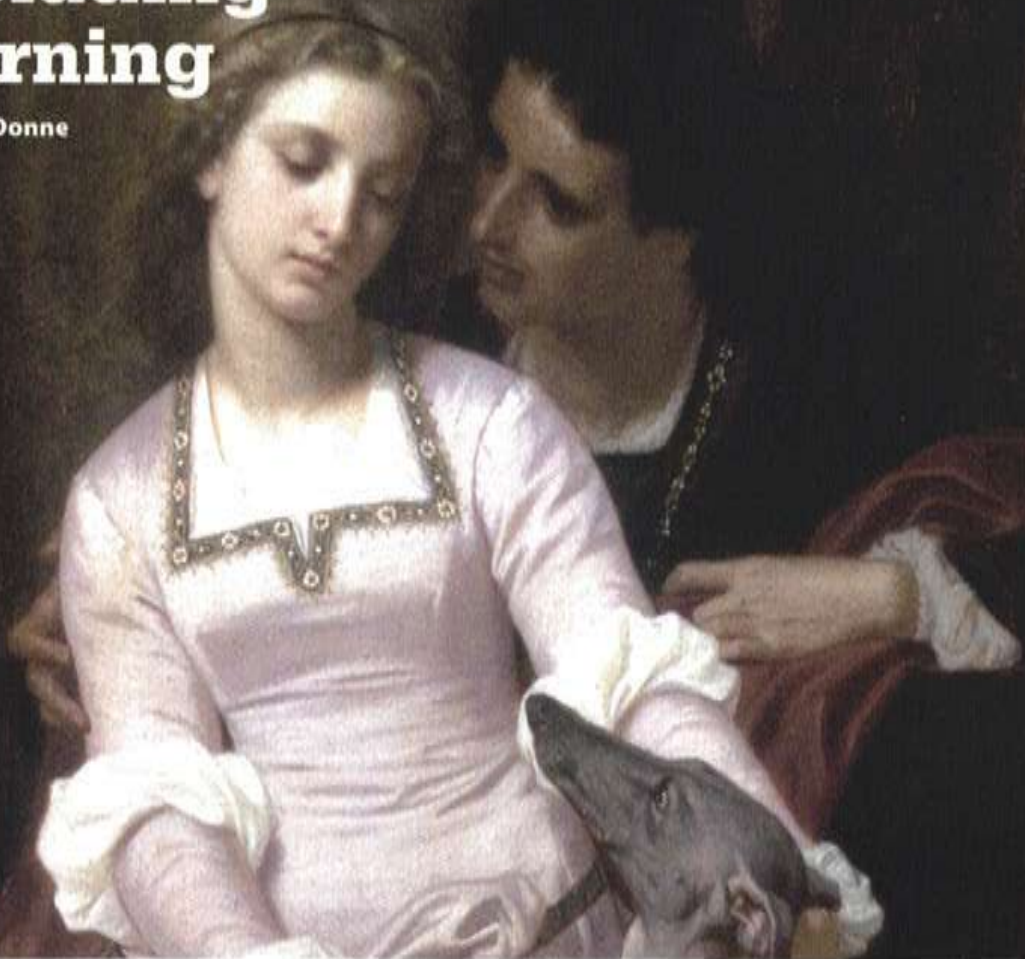


Background

John Donne (1572–1631) was born in London, England. He had planned for a career in government, but his secret marriage to his patron's niece in 1601 got him into trouble. Eventually he became an Anglican priest whose eloquent sermons drew large crowds to St. Paul's Cathedral. "A Valediction: Forbidding Mourning" was written for his wife, Anne, who was upset about his approaching trip to France. (A valediction is a speech or poem that bids farewell.) Anne's death when she was just 33 inspired many of Donne's later spiritual poems.

A Valediction: Forbidding Mourning

Poem by John Donne



Notice the subtle and often surprising ideas the speaker expresses in his argument to his wife.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, No;

- 5 So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move,
'Twere profanation of our joys
To tell the laity our love.

5 **melt:** part; dissolve our togetherness.

7 **profanation** (prōf-ə-nā'shən): an act of contempt for what is sacred.

8 **laity** (lā'ī-tē): persons who do not understand the "religion" of love.

9 **Moving of th' earth:** an earthquake.

11 **trepidation of the spheres:** apparently irregular movements of heavenly bodies.

12 **innocent:** harmless.

13 **sublunary** (sūh-lŭō'na-rē) **lovers' love:** the love of earthly lovers, which, like all things beneath the moon, is subject to change and death.

14 **soul . . . sense:** essence is sensuality.

16 **elemented:** composed.

19 **Inter-assuréd of the mind:** confident of each other's love.

22 **endure not yet:** do not, nevertheless, suffer.

24 **Like . . . beat:** Unlike less valuable metals, gold does not break when beaten thin.

26 **twin compasses:** the two legs of a compass used for drawing circles.

ANALYZE METAPHYSICAL CONCEITS

Annotate: Mark phrases in lines 25–36 that describe the motion of the two legs of a compass.

Analyze: What does this conceit suggest about the relationship between the speaker and his wife?

32 **as that comes home:** when the moving foot returns to the center as the compass is closed.

34 **obliquely** (ō-blēk'lē): not in a straight line.

35 **firmness:** constancy; **just:** perfect.



ESSENTIAL QUESTION:
What's the difference between love and passion?

Review your notes and add your thoughts to your Response Log.

Moving of th' earth brings harms and fears,
10 Men reckon what it did and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
15 Absence, because it doth remove
Those things which elemented it.

But we by a love so much refined
That our selves know not what it is,
Inter-assuréd of the mind,
20 Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

25 If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if th' other do.

And though it in the center sit,
30 Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like th' other foot, obliquely run;
35 Thy firmness makes my circle just,
And makes me end where I begun.



COLLABORATIVE DISCUSSION

Why does the speaker insist that the two lovers are actually one? Discuss your ideas with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. The speaker in the poem is —
 - ☐ A terminally ill
 - ☐ B going on a journey
 - ☐ C abandoning his family
 - ☐ D begging his wife to return

2. Which words best describe the speaker's tone?
 - ☐ A cold and belittling
 - ☐ B sad and regretful
 - ☐ C happy and excited
 - ☐ D calm and consoling

3. What is an important idea in the poem?
 - ☐ A Couples need their own personal space.
 - ☐ B Husbands and wives should not separate.
 - ☐ C True love is not endangered by physical separation.
 - ☐ D Women should not travel alone.



Test-Taking Strategies



Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** What is ironic about the speaker's comparison in lines 1–8 of the poem?
- 2 **ANALYZE** Reread lines 9–20. Explain how Donne compares earthquakes and planetary motion with different kinds of love. What idea does this metaphysical conceit express?
- 3 **INTERPRET** Reread lines 21–24. What paradox does Donne express in this stanza? How does the simile comparing their souls to gold help explain the paradox?
- 4 **ANALYZE** What **hyperbole**, or exaggeration for emphasis, does Donne include in lines 5–8? How does this hyperbole affect the speaker's tone?
- 5 **EVALUATE** The speaker tells his wife that their love is different from that of other couples. Are you convinced that their love is different? Consider the following in your response:
 - your impression of the speaker
 - the descriptions of their love
 - memorable images from the poem, including figurative language
- 6 **CONNECT** John Donne was a very spiritual man who made sacrifices to marry his wife. How is this reflected in his view of his marriage?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ A Reflective Essay

Write a reflective essay that is inspired by the Donne poem. In light of your own experience, examine the poet's viewpoints on such ideas as love, family relationships, or coping with separation or loss.

- To develop your reflective essay, think about any expectations you may have for significant relationships in the future. As you reflect on your life, include any insights you might have gained from reading "A Valediction: Forbidding Mourning."
- Reread the poem more than once as a way to enhance your interpretation. Think about any life lessons it may offer.
- Choose a line from the poem that is striking or memorable to you. Consider making the line the theme of your essay.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Media

↳ What Makes Love Last?

With a group, make a poster that illustrates the characteristics that make love long-lasting.

- Think of some examples of everlasting love that you have seen. You can refer to Donne's poem for ideas as well as movies, shows, or other works of literature.
- Contribute words, phrases, and images (either drawings or photographs) that suggest a love that lasts forever.
- Display your poster in class. You may have a gallery walk in which each group presents its poster.

Speaking & Listening

↳ Roundtable

The 18th-century writer Samuel Johnson disapproved of metaphysical conceits. He described them as "the discovery of occult [hidden] resemblances in things apparently unlike. . . . The most heterogeneous [dissimilar] ideas are yoked by violence together."

With a group, discuss your own responses to Donne's poetry and whether you agree or disagree with Johnson's view. Do you think Donne's conceits are forced (or violent)? Do you think they work—that is, can you draw meaning from the connections they make between such dissimilar things? Cite text evidence in your discussion.

Collaborate & Compare

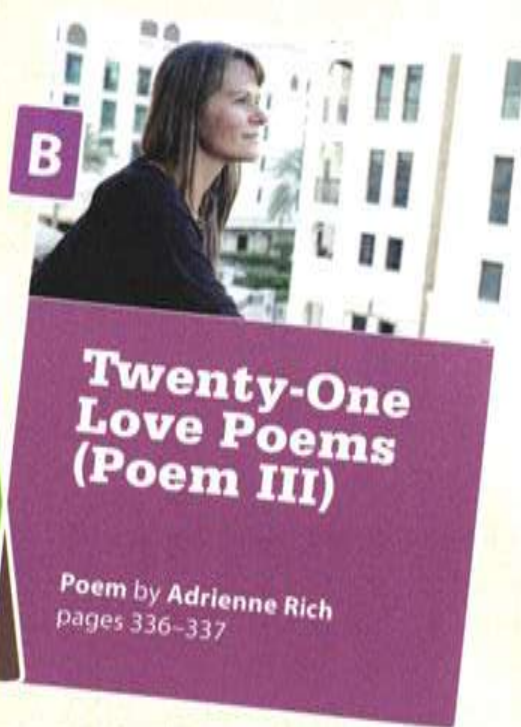
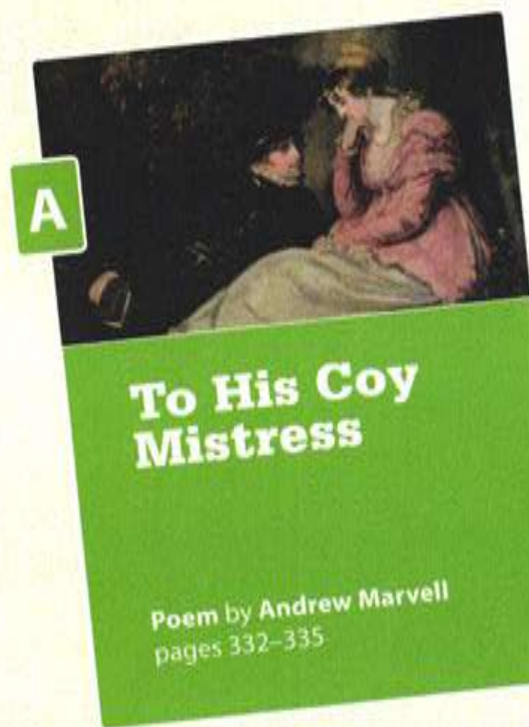


ESSENTIAL QUESTION:

How does time affect our feelings?

Compare Themes

You are about to read two love poems. As you read, think about each poem's **theme**, or central message, and how the author uses figurative language and imagery to convey this theme.



After you have read the poems, you will collaborate with a small group to explore their themes. You will follow these steps:

- Explore the theme of *carpe diem*
- Share ideas
- Discuss and debate
- Present to the class

To His Coy Mistress

Poem by Andrew Marvell

Twenty-One Love Poems (Poem III)

Poem by Adrienne Rich

Engage Your Brain

Choose one or more of these activities to start connecting with the poems you are about to read.



Timing Is Everything

How should you respond if someone you like is trying to rush you into a relationship? Write one or two paragraphs in response to this question. Consider

- the risks involved in entering a relationship too quickly
- how your need for more time might be mistaken for rejection

Seize the Day!

Carpe diem is a Latin phrase that means "seize the day." Today, many people would express the same idea with the acronym YOLO—you only live once. With a partner, discuss how the idea of *carpe diem* relates to your own life.



All You Need Is Love

Love is the most popular topic for songwriters. What themes do your favorite love songs have in common?

1. In a small group, brainstorm a list of ten love songs.
2. Write each song title on a small piece of paper, and identify the theme, or message about the topic, that it expresses.
3. Group together songs that have similar themes, and share your sorted list with the class.

Interpret Figurative Language

Figurative language communicates ideas beyond the literal meaning of words. Poets often rely on types of figurative language, including metaphors, similes, personification, and hyperbole, to express ideas in an imaginative yet concrete way. A poet's use of figurative language can transform descriptions, making them more surprising and memorable.

This chart shows examples of figurative language from one of the poems you are about to read.

Focus on Genre

↳ Lyric Poetry

- expresses strong feelings or thoughts
- has a musical quality
- deals with intense emotions surrounding events such as death, love, or loss
- includes forms such as ode, elegy, and sonnet

Figurative Language	Example
A simile compares two dissimilar things using the word <i>like</i> or <i>as</i> .	Now therefore, while the youthful hue <u>Sits on thy skin like morning dew,</u> —“To His Coy Mistress,” lines 33–34
A metaphor compares two things directly, without using <i>like</i> or <i>as</i> .	But at my back I always hear <u>Time’s winged chariot</u> hurrying near; —“To His Coy Mistress,” lines 21–22
Hyperbole is any expression that greatly exaggerates facts or ideas for humorous effect or for emphasis.	<u>An hundred years</u> should go to praise Thine eyes, and on thy forehead gaze; —“To His Coy Mistress,” lines 13–14

To interpret each poem's use of figurative language, read the poem to grasp its overall meaning. Then, read a second time, focusing your attention on the figurative language:

- Note what is being compared or exaggerated in each instance.
- Consider the effect the poet may be trying to achieve.
- Think about what the comparison reveals, and note your conclusions about the comparison's possible meaning.

Analyze Speaker

A poem's **speaker**, like the narrator of a story, is the voice that talks to the reader. The choice of speaker can have a great effect on how a lyric poem develops. Some speakers just offer observations and insights. Other speakers are more like fictional characters who are directly involved in the experience portrayed in the poem. A speaker may express the poet's own thoughts and feelings, but you should not assume that the speaker is the same as the poet, even if he or she uses the pronouns *I* and *me*.

Both poems in this lesson have a speaker who addresses a loved one. As you read each poem, pay attention to the speaker's **tone**, or attitude, toward this person as well as toward love itself. Notice the word choices and imagery that convey the speaker's tone.

Annotation in Action

Here is an example of notes a student made about these lines from "To His Coy Mistress." As you read both poems, mark details that give you insight into their speakers.

Had we but world enough, and time,
This **coyness**, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain.

Although he addresses his "mistress,"
the speaker's tone is pretty formal.
But "coyness" suggests he is gently
teasing her.

Background



Andrew Marvell (1621–1678) was known during his lifetime for his political activities rather than for his poetry. He managed to maintain ties with political figures on both sides of the English Civil War. From 1659 until his death, he served in Parliament. His poetry wasn't published while he was alive, but he did circulate it among friends. "To His Coy Mistress" exemplifies Marvell's graceful use of language and his intellectual depth and wit. The poem develops the ancient theme of *carpe diem* (Latin for "seize the day"), a call for people to live for the moment. It was only in the 20th century that Marvell gained recognition as a major poet.

Adrienne Rich (1929–2012) was a widely admired poet and one of the leading feminist writers in the United States. She started writing poetry at a young age. In 1951, the same year she graduated from Radcliffe College, she published her first book of poems. She went on to publish over 20 more volumes. Rich's poetry, which combines personal and political content, reflects her passionate interest in social activism and women's rights. She won numerous literary awards for her work.





To His Coy Mistress

Poem by Andrew Marvell

N

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

The speaker of this poem uses wit and logic to try to seduce a woman.

5 **Ganges** (gān'jēz): a great river of northern India.

7 **Humber**: a river of northern England, flowing through Marvell's hometown; **complain**: sing melancholy love songs.

8 **flood**: the biblical Flood.

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
5 Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse

- 10 Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
15 Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
20 Nor would I love at lower rate.
But at my back I always hear
Time's wingéd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.

Don't forget to
Notice & Note as you
read the text.



10 till . . . Jews: In Marvell's day, Christians believed that all Jews would convert to Christianity just before the Last Judgment and the end of the world.

11 vegetable love: a love that grows like a plant (an oak tree, for example)—slowly but with the power to become very large.

19 state: dignity.



INTERPRET FIGURATIVE LANGUAGE

Annotate: Mark the similes in lines 33–40.

Analyze: What comparison is created by each simile? What does each comparison reveal or help express?

35 **transpires:** breathes.

40 **slow-chapped:** slow-jawed.

44 **thorough:** through.

- 25 Thy beauty shall no more be found,
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honor turn to dust,
And into ashes all my lust:
30 The grave's a fine and private place,
But none, I think, do there embrace.
Now therefore, while the youthful hue
Sits on thy skin like morning dew,
35 And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
40 Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life:
45 Thus, though we cannot make our sun
Stand still, yet we will make him run.



Assessment Practice

Answer these questions about "To His Coy Mistress" before moving on to the next selection.

1. Which sentence best summarizes the speaker's message in lines 1–20?
 - (A) She is so beautiful that it will take him a very long time to properly love every part of her.
 - (B) If they had all the time in the world, he would be happy for them to take their time in love.
 - (C) He hopes that they will spend a lot of time together and do a lot of traveling.
 - (D) He's in no rush about their relationship because the world is so big and they have so much time.

2. What do the lines *And yonder all before us lie / Deserts of vast eternity* mean?
 - (A) Time stretches on forever.
 - (B) We have to travel across the desert to see each other.
 - (C) If we wait too long, our feelings for each other will dry up.
 - (D) We're both going to be dead one day.

3. Read these lines of the poem: *And while thy willing soul transpires / At every pore with instant fires*. What emotion do these lines evoke?
 - (A) the excitement of youthful love
 - (B) sorrow for the fate of the soul
 - (C) the discomfort of a high fever
 - (D) anger at time for going by so fast



Test-Taking Strategies



Twenty-One Love Poems (Poem III)

Poem by Adrienne Rich



NOTICE & NOTE

As you read, use the side margins to make notes about the text.

This poem's speaker shows that passion does not diminish with age.

ANALYZE SPEAKER

Annotate: Mark references to age and time in lines 1–5.

Infer: What can you infer from these lines about the speaker's relationship with her lover?

Since we're not young, weeks have to do time
for years of missing each other. Yet only this odd warp
in time tells me we're not young.

Did I ever walk the morning streets at twenty,

my limbs streaming with a purer joy?

did I lean from any window over the city

listening for the future

as I listen here with nerves tuned for your ring?

And you, you move toward me with the same tempo.

Your eyes are everlasting, the green spark

of the blue-eyed grass of early summer,

the green-blue wild cress washed by the spring.

At twenty, yes: we thought we'd live forever.

At forty-five, I want to know even our limits.

I touch you knowing we weren't born tomorrow,

and somehow, each of us will help the other live,

and somewhere, each of us must help the other die.

COLLABORATIVE DISCUSSION

Turn to a partner and talk about how these two poems are similar to and different from one another.



ESSENTIAL QUESTION:
*How does time affect
our feelings?*

Review your notes and
add your thoughts to your
Response Log.

Assessment Practice

Answer these questions about “Twenty-One Love Poems (Poem III)” before moving on to the **Analyze the Texts** section on the following page.

1. Which of these statements is true?
 - ☐ A The speaker thinks that her lover is too young for her.
 - ☐ B The speaker feels the same now as she did when she was young.
 - ☐ C The speaker’s emotions are more intense now than they were when she was young.
 - ☐ D The speaker regrets that she is too old to love as intensely as she would have when she was young.

2. Which line from “Twenty-One Love Poems (Poem III)” tells us the most about her lover’s feelings toward the speaker?
 - ☐ A *Did I ever walk the morning streets at twenty,*
 - ☐ B *And you, you move toward me with the same tempo.*
 - ☐ C *Your eyes are everlasting, the green spark*
 - ☐ D *At twenty, yes: we thought we’d live forever.*

3. What does the speaker mean when she says, *At forty-five, I want to know even our limits*?
 - ☐ A They should stay together long enough to face death together.
 - ☐ B There is always a limit to love, no matter how old you are.
 - ☐ C Being in love means they can get away with anything.
 - ☐ D Love is eternal, so there’s no reason to worry about death.



Test-Taking Strategies

Analyze the Texts

Support your responses with evidence from the texts.

- 1 **ANALYZE** Consider the period when “To His Coy Mistress” was written. What is ironic about the speaker’s suggestion in line 2 that the lady’s coyness is a “crime”?
- 2 **ANALYZE** In the first stanza of “To His Coy Mistress,” how does the speaker use hyperbole to support his argument?
- 3 **SUMMARIZE** The speaker of “To His Coy Mistress” develops his argument in three sections: lines 1–20, 21–32, and 33–46. Summarize the main idea in each section of the poem.



NOTICE & NOTE

Review what you **noticed and noted** as you read the texts. Your annotations can help you answer these questions.

Section	Main Idea
Lines 1–20	
Lines 21–32	
Lines 33–46	

- 4 **DRAW CONCLUSIONS** Marvell titled his poem “To His Coy Mistress” instead of “To My Coy Mistress,” putting distance between himself and the speaker. Do you think he intended readers to take the speaker’s passion seriously? Explain why or why not.
- 5 **INTERPRET** In “Twenty-One Love Poems (Poem III),” how does the speaker’s use of figurative language reveal her affection for her beloved?
- 6 **ANALYZE** What is the overall tone of “Twenty-One Love Poems (Poem III)” ? How does the poem’s final line contribute to the tone?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Text Exchange

Write an exchange of texts between the speaker of "To His Coy Mistress" and the woman he addresses in the poem.

- Write at least three texts from each of them.
- Consider the voice of the speaker in the poem, and imagine what the woman would sound like.
- Have the woman refer to specific arguments the speaker makes in the poem.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Speaking & Listening

↳ Group Discussion

With a group of students, discuss the feelings expressed in "Twenty-One Love Poems (Poem III)." Consider the following questions:

- What do you think the speaker means in line 14, "At forty-five, I want to know even our limits"?
- Were you surprised by the speaker's thoughts about passion and aging?

Research

↳ Politics and Poetry

Both Andrew Marvell and Adrienne Rich were active in politics. With a partner, research their political careers. Try to find answers to the following questions:

- What issues did they take a strong position on?
- How are their political roles reflected in their poetry?

Compare Themes

The poems "To His Coy Mistress" and "Twenty-One Love Poems (Poem III)" express the ancient literary theme of *carpe diem*, Latin for "seize the day." This was one of the most popular themes of Cavalier poetry written in the 17th century by poets such as Andrew Marvell. *Carpe diem* is often taken to mean that one should enjoy life as much as possible for the present moment. Compare how the poems develop this theme. What reasons do they give for the necessity of enjoying the present moment?



Reasons We Must "Seize the Day"

"To His Coy Mistress"

A

"Twenty-One Love Poems (Poem III)"

B

Analyze the Texts

Discuss these questions in your group.

- 1 **COMPARE** How does the speaker of each poem feel about the passage of time? How are the speakers' feelings similar? How do they differ?
- 2 **EVALUATE** Which speaker is more reasonable in his or her urgency about the relationship? Why do you think this is the case?
- 3 **ANALYZE** How does each speaker respond to the inevitability of death?
- 4 **SYNTHESIZE** According to these two texts, how does being in love affect our perception of age and the passing of time?

Collaborate and Present

Now your group can continue exploring the ideas in these texts by discussing the pros and cons of *carpe diem* and living for the moment. Work together to gain an understanding of the arguments pro and con, and then come to an agreement about your position as a group. Follow these steps:

- 1 **EXPLORE THE THEME OF CARPE DIEM** Have everyone in the group take some time to think about and jot down their answers to the questions "Is it really best to live for the day? Why or why not?"
- 2 **SHARE IDEAS** Have everyone in the group explain their thoughts, both pro and con, about living for the moment, and record these thoughts in a chart like the one below.

Living for the Moment	
Pros	Cons

- 3 **DISCUSS AND DEBATE** Identify the points on which you agree. Then, identify points on which you disagree, and resolve disagreements by presenting and evaluating the evidence. Decide which conclusion (pro or con) is best supported by the evidence.
- 4 **PRESENT TO THE CLASS** Now, present your ideas to the class. Explain why you believe it is or is not better to live for the moment. Remember to provide evidence or examples to support your position.

Collaborate & Compare

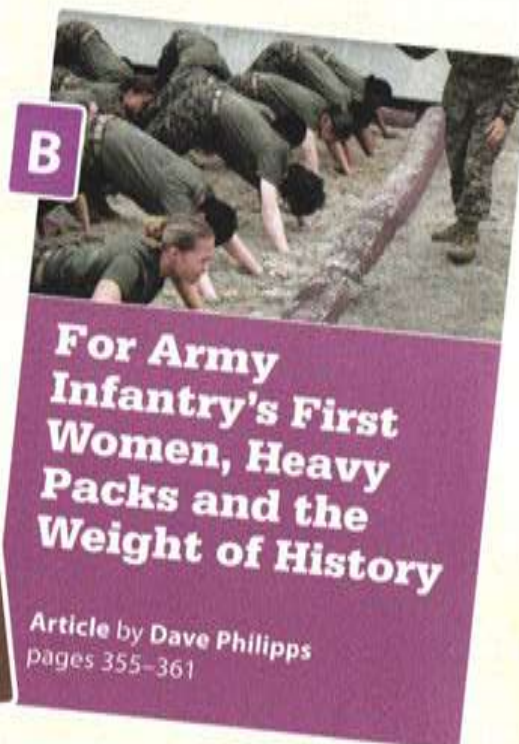


ESSENTIAL QUESTION:

How do you defy expectations?

Compare Across Genres

You are about to read two texts about women who took on roles traditionally held by men in their societies. As you read, consider the historical context, time period, and purpose of each text. Next, consider similarities and differences in how each audience is addressed.



After you read both texts, you will collaborate with a small group to research ways in which women have overcome stereotypes. You will follow these steps:

- Choose a topic
- Gather sources
- Take notes
- Share your findings

from **Speech Before the Spanish Armada Invasion**

Speech by Queen Elizabeth I

Engage Your Brain

Choose one or more of these activities to start connecting with the speech you are about to read.



Leadership Poll

With a partner, conduct a poll about qualities that are important for leadership. Ask ten people to rate each quality listed below by choosing a number from 1 (least important) to 5 (most important). After you finish the polling, calculate the average response for each quality and discuss your reactions to the results.

	Least					Most				
Intelligence	1	2	3	4	5					
Morality	1	2	3	4	5					
Courage	1	2	3	4	5					
Eloquence	1	2	3	4	5					
Charisma	1	2	3	4	5					
Honesty	1	2	3	4	5					

Trust Factor

In the speech you are about to read, a ruler tries to motivate her troops to resist an invasion. Trust is an important factor in motivating people. Write a paragraph about a time in your life when you tried to motivate someone to take an action you desired. Consider the following questions:

- What strategies did you use?
- Were your efforts successful?
- Why or why not?

Analyze Rhetorical Devices

Queen Elizabeth I was a brilliant speaker who captivated audiences through her command of **rhetorical devices**—techniques that communicate ideas and strengthen arguments. The following devices are often used to help persuade readers and listeners:

- **Repetition**—the repeated use of a word or phrase
- **Parallelism**—the use of similar grammatical constructions to express ideas that are related or equal in importance
- **Antithesis**—the use of similar grammatical constructions to express sharply contrasting ideas
- **Rhetorical question**—a question to which no answer is expected
- **Analogy**—a comparison made between two dissimilar things to explain an unfamiliar subject in terms of a familiar one

As you read, notice how rhetorical devices contribute to the power and persuasiveness of Queen Elizabeth's speech.

Focus on Genre

↳ Speech

- addresses a specific audience
- often explicitly states the speaker's purpose
- uses rhetorical devices and persuasive techniques
- may include a call to action

Analyze Historical Context

Some writing becomes clearer and more meaningful when you make historical connections. A literary work's **historical context** includes the events and social conditions that inspired or influenced its creation. The cultural beliefs and values of a particular period are also part of the historical context.

The background note on the following page discusses the event that inspired Queen Elizabeth's address to English soldiers. As you read, consider that women's lives in 16th-century England were severely restricted. Most women received a very limited education, suitable for running a household. Women were subservient to their fathers and husbands. Elizabeth I was a remarkable exception: her father, Henry VIII, provided her with an excellent education, and after the deaths of her father, brother, and older sister, she inherited the throne. Because she never married, Elizabeth freely made her own decisions.

As you read the speech, pay attention to details that relate to the Spanish Armada invasion. Also notice how, in crafting her speech, Elizabeth took into account her audience's views about women and the English monarchy. Consult outside sources, such as an encyclopedia, for additional information about the historical context of the speech.

Annotation in Action

Here is an example of notes a student made about this passage from "Speech Before the Spanish Armada Invasion." As you read, mark details that relate to the speech's historical context.

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects;

Her tone is calm and confident. Must have reassured the soldiers facing this emergency.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

treachery	☐
feeble	☐
scorn	☐
realm	☐
valor	☐

With a partner, write a few sentences about some kind of conflict, using as many of the words as you can.

As you read the speech, use the definitions in the side-column to learn the vocabulary words you don't already know.



Background

Queen Elizabeth I (1533–1603) enjoyed great popularity, but her life was often in danger. Before becoming queen, she found herself imprisoned by her sister, Mary I, who suspected her of treason. After she took the throne, Elizabeth became the target of assassination plots by Catholics opposed to her Protestant rule. One of the most dangerous events came in 1588, when a fleet of Spanish ships known as the Armada set sail to invade England. Elizabeth delivered the following speech near Tilbury Fort, where her troops were preparing to defend against the invasion. Unknown to her, the Armada had already been defeated at sea.



from **Speech Before the Spanish Armada Invasion**

Speech by Queen Elizabeth I

A queen faces the greatest challenge of her reign.

My Loving People,

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of **treachery**; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport,¹ but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honor and my blood, even in the dust. I know I have the body but of a weak and **feeble** woman; but I have the heart and stomach of a king, and of a king of England too, and think foul **scorn** that Parma or Spain, or any prince of Europe,² should dare to invade the borders of my **realm**; to which rather than any dishonor shall grow by me, I myself will take up arms, I myself

treachery

(trēch'ā-rē) *n.* an act of betrayal.

ANALYZE HISTORICAL CONTEXT

Annotate: In lines 1–7, mark Elizabeth's reason for ignoring warnings about her safety.

Connect: Why were some people worried about her giving this speech?

feeble

(fē'bəl) *adj.* lacking strength.

scorn

(skōrn) *n.* contempt or disdain.

realm

(rēlm) *n.* kingdom.

¹ **disport:** entertainment.

² **Parma or Spain . . . Europe:** the duke of Parma, the king of Spain, or any other monarch of Europe. Alessandro Farnese, duke of the Italian city of Parma, was a skillful military leader whom Philip II, king of Spain, often relied upon. Philip's plan was to send the Spanish fleet to join the army under Parma's command in the Netherlands and invade England.

will be your general, judge, and rewarder of every one of your virtues in the field. I know already, for your forwardness you have deserved rewards and crowns; and We do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general shall be in my stead,³ than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord⁴ in the camp, and your **valor** in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

³ **my lieutenant general . . . stead:** Elizabeth refers to Robert Dudley, the Earl of Leicester. He was a courtier who, for a time, was Elizabeth's favorite.

⁴ **concord** (kŏn'kôrd): friendly and peaceful relations; harmony; agreement.

COLLABORATIVE DISCUSSION

Get together with a partner and discuss how you think Elizabeth's audience would have responded to her speech.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

- How does Queen Elizabeth I address her subjects?
 - angrily
 - fearfully
 - aggressively
 - passionately
- The speech shows that the people of England need _____ from their leader.
 - food
 - security
 - clean water
 - warm clothes
- What is Queen Elizabeth I willing to do in order to defend her kingdom?
 - give up her position as queen
 - die for her people
 - learn from other European monarchs
 - move to another country

ANALYZE RHETORICAL DEVICES

Annotate: Mark instances of repetition and parallelism in lines 15–25.

Analyze: What ideas are emphasized by the queen's use of these devices?

valor

(vāl'ər) *n.* courage, bravery.



ESSENTIAL QUESTION:
How do you defy expectations?

Review your notes and add your thoughts to your Response Log.

Analyze the Text

Support your responses with evidence from the text.

- 1 **INTERPRET** What difference does Queen Elizabeth point out between herself and a tyrant in lines 2–7? How does she use this contrast to appeal to her audience’s sense of patriotism?
- 2 **ANALYZE** What rhetorical device does Elizabeth use to describe herself in lines 12–13? How does this device help her address doubts the soldiers may have had about her ability to lead them?
- 3 **CONNECT** In lines 15–18, Elizabeth says that to avoid dishonor, she would take up arms and lead the soldiers into battle. Traditionally, women were not allowed to have professions in this time period, including military roles. Why might she have made this declaration?
- 4 **CITE EVIDENCE** Which details in lines 18–22 reveal that, in addition to being inspirational, Elizabeth was a practical leader?
- 5 **DRAW CONCLUSIONS** Why do you think it was important for Elizabeth to speak to her troops in person?
- 6 **EVALUATE** Given the historical circumstances, do you consider this to be an effective speech? Explain why or why not.



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Write a Speech

Choose an issue that is important to you and write a brief speech about it. Your speech should be crafted to appeal to a specific audience—for example, an assembly at your school or a community meeting. Use a variety of rhetorical devices, such as repetition and rhetorical questions, to help make your speech compelling and persuasive.

- Choose an issue that you are passionate about.
- Identify and address an audience that faces the same issue.
- Commit to your purpose and revisit it throughout your speech.

As you write and discuss, be sure to use the Academic Vocabulary words.

ambiguous

anticipate

conceive

drama

integrity

Research

↳ Spanish Armada

The defeat of the Spanish Armada was one of the most important events of the English Renaissance. With a group of students, do research on what led up to the attempted invasion and why it failed. Answer the following questions:

- Why did Spain's king want to invade England?
- What was the plan for the invasion?
- How was the Armada defeated?

Speaking & Listening

↳ Deliver a Speech

Queen Elizabeth used her voice and gestures as well as her eloquent words to move audiences. With a partner, take turns reciting her "Speech Before the Spanish Armada Invasion."

- Consider the pace of your reading. When should you slow down to emphasize certain words or speed up to give a sense of energy and strength?
- Remember to make eye contact with your partner as you read. Use gestures to emphasize important points.
- When you are finished, discuss the differences in your approaches to reading the speech.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question by using one of the vocabulary words in a complete sentence.

treachery

feeble

scorn

realm

valor

1. How might someone describe you if you cannot lift a lightweight object?
2. Which word would be used to describe someone's dishonesty?
3. Which word could you use to describe a kingdom?
4. If you were brave enough to save an entire country, what word would be used to describe you?
5. What word would be used to describe a person's feelings toward something contemptible?

Vocabulary Strategy

↳ Multiple-Meaning Words

Many words have more than one meaning. To make sense of what you read, you need to make sure that you understand which meaning a writer intended. This is particularly true with words used as more than one part of speech or words appearing in older texts. For example, the noun *stomach* usually refers to a digestive organ or to the abdomen, but Elizabeth uses it to mean "courage" or "pride."

As you read texts from earlier periods, be alert to the nuances of meaning in words. If you encounter an unfamiliar word or a familiar word used in a way you find confusing, examine the **context**—the surrounding words, phrases, and sentences—for clues to the writer's meaning.



Interactive Vocabulary
Lesson: Words with
Multiple Meanings

PRACTICE AND APPLY

Read each word. Then select the correct meaning of the word as it is used in "Speech Before the Spanish Armada Invasion."

1. tyrant
 - a. an extremely oppressive, harsh, arbitrary person
 - b. an absolute ruler who governs without restrictions, especially one who seized power illegally
2. subject
 - a. prone or disposed
 - b. one who is under the rule of another or others
3. general
 - a. high-ranking military officer
 - b. prevalent

Watch Your Language!

Formal Language

Different writing situations call for different levels of formality. For personal communication such as emails and texts, most people tend to use casual or informal language. **Formal language** is often used in academic and professional work; it is also used during formal occasions such as speeches. Queen Elizabeth I uses formal language in the speech she gave to troops preparing for the Spanish Armada invasion. Her language is appropriate for the seriousness of the occasion and the sophistication of her audience. Here is an example from the speech:

I know already, for your forwardness you have deserved rewards and crowns; and We do assure you in the word of a prince, they shall be duly paid you.

Notice that the passage contains key elements of formal language, including complex vocabulary and sentence structure. Note that it does not use slang or contractions.

PRACTICE AND APPLY

Rewrite the informal sentences in the first column using formal language. An example sentence has been done for you.

Informal	Formal
The battle went back and forth for hours before the guys upstairs decided that we'd just kick back and rest a bit.	<i>The battle raged on for several hours before the military personnel in charge determined that the soldiers who had been on the front lines could be relieved for a short rest.</i>
A battlefield is a really rough place, and I don't think it's any place I want to stick around.	
During a battle, people are all over the place with their swords and horses, and everything's just a big, huge mess.	



Interactive Writing
Lesson: Formal Style

For Army Infantry's First Women, Heavy Packs and the Weight of History

Article by Dave Philipps

Engage Your Brain

Choose one or more of these activities to start connecting with the article you are about to read.

Forward March!

The article you will read focuses on the first group of women to complete training to enter the U.S. infantry. With a group of students, do research to answer the following questions:

- What distinguishes the infantry from other branches of the army?
- What types of operations does the infantry engage in?
- How has the infantry been deployed in recent conflicts?

Gutting It Out

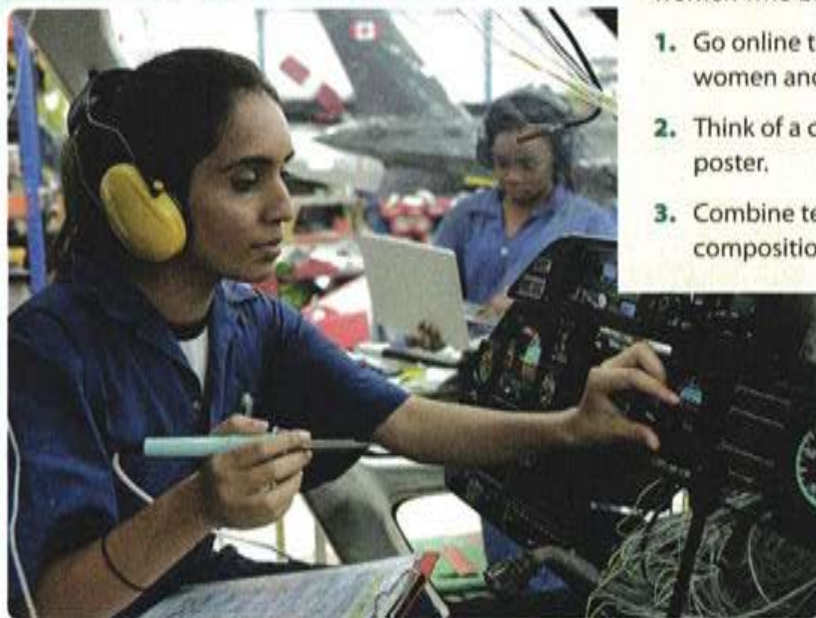
Sometimes we choose to do difficult things—or even things that will make us miserable—because we think that they will serve some greater purpose. With a partner, discuss a time when you challenged yourself to accomplish something difficult.

- Why did you do it?
- Was it worth it?

Barrier Breakers

For many years, women were prevented from holding jobs that were traditionally described as “men’s work.” Create a poster showing several women who broke through these barriers.

1. Go online to research some pioneering women and obtain photographs of them.
2. Think of a catchy title and teaser line for your poster.
3. Combine text and images in an eye-catching composition.





Analyze Text Features

Some texts, especially articles in periodicals, include text features that help readers understand the text's organizational structure and readily identify its main ideas. These **text features** include titles, subtitles, subheadings, pull quotes, boldface type, and bulleted and numbered lists.

Before you read, preview the article's text features to make predictions about the text's organization and ideas. Then, as you read, confirm or adjust your predictions. You can use a chart such as the one below to record predictions.

Focus on Genre

↳ Article

- provides information about a topic
- uses evidence, including facts and quotations, to support ideas
- may rely on text features to clarify organizational structure

Text Features	
Type of Feature	Prediction
Title	
Subtitle	
Subheadings	

Summarize and Paraphrase Texts

A summary can help clarify how ideas in a text fit together. When you **summarize**, you briefly restate the main ideas and most important details in a text. A summary should follow the order of the original text and be accurate and objective. If you come across a passage that is confusing or difficult, you can **paraphrase** the passage, restating ideas and information in your own words. A paraphrase is usually the same length as the original text but contains simpler language.

As you read the article, note ideas and details to include in a summary, and look out for difficult passages that you can simplify by paraphrasing.

Annotation in Action

Here is a note one student made about a text feature in "For Army Infantry's First Women, Heavy Packs and the Weight of History." As you read, mark other features you notice in the article.

FORT BENNING, Ga.—The first group of women graduated from United States Army infantry training in May of 2017 but with soldiers obscured by body armor, camouflage face paint and smoke grenades, it was almost impossible to distinguish the mixed-gender squads in the steamy woods from those of earlier generations.

This shows where the article was reported.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

infantry	☐
smart	☐
esprit de corps	☐
rotation	☐
scrounge	☐
chafe	☐

Turn to a partner and talk about the vocabulary words you already know. Then write a few sentences about the military, using as many of the words as you can.

As you read the article, use the definitions in the side-column to learn the vocabulary words you don't already know.

Background

Dave Philipps (1977–) is a journalist who has written about veterans and the military community for the *New York Times*. He has focused on the unintended consequences of wars in Iraq and Afghanistan, including the presence of women in combat zones. In these wars, women found themselves engaging in combat, although they did not hold official combat positions. They held dangerous front-line roles and often engaged in fierce firefights, even leading battles. Because official combat positions are crucial to career advancement, women felt they were being unfairly held back. Under the Obama administration, these positions were gradually opened to women.





For Army Infantry's First Women, Heavy Packs and the Weight of History

Article by Dave Philipps

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



Defying stereotypes, women have shown that they can succeed in the army infantry.

The Army has sought to play down the significance of the mixed-gender milestone. But female grunts see it as monumental and revolutionary.

- 1 FORT BENNING, Ga.—The first group of women graduated from United States Army **infantry** training in May of 2017 but with soldiers obscured by body armor, camouflage face paint and smoke grenades, it was almost impossible to distinguish the mixed-gender squads in the steamy woods from those of earlier generations.

- 2 That's just how the Army wants it.

- 3 After the Obama administration ordered the military in 2013 to open all combat positions to women, the Army developed gender-neutral performance standards to ensure that recruits entering the infantry were all treated the same. Still **smarting** over accusations that it had lowered standards to help the first women graduate from its elite Ranger School in 2015, the Army has taken pains to avoid making any exceptions for infantry boot camp. To the pound, men

infantry

(in 'fān-trē) *n.* the branch of an army made up of units trained to fight on foot.

smart

(smärt) *v.* to suffer acutely, as from mental distress, wounded feelings, or remorse.

SUMMARIZE AND PARAPHRASE TEXTS

Annotate: Reread paragraphs 3–8. Mark phrases that express the main ideas.

Summarize: Briefly summarize this passage of text.

and women lug the same rucksacks, throw the same grenades and shoulder the same machine guns.

4 The Army has also sought to play down the significance of the new female infantrymen—as they are still known—not mentioning, when families gathered . . . for their graduation, that the 18 women who made it through would be the first in more than two centuries for the American infantry.¹

5 “It’s business as usual,” the battalion commander overseeing the first class, Lt. Col. Sam Edwards, said as he watched a squad of soldiers run past—including one with French braids and a grenade launcher. “I’ve tried to not change a thing.”

6 Female grunts² in the battalion see things differently. In interviews during a series of visits to observe training, many said the fact that they could finally pursue a combat career, and have it treated as no big deal, was for them revolutionary. Now many who dreamed of going into the infantry are no longer barred from the core combat positions that are the clearest career routes to senior leadership.

7 Just before graduation, one female drill sergeant pulled aside a group of female privates, who ranged from high school athletes to a single mother with a culinary³ degree, and gave them her unofficial assessment out of officers’ earshot.

8 “This is a big deal,” she said as she looked into one recruit’s eyes. She said they were making history.

‘Misery is a great equalizer’

9 Rain pounded the roughly 150 troops of Alpha Company, who ranged in age from 17 to 34, as they stood in formation during a tornado warning, waiting to hear if it was too stormy to train.

10 If the downpour let up, they would practice rushing out of armored vehicles. If not, they would tramp back to the foxholes where they had slept the night before and bail out the standing brown water with canteen cups.

11 Either way, by day’s end they would be wet, tired, hungry and cold: the four pillars of misery the Army has long relied on to help whip recruits into cohesive fighting teams.

12 “Misery is a great equalizer,” one male recruit said with a resigned grin.

13 The rain eventually let up and the sergeants ran the platoons through repeated ambush drills. By the end, while some of the troops had buzz cuts and some had their hair in buns, they all shared the drooping weariness that grunts have worn for as long as there’s been an infantry.

¹ **The Army has also sought ... the American infantry:** Congress authorized the raising of the first infantry battalion units in 1775, shortly after the outbreak of the American Revolution, as part of the Continental Army.

² **grunts:** *slang*, infantry soldiers.

³ **culinary** (kŭl’ā-nēr-ē, kyŭl’lā-): of or relating to a kitchen or to cookery.

'She's a hoss'

14 In the woods, after hours of mock raids, Pvt. Kayla Padgett rested her rifle against her rucksack and turned to her platoon, assembling them in three neat rows.

15 It was 90 degrees. A tick crawled along the back of her shirt. The night before, the platoon had slept in the dirt. Everyone was dog tired. Many were covered in ant bites. But as platoon guide, it was her job to make them ready.

16 "All right, hustle it up, let's count off," she said.

17 One by one the platoon of mostly men each shouted until all were accounted for.

18 "O.K., good," Private Padgett said, scanning the group with her blue eyes. "If you haven't done so, keep loading up ammo, all your magazines."

19 Over the years, countless voices have warned that women could never handle the demands of the infantry, and would destroy its all-male **esprit de corps**. None of the recruits or drill sergeants interviewed at Fort Benning shared that fear. They all pointed to women like Private Padgett.

20 The 23-year-old track champion from North Carolina could throw a 20-pound hammer more than 60 meters while on the team at East Carolina University, and showed up at basic training in better shape than many of the men. She is now on her way to Airborne School, and wants to eventually become a Ranger.

21 "She's a hoss," her drill sergeant, Joseph Sapp, said as he watched her. After a tour in Iraq and four in Afghanistan, he has served with his share of soldiers. "Forget male-female; she's one of the best in the company. She's one you're happy to have."

Not 'treated special'

22 In the new integrated infantry companies, women and men train together in mixed-gender squads from before dawn until after dusk: practicing the same raids, kicking in the same doors, doing the same push-ups when their squad messes up. No one gets out of a **rotation** serving chow.

23 At night, they sleep in rooms separated by gender, in identical metal bunks with identically scratchy green blankets. To graduate, all must pass tests of the same infantry skills, including hurling a grenade 35 meters, dragging a 268-pound dummy 15 meters, running five miles in less than 45 minutes and completing a 12-mile march carrying 68 pounds.

24 Hair is one of the few places where standards still diverge. All men get their heads shaved on arrival. Women don't. Not wanting to be held to a different standard, though, many of the women decided a few weeks into training to shave in solidarity. They would earn back their hair, just like the men.

Don't forget to
Notice & Note as you
read the text.



ANALYZE TEXT FEATURES

Annotate: Mark the subheading 'She's a hoss.' Then, in paragraph 20, mark details that support the key idea of this section.

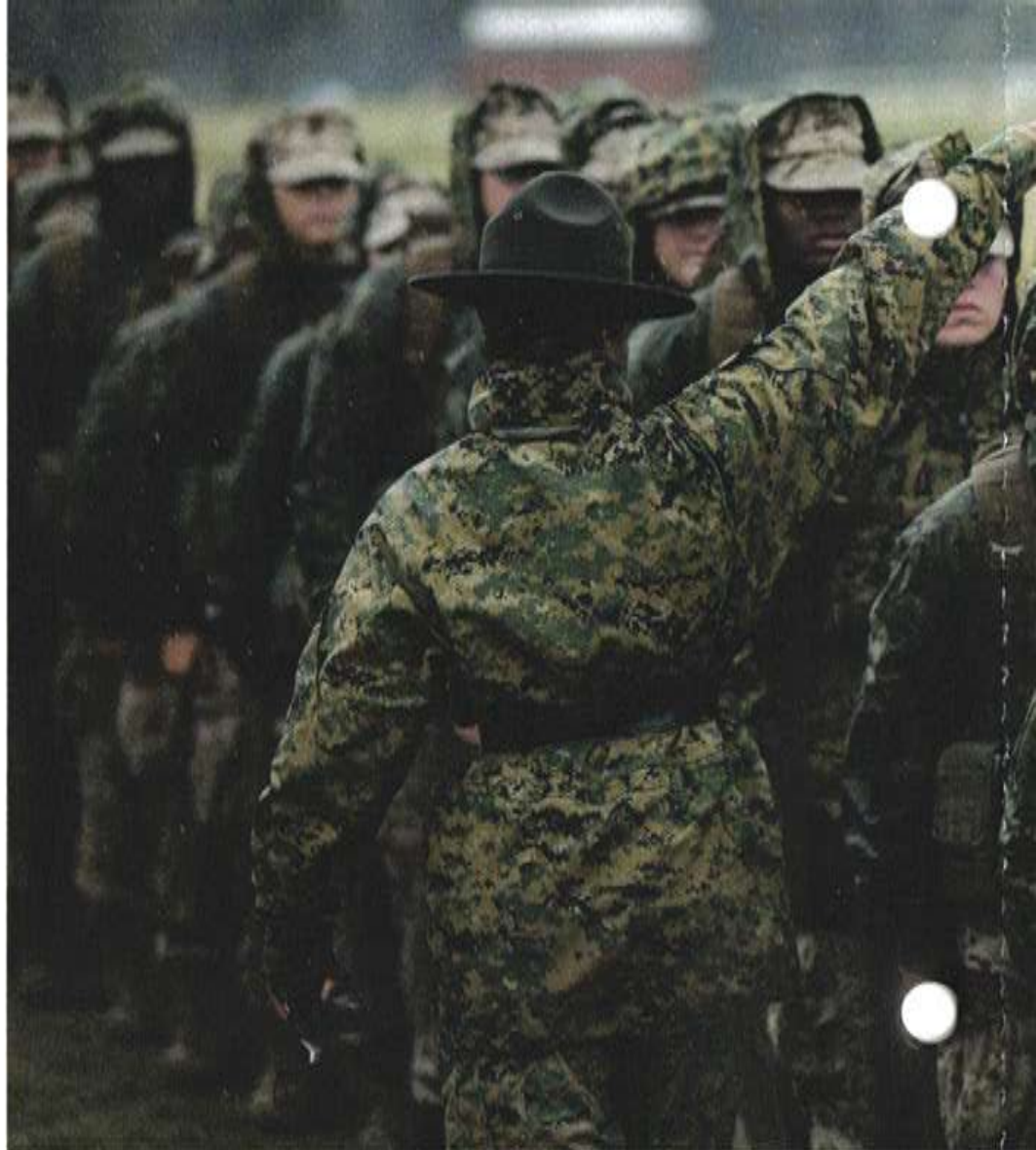
Evaluate: How well does the subheading help you predict the details and key idea of this section? Did you need to correct your prediction?

esprit de corps

(è-sprè' də kôr') *n.* a spirit of devotion and loyalty among group members.

rotation

(rô-tâ'shan) *n.* regular and uniform variation in a sequence or series.



- 25 “I loved my hair, but didn’t want anyone to look at me and think I was being treated special,” said Pvt. Irelynn Donovan.

‘I wanted to make history’

- 26 Private Donovan, 20, grew up outside Philadelphia with five older brothers. She was the only girl on her junior high football team. When assigned to write an essay about an adult she admired, she chose her grandfather, who had served two tours in Vietnam.

- 27 “She’s just always been a badass,” said her mother, Cristine Zalewski.

- 28 She always wanted to join the infantry, despite a ban on women. On her forearm is a tattoo of flowers wrapped around a saying uttered by her single mother, who sometimes had to **scrounge** for change in the house to pay bills: “We’ll find a way.”

- 29 As soon as the ban was lifted in 2016, Irelynn Donovan went to a local recruiter.

- 30 “I wanted to make history,” she said. “Pave the way, if not for me, then for others.”

scrounge

(skrounj) v. to obtain by salvaging or foraging; round up.



Don't forget to
Notice & Note as you
read the text.



- 31 During training, she wrote home complaining that she was exhausted and tired of being yelled at. "Everything is **chafing**," she wrote. But she became a standout, nailing the physical tests for both men and women when she did 79 push-ups in two minutes.

chafe

(chāf) v. to annoy or irritate.

'Hey, the infantry's tough, man'

- 32 Afghanistan and Iraq were turning points for the Army's thinking on women in combat. The wars forced thousands of women who were not technically combat troops into fire fights. Nearly 14,000 women were awarded the Combat Action Badge for engaging with the enemy. Today most of the men leading the Army have served with women in combat for years.

SUMMARIZE AND PARAPHRASE TEXTS

Annotate: Mark key details in paragraph 32.

Interpret: Write a few sentences paraphrasing this paragraph.

- 33 "We saw it can work," said Maj. Gen. Jeffrey Snow, who heads Army Recruiting Command at Fort Knox, Ky. "And now we have a generation that just wants to accomplish the mission and have the most talented people to do it."



NOTICE & NOTE

NUMBERS AND STATS

When you notice the use of specific quantities or comparisons to show amounts, size, or scale, or when you notice the writer is vague where you would expect more details, you've found a **Numbers and Stats** signpost.

Notice & Note: Mark the data provided in paragraph 34.

Draw Conclusions: How do these numbers support the main idea of the paragraph?

34 The Army is determined not to sacrifice performance for the sake of inclusion, and many women have not been able to meet the standard. Of the 32 who showed up at infantry boot camp in February, 44 percent dropped out. For the 148 men in the company, the dropout rate was just 20 percent.

35 Commanders say the higher dropout rate among females is in line with other demanding boot camps for military police and combat engineers, which have been open to women for years. In part, they say, it is a consequence of size. A 5-foot-2 woman has to carry the same weight and perform the same tasks as a man who stands a foot taller, and is more likely to be injured.

36 Why did so many more women fail? One female recruit summed it up by saying simply, "Hey, the infantry's tough, man."

37 "Is it fair?" said the brigade commander overseeing gender-integrated infantry training at Fort Benning, Col. Kelly Kendrick. "I don't care about fair. I care if you can meet the standard."

38 Male soldiers acknowledged in interviews that the women who remain, like Chonell Morgan, 18, are some of the toughest soldiers in the company. During a punishment run the platoons were ordered to undertake on a hot afternoon, Private Morgan, who is from Apple Valley, Calif., was near the front of the pack.

39 The daughter of a NASA engineer, she postponed plans for college when she heard the infantry was opening to women. Her mother is still upset about the decision, but her father, Lorenzo Morgan, who served in the Army in the 1980s, said, "You have to let your children be who they want to be."

An Unspoken Accomplishment

40 After 14 weeks of running and crawling in the dirt, Alpha Company marched onto the parade grounds in crisp dress uniforms and carefully creased berets.

41 The company commander's voice booming over loudspeakers welcomed them to the infantry, but he gave no nod to the women now joining the ranks.

42 The women appeared to take it in stride. Private Donovan, who had won the award for the highest female fitness score in the company, finishing just behind the top man, pushed through the crowd toward her family, then shrank in embarrassment when her mother greeted her with a bouquet of flowers.

43 "Mom," she muttered, looking to see if anyone noticed, "you don't bring flowers to infantry graduation."



ESSENTIAL QUESTION:
How do you defy expectations?

Review your notes and add your thoughts to your Response Log.

COLLABORATIVE DISCUSSION

Get together with a partner and discuss your reactions to the women's stories in this article.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. In paragraph 2, what does the sentence "That's just how the Army wants it" refer to?
 - ☐ A The soldiers are wearing body armor.
 - ☐ B Women graduated from U.S. infantry training.
 - ☐ C Infantry was being trained in the woods of Georgia.
 - ☐ D It was almost impossible to distinguish the female and male soldiers.

2. In paragraph 5, the speaker is quoted as saying, "It's business as usual." Which of these sentences from the text contradicts this statement?
 - ☐ A "I've tried to not change a thing."
 - ☐ B "This is a big deal," she said as she looked into one recruit's eyes.
 - ☐ C "Misery is a great equalizer," one male recruit said with a resigned grin.
 - ☐ D "I wanted to make history," she said. "Pave the way, if not for me, then for others."

3. Which detail from the section with the subheading "Not 'treated special'" best supports the main idea of that section?
 - ☐ A "At night, they sleep in rooms separated by gender. . . ."
 - ☐ B "To graduate, all must pass tests of the same infantry skills. . . ."
 - ☐ C "Hair is one of the few places where standards still diverge."
 - ☐ D "Not wanting to be held to a different standard, though, many of the women decided a few weeks into training to shave in solidarity."



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **IDENTIFY** What are two reasons offered in the text that explain why women want to join the infantry?

Reason 1	Reason 2



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 2 **ANALYZE** Why has there been resistance to having women serve in the infantry? What has the U.S. Army done to overcome that resistance?
- 3 **DRAW CONCLUSIONS** What convinced military leaders that women could succeed in the infantry?
- 4 **ANALYZE** Review the **Numbers and Stats** in paragraph 23. How do these details support the main idea of the section under the subheading “Not ‘treated special’”?
- 5 **SUMMARIZE** What is the historical significance of the infantry graduation described in the article’s final section?
- 6 **EVALUATE** Review the graphic organizer you filled in on page 353. The article’s subheadings consist of quotations from people noted by the author. Does this approach communicate organization and key ideas effectively? If so, explain why. If not, explain how the author could make the text more effective.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Interview Questions

Write 5–7 interview questions for the soldiers featured in this article. You can direct them to just one soldier or to several of them. Consider

- following up on quoted statements from the soldiers in the article
- covering issues that the reporter did not ask about

As you write and discuss, be sure to use the **Academic Vocabulary** words.

ambiguous

anticipate

conceive

drama

integrity

Media

↳ Uncle Sam Wants You!

Most military recruitment videos are aimed at men, but in recent decades women have become an increasingly important part of the military. With a group of students, create a video designed to attract female recruits to the army.

1. Select elements to include in the video, such as photographs, videotaped interviews or live action, illustrations, music, text, and voiceover narration.
2. Create a storyboard of the video you plan to produce.
3. Use video cameras and computer software to create and edit the video.
4. Share your video by posting it online or asking your teacher to play it in class.

Social & Emotional Learning

↳ Group Discussion

The women who completed infantry training had to meet the same physically challenging tests the men did, even though they were generally smaller in size. With a group of students, discuss the qualities that allowed them to persist in their training. Think about

- what motivated them to join the army
- activities they were involved in before the army
- their family backgrounds

Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question by using one of the vocabulary words in a complete sentence.

infantry

smart

esprit de corps

rotation

scrounge

chafe

1. What might you do if you don't have enough change for the bus?
2. Why do members of a team feel close to each other?
3. What's a fair way to divide up household chores?
4. How might someone feel after getting into trouble?
5. Who might go to fight a battle in the woods?
6. Why might a wet wool suit be uncomfortable?

Vocabulary Strategy

↳ Foreign Words and Phrases

Sometimes you will come across a word or phrase that is borrowed from another language. The article you just read, for example, includes the phrase *esprit de corps*, a French phrase that translates to "group spirit."

Often, a text provides clues that a word is of non-English origin. Foreign words and phrases frequently use accent marks (à) or unusual letter combinations or pronunciations. Foreign words and phrases may also be set in italic font.



Interactive Grammar
Lesson: Understanding
Word Origins

PRACTICE AND APPLY

Mark the foreign word or phrase in each sentence. Look it up in a dictionary, and identify the language it is borrowed from and its original meaning. Then, write the meaning of the word or phrase as it is used in the sentence.

1. My grandmother believes it is a *faux pas* to wear white after Labor Day.
2. We've all heard your *spiel* on that, so there's no sense in repeating it.
3. She's *royalty*, but she mingles with the *hoi polloi* gracefully.
4. Well that's it; my car is *kaput*!

Watch Your Language!

Dashes and Hyphens

Dashes and hyphenation can make your writing more interesting, sophisticated, and precise. It is important to understand exactly how these marks function in a text and to know when it is best to use them.

An **em dash** (—), also called simply a **dash**, can function similarly to a comma, colon, semicolon, or set of parentheses. Use a dash or a pair of dashes to set off text that explains, contrasts, or amplifies.

In the following sentence, the dash sets off an idea that contrasts with the idea before it.

“It’s business as usual,” the battalion commander overseeing the first class, Lt. Col. Sam Edwards, said as he watched a squad of soldiers run past—including one with French braids and a grenade launcher.

This helps the author convey one of the text’s key ideas: having women in infantry training contrasts with our image of women in a way that is still surprising, despite the Army’s efforts to normalize the change.

Hyphens are used to create compound nouns and compound modifiers. Hyphens help clarify which word is modifying which. In this example, the compound modifier is made up of an adjective, *mixed*, and a noun, *gender*.



Interactive Grammar
Lesson: Other Marks of
Punctuation

... it was almost impossible to distinguish the mixed-gender squads in the steamy woods from those of earlier generations.

Without the hyphen, it would be unclear that there is a squad of mixed gender (male and female), not a “gender squad” that is mixed. It’s unlikely that a reader would misunderstand in this instance, but use of hyphens in compound modifiers before a noun is recommended for better readability and to ensure precision.

PRACTICE AND APPLY

Write a short description of an unusual situation or a way that someone you know, or have heard of, has overcome expectations. Use dashes to set off explanations, surprises, or contrasts. Make your writing descriptive and precise by using hyphenated compound modifiers.

Compare Across Genres

Two texts may express similar ideas even though they are written in different genres and address different topics. Sometimes these ideas are explicitly stated. But often the reader must infer the author's general views and values from details in the text.

In a small group, collaborate with classmates to state each author's attitude toward women serving in traditionally male roles. Then, identify ideas and information in each text to support your inferences.



Support for Author's Position About Women in Nontraditional Roles	
"Speech Before the Spanish Armada Invasion"	"For Army Infantry's First Women, Heavy Packs and the Weight of History"

Analyze the Texts

Discuss these questions in your group.

- 1 CITE EVIDENCE** How does each author portray the ability of women to demonstrate courage and leadership?
- 2 COMPARE** Which author has the more traditional view of differences between men and women?
- 3 CAUSE AND EFFECT** What motivates the women in these texts to overcome stereotypes about their gender?
- 4 SYNTHESIZE** How do these texts support the right of women to serve in traditionally male roles?

Research and Share

Now your group can continue exploring the ideas in these texts by carrying out research and presenting your findings to the class.

- 1 **CHOOSE A TOPIC** In your group, brainstorm other ways that women have overcome stereotypes concerning their roles in society, either historically or currently. Think about jobs that were not open to women before, rights that women did not always have, and academic subjects or recreational activities in which women were not expected to express an interest. Discuss which examples your group finds most interesting and select one topic to research.
- 2 **GATHER SOURCES** Look for multiple sources in a variety of formats and media that contain information about your group's topic. Try to find sources that discuss the topic in a variety of ways, rely on different kinds of details, or take different perspectives on the topic.
 - Look for sources that present a position. Remember that authors sometimes imply a position through their use of details and evidence.
 - Watch for extreme or inflammatory language. This is usually an indication that an author is biased and is distorting or altering facts to support a position. Check the provided facts against other sources.
- 3 **TAKE NOTES** For each source, summarize the author's conclusion and note the details used to support it. Always record source information, such as author, title, publisher, and date of publication.

Topic:		
Source	Position	Details

- 4 **SHARE YOUR FINDINGS** Tell the class about the stereotype your group researched, providing details on what your research revealed about how women have overcome that stereotype. Explain and summarize the information you discovered in your sources. If you found examples of authors who altered or distorted facts to support a position, be sure to note this, explaining what led you to this conclusion.

Reader's Choice

Continue your exploration of the Essential Questions for this unit by doing some independent reading. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:

Review the four Essential Questions for this unit on page 151.

Short Reads

Available on



These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.



Sonnet 18, Sonnet 29, Sonnet 130

Poems by William Shakespeare

Three sonnets reveal Shakespeare's thoughts about true love.

Rate It



Elizabeth I: The Reality Behind the Mask

Article by Brenda Ralph Lewis

Discover the real Queen Elizabeth I, who exercised great skill to disguise her true personality.

Rate It



The Passionate Shepherd to His Love

Poem by Christopher Marlowe

Find out what a shepherd will promise to entice his beloved.

Rate It



The Nymph's Reply to the Shepherd

Poem by Sir Walter Raleigh

A wise and cautious young woman responds to the shepherd's invitation.

Rate It



Long Reads

Here are a few books that connect to this unit. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?



The Princess Bride

Novel by William Goldman

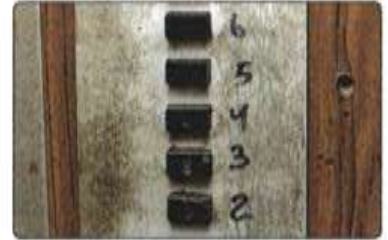
A classic tale of true love and high adventure: brave Westley, lovely Buttercup, and evil Prince Humperdinck each call upon others to help them get what they want.



The Story of Edgar Sawtelle

Novel by David Wroblewski

When catastrophe strikes, young mute Edgar is forced to flee his once peaceful home with his family to the vast wilderness with three dogs as his companions.



Long Way Down

Novel in Verse by Jason Reynolds

Will's brother was shot. Will has to take revenge. As he boards the elevator ready to take care of business, he is visited by ghosts that make him question his intentions.

Extension

↳ Collaborate & Create

ADVICE LETTER Write a letter to a character or person profiled in one of the texts, offering advice on how to deal with a situation or problem. Include specific details from the text in your letter.

VIDEO TRAILER With a partner, create a video trailer for one of the books you read. In your trailer

- provide a brief summary of the book
- convey the qualities that make it an interesting or enjoyable book to read



NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.



Notice & Note Writing Frames

Write a Literary Analysis

Writing Prompt

Use what you have learned about the theme of revenge in Shakespeare's *Hamlet* to write a literary analysis of a scene from the play that shows the hero struggling to overcome an internal or external conflict.

Manage your time carefully so that you can

- review the text of *Hamlet*;
- plan your literary analysis;
- write your literary analysis; and
- revise and edit your literary analysis.

Be sure to

- assert a precise claim and state its significance;
- present ideas in a logical sequence;
- support ideas with relevant text evidence; and
- end with a conclusion that follows from your argument.

Consider Your Sources

Review the play and choose at least two scenes that you may want to use for your literary analysis. You may choose to revisit sources that add to your understanding of *Hamlet*.

Consult the notes you made on your **Response Log** and make any additional notes that might help you write your analysis. Include scene numbers and page numbers in your notes to provide accurate text evidence and help you avoid plagiarism.

Review the

Mentor Text

For one example of a well-written literary analysis you can use as a mentor text and a source for your analysis, review

- **"Hamlet's Dull Revenge"**
(pages 299–307)

Carefully review your notes and annotations about "Hamlet's Dull Revenge." Think about the techniques René Girard used to support the ideas in his literary analysis.

UNIT 2 SOURCES

- ☐ **The Tragedy of Hamlet**
- ☐ *from Hamlet (1980)/from Hamlet (2009)* **MEDIA**
- ☐ **"Hamlet's Dull Revenge"**
- ☐ **"Sonnet 30"/"Sonnet 75"**
- ☐ **"A Valediction: Forbidding Mourning"**
- ☐ **"To His Coy Mistress"/"Twenty-One Love Poems (Poem III)"**
- ☐ *from "Speech Before the Spanish Armada Invasion"*
- ☐ **"For Army Infantry's First Women, Heavy Packs and the Weight of History"**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

1. Mark the sentence in the prompt that identifies the topic of your literary analysis. Rephrase this sentence in your own words.
2. Next, look for words that indicate the purpose and audience of your analysis and write a sentence describing each.

Find a Purpose

Two common purposes for writing a literary analysis are

- to persuade readers about an interpretation of a text's meaning
- to evaluate a text

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your literary analysis will be scored using a rubric. As you write, focus on the characteristics of a high-scoring essay as described in the chart. You will learn more about these characteristics as you work through the lesson.

Purpose, Focus, and Organization	Evidence and Elaboration	Conventions of Standard English
The response includes: • A strongly maintained claim • An opposing claim and a rebuttal that addresses it • Use of transitions to connect ideas • Logical progression of ideas • Appropriate style and tone	The response includes: • Integrated, thorough, and relevant evidence • Precise references to sources • Effective use of a variety of elaborative techniques • Clear and effective expression of ideas • Academic and domain-specific vocabulary • Varied sentence structure	The response may include: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR LITERARY ANALYSIS

Choose a Scene

Review the play for scenes in which conflicts contribute to the play's rising tension.

- Write the act, scene, and line numbers of a scene you want to include.
- Identify the type of **conflict**—external or internal.

Scene (Act/Scene/Lines)	Type of Conflict



Help with Planning

Consult **Interactive Writing Lesson: Writing Arguments.**

Develop a Claim

Now identify the focus of your analysis by considering

- how the scene develops
- the scene's significance in the drama
- what the scene reveals about Hamlet's conflicts
- how the scene affects the play's outcome
- how the scene affects the characters

Your **claim** will reflect what you believe about a scene. For example, Hamlet's behavior in a scene may reveal his troubled conscience or internal conflict. In the chart below, identify your focus and draft a claim about it.

Focus	Claim

Some readers might disagree with your claim; to address their concerns, acknowledge and refute at least one of their opposing claims or differing interpretations of the scene, and explain why your interpretation is more valid.

Develop a Claim

A **strong claim** in a literary analysis is a direct statement of one idea about the text. Clearly state your position for your readers.

Identify Support

To build a strong argument, you must have solid support for your claim. Support consists of reasons and evidence.

- **Reasons** explain why you have interpreted the text a certain way.
- **Evidence**—specific lines or details of characters, plot, setting, or theme—supports the reasons. Evidence may be direct quotations of lines from the text or paraphrases of details.

Drawing on your notes in your Response Log, identify reasons that support your claim. Include relevant supporting evidence from *Hamlet*.

Claim	
Reasons	Supporting Text Evidence

Elaborate on Your Ideas

Writers **elaborate** on, or develop, their ideas by

- providing examples
- making comparisons
- quoting from the source text
- adding descriptions

Organize Ideas

To develop a unified, **coherent** argument, use a logical, organized progression of ideas. Transition words and phrases show

- connections between the textual evidence and the claim
- relationships among ideas in and across paragraphs

Structure Your Analysis

To create a **coherent** literary analysis, arrange your supporting text evidence in a logical way.

- **Sequential order** presents evidence line by line or event by event.
- **Order of importance** begins with the most important evidence and follows with the next most important evidence, and so on.

INTRODUCTION	● Introduce the scene from <i>Hamlet</i> and your claim. ● Grab the reader's attention with an interesting quotation, question, observation, or detail.
BODY PARAGRAPHS	● Present ideas and relevant textual evidence that support your claim. ● Devote a paragraph to each idea. ● Address and refute an opposing claim ● Use transitions to show a smooth progression of ideas.
CONCLUSION	● Restate your claim and its significance. ● End with an idea related to your claim that gives readers a new insight.

2 DEVELOP A DRAFT

Now it is time to draft your essay. You can develop your writing skill by seeing how the experts do it. Read about the techniques professional writers use to craft their arguments in a literary analysis.

Introduce Your Topic and Claim

EXAMINE THE MENTOR TEXT

In the first paragraph of “Hamlet’s Dull Revenge” on page 299, notice how the author identifies his topic and states his claim about Shakespeare’s purpose for writing *Hamlet*.



The author’s **topic**: *Hamlet* is a revenge tragedy.

Hamlet belongs to the genre of the revenge tragedy, as hackneyed and yet inescapable in Shakespeare’s day as the “thriller” in ours to a television writer. In *Hamlet* Shakespeare turned this necessity for a playwright . . . into an opportunity to debate almost openly for the first time the questions I have tried to define. The weariness with revenge . . . moves to the center of the stage and becomes fully articulated.

The author **claims** that Shakespeare uses *Hamlet* to question the nature of revenge tragedies.

APPLY TO YOUR DRAFT

Use this chart to begin drafting the first paragraph of your literary analysis. Identify your topic and state your claim. Then, give appropriate examples that support your claim.

Try These Suggestions

In your first paragraph, you’ll introduce your topic, state your claim, and include a relevant example that supports or illustrates your claim. Use the following sentence frames to help you:

- **Introduce** No one envies Hamlet because . . .
- **Topic** The conflict within Hamlet leads him to . . .
- **Claim** The desire for revenge has consequences that . . .
- **Example** According to Hamlet’s speech in lines . . .

Introduce Grab readers’ attention with a quotation or a surprising turn of phrase.	
State your topic Identify your topic in the first or second sentence of the paragraph.	
Identify your claim State the claim for your argument.	
Provide an example from the play Use at least one supporting detail from your chosen scene from the play.	

Use Textual Evidence

EXAMINE THE MENTOR TEXT

To support a claim made in a literary analysis, experts use textual evidence: details, ideas, paraphrases, or quotations from the text. On pages 302–303 of “Hamlet’s Dull Revenge,” notice how the author interweaves evidence with his own ideas. He cites the text of *Hamlet* to support his idea that Hamlet is searching for a model of revenge.

Quoted lines from the play are **evidence** to support the author’s idea that Hamlet models his revenge after the actions of Fortinbras.

Another catchy example for Hamlet comes from the army of Fortinbras on its way to Poland. The object of the war is a worthless speck of land. Thousands of people must risk their lives:

Even for an eggshell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When Honor’s at the stake.



Drafting Online

Check your assignment list for a writing task from your teacher.

APPLY TO YOUR DRAFT

Practice selecting textual evidence in support of each of your key ideas.

Introduce

State one reason that supports your claim.

Cite

Name the source that supports the reason. Include act, scene, and line numbers.

Elaborate

Explain how the source and evidence support your reason.

Try These Suggestions

Use the sentence starters to vary the kind of textual evidence you use and the way you integrate it into your essay. The following may help:

- As Hamlet says . . .
- In Scene (#), . . .
- Hamlet’s actions show . . .

3 REVISE YOUR LITERARY ANALYSIS

Professional writers rework their ideas and language as they revise to make sure they are communicating effectively. Use the guide to help you revise your literary analysis.

REVISION GUIDE		
Ask Yourself	Prove It	Revise It
Claim Does my introduction express a clear claim?	<u>Underline</u> your claim.	Add or revise your claim to clarify or strengthen the interpretation you will defend in your analysis.
Support Do I support my claim with logically arranged ideas and evidence, linked with clear transitions?	Number the order of your key ideas and <u>circle</u> the transitions between ideas.	Reorder ideas if needed so that each idea flows easily to the next. Add transitions to connect ideas and create cohesion. Vary your syntax to link the major sections of your essay.
Evidence and Citing Sources Do I include a variety of textual evidence, including direct quotations?	<u>Underline</u> any details, paraphrases, or direct quotations.	Add more evidence from the text to strengthen your claim.
Counterclaims Do I address opposing claims?	<u>Underline</u> any opposing claims. Highlight sentences that address them.	Add an opposing claim and a response that addresses it.
Conclusion Does my conclusion follow from and support the argument I've presented?	Highlight the conclusion and <u>underline</u> the parts that are links to your ideas and argument.	Add or revise the conclusion to make sure it follows logically from your analysis and argument.
Style Have I maintained a formal style?	Cross out (X) any informal language or slang.	Replace any informal language with formal language.

APPLY TO YOUR DRAFT

Reread your literary analysis and look for ways to improve your writing.

- Clearly identify the scene you are analyzing.
- Make sure you include enough supporting evidence.
- Avoid informal language.

Peer Review in Action

Once you have finished revising your literary analysis, you will exchange papers with a partner in a **peer review**. During a peer review, you will give suggestions to improve your partner's draft.

Read the beginning of a student's draft and review the comments from her peer reviewer.



Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

First Draft

Hamlet: Hero or Zero?

By Jessie Mains, Greater Adams Area High School

What scene are you talking about? Use specific references as support.

Near the end, the characters' conflicts are out of control. These conflicts turn super-violent as Hamlet and Laertes go at each other with poison-tipped swords. Even those watching the battle pay a heavy price when they drink knowingly and unknowingly from the poisoned goblet. Almost everyone dies. Shakespeare is warning us about revenge.

Make your claim more specific and use transitions to connect it to your topic.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

Hamlet: Hero or Zero?

By Jessie Mains, Greater Adams Area High School

Great job! You identified the scene and stated your focus clearly with supporting details.

In the play's final scene, the conflicts between the main characters lead to violence with unforeseen outcomes. For example, the king poisons Gertrude with wine meant for Hamlet. Laertes is "killed by my own treachery," but not before wounding the hero. The only intentional death is Hamlet's murder of the king by forcing him to "drink off this potion." With these deaths Shakespeare offers a warning that even successful revenge can lead to confusion and chaos.

Now this is a solid claim.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how you could make your literary analysis more effective. Use the revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR LITERARY ANALYSIS

Edit your final draft to check for proper use of standard English conventions and to correct misspellings or grammatical errors.

Watch Your Language!

INDICATE QUOTATIONS PROPERLY

To avoid plagiarism, place quotation marks around a word or phrase you cite from a text. Try to incorporate the quoted material into your own sentence. When quoting several lines, use a block quote.

Read the following sentences from “Hamlet’s Dull Revenge”:

The cool determination of Hamlet, at this point, is the transmutation of the “towering passion” which he had vainly tried to build up before. . . .

. . . her metaphor suggests a more tangible accomplishment, the birth of something portentous:

Anon, as patient as the female dove
When that her golden couplets are disclosed,
His silence will sit drooping.

APPLY TO YOUR DRAFT

Now apply what you’ve learned to your own work.

1. Read your literary analysis aloud. Underline any quotations or words that are not your own.
2. Circle the quotation marks. Add any missing quotation marks or use block quotes to correct the formatting.
3. Exchange drafts with a peer and review the revisions to make sure quotations are properly formatted.

5 PUBLISH YOUR LITERARY ANALYSIS

Share It!

Finalize your literary analysis about the exterior and interior conflicts that lead Hamlet to revenge. You may also use your literary analysis as inspiration for other projects.



Interactive Grammar
Lesson: Quotation Marks

Format Direct Quotations

Use quotation marks around direct quotations for up to three lines. For more than three lines, use block quotations.

Ways to Share

- Create a **multimedia presentation** of your essay to post on a class website.
- Conduct a **panel discussion** on Hamlet’s external and internal conflicts.
- Set up a **debate** about the importance of revenge to Hamlet as a motivation.

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 2.



Reflect on the Essential Questions

Think about the Essential Question you identified as most intriguing on page 152. Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning:

- I was surprised by ...
- I want to learn more about ...
- I think differently now because ...

Writing

Write a Short Narrative

Write a short fictional narrative about a character driven to revenge by external and internal conflicts, but set the story on a distant planet. In this scene, be sure to introduce and describe at least two characters. Use the chart to jot down ideas. Then write your narrative.

Ask Yourself	My Notes
Who are my characters for the short narrative?	
What conflicts exist between the characters? Which character has an internal conflict ?	
From what point of view should the story be told?	
What resolutions to the conflicts are possible?	

Project-Based Learning

Create a Playlist

The texts in this unit contemplate the many variations of love. With a group, create an annotated playlist of ten songs that reflect the nature of love in at least three of the texts in this unit. As you create the playlist, analyze the lyrics, mood, and tone of each song. Write annotations to explain the relationship between the song choice and the text(s) it matches.

To get started, follow these steps:

- Brainstorm ideas from a variety of music types and formats, such as classical, country, pop, and hip-hop.
- Choose the texts that you like and identify an idea about love each one presents. Try for a variety of themes and ideas.
- Narrow the list and organize the songs into an order of presentation.



Media Projects

To find help with this task online, access **Create a Playlist**.



***"Virtue, to deserve the name, must
be founded on knowledge."***

—Mary Wollstonecraft



The Restoration and the 18th Century

Tradition and Reason



As you read the texts in this unit, think about how they explore these **Essential Questions**.

How can satire change people's behavior?

In the 18th century, British satirists captured the public's attention by using humor to attack folly, injustice, and other flaws in society.

What's your most surprising friendship?

Although Great Britain had a rigid social structure, sometimes the power of friendship was strong enough to overcome barriers of class and race.

What keeps people from reaching their potential?

Everyone has natural talents that need to be nurtured. Yet in 18th-century England, as in parts of the world today, too many people were denied a good education.

Why are plagues so horrifying?

For much of its history, Europe was periodically struck by outbreaks of plague that killed off large numbers of people. New diseases continue to pose a threat, especially since epidemics can spread so easily in our connected world.

ANALYZE THE IMAGE

Which details in the image suggest tradition? Which ones represent science or rational thought?



Explore unit themes and build background.

Stream to Start Video

Spark Your Learning



Here are some opportunities to think about issues related to **Unit 3: Tradition and Reason**.

As you read, you can use the **Response Log** (page R3) to track your thinking about the Essential Questions.



Think About the Essential Questions

Review the Essential Questions on page 381. Which question is most intriguing to you? Perhaps it relates to something you have read or reminds you of a personal experience. Write down your thoughts.

Make the Connection

The Enlightenment was an intellectual movement in Europe during the 17th and 18th centuries. Think about the quotation on page 380 from Mary Wollstonecraft, an Enlightenment thinker.

- How would you express this idea in your own words?
- What kind of social policies do you think would be promoted by Enlightenment thinkers?

Discuss your ideas with a partner.



Build Academic Vocabulary

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

Prove It!

Use one of the Academic Vocabulary words in a sentence about society.

	I can use it!	I understand it.	I'll look it up.
encounter	☐	☐	☐
exploit	☐	☐	☐
persist	☐	☐	☐
subordinate	☐	☐	☐
widespread	☐	☐	☐

Preview the Texts

Review the images, titles, and descriptions of the texts in the unit. Mark the title of the text that interests you most.



A Modest Proposal

Satire by Jonathan Swift

This essay proposes an outrageous solution for the problem of Irish poverty.



Satire Is Dying Because the Internet Is Killing It

Editorial by Arwa Mahdawi

The author argues that satire and digital technology don't go well together.



Elegy Written in a Country Churchyard

Poem by Thomas Gray

The speaker of this poem contemplates the nature of death as he walks through a cemetery.



from The Journal and Letters of Fanny Burney: An Encounter with King George III

Diary by Fanny Burney

A young woman finds herself trapped in conversation with a king she was ordered to avoid.



from A Vindication of the Rights of Woman

Argument by Mary Wollstonecraft

The author argues for changes in women's education.



Education Protects Women from Abuse

Article by Olga Khazan

Find out how access to schools can help keep women safe.



from A Journal of the Plague Year

Novel by Daniel Defoe

A man wandering through London witnesses the devastation caused by a plague.



from Inferno: A Doctor's Ebola Story

Memoir by Steven Hatch, M.D.

While volunteering in Africa during an epidemic, an American doctor becomes emotionally involved with a patient's outcome.

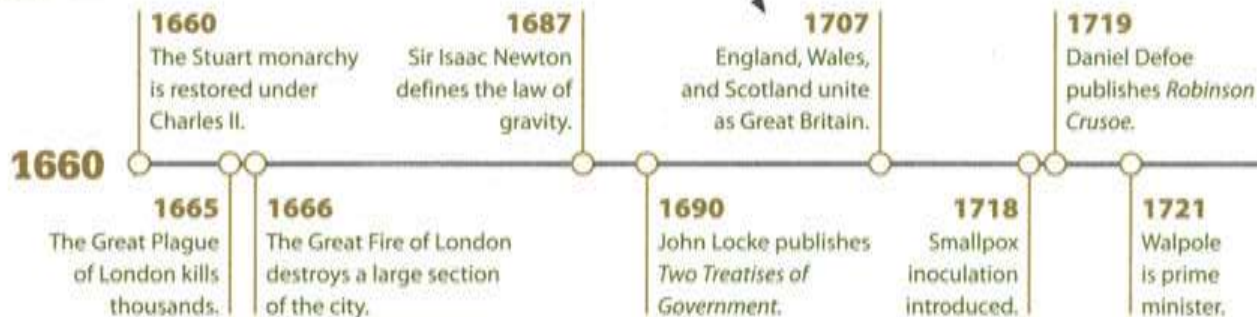
Tradition and Reason

The coronation of Charles II in 1660 after he regained the English throne must have been a sight to behold after a decade of grim Puritan rule in Oliver Cromwell's Commonwealth. By all reports, the return of the Stuart monarchs after years of exile was marked by a grand celebration, watched by a crowd of 10,000 people. A new era in English history, the Restoration, had begun.

The Glitter and Glamor of Court Returns

Under Charles II, England entered a lively period in which upper-class social and political life copied the sophistication and splendor of the French court of Louis XIV. The upper classes attended elegant parties and enjoyed going to the theater, where they were amused by comedies of manners that poked fun at their own glamorous but artificial society. Charles was also an astute politician, and his reign brought relative stability to England along with increased growth and prosperity.

With the return of the king, however, came the realization that English monarchs would have to share their authority with Parliament, whose



influence had increased substantially. Charles at first had widespread support in Parliament, weathering both the Great Plague of 1665 and the Great Fire of London a year later. Soon, though, two factions arose that would become the nation's chief political parties: the Tories, who supported royal authority; and the Whigs, who wanted to limit royal authority.

The Royals Take a Back Seat

Political conflict increased after Charles's death in 1685. Charles had reestablished Anglicanism as the state religion, but his successor, James II, wanted England to return to Roman Catholicism. When Parliament forced James to abdicate in 1688, the crown passed peacefully to his Protestant daughter, Mary, and her husband, William, demonstrating the power of Parliament over the monarchy. The next year, Parliament passed the English Bill of Rights, which strictly limited royal authority.

The first prime minister, Robert Walpole, was appointed in 1721. The position of prime minister became influential, and, although the monarchy remained, many people recognized that the time of absolute monarchs was over.



EXTEND

Think of a question you have about a topic, an event, or a person from the historical period. Then, research the answer and add it as an entry to the timeline.

1755
Samuel Johnson's *A Dictionary of the English Language* is published.

1763
Britain defeats France in the Seven Years' War, acquiring French Canada.

1783
The independence of the United States is recognized in the Treaty of Paris.

1768
The publication of *Encyclopaedia Britannica* begins in Scotland.

1792
Mary Wollstonecraft's *A Vindication of the Rights of Woman* is published.

1800



Reason Reigns Supreme

The late 1600s and the 1700s is called the Enlightenment, or the Age of Reason, because it was during this time that Europeans increasingly made use of scientific thought to understand the world. Sir Isaac Newton formulated the laws of gravity and motion and developed the scientific method—a process that scientists could use to test hypotheses about how the world works. Newton's findings suggested that the universe operates according to logical principles, an idea that inspired philosophers such as John Locke to apply the rules of logic and reasoning to human nature and society.

During the 1700s, it became common for male writers, artists, politicians, and others to gather in public places and exchange ideas, conduct business, and share gossip. Educated women held private gatherings for the same purpose so that they too could be included in the intellectual life of the day. More women started writing and publishing their work. Some, most notably Mary Wollstonecraft, became advocates for women's rights.

Enlightened Living and Leisure Reading

The spirit of the Enlightenment brought about many improvements in living conditions. For example, the practice of inoculation against disease was introduced by Lady Mary Wortley Montagu, and a vaccine for smallpox was developed. The middle class grew and prospered, and ordinary men and women had more money, leisure time, and education than ever before.

For writers, that meant a broad new audience eager to read and willing to pay for literature. The middle classes wanted writing that reflected their own concerns and experiences. Thus prose journalism experienced a rise in popularity. Some nonfiction journalists, diarists, and letter writers turned to fictional topics, leading to the birth of the English novel. While

much poetry was at first still written in a classical style, toward the end of the 1700s some poets began to move toward a simpler and freer poetic style. In the century to come, both prose and poetry would continue to evolve as the new era of Romanticism blossomed.

COLLABORATIVE DISCUSSION

In a small group, discuss how historical events influenced writing and literature during the late 1600s and the 1700s.

Assessment Practice

Choose the best answer to each question.

1. Why was the reign of Charles II known as the Restoration?
 - ☐ A Parliament passed laws that restored the power of the monarchy.
 - ☐ B Charles II restored Roman Catholicism as the state religion of England.
 - ☐ C Peaceful relations between the English and French courts were restored.
 - ☐ D The Commonwealth ended and the Stuart monarchy was restored.

2. Which factor contributed most to the development of rival political parties in England?
 - ☐ A disagreements over how Charles II handled the Great Plague and the Great Fire of London
 - ☐ B differing ideas about how much authority the monarchy should have
 - ☐ C conflicts between Catholics and Protestants about the appointment of a prime minister
 - ☐ D opposing views about the use of reason and science in society

3. Which statement best represents how an Enlightenment philosopher would have viewed the Great Plague of 1665?
 - ☐ A The Great Plague is a natural event that can be explained through the use of reason.
 - ☐ B The Great Plague is a sign that God is displeased with the English people for returning to Anglicanism.
 - ☐ C The inability of the king to prevent the Great Plague shows the limits of absolute monarchy.
 - ☐ D The devastation caused by the Great Plague indicates a need for the English Bill of Rights.

A Modest Proposal

Satire by Jonathan Swift



ESSENTIAL QUESTION:

How can satire change people's behavior?

Engage Your Brain

Choose one or more of these activities to start connecting with the satire you're about to read.



Fighting Poverty

The selection you are about to read deals with poverty in 18th-century Ireland. Poverty affects nearly all societies. With a small group, discuss strategies for fighting poverty in the United States.

1. Create a list of anti-poverty strategies.
2. Then, rank the strategies according to how effective you think they are.



"Sick" Humor

How many times have you heard someone say "That's sick!" in response to a joke or comedy skit? Write a paragraph or two expressing your thoughts about humor that is intended to shock or disturb. Consider the following:

- Why do people use this kind of humor?
- What different kinds of effects can it have on audiences?

Hot-Button Issues

Jonathan Swift used scornful humor to address an issue he cared deeply about. Which social or political issue upsets you the most? With a partner, discuss why this issue is so emotional for you.



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Analyze Satire

Satire is a literary technique in which institutions, practices, or behaviors are ridiculed for the purpose of bringing about reform. Authors write satire to comment on social and political issues and to advocate for improving society. To accomplish their goals, satirists use a variety of **rhetorical devices**. The success of a satire often depends on readers' ability to distinguish what is stated from what is really meant.

As you read *A Modest Proposal*, use a chart like this one to identify examples of rhetorical devices in the essay.

Focus on Genre

↳ Satire

- ridicules customs, behaviors, or institutions
- intends to improve society
- features either a witty or scornfully humorous tone
- uses rhetorical devices such as irony and exaggeration

Rhetorical Device	Example
Verbal Irony: a writer says the opposite of what is meant	The title is ironic because the actual proposal is outrageous, not modest.
Understatement: a writer says less than is expected or appropriate	
Hyperbole or Exaggeration: a writer overstates the truth for emphasis or humorous effect	
Paradox: a writer states a contradiction that seems absurd but actually reveals an element of truth	

Understand Author's Purpose

Swift wrote *A Modest Proposal* in the form of an argument for a public policy. The unnamed narrator who makes this argument bears some resemblance to Swift: both men have previously tried to promote ideas to help Ireland's poor. Despite this ambiguity, Swift's purpose clearly isn't to persuade people to accept the narrator's claim. Instead, he uses the structure of an argument to attack British policies and the callousness of wealthy people in Ireland and England. As you read *A Modest Proposal*, consider whether Swift's satirical argument is an effective way to achieve his intended purpose.

Annotation in Action

Here is an example of notes a student made about the opening of *A Modest Proposal*. As you read, mark other details that relate to Swift's purpose in writing the essay.

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants. . . .

This lays out the problem in Irish society.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

sustenance	☐
prodigious	☐
rudiment	☐
collateral	☐
scrupulous	☐
encumbrance	☐
inducement	☐

Turn to a partner and talk about the vocabulary words you already know. Then, with a partner, write two satirical paragraphs, using as many of the vocabulary words as you know.

"Were not the people of Ireland born as free as those of England?"

—Jonathan Swift

Background

In the 1720s, Catholics in Ireland suffered from the repressive rule of England, which stripped them of their rights and plunged many into poverty. Their misery increased with a series of crop failures that forced people to beg or face starvation. After his 1713 appointment as dean of St. Patrick's Cathedral in Dublin, Ireland, Jonathan Swift wrote a series of publications attacking England's unjust policies. *A Modest Proposal*, his last major work about Ireland, is one of the greatest satires ever written. For many Irish Catholics and Protestants, Swift became a national hero.



A Modest Proposal

Satire by Jonathan Swift

Jonathan Swift (1667–1745)

Born to Anglo-Irish parents in Dublin, Jonathan Swift had to depend on his uncles for support following the early death of his father. After graduating from Trinity College, Swift moved to England. He became ordained as an Anglican priest and started to write satires.

Swift's first two satires, *The Battle of the Books* and *A Tale of the Tub*, quickly established his acerbic style. Whether lampooning modern thinkers and scientists, religious abuses, or humanity in general, Swift raged at the arrogance, phoniness, and shallowness he saw infecting the intellectual and moral life of the time. Though most of his publications were anonymous, people began to recognize his witty and often harsh political writing through his contributions to London periodicals.

Although at first Swift felt exiled when he returned to Ireland to become dean of St. Patrick's Cathedral, he soon regained his interest in politics and in satirical writing. His most famous work is *Gulliver's Travels*. This satire is now usually appreciated as a fantasy story, but Swift's main purpose in writing it was to satirize British institutions and human follies. After his death, he was buried in St. Patrick's. Swift wrote his own epitaph for his memorial tablet, saying that he lies "where savage indignation can no longer tear his heart."



"I never wonder to see men wicked, but I often wonder to see them not ashamed."

—Jonathan Swift

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

This essay proposes an outrageous solution for the problem of Irish poverty.

A Modest Proposal

for preventing the children of poor people from being a burden to their parents or country, and for making them beneficial to the public

sustenance

(sūs'ta-nəns) *n.* something, especially food, that sustains life or health.

prodigious

(prə-dīj'əs) *adj.* enormous.

ANALYZE SATIRE

Annotate: Mark the narrator's suggestion about himself in paragraph 2.

Analyze: What rhetorical device does Swift use in this suggestion? What does it indicate about the narrator?



Close Read Screencast

Listen to a modeled close read of this text.

1 **I**t is a melancholy object to those who walk through this great town¹ or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning² every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg **sustenance** for their helpless infants, who, as they grow up, either turn thieves for want³ of work, or leave their dear native country to fight for the Pretender⁴ in Spain, or sell themselves to the Barbadoes.⁵

2 I think it is agreed by all parties that this **prodigious** number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.

3 But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

4 As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors,⁶ I have always found them grossly mistaken in their computation. It is true, a child just dropped from its

¹ **this great town:** Dublin, Ireland.

² **importuning** (im-pôr-tōn'ing) . . . **alms** (lîmz): begging from every passerby for a charitable handout.

³ **want:** lack; need.

⁴ **Pretender:** James Edward Stuart, who claimed the English throne, from which his now deceased father, James II, had been removed in 1688. Because James II and his son were Catholic, the common people of Ireland were loyal to them.

⁵ **sell . . . Barbadoes:** Some Irish went to Barbados to work as indentured servants.

⁶ **projectors:** persons who propose public projects or plans.



dam⁷ may be supported by her milk for a solar year, with little other nourishment; at most not above the value of two shillings, which the mother may certainly get, or the value in scraps, by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner as instead of being a charge upon their parents or the parish, or wanting food and raiment for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas, too frequent among us, sacrificing the poor innocent babes, I doubt,⁸ more to avoid the expense than the shame, which would move tears and pity in the most savage and inhuman breast.

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couples whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remain an hundred and twenty thousand children of poor parents annually born. The question therefore is, how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country) nor cultivate land. They can very seldom pick up a livelihood by stealing till they arrive at six years old, except where they are of towardly parts;⁹ although I confess they learn the **rudiments** much earlier, during which time they can however be looked upon only as probationers, as I have been informed by a principal gentleman in the county of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants that a boy or girl before twelve years old is no salable commodity; and even when they come to this age they will not yield above three pounds, or three pounds and half a crown at most on the Exchange; which cannot turn to account¹⁰ either to the parents or the kingdom, the charge of nutriment and rags having been at least four times that value.

UNDERSTAND AUTHOR'S PURPOSE

Annotate: In paragraph 6, mark each number from the narrator's calculations.

Infer: Why would the narrator include these precise calculations within the satire's argument?

rudiment

(rŭd'ə-mənt) *n.* fundamental element, principle, or skill.

VOCABULARY

Use Context Clues: The phrase *salable commodity* is surrounded by other words that help you determine its meaning.

Analyze: Why does this phrase contribute to the narrator's satire?

⁷ **dam** (dām): female parent. The term is used mostly for farm animals.

⁸ **doubt:** suspect.

⁹ **are of towardly** (tōrd'lē) **parts:** have a promising talent.

¹⁰ **turn to account:** earn a profit; benefit; prove useful.

UNDERSTAND AUTHOR'S PURPOSE

Annotate: In paragraph 10, mark words and phrases normally used to describe the preparation of meat.

Draw Conclusions: What effects do you think Swift wanted to have on readers by including these details?

collateral

(kə-lăt'ər-əl) *adj.* coinciding or accompanying.

8 I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

9 I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee¹¹ or a ragout.

10 I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed,¹² whereof only one fourth part to be males, which is more than we allow to sheep, black cattle, or swine; and my reason is that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may at a year old be offered in sale to the persons of quality and fortune through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

11 I have reckoned upon a medium that a child just born will weigh twelve pounds, and in a solar year if tolerably nursed increaseth to twenty-eight pounds.

12 I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

13 Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after. For we are told by a grave author, an eminent French physician,¹³ that fish being a prolific¹⁴ diet, there are more children born in Roman Catholic countries about nine months after Lent¹⁵ than at any other season; therefore, reckoning a year after Lent, the markets will be more glutted than usual, because the number of popish infants is at least three to one in this kingdom; and therefore it will have one other collateral advantage, by lessening the number of Papists¹⁶ among us.

14 I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four fifths of the farmers), to be about two shillings per annum, rags included; and I

¹¹ **fricassee** (frik'ə-sē) . . . **ragout** (rā-gō): types of meat stews.

¹² **reserved for breed:** kept for breeding (instead of being slaughtered).

¹³ **grave . . . physician:** François Rabelais (rāb'ə-lā), a 16th-century French satirist.

¹⁴ **prolific:** promoting fertility.

¹⁵ **Lent:** Catholics traditionally do not eat meat during Lent, the 40 days leading up to Easter, but instead eat fish.

¹⁶ **popish** (pō'pish) . . . **Papists:** hostile or contemptuous terms referring to Roman Catholics.



believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend or his own family to dine with him. Thus the squire will learn to be a good landlord, and grow popular among the tenants; the mother will have eight shillings net profit, and be fit for work till she produces another child.

15 Those who are more thrifty (as I must confess the times require) may flay the carcass; the skin of which artificially dressed will make admirable gloves for ladies, and summer boots for fine gentlemen.

16 As to our city of Dublin, shambles¹⁷ may be appointed for this purpose in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying the children alive, and dressing them hot from the knife as we do roasting pigs.

17 A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased in discoursing on this matter to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years of age nor under twelve, so great a number of both sexes in every county being now ready to starve for want of work and service; and these to be disposed of by their parents, if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend and so deserving a patriot, I cannot be altogether in his sentiments; for as to the males, my American acquaintance assured me from frequent experience that their flesh was generally tough and lean, like that of our schoolboys, by continual exercise, and their taste disagreeable; and to fatten them would not answer the charge. Then as to the females, it would, I think with humble submission, be a loss to the public, because they soon would become breeders themselves; and besides, it is not improbable that some **scrupulous** people might be apt to censure such a practice (although indeed very unjustly) as a little bordering upon cruelty; which, I confess, hath always been with me the strongest objection against any project, how well soever intended.

18 But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa,¹⁸ who came from thence to London above twenty years ago, and in conversation told my friend that in his country when any young person happened to be put to death, the executioner sold the carcass to persons of quality as a prime dainty; and that in

ANALYZE SATIRE

Annotate: In paragraph 17, mark the words and phrases the narrator uses to describe the man who suggested a change to the proposal.

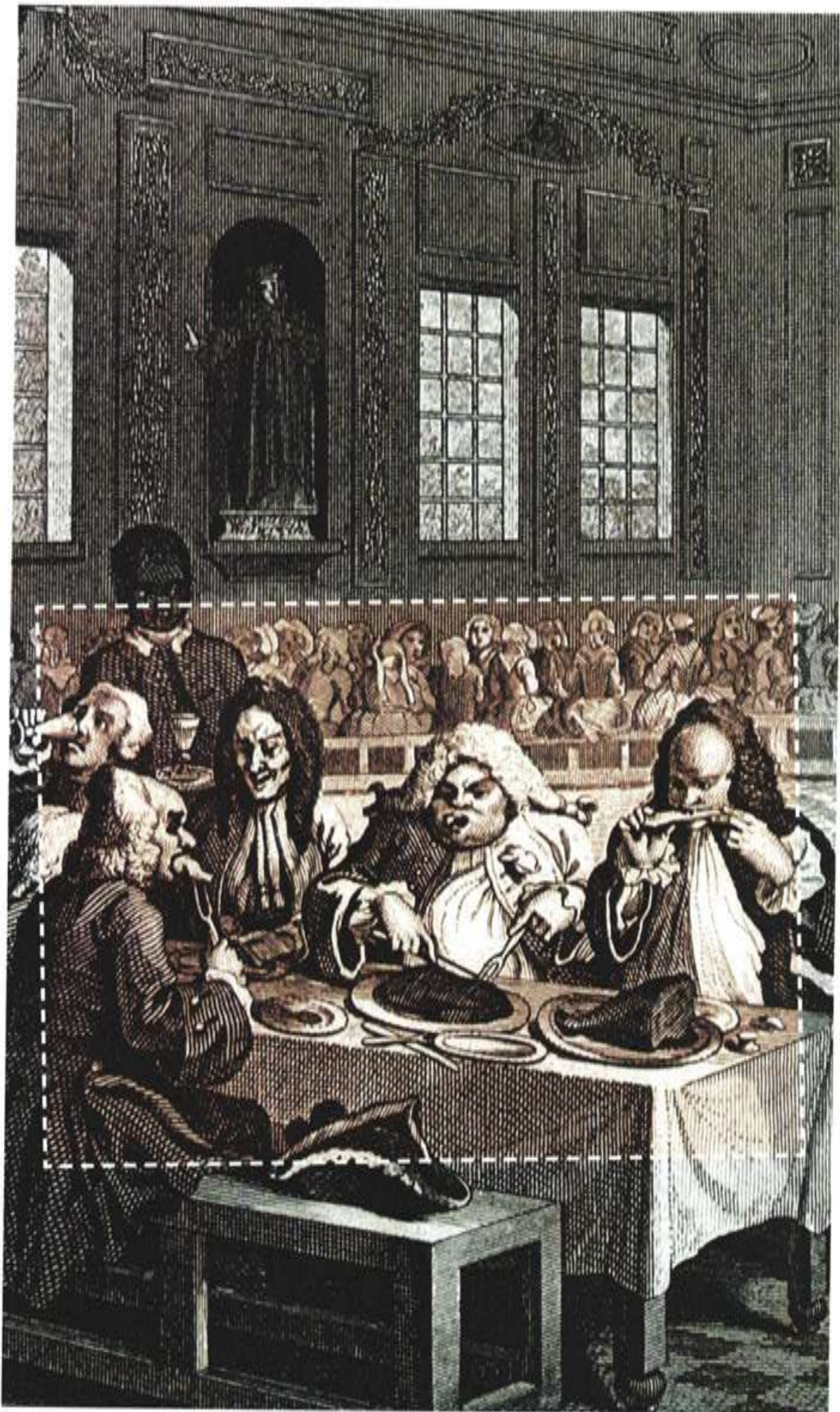
Identify: What rhetorical device is Swift using in these descriptions?

scrupulous

(skrōō'pya-lās) *adj.*
conscientious and exact; having scruples.

¹⁷ **shambles:** slaughterhouses.

¹⁸ **Psalmanazar** (sāl'manā'zar) . . . **Formosa** (fôr-mō'sa): a French imposter in London who called himself George Psalmanazar and pretended to be from Formosa (now Taiwan), where, he said, cannibalism was practiced.



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his time the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his Imperial Majesty's prime minister of state, and other great mandarins of the court, in joints from the gibbet,¹⁹ at four hundred crowns. Neither indeed can I deny that if the same use were made of several plump young girls in this town, who without one single groat²⁰ to their fortunes cannot stir abroad without a chair,²¹ and appear at the playhouse and assemblies in foreign fineries which they never will pay for, the kingdom would not be the worse.

19 Some persons of a desponding spirit are in great concern about that vast number of poor people who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an **encumbrance**. But I am not in the least pain upon that matter, because it is very well known that they are every day dying and rotting by cold and famine, and filth and vermin, as fast as can be reasonably expected. And as to the younger laborers, they are now in almost as hopeful a condition. They cannot get work, and consequently pine away for want of nourishment to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

20 I have too long digressed, and therefore shall return to my subject. I think the advantages by the proposal which I have made are obvious and many, as well as of the highest importance.

21 For first, as I have already observed, it would greatly lessen the number of Papists, with whom we are yearly overrun, being the principal breeders of the nation as well as our most dangerous enemies; and who stay at home on purpose to deliver the kingdom to the Pretender, hoping to take their advantage by the absence of so many good Protestants, who have chosen rather to leave their country than stay at home and pay tithes against their conscience to an Episcopal curate.²²

22 Secondly, the poorer tenants will have something valuable of their own, which by law may be made liable to distress,²³ and help to pay their landlord's rent, their corn and cattle being already seized and money a thing unknown.

23 Thirdly, whereas the maintenance of an hundred thousand children, from two years old and upwards, cannot be computed at less than ten shillings a piece per annum, the nation's stock will be thereby increased fifty thousand pounds per annum, besides the profit of a new dish introduced to the tables of all gentlemen of fortune in

encumbrance

(ēn-kūm 'brāns) *n.* a burden or impediment.

ANALYZE SATIRE

Annotate: In paragraph 19, mark the example of verbal irony.

Infer: What is ironic about the narrator saying that he is not pained about the fact that so many poor people are diseased or maimed?



Close Read Screencast

Listen to a modeled close read of this text.

¹⁹ **gibbet** (jīb 'it): gallows.

²⁰ **groat**: an old British coin worth four pennies.

²¹ **cannot stir . . . chair**: cannot go outside without using an enclosed chair carried on poles by two men.

²² **Protestants . . . curate** (kyōr 'it): Swift is criticizing absentee Anglo-Irish landowners who lived—and spent their income from their property—in England.

²³ **distress**: seizure of a person's property for the payment of debts.

inducement

(in-dōōs'mənt, -dyōōs'-) *n.*
an incentive.



NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice behavior that contradicts well-established patterns, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark phrases in paragraph 25 that describe how the narrator expects people to take advantage of his proposal.

Analyze: How do these details contradict your sense of the way any normal person would react to such a practice?

the kingdom who have any refinement in taste. And the money will circulate among ourselves, the goods being entirely of our own growth and manufacture.

24 Fourthly, the constant breeders, besides the gain of eight shillings sterling per annum by the sale of their children, will be rid of the charge of maintaining them after the first year.

25 Fifthly, this food would likewise bring great custom to taverns, where the vintners will certainly be so prudent as to procure the best receipts²⁴ for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value themselves upon their knowledge in good eating; and a skillful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

26 Sixthly, this would be a great **inducement** to marriage, which all wise nations have either encouraged by rewards or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children, when they were sure of a settlement for life to the poor babes, provided in some sort by the public, to their annual profit instead of expense. We should see an honest emulation among the married women, which of them could bring the fattest child to the market. Men would become as fond of their wives during the time of their pregnancy as they are now of their mares in foal, their cows in calf, or sows when they are ready to farrow; nor offer to beat or kick them (as is too frequent a practice) for fear of a miscarriage.

27 Many other advantages might be enumerated. For instance, the addition of some thousand carcasses in our exportation of barreled beef, the propagation of swine's flesh, and improvement in the art of making good bacon, so much wanted among us by the great destruction of pigs, too frequent at our tables, which are no way comparable in taste or magnificence to a well-grown, fat, yearling child, which roasted whole will make a considerable figure at a lord mayor's feast or any other public entertainment. But this and many others I omit, being studious of brevity.

28 Supposing that one thousand families in this city would be constant customers for infants' flesh, besides others who might have it at merry meetings, particularly weddings and christenings, I compute that Dublin would take off annually about twenty thousand carcasses, and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.

29 I can think of no one objection that will possibly be raised against this proposal, unless it should be urged that the number of people will be thereby much lessened in the kingdom. This I freely own, and it was indeed one principal design in offering it to the world. I desire the reader will observe, that I calculate my remedy for this one individual kingdom of Ireland and for no other that ever was, is,

²⁴ receipts: recipes.

or I think ever can be upon earth. Therefore let no man talk to me of other expedients: *of taxing our absentees at five shillings a pound: of using neither clothes nor household furniture except what is of our own growth and manufacture: of utterly rejecting the materials and instruments that promote foreign luxury: of curing the expensiveness of pride, vanity, idleness, and gaming in our women: of introducing a vein of parsimony,²⁵ prudence, and temperance: of learning to love our country, in the want of which we differ even from Laplanders and the inhabitants of Topinamboo:²⁶ of quitting our animosities and factions, nor acting any longer like the Jews, who were murdering one another at the very moment their city was taken:²⁷ of being a little cautious not to sell our country and conscience for nothing: of teaching landlords to have at least one degree of mercy toward their tenants: lastly, of putting a spirit of honesty, industry, and skill into our shopkeepers; who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure, and the goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it.*

30 Therefore I repeat, let no man talk to me of these and the like expedients,²⁸ till he hath at least some glimpse of hope that there will ever be some hearty and sincere attempt to put them in practice.

31 But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal, which, as it is wholly new, so it hath something solid and real, of no expense and little trouble, full in our own power, and whereby we can incur no danger in disobliging England. For this kind of commodity will not bear exportation, the flesh being of too tender a consistence to admit a long continuance in salt, although perhaps I could name a country which would be glad to eat up our whole nation without it.

32 After all, I am not so violently bent upon my own opinion as to reject any offer proposed by wise men, which shall be found equally innocent, cheap, easy, and effectual. But before something of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author or authors will be pleased maturely to consider two points. First, as things now stand, how they will be able to find food and raiment for an hundred thousand useless mouths and backs. And secondly, there being a round million of creatures in human figure throughout this kingdom, whose sole subsistence put into a common stock²⁹ would leave them in debt two millions of

ANALYZE SATIRE

Annotate: Mark the question in paragraph 32 that the narrator suggests his opponents ask Irish parents.

Analyze: Why is this question paradoxical? What truth does it suggest?

²⁵ **parsimony** (pär'sə-mō-nē): frugality; thrift.

²⁶ **Topinamboo** (tōp'i-nām'boō): an area in Brazil supposedly inhabited by wild savages.

²⁷ **Jews . . . taken:** In AD 70, during a Jewish revolt against Roman rule, the inhabitants of Jerusalem, by fighting among themselves, made it easier for the Romans to capture the city.

²⁸ **let no man . . . expedients:** Swift had written pamphlets in support of these proposals, but his efforts were unsuccessful.

²⁹ **common stock:** ordinary stock in a company or business venture.

pounds sterling, adding those who are beggars by profession to the bulk of farmers, cottagers, and laborers, with their wives and children who are beggars in effect; I desire those politicians who dislike my overture, and may perhaps be so bold to attempt an answer, that they will first ask the parents of these mortals whether they would not at this day think it a great happiness to have been sold for food at a year old in the manner I prescribe, and thereby have avoided such a perpetual scene of misfortunes as they have since gone through by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing the like or greater miseries upon their breed forever.

33 I profess, in the sincerity of my heart, that I have not the least personal interest in endeavoring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving the poor, and giving some pleasure to the rich. I have no children by which I can propose to get a single penny; the youngest being nine years old, and my wife past childbearing.



ESSENTIAL QUESTION:
How can satire change people's behavior?

Review your notes and add your thoughts to your Response Log.

COLLABORATIVE DISCUSSION

Get together with a partner and discuss your reaction to Swift's satire.

Assessment Practice

Analyze these questions before moving on to the **Analyze the Text** section on the following page.

1. Which reason has prompted Swift's argument?
 - (A) Wealthy landowners need a constant supply of food.
 - (B) Irish mothers in despair have stopped having children.
 - (C) Parents are not allowed to work to support their children.
 - (D) Too many starving adults and children are begging on the streets.

2. Which technique of satire does Swift use in paragraph 16?
 - (A) understatement
 - (B) verbal irony
 - (C) hyperbole
 - (D) paradox

3. Which sentence best states the importance of paragraph 29 to the narrator's argument?
 - (A) Paragraph 29 establishes the claim that the "modest proposal" will significantly decrease the Irish population.
 - (B) Paragraph 29 ironically justifies the "modest proposal" with a list of reasonable solutions that have been rejected.
 - (C) Paragraph 29 satirizes the attempts that the narrator has made to assist the poor and starving Irish people.
 - (D) Paragraph 29 argues for the importance of making Ireland a self-governing, morally upright, and industrious country.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 ANALYZE** Swift's narrator says that he has "digressed" in paragraph 20. Explain how this digression actually serves his purpose of exposing injustice.
- 2 INFER** In paragraphs 29–31, the narrator ironically dismisses a series of ideas for reducing Irish poverty that Swift himself supported. What point do you think Swift is making by including these proposals?
- 3 DRAW CONCLUSIONS** Review the graphic organizer you filled in as you read. Instead of directly attacking injustice, Swift uses irony and other rhetorical devices to convey his ideas indirectly. What conclusions would you draw about his attitude toward each of the following?
 - Irish landlords
 - how most English and Irish Protestants view Irish Catholics
 - Irish Protestants living abroad
- 4 INTERPRET** Throughout the essay, Swift's narrator expects most readers to agree with his proposal, yet he describes actions that would horrify any normal person. What message do these **Contrasts and Contradictions** convey about the wealthy people in Ireland and England who are taking advantage of the Irish?
- 5 EVALUATE** A **parody** is writing that imitates either the style or the subject matter of a literary work. Is Swift's parody of an argument an effective way to achieve his purpose? Explain why or why not.
- 6 CONNECT** The period from the late 1600s through the 1700s is known as the Enlightenment, a time when many writers promoted scientific reasoning as a means of solving social problems. Swift was often critical of such writers. How is this attitude reflected in *A Modest Proposal*?



NOTICE & NOTE

Review what you have **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Satirical Essay

Write a short satirical essay that addresses a problem in your school or community. Before you begin drafting, review your notes and analysis of Swift's use of satirical devices such as irony and exaggeration. Then, model your essay on his style.

- Identify a problem or behavior that will be the target of your satire.
- Think of a solution to the problem or a way to reform the behavior.
- Draft your essay using rhetorical devices to show the problem or behavior in a critical light.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Social & Emotional Learning

↳ Group Discussion

Swift's satire takes aim at landlords who have no empathy for the poor in Ireland, saying that they "have already devoured most of the parents" of the babies he proposes to sell. With a group of students, discuss the importance of empathy for individuals and society. Consider the following questions:

- How do you define *empathy*?
- What is the difference between empathy and pity?
- What factors make it harder to feel empathy for others?

Research

↳ Timeline

After a series of military conflicts, England gained full control over Ireland during the 17th and 18th centuries. England was a Protestant nation, while most of the Irish population was Roman Catholic. With a partner, conduct research on this period of Irish history and create an illustrated timeline showing how Protestants came to dominate Catholics in Ireland.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer the questions to show your understanding of the vocabulary words.

1. Which is a **rudiment** of farming—knowing how to grow plants or knowing how to cook harvested food?
2. Which would a **scrupulous** landlord be more likely to do for a tenant who is out of work—offer a break on rent or ask for rent earlier than it is due?
3. Which is a **collateral** effect of heavy rains—overflowing dams or falling lake levels?
4. Which is an **inducement** to exercise more—getting a guitar or getting a skateboard?
5. Which of these provides healthier **sustenance**—a salad or a cake?
6. Which of these is an **encumbrance** to maintaining your household—not getting a bigger office at work or not earning a high hourly wage?
7. Which state is more **prodigious**—Texas or Rhode Island?

Vocabulary Strategy

↳ Context Clues

Context clues are often found in the words and sentences around an unknown term. A context clue may consist of a definition or a restatement of the meaning of the unfamiliar word, an example following the word, a comparison or contrast, or a nearby synonym. The unknown word's position or function in a sentence can also be a clue. For example, the placement and suffix of the vocabulary word *prodigious* in paragraph 2 tells you that it is an adjective, which makes the word easier to define.

After using context clues to get a preliminary understanding of a word, you can verify the word's meaning by looking it up in a dictionary.



Interactive Vocabulary
Lesson: Context Clues

PRACTICE AND APPLY

Use context clues in each sentence to help you identify the correct words to complete the sentences. Check your answers in a dictionary.

inclemency

liable

reckoned

1. The farmer was _____ for the loan payment on the farm, even though he was not responsible for the failure of his crops.
2. He _____ the cost of raising a child, computing it to the penny.
3. The _____ of the winter weather, with frequent snow and ice storms, added to the misery of the homeless.

Watch Your Language!

Active and Passive Voice

In *A Modest Proposal*, Swift often uses the passive voice to imitate the bureaucratic language typical of a policy proposal. The voice of a verb tells whether its subject performs or receives the action expressed by the verb.

- In the **active voice**, the subject performs the action expressed by the verb. *Example:* English callousness **drove** Swift to write the essay.
- In the **passive voice**, the subject receives the action. *Example:* Swift **was driven** to write the essay by English callousness.

Usually, the active voice is preferred because it is more direct and energetic. However, the passive voice may be used to emphasize the receiver of the action or when the doer of the action is not known or is unimportant.



Interactive Grammar
Lesson: Active Voice and
Passive Voice

PRACTICE AND APPLY

Write four sentences about poverty in the passive voice. Then, exchange sentences with a partner and rewrite each other's sentences in the active voice. Compare the differences between the two versions.

Satire Is Dying Because the Internet Is Killing It

Editorial by Arwa Mahdawi



ESSENTIAL QUESTION:
How can satire change people's behavior?

Engage Your Brain

Choose one or more of these activities to start connecting with the editorial you're about to read.



Satire Sources

Satire is a form that uses humor to ridicule the shortcomings of people and institutions. Some techniques you may recognize from satire include irony (stating the opposite of what is really meant) and overstatement (exaggerating something to draw attention to it or make a point about it).

With a group, create a list of examples of satire from television, print, or the Internet. Which sources on the list are your favorites?

Have You Heard the Latest?

From social media posts and online information to more traditional sources like television and newspapers, there are many sources of news available. What characteristics do you look for when you are deciding where to get your news stories? Write your thoughts in a paragraph. As you write, you might consider the following aspects of news stories:

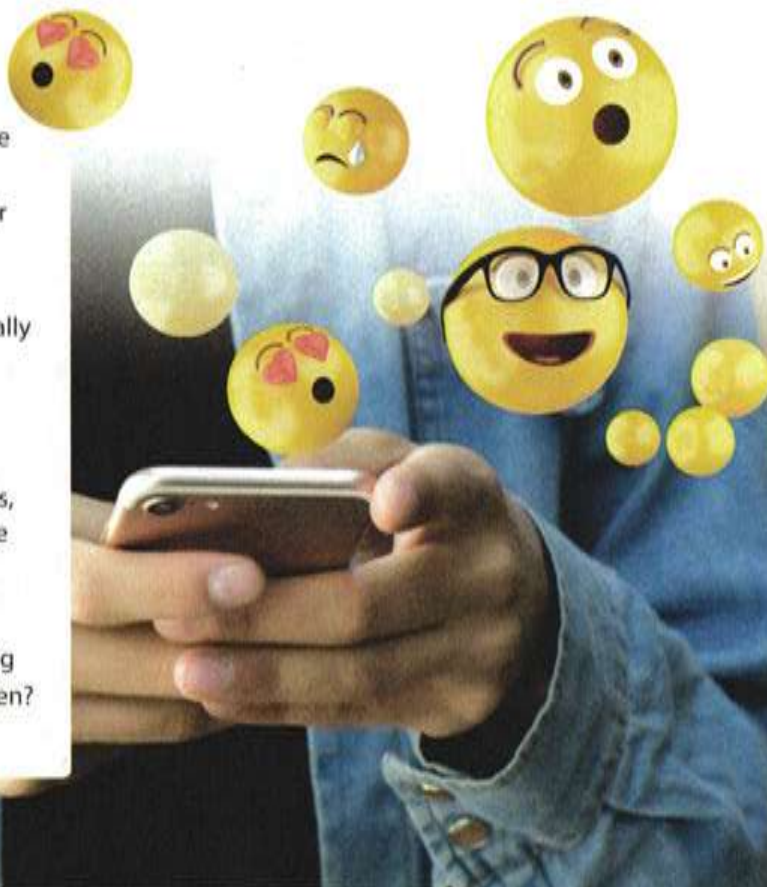
- factual information
- entertainment value
- opinions and reactions
- relevance to your life

Tone Trouble

Sometimes the notes and messages we send can be misunderstood. We may use text features like these to make our meaning clear:

- punctuation such as exclamation points and question marks (especially in a series or a combination)
- emojis, such as a smiling face or a thumbs up
- capitalized letters, boldfaced letters, and other elements that emphasize ideas

Do you find any of these text features especially helpful when you are reading or writing? Which do you use most often? Share your thoughts with a partner.

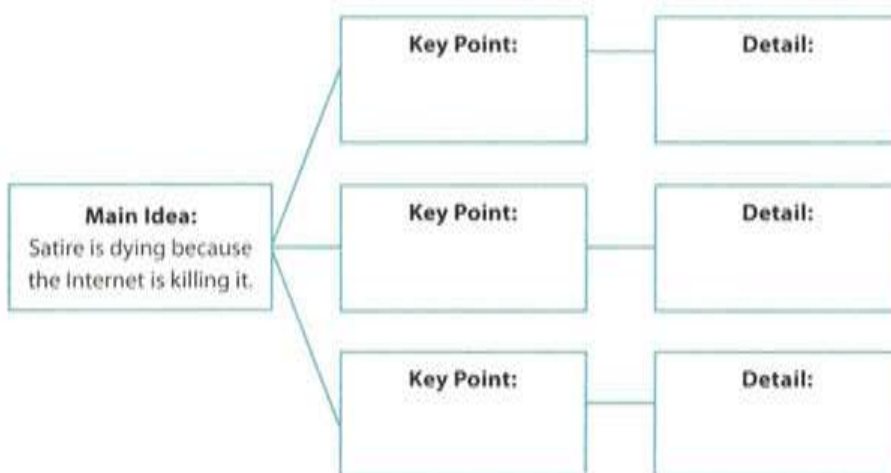


Analyze Development of Ideas

The **main idea** of a nonfiction text is the most important point the writer makes about the topic. This main idea is usually developed through several key points, each of which is supported by details.

Readers don't need to look for the main idea of Arwa Mahdawi's editorial because it appears in the title. Over the course of the text, Mahdawi presents a series of key points about satire, deepening our understanding of that term. Details and examples support the key points and make the selection meaningful and interesting.

Use a graphic organizer like this one to help you analyze how an author develops ideas in a nonfiction selection.



Focus on Genre

↳ Editorial

- expresses an opinion, often on a controversial subject
- often found on the editorial page of a newspaper
- presents an argument and uses rhetorical techniques to persuade readers

Analyze Tone

Tone is the attitude a writer expresses toward a subject. The tone of a text may be intimate or distant, serious or humorous, ironic or earnest, understated or hyperbolic. To identify the writer's tone, consider her

- **diction**, or word choice
- **syntax**, or the structure of her sentences
- **details** the writer chose to include in the text

You can often determine a writer's point of view or purpose by analyzing tone. For example, if an article has a witty tone, the purpose may be to entertain.

As you read Mahdawi's editorial, consider what point of view or purpose is revealed by her tone. How does the tone make her writing more persuasive or enjoyable to read?

Annotation in Action

Here is an example of notes a student made on the **tone** of the editorial. As you read, notice how the author's tone affects your understanding of her ideas.

Forget self-driving cars or virtual reality nano-technology algorithms, the newest innovation to emerge from Silicon Valley is square brackets. Facebook is testing a "satire tag" that will clearly label fake news stories from well-known satire sites like the *Onion* as [satire]. No longer will you need to rely on outdated technology such as common sense to realize that content like Area Facebook User Incredibly Stupid is [satire], the square brackets will do it for you.

This sounds sarcastic, especially when she uses brackets around "satire" in her sentence.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

algorithm	☐
curate	☐
monetize	☐
finite	☐

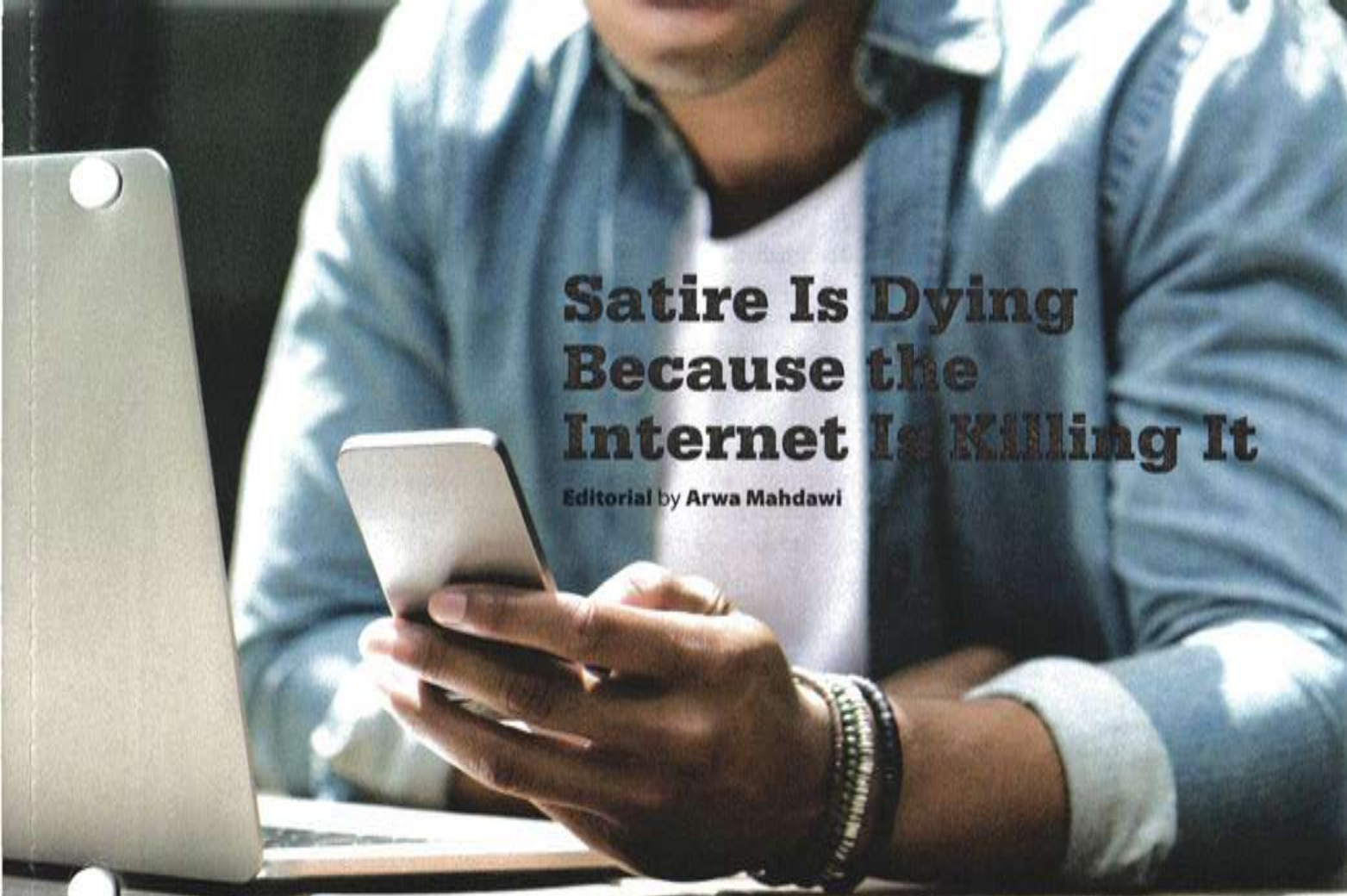
Then, turn to a partner and talk about the type of stories you see on the Internet that hold your attention. Use as many vocabulary words as you can in your conversation. As you read the editorial, use the definitions in the side-column to learn the vocabulary words you don't already know.

"News can't just be news; it has to be entertainment."

—Arwa Mahdawi

Background

Arwa Mahdawi is a Palestinian/British writer based in New York. She writes about pop culture, race, technology, and women's issues. In "Satire Is Dying Because the Internet Is Killing It," she laments the death of satire and points out both reported and underlying reasons for the apparent decline. This editorial was published on August 19, 2014, in the Opinion section of *The Guardian*.



Satire Is Dying Because the Internet Is Killing It

Editorial by Arwa Mahdawi

Notice the author's diction, or word choice, and how it conveys her viewpoints about the "satire tag."

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

1 **F**orget self-driving cars or virtual reality nano-technology¹ algorithms, the newest innovation to emerge from Silicon Valley² is square brackets. Facebook is testing a "satire tag" that will clearly label fake news stories from well-known satire sites like the *Onion*³ as [satire]. No longer will you need to rely on outdated technology such as common sense to realize that content like Area Facebook User Incredibly Stupid is [satire], the square brackets will do it for you.

2 It should perhaps be noted that Facebook isn't introducing the satire tag because it thinks we're all morons, but rather because it knows we're all morons. In a statement, the social network explained that it had "received feedback that people wanted a clearer way to distinguish satirical articles from others."

algorithm

(āl'gō-rith-əm) *n.* a finite set of unambiguous instructions that, given some set of initial conditions, can be performed in a prescribed sequence to achieve a certain goal and that has a recognizable set of end conditions.

¹ **nano-technology:** the study of technology and engineering functions at a molecular level.

² **Silicon Valley:** located in the Bay Area in California; home to many start-up and global technology companies such as Facebook, Apple, and Google.

³ **the Onion:** an American digital media company and news satire organization.

ANALYZE DEVELOPMENT OF IDEAS

Annotate: Mark the statements in paragraphs 4 and 5 that explain why it has become so difficult to discern between satire and real news on the Internet.

Draw Conclusions: What might be one solution to this problem?

curate

(kyŭr'āt) v.tr. to gather and present to the public.

monetize

(mŏn'ī-tīz, mŭn-) v.tr. to convert into a source of income.

ANALYZE TONE

Annotate: Mark details in paragraph 7 that reflect the author's overall tone.

Summarize: What does the author say about humans' attention span and how it affects their ability to engage with satire?

3 Some of those people may well be journalists who have had embarrassing lapses of satire-blindness in the past. The *Washington Post*, for example, was once fooled into reporting that Sarah Palin⁴ was, in a somewhat unlikely career move, taking a job at *Al-Jazeera*.⁵ And the English-language arm of China's *People's Daily* fell for an *Onion* article proclaiming the North Korean ruler, Kim Jong-un, the sexiest man alive, even using the accolade as an opportunity to run a 55-image slideshow of him, complete with quotes from the *Onion* spoof. Although, it's possible this may itself have been satire—I'm unsure.

4 And that's the problem. The Internet has become so weird, so saturated with cats and lists and BuzzFeed⁶ quizzes that it's difficult to know what's serious and what's a spoof any more. I challenge you, for example, to identify the *Onion* piece from these headlines:

- U.S. Adults Are Dumber than the Average Human
- Hazelnut Prices Soar, Fueling Fears of Nutella Shortage
- Tips for Being an Unarmed Black Teen
- Serial Chicken Smuggler Caught in Norway
- Definitive Proof Kale Is the Marilyn of Foods

5 The point of this carefully **curated** list⁷ is that you often can't tell the difference between satire and real news online. There are several reasons for this. The first is the underlying business model of the Internet. We don't like to pay for stuff online so the Internet is funded by advertising; advertising executives demand eyeballs for their dollars; content providers resort to clickbait headlines and shareable content to secure eyeballs and ad dollars; users get addicted to an endless stream of clickbait.

6 The manner in which we've **monetized** digital media means we often reward reaction over reflection and eschew meaning for meme-ing. News can't just be news; it has to be entertainment. Indeed, the third law of modern media states that for every moderately important news item published, there will be an obligatory roundup of the funniest Twitter reactions to said news story, generally in slideshow format to maximize clicks.

7 The second big contributor to satire-blindness is our diminishing attention span. The average American attention span in 2000 was 12 seconds; in 2013, it was eight seconds. This is less than the average attention span of a goldfish (nine seconds).

8 As Vladimir Nabokov⁸ once said, "Satire is a lesson, parody is a game." But if there's one thing we've learned from the Internet, it's that everyone prefers games to lessons. The problem with satire in an

⁴ **Sarah Palin:** American politician who served as governor of Alaska and as the Republican Party nominee for vice-president in 2008 alongside presidential nominee John McCain.

⁵ **Al-Jazeera:** media network that reports on news from the Middle East and worldwide.

⁶ **Buzzfeed:** an American digital media company that reports on social news and entertainment.

⁷ "Tips for Being an Unarmed Black Teen" is the only headline from the *Onion*.

⁸ **Vladimir Nabokov:** Russian-American novelist, well known for his modern classic, *Lolita*.

age of **finite** attention and infinite content is that it makes you stop and think. It interrupts the speed and simplicity of the discover-click-share cycle that makes platforms like Facebook lots of money. By introducing satire tagging, Facebook has helpfully gone some way in eliminating the unhelpful friction of thought and, in doing so, made life easier for us all.

finite

(fī'nīt) *adj.* having bounds; limited.

COLLABORATIVE DISCUSSION

The writer includes reasons why we cannot discern between satire and real news. Which did you find convincing or unconvincing? Discuss your ideas with a partner.



ESSENTIAL QUESTION:
How can satire change people's behavior?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What is a "satire tag," as described in this editorial?
 - ☐ A a trick of social media companies to pass fake stories off as real news
 - ☐ B a way social media sites help people distinguish satire from parody
 - ☐ C a label social media sites are considering to alert readers to satire
 - ☐ D a form of social media advertising
2. Mahdawi cites which of the following as a reason why it is difficult to tell a real news story from a satire?
 - ☐ A increasing attention spans
 - ☐ B overvaluing of entertainment
 - ☐ C innovative technologies across sectors
 - ☐ D reduction in social media marketing dollars
3. In paragraph 8, the author explains that the problem with satire is that it makes you stop and think. What is her purpose for this statement?
 - ☐ A She wants readers to find better ways of sorting their online content.
 - ☐ B She wants readers to take a stand against satire in the news.
 - ☐ C She wants readers to recognize the value and importance of satire.
 - ☐ D She wants readers to know that satire is too difficult to understand.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** Reread paragraphs 1 and 2. What tone does the author establish at the beginning of the editorial through her word choices and syntax? Cite evidence in the chart to support your ideas. How does this tone contribute toward the persuasiveness of the text?

Word Choice/Syntax	Effect on Tone



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 2 **IDENTIFY** What details in paragraph 3 support the author's main idea?
- 3 **INTERPRET** In paragraph 8, the author quotes Vladimir Nabokov, who said that "Satire is a lesson, parody is a game." How does she use this quote to refine the meaning of the term *satire*?
- 4 **INFER** At the end of the editorial, the author says that social media has "made life easier for us all." Does she intend to praise social media with this statement? Explain why or why not.
- 5 **EVALUATE** Consider the key points and details that you noted as you read. How effectively did the writer support her ideas? What additional details could the author have added to better support her ideas?
- 6 **DRAW CONCLUSIONS** Throughout the editorial, the author uses elements of satire, such as irony and overstatement. Why do you think she uses these elements of satire?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Satire

Write your own brief satire about a social issue that interests you. Your satire can be structured as an essay, editorial, poem, play, or song lyric. Consider the following as you write your satire.

- Identify a clear central idea. Is your intended purpose clear?
- Who is your audience? Will they understand your main idea?
- What details will you use to support your main idea?
- What is the tone you want to convey? Is it clear? Do you want to convey different tones at different points? How will you achieve this?
- What elements of satire have you included?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Media

↳ Sketchnote

Take visual notes to capture the big ideas of the article you just read.

1. Review the article for the main ideas and most important details.
2. Draw doodles or figures. For example, a drawing of a computer or smartphone can represent the Internet.
3. Include key words and phrases in your sketchnote, but avoid long sentences.
4. Use stars to highlight important facts, quotes, and ideas. Use arrows to connect them.

Speaking & Listening

↳ Clickbait Conversation

If you are familiar with clickbait at all, you know that reading news online is often not as straightforward as it should be. Sometimes the headline may be deceptive or the linked story is not what you expect.

With a partner, discuss a time when you were going to read a story online and felt disappointed or misled when you realized it was not what it first appeared to be. Consider whether the information Mahdawi includes about clickbait has affected the way you feel about your experience.

Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence in a way that reflects the meaning of the vocabulary word.

algorithm

monetized

finite

curate

1. An engineer might use an **algorithm** to create ...
2. To **curate** the exhibition, she spent hours ...
3. The chef **monetized** his skills by ...
4. Although money was a **finite** commodity, he ...

Vocabulary Strategy

↳ Parts of Speech

Parts of speech are the ways in which words are classified according to their functions. The word *monetize* is a verb, formed by adding the suffix *-ize* to the Latin root *monet*, which refers to *money*. Some **suffixes**, or word parts at the end of a word or root, identify a word as a noun, verb, adjective, or adverb. Here are some common suffixes you will see in English words, along with their corresponding parts of speech.



Interactive Vocabulary
Lesson: Analyzing Word
Structure

Suffix	Part of Speech	Example
-ize	verb	maximize
-tion	noun	innovation
-ly	adverb	clearly
-al	adjective	satirical

PRACTICE AND APPLY

There are many more suffixes besides the ones in the chart. Create your own comprehensive chart that lists suffixes, the parts of speech they indicate, and an example word for each suffix.

Watch Your Language!

Imperative Mood

The **mood** of a sentence identifies the way in which the verb expresses an idea. The **indicative mood** is the one most commonly used in writing to state ideas, opinions, or facts, or to ask questions. The **imperative mood** is used to give a command or direction or make a request. Usually an imperative sentence begins with a verb in the active voice and the subject is implied rather than stated. The chart shows how the same idea is stated in both the indicative and imperative moods.

Indicative Mood	Imperative Mood
You no longer have to rely on outdated technology.	Do not rely on outdated technology.
Square brackets clearly label fake news stories.	Notice how square brackets clearly label fake news stories.

Read these sentences based on the editorial:

Give users a clearer way to distinguish satirical articles from others.
Present the story in slideshow format to maximize clicks.



Interactive Grammar
Lesson: Classifying
Sentences by Purpose

The sentences could have been written this way instead:

Social networks should give users a clearer way to distinguish satirical articles from others.
Writers should present their stories in slideshow format to maximize clicks.

Notice that the mood is changed to indicative in the second set of sentences by adding a subject and a helping verb. In the indicative mood, the emphasis on the verb, or the action, is diluted, making the sentences less forceful.

PRACTICE AND APPLY

Rewrite this paragraph, changing some sentences to the imperative mood.

Here are tips for giving a successful speech. First, it is important to prepare a set of speaking notes. Your main ideas and most important details should be written on large index cards. Second, you should practice in front of a mirror. Third, it is a good idea to ask a friend to listen to your speech. Finally, you should get a good night's sleep before the big day. If you are well rested, you will be able to do your best.

Elegy Written in a Country Churchyard

Poem by Thomas Gray

ESSENTIAL QUESTION:

? What keeps people from reaching their potential?

Engage Your Brain

Choose one or more of these activities to start connecting with the poem you're about to read.

Life's Limitations

For most people in the 18th century, life was full of limitations, including scarce resources and rigid class boundaries. Conduct a poll among a group of five friends, asking them the following questions:

- What are the greatest limitations that young people face today?
- Is the United States still a "land of opportunity," or does the country make success difficult for people who are poor?

Towering Figures

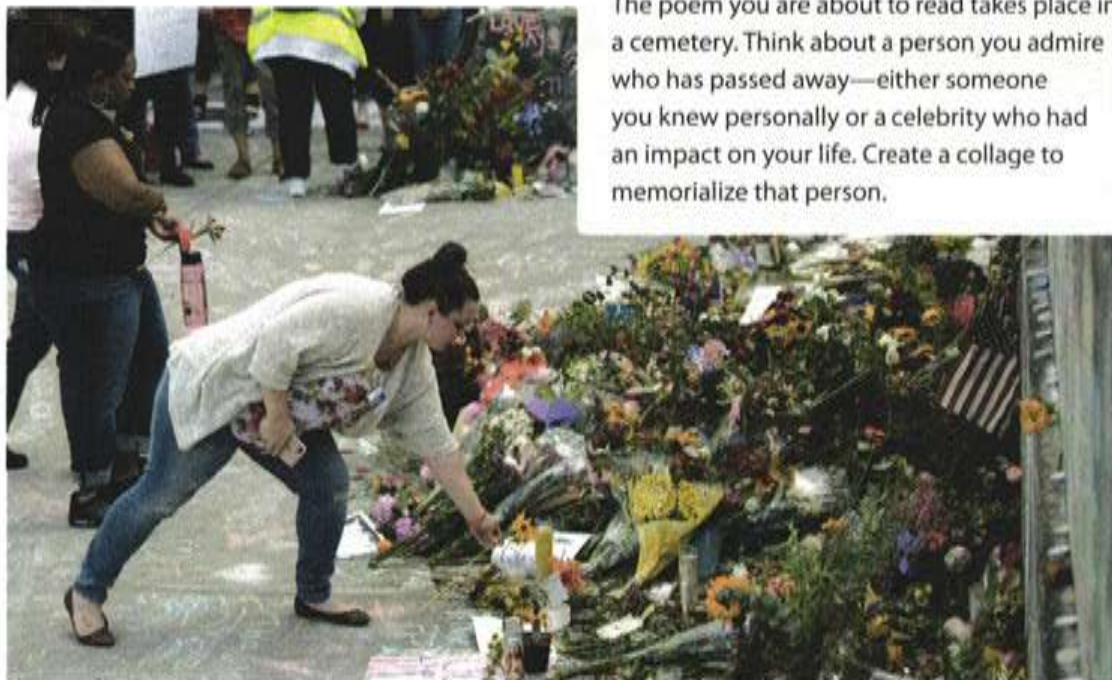
In his poem, Thomas Gray compares the lives of ordinary people with three famous English men from the 17th century:

- John Hampden
- Oliver Cromwell
- John Milton

With a group of students, go online to find information about each of them and share your findings.

Gone But Not Forgotten

The poem you are about to read takes place in a cemetery. Think about a person you admire who has passed away—either someone you knew personally or a celebrity who had an impact on your life. Create a collage to memorialize that person.



Analyze Elegy

Thomas Gray's "Elegy Written in a Country Churchyard" is one of the most famous English elegies. An **elegy** is an extended lyric poem in which the speaker reflects on death and mortality. Typically, an elegy commemorates a well-known person. Like most elegies, Gray's is written in dignified, formal language. Gray uses the following devices to create a solemn tone:

- **repetition**—a technique in which a word or phrase is repeated for emphasis or unity
- **alliteration**—the repetition of consonant sounds at the beginning of words

Notice Gray's use of these devices in the following lines:

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

As you read "Elegy Written in a Country Churchyard," look for characteristics of an elegy in the poem's language and in thoughts expressed about death.

Focus on Genre

↳ Elegy

- is a long lyrical poem in which the speaker reflects on death
- often pays tribute to a person who died recently
- uses formal, dignified language
- conveys a serious, somber tone

Analyze Themes

A **theme** is an underlying message or idea about life or human nature. Themes are generally implied rather than stated directly. A lyric poem can have more than one theme, which is often conveyed through the poet's use of imagery, tone, and diction, or word choice. For example, Gray begins his "Elegy" by describing how a plowman "plods his weary way" at the end of the day and how the air has a "solemn stillness." His choice of images and the mournful tone in these lines convey a message about death and loss. To help you determine themes as you read the poem, think about how Gray describes:

- the villagers buried in the graveyard
- wealthy, powerful people
- the nature of death
- village life and city life

Annotation in Action

Here is an example of notes a student made about Gray's poem. As you read the poem, mark words and phrases that suggest the poem's themes.

Can **storied urn** or animated **bust**

Back to its **mansion** call the fleeting breath?

Can **Honor's** voice provoke the silent dust,

Or **Flattery** soothe the dull cold ear of Death?

Images of wealth and fame—all that doesn't help when you're dead.



**"The language of
the age is never the
language of poetry."**

—Thomas Gray

Thomas Gray (1716–1771)

Although Thomas Gray published only a few poems, he was considered the most talented lyric poet of his generation. In his choice of themes and rustic settings, he anticipated trends in Romantic poetry.

A Rough Childhood

Gray's life had an unpromising beginning. Born in London, he was the only one of twelve children in his family to survive to adulthood. He grew up in an unhappy home, with a violent and abusive father. Gray escaped his frightening home life at the age of eight, when his mother arranged for her shy and studious son to attend Eton College.

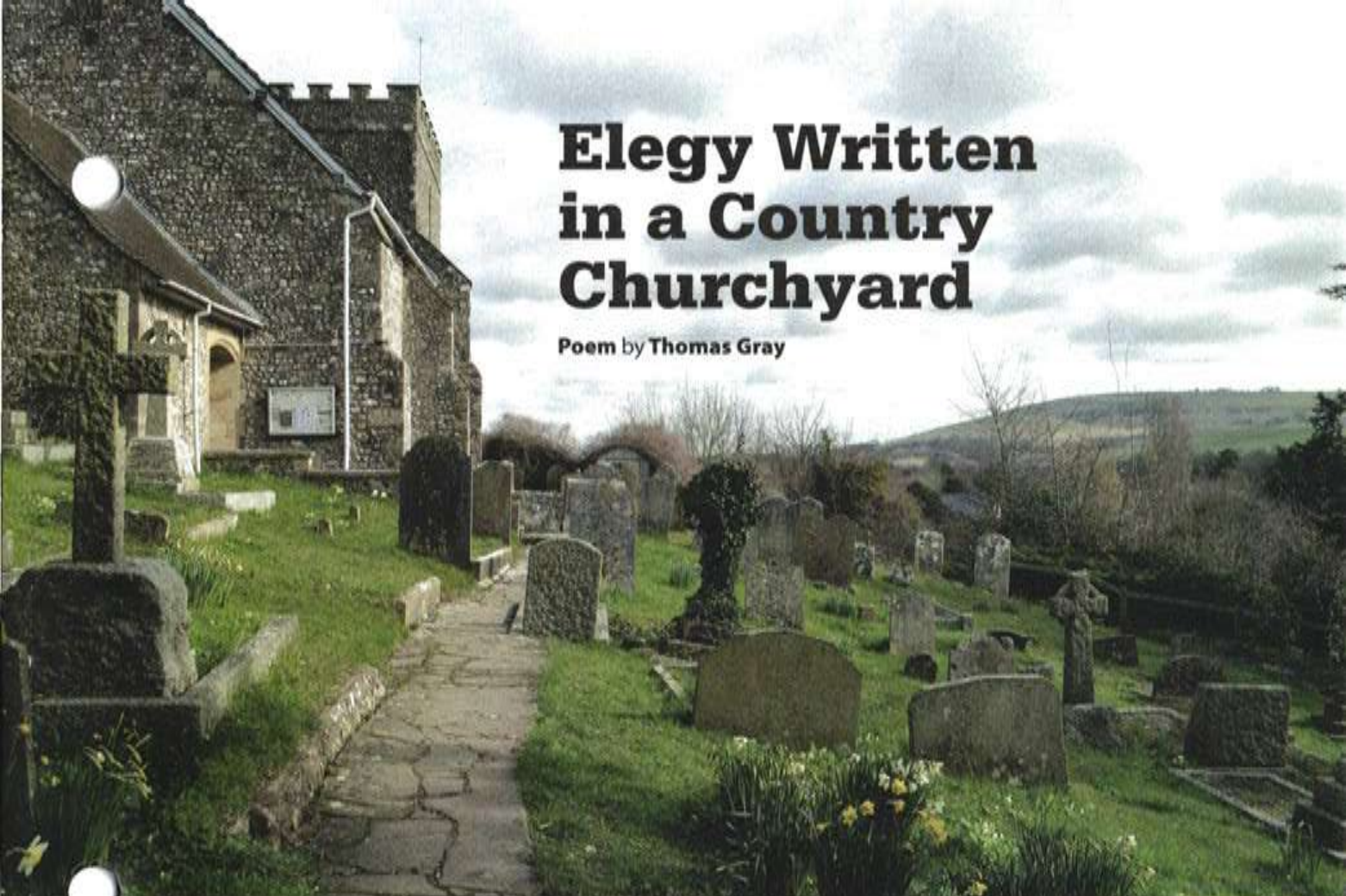
Although he was uninterested in sports and other popular activities, Gray thrived in Eton. He found a small group of friends, including Horace Walpole and Richard West, who shared his love of poetry and classic literature. He also developed a lifelong habit of studying and writing alone in his room.

Unwanted Fame Comes and Goes

Gray attended Cambridge University after Eton, but he left before graduating to travel around Europe with Walpole. After Gray and Walpole had a falling out, Gray returned to Cambridge to complete his studies. That same year, Richard West, Gray's closest friend, died at age 25, leaving Gray heartbroken. The sadness Gray felt permeated the poems he wrote after West's death, including "Elegy Written in a Country Churchyard."

"Elegy" was first published anonymously. However, as its popularity grew, word soon spread about the poem's author. Gray regretted his newfound fame, telling a friend he would have been happy if only a few people had liked his poem.

Gray's later poems were not well received; many readers found them difficult to understand. Eventually Gray stopped writing poetry. He spent the rest of his life at Cambridge, reading, writing letters, and exploring the English countryside. Gray, who died at 55, is buried in the same cemetery described in his "Elegy."



Elegy Written in a Country Churchyard

Poem by Thomas Gray

The speaker of this poem contemplates the nature of death as he walks through a cemetery.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

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

2 lea (lē): meadow.

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

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

Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a moldering heap,

ANALYZE ELEGY

Annotate: Mark words and phrases in lines 13–16 that demonstrate the characteristics of an elegy.

Analyze: Whom is the speaker commemorating?

16 **rude**: unsophisticated; rustic

15 Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

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

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

26 **glebe**: soil; earth.

27 **jocund** (jök'and): merry.

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

ANALYZE THEMES

Annotate: Mark the phrases in lines 29–36 that describe the villagers and those that describe the wealthy.

Analyze: What message does Gray convey by contrasting the villagers and the wealthy?

32 **annals**: descriptive records; history.

33 **heraldry**: noble birth.

37 **impute . . . fault**: assign the blame to them.

38 **trophies**: sculptures depicting the achievements of the deceased.

39 **fretted vault**: space enclosed under a decorated arched ceiling.

41 **storied . . . bust**: an urn for the ashes of the deceased decorated with scenes from the person's life or a lifelike portrait sculpture.

43 **provoke**: call forth.

48 **lyre**: a small harplike musical instrument used in ancient Greece to accompany the singing of poetry and therefore frequently used as a symbol of the poetic art.

51 **penury** (pën'yə-rē): extreme poverty.

52 **genial current**: warm, life-giving power.

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

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

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

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

45 Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.

But Knowledge to their eyes her ample page
50 Rich with the spoils of time did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial current of the soul.

Don't forget to
Notice & Note as you
read the text.



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

Some village Hampden, that with dauntless breast
The little tyrant of his fields withstood;
Some mute inglorious Milton here may rest,
60 Some Cromwell guiltless of his country's blood.

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

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

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

Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray;
75 Along the cool sequestered vale of life
They kept the noiseless tenor of their way.

Yet even these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
80 Implores the passing tribute of a sigh.

57 **Hampden:** John Hampden, a 17th century English politician who opposed the "tyrant" Charles I over unjust taxation.

60 **Cromwell:** Oliver Cromwell, leader of the Parliamentary forces in the English Civil War and head of the English government from 1653 to 1658.

65 **circumscribed:** limited; confined.

69 **conscious truth:** conscience.

72 **incense . . . flame:** poetic praise.

73 **madding:** wildly excited; disorderly.

75 **sequestered:** isolated; secluded.

76 **tenor:** unwavering course.

ANALYZE THEMES

Annotate: Mark the phrases in lines 77–84 that describe the villagers' memorials.

Analyze: What theme do these lines suggest?



81 **unlettered Muse:** the “inspiration” of the uneducated stonecutters who carved the inscriptions on the tombstones.

85–88 **For who . . . behind?:** For who has ever accepted that he will be forgotten, leaving the warmth of earthly life without any regret?

90 **drops:** tears.

92 **wonted** (wŏn’tud): accustomed.

93 **thee:** that is, Gray himself.

97 **hoary-headed swain:** white-haired peasant.

104 **pore:** to gaze intently.

111 **rill:** brook.

113 **dirges:** funeral hymns.

115 **lay:** poem.

116 **thorn:** hawthorn.

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

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

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

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

Haply some hoary-headed swain may say,
“Oft have we seen him at the peep of dawn
Brushing with hasty steps the dew away
100 To meet the sun upon the upland lawn.

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

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

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

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

The Epitaph

*Here rests his head upon the lap of Earth
A youth to fortune and to Fame unknown.*

*Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.*

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

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

COLLABORATIVE DISCUSSION

With a partner, discuss the epitaph memorializing the speaker that Gray adds to the end of the poem. How does this epitaph relate to the rest of the elegy?



ESSENTIAL QUESTION:
What keeps people from reaching their potential?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

- How does the speaker describe the villagers?
 - ☐ A desperate and hungry
 - ☐ B lazy and discontented
 - ☐ C industrious and happy
 - ☐ D proud and ambitious
- The speaker suggests that leaders —
 - ☐ A rule in their subjects' best interest™
 - ☐ B are vain and ruthless
 - ☐ C remember their humble beginnings
 - ☐ D are honest and trustworthy
- According to the speaker, what do all people want after they die?
 - ☐ A They want a large memorial over their tombs.
 - ☐ B They want their frailties to be forgotten.
 - ☐ C They want to be buried in the countryside.
 - ☐ D They want to be remembered.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **DRAW CONCLUSIONS** In lines 29–32, to whom or what does the speaker refer when he uses the words “Ambition” and “Grandeur”?
- 2 **COMPARE** Review the Focus on Genre and the Analyze Elegy instruction. How does Gray’s poem differ from the typical elegy? How is it the same?
- 3 **INTERPRET** Use the graphic organizer to list words from the poem that convey how the achievements of the poor have been limited. Then paraphrase each stanza. What does the speaker suggest about the nature of fame and success?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Words in Lines 49–52:	Paraphrase:
Words in Lines 57–60:	Paraphrase:
Words in Lines 65–68:	Paraphrase:

- 4 **ANALYZE** What imagery does Gray use in lines 53–56? What theme about the lives of the villagers does Gray convey with this imagery?
- 5 **INTERPRET** In lines 101–108, how does the speaker imagine a peasant might describe him?
- 6 **SYNTHESIZE** An **epitaph** is a brief literary text commemorating a deceased person. At the end of “Elegy,” the speaker imagines his own death and offers an epitaph for himself. Reread the epitaph and review your notes on the poem. What qualities does the speaker most likely admire in a person? How might the speaker describe a life well lived?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Epitaph

Gray ends his poem with the speaker's epitaph for himself. How would you like to be remembered? Write your own epitaph in verse or prose.

- Describe the characteristics that distinguish you as a person.
- Identify accomplishments that you are most proud of.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Speaking & Listening

↳ Recite a Poem

With a group of students, perform an oral reading of "Elegy Written in a Country Churchyard."

1. Divide the poem into sections for each of you to read.
2. Practice reading your section or sections ahead of time, considering the tone of voice you will use and the words or phrases you want to emphasize.
3. As a group, read the poem aloud to the class.

Social & Emotional Learning

↳ PSA Video

In Gray's "Elegy," the speaker criticizes those who mock the poor, arguing that people who are poor often have talents that are not fulfilled because of their humble circumstances. With a partner, discuss how this message relates to people in your school or community. Consider the following questions:

- What are some reasons why people are looked down on?
- How does your view of people change when you consider their backgrounds and the difficulties they face in life?

Use ideas generated in your discussion to create a public service announcement (PSA) video that encourages viewers to treat all people with respect. Ask your teacher to play the video for the class or upload it to an approved website for viewing.



from
**The Journal and
 Letters of Fanny Burney:
 An Encounter with
 King George III**

Diary by Fanny Burney



ESSENTIAL QUESTION:

**What's your most
 surprising friendship?**

Engage Your Brain

Choose one or more of these activities to start connecting with the diary you are about to read.

Their Highness

The British royals are often in the news—sometimes because of their official activities, other times due to controversy or scandal. With a group of students, share what you know about Queen Elizabeth II and her family, and discuss how you feel about them. Consider

- their role in British society
- media coverage of the royals
- why many Americans follow them closely

Farmer George

King George III was a figure of contrasts: one of the most powerful people in the world, he was often called “Farmer George” in part because his lifestyle was relatively simple and frugal—for a king. With a partner, do research about him and create a list of ten interesting facts based on what you learned. Examine these aspects of his life:

- military triumphs and defeats
- personal interests
- struggles with mental illness
- involvement in the American and French revolutions

Close Surveillance

Imagine you are a political leader who is constantly surrounded by people watching your every interaction. Do you think the fame and power would be worth sacrificing your privacy? Write a paragraph in response to this question.

Analyze Social Context

To fully understand a diary from the distant past, readers need some background knowledge of the **social context** in which it was written. All societies have written and unwritten rules about how people should behave. For example, some societies forbid friendships between unmarried men and women or between people of different classes.

Often, social context is not explained in the diary itself. As you read this entry from Fanny Burney's diary, look for explanations in the footnotes. You might also go online to learn more about the people mentioned in the diary or about 18th-century British society.

In Burney's diary, she writes about having a personal encounter with King George III. This would have been an unusual experience for someone like Burney, who was not a member of the royal family or the aristocracy; she had been invited to the court several years earlier to serve Queen Charlotte as second keeper of the robes. As you read the diary, consider how this context helps you understand her reaction to the king.

Focus on Genre

↳ Diary

- written in first-person point of view
- usually written in chronological order with separate entries for each day
- documents historical events from the perspective of the person experiencing them
- subjective and dependent on the perception of the writer

Make Inferences

Fanny Burney's diary provides a rare personal account of the illness of King George, including details about his behavior and how it affected life at the royal court. As you read the selection, use text clues and your own knowledge to **make inferences**, or logical guesses, about the king's condition and the reactions of those around him. For example, you can infer from these lines that Burney avoids the king because she is worried about getting into trouble:

This morning, when I received my intelligence of the king from Dr. John Willis, I begged to know where I might walk in safety? "In Kew gardens," he said, "as the king would be in Richmond."

As you read, record your inferences in a chart like the one below.

Details from the Text	My Inferences
"I thought I saw the person of his majesty! Alarmed past all possible expression, I waited not to know more, but turning back, ran off with all my might." (paragraphs 6–8)	Burney is terrified of the king. She may be afraid because he has displayed erratic or angry behavior in the past.

Annotation in Action

Here is an example of notes a student made about this paragraph from "An Encounter with King George III." As you read, mark support for your inferences about the text.

Sir Lucas Pepys still persisting that exercise and air were absolutely necessary to save me from illness, I have continued my walks, varying my gardens from Richmond to Kew, according to the accounts I received of the movements of the king. For this I had her majesty's permission, on the representation of Sir Lucas.

Is she trying to meet the king or avoid him? Probably the latter.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

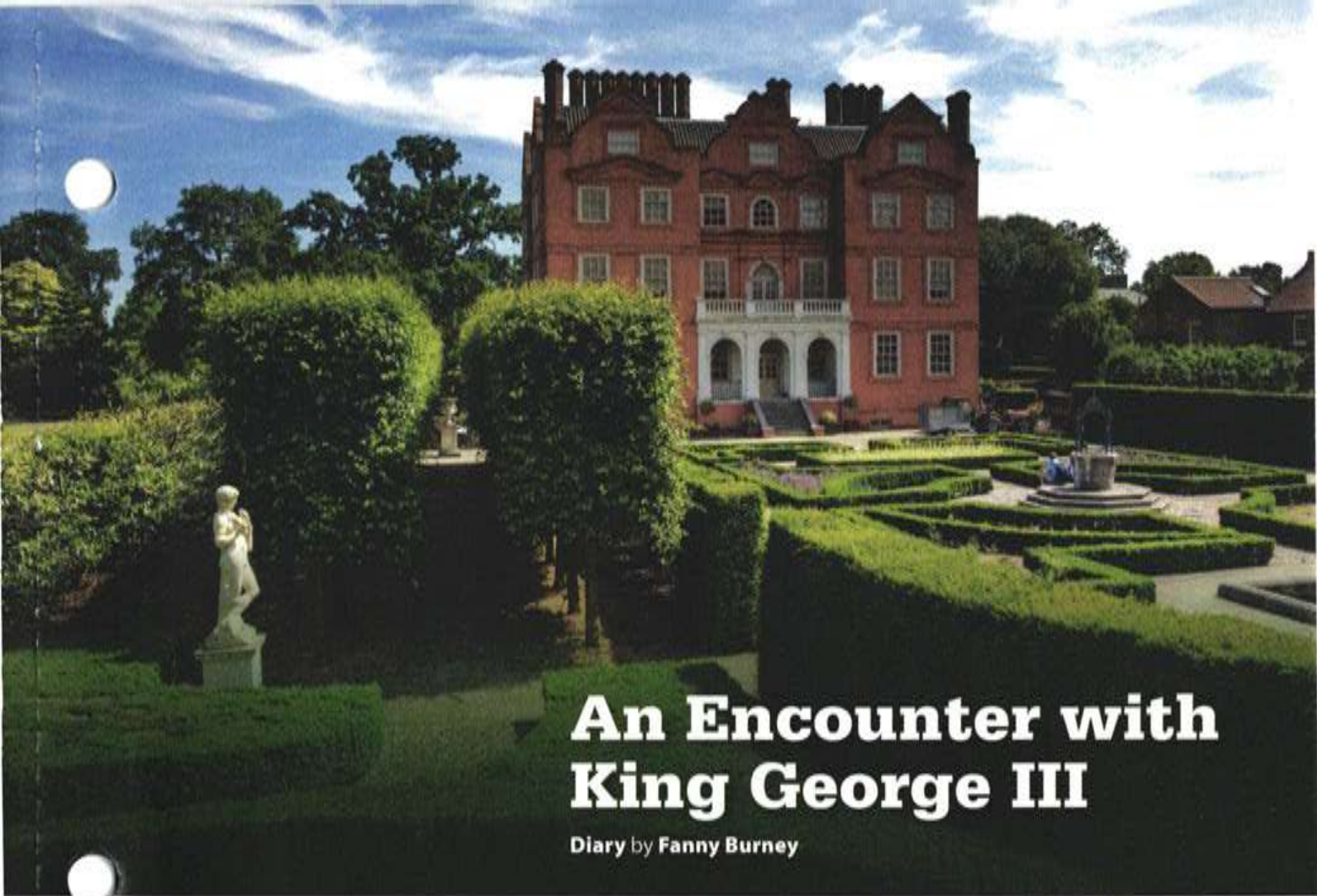
malady	☐
undaunted	☐
salutation	☐
expound	☐
assent	☐
anecdote	☐

Turn to a partner and talk about the vocabulary words you already know. Then write a brief story about an illness, using as many of the vocabulary words as you can. As you read the diary, use the definitions in the side column to learn the vocabulary words you don't already know.



Background

Frances "Fanny" Burney (1752–1840) became a successful published novelist at a time when writing for a living was considered unsuitable for a lady. However, Burney's popular novels gained her entrance to the men's world of English literature and paved the way for other women writers. Her success led to her becoming a prominent member of the British social scene. In 1785, Burney was invited to the royal court of King George III and Queen Charlotte, where she remained for five years until problems with her health led to her resignation. She documented who and what she observed in a diary that was published several years after her death.



An Encounter with King George III

Diary by Fanny Burney

A woman finds herself trapped in conversation with a king she was ordered to avoid.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



Kew Palace, Monday, February 2, 1789

1 What an adventure had I this morning! one that has occasioned me the severest personal terror I ever experienced in my life.

2 Sir Lucas Pepys¹ still persisting that exercise and air were absolutely necessary to save me from illness, I have continued my walks, varying my gardens from Richmond to Kew,² according to the accounts I received of the movements of the king. For this I had her majesty's permission, on the representation of Sir Lucas.

3 This morning, when I received my intelligence of the king from Dr. John Willis,³ I begged to know where I might walk in safety? "In Kew gardens," he said, "as the king would be in Richmond."

ANALYZE SOCIAL CONTEXT

Annotate: Mark the sentence in paragraph 2 where Burney tells why she varies the places she walks.

Analyze: Given what you've read in the background about Burney's social class and history with Queen Charlotte, what is one reason she might want to avoid interacting with the king?

¹ **Sir Lucas Pepys** (pēps): a physician who was an old friend of the Burney family.

² **gardens from Richmond to Kew:** the gardens at Richmond House and Kew House, two adjoining royal residences west of London that were often used by George III and his family.

³ **Dr. John Willis:** a clergyman and physician who attended George III during his illness. His son, John Willis, also a physician, assisted in treating the king.

4 “Should any unfortunate circumstance,” I cried, “at any time, occasion my being seen by his majesty, do not mention my name, but let me run off without call or notice.”

5 This he promised. Everybody, indeed, is ordered to keep out of sight.

6 Taking, therefore, the time I had most at command, I strolled into the gardens. I had proceeded, in my quick way, nearly half the round, when I suddenly perceived, through some trees, two or three figures. Relying on the instructions of Dr. John, I concluded them to be workmen and gardeners; yet tried to look sharp, and in so doing, as they were less shaded, I thought I saw the person of his majesty!

7 Alarmed past all possible expression, I waited not to know more, but turning back, ran off with all my might. But what was my terror to hear myself pursued!—to hear the voice of the king himself loudly and hoarsely calling after me, “Miss Burney! Miss Burney!”

8 I protest I was ready to die. I knew not in what state he might be at the time; I only knew the orders to keep out of his way were universal; that the queen would highly disapprove any unauthorized meeting, and that the very action of my running away might deeply, in his present irritable state, offend him. Nevertheless, on I ran, too terrified to stop, and in search of some short passage, for the garden is full of little labyrinths, by which I might escape.

9 The steps still pursued me, and still the poor hoarse and altered voice rang in my ears:—more and more footsteps resounded frightfully behind me,—the attendants all running, to catch their eager master, and the voices of the two Doctor Willises loudly exhorting him not to heat himself so unmercifully.

10 Heavens, how I ran! I do not think I should have felt the hot lava from Vesuvius—at least not the hot cinders—had I so run during its eruption. My feet were not sensible that they even touched the ground.

11 Soon after, I heard other voices, shriller, though less nervous, call out “Stop! stop! stop!”

12 I could by no means consent; I knew not what was purposed, but I recollected fully my agreement with Dr. John that very morning, that I should decamp if surprised, and not be named.

13 My own fears and repugnance, also, after a flight and disobedience like this, were doubled in the thought of not escaping; I knew not to what I might be exposed, should the **malady** be then high,⁴ and take the turn of resentment. Still, therefore, on I flew; and such was my speed, so almost incredible to relate or recollect, that I fairly believe no one of the whole party could have overtaken me, if these words, from one of the attendants, had not reached me: “Doctor Willis begs you to stop!”

MAKE INFERENCES

Annotate: Mark the sentence in paragraph 13 that tells you about the king’s illness.

Analyze: What can you infer about the king based on this sentence?

malady

(māl’ā-dē) *n.* a disease, disorder, or ailment.

⁴ **be then high:** then be greater, or worse, than usual.

14 “I cannot! I cannot!” I answered, still flying on, when he called out “You must, ma’am; it hurts the king to run.”

15 Then, indeed, I stopped—in a state of fear really amounting to agony. I turned round, I saw the two doctors had got the king between them, and three attendants of Dr. Willis’s were hovering about. They all slackened their pace, as they saw me stand still; but such was the excess of my alarm, that I was wholly insensible⁵ to the effects of a race which, at any other time, would have required an hour’s recruit.⁶

16 As they approached, some little presence of mind happily came to my command; it occurred to me that, to appease the wrath of⁷ my flight, I must now show some confidence. I therefore faced them as **undauntedly** as I was able, only charging the nearest of the attendants to stand by my side.

17 When they were within a few yards of me, the king called out, “Why did you run away?”

18 Shocked at a question impossible to answer, yet a little assured by the mild tone of his voice, I instantly forced myself forward, to meet him, though the internal sensation, which satisfied me this was a step the most proper to appease his suspicions and displeasure, was so violently combated by the tremor of my nerves, that I fairly think I may reckon it the greatest effort of personal courage I have ever made.

19 The effort answered:⁸ I looked up, and met all his wonted benignity of countenance,⁹ though something still of wildness in his eyes. Think, however, of my surprise, to feel him put both his hands round my two shoulders, and then kiss my cheek!

20 I wonder I did not really sink, so exquisite was my affright when I saw him spread out his arms! Involuntarily, I concluded he meant to crush me; but the Willises, who have never seen him till this fatal illness, not knowing how very extraordinary an action this was from him, simply smiled and looked pleased, supposing, perhaps, it was his customary **salutation**!

21 I believe, however, it was but the joy of a heart unbridled, now, by the forms and proprieties of established custom and sober reason. To see any of his household thus by accident, seemed such a near approach to liberty and recovery, that who can wonder it should serve rather to elate than lessen what yet remains of his disorder!

undaunted

(ūn-dōn’ tīd, -dān’ -) *adj.* not discouraged or disheartened; resolutely courageous.

salutation

(sāl-ya-tā’ shān) *n.* a polite expression of greeting or goodwill.

⁵ **wholly insensible**: completely unaware.

⁶ **recruit** (rī-kruīt’): recovery; renewal of strength.

⁷ **appease the wrath of**: make up for the fury of.

⁸ **answered**: met the situation; worked.

⁹ **his wonted benignity** (wōn’ tīd bī-nīg’ nī-tē) **of countenance** (koun’ tā-nāns): the customary kindness of his facial expression.

expound

(ik-sound) v. to explain in detail; elucidate.

ANALYZE SOCIAL CONTEXT

Annotate: Mark the king's comments in paragraph 26 and then mark in paragraph 27 the author's reaction to his comments.

Analyze: What does Burney's reaction tell you about the king's statement and how kings were expected to behave at the time?

assent

(ə-sent) v. to express agreement or acceptance, as of a proposal.

22 He now spoke in such terms of his pleasure in seeing me, that I soon lost the whole of my terror; astonishment to find him so nearly well, and gratification to see him so pleased, removed every uneasy feeling, and the joy that succeeded, in my conviction of his recovery, made me ready to throw myself at his feet to express it.

23 What a conversation followed! When he saw me fearless, he grew more and more alive, and made me walk close by his side, away from the attendants, and even the Willises themselves, who, to indulge him, retreated. I own¹⁰ myself not completely composed, but alarm I could entertain no more.

24 Everything that came uppermost in his mind he mentioned; he seemed to have just such remains of his flightiness as heated his imagination without deranging his reason, and robbed him of all control over his speech, though nearly in his perfect state of mind as to his opinions.

25 What did he not say!—He opened his whole heart to me,—**expounded** all his sentiments, and acquainted me with all his intentions.

26 The heads of his discourse¹¹ I must give you briefly, as I am sure you will be highly curious to hear them, and as no accident can render of much consequence what a man says in such a state of physical intoxication. He assured me he was quite well—as well as he had ever been in his life; and then inquired how I did, and how I went on? and whether I was more comfortable? If these questions, in their implication, surprised me, imagine how that surprise must increase when he proceeded to explain them! He asked after the coadjutrix,¹² laughing, and saying “Never mind her!—don't be oppressed—I am your friend! don't let her cast you down!—I know you have a hard time of it—but don't mind her!”

27 Almost thunderstruck with astonishment, I merely curtsied to his kind “I am your friend,” and said nothing.

28 Then presently he added, “Stick to your father—stick to your own family—let them be your objects.”

29 How readily I **assented**!

30 Again he repeated all I have just written, nearly in the same words, but ended it more seriously: he suddenly stopped, and held me to stop too, and putting his hand on his breast, in the most solemn manner, he gravely and slowly said, “I will protect you!—I promise you that—and therefore depend upon me!”

31 I thanked him; and the Willises, thinking him rather too elevated,¹³ came to propose my walking on. “No, no, no!” he cried, a hundred times in a breath; and their good humor prevailed, and they let him again walk on with his new companion.

¹⁰ own: admit.

¹¹ heads of his discourse: main points of his conversation.

¹² coadjutrix (kō-ə-jūˈtriks): Elizabeth Juliana Schwollenberg, First Keeper of the Robes to Queen Charlotte and Burney's immediate superior. She was known to be bossy and difficult toward the rest of the royal household staff and gave Burney a terrible time.

¹³ elevated: excited.

32 He then gave me a history of his pages,¹⁴ animating almost into a rage, as he related his subjects of displeasure with them, particularly with Mr. Ernst, who he told me had been brought up by himself. I hope his ideas upon these men are the result of the mistakes of his malady.

33 Then he asked me some questions that very greatly distressed me, relating to information given him in his illness, from various motives, but which he suspected to be false, and which I knew he had reason to suspect; yet was it most dangerous to set anything right, as I was not aware what might be the views of their having been stated wrong. I was as discreet as I knew how to be, and I hope I did no mischief; but this was the worst part of the dialogue.

34 He next talked to me a great deal of my dear father, and made a thousand inquiries concerning his "History of Music."¹⁵ This brought him to his favorite theme, Handel;¹⁶ and he told me innumerable **anecdotes** of him, and particularly that celebrated tale of Handel's saying of himself, when a boy, "While that boy lives, my music will never want a protector." And this, he said, I might relate to my father. Then he ran over most of his oratorios, attempting to sing the subjects of several airs and choruses,¹⁷ but so dreadfully hoarse that the sound was terrible.

anecdote

(än'ik-dôt) *n.* a short account of an interesting or humorous incident.

35 Dr. Willis, quite alarmed at this exertion, feared he would do himself harm, and again proposed a separation. "No! no! no!" he exclaimed, "not yet; I have something I must just mention first."

36 Dr. Willis, delighted to comply, even when uneasy at compliance, again gave way. The good king then greatly affected me. He began upon my revered old friend, Mrs. Delany;¹⁸ and he spoke of her with such warmth—such kindness! "She was my friend!" he cried, "and I loved her as a friend! I have made a memorandum when I lost her—I will show it you."

37 He pulled out a pocketbook,¹⁹ and rummaged some time, but to no purpose. The tears stood in his eyes—he wiped them, and Dr. Willis again became very anxious. "Come, sir," he cried, "now do you come in and let the lady go on her walk,—come, now you have talked a long while,—so we'll go in,—if your majesty pleases."

38 "No, no!" he cried, "I want to ask her a few questions;—I have lived so long out of the world, I know nothing!"

39 This touched me to the heart. . . . He then told me he was very much dissatisfied with several of his state officers, and meant to form

¹⁴ **pages:** young male servants attending a king or someone else of high rank.

¹⁵ **"History of Music":** Burney's father, Dr. Charles Burney, was a music historian best known for his *General History of Music*, the third and fourth volumes of which were published in 1789, the same year in which the events in this selection occurred.

¹⁶ **Handel** (hän'dil): George Frideric Handel (1685–1759), the great composer and a favorite of the king's father, George II.

¹⁷ **oratorios** (ôr-ə-tôr'ê-ôz) . . . **choruses:** long, dramatic musical compositions that contain arias (or "airs"), choruses, and other portions to be sung but that differ from operas in not being performed with stage action, scenery, and costumes.

¹⁸ **Mrs. Delany:** Mary Delany, an elderly friend of Burney who had recently died.

¹⁹ **pocketbook:** a case or folder for carrying money or papers in one's pocket.

**NOTICE & NOTE****CONTRASTS AND CONTRADICTIONS**

When you notice either a sharp contrast between what you would expect and what the character actually does, or behavior that contradicts previous behavior or well-established patterns, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: In paragraphs 39–40, mark what the king does that astounds the narrator.

Compare: How does this contrast with the behavior that would be expected from a king?

**ESSENTIAL QUESTION:**

What's your most surprising friendship?

Review your notes and add your thoughts to your Response Log.

an entire new establishment. He took a paper out of his pocketbook, and showed me his new list.

40 This was the wildest thing that passed; and Dr. John Willis now seriously urged our separating; but he would not consent; he had only three more words to say, he declared, and again he conquered.

41 He now spoke of my father, with still more kindness, and told me he ought to have had the post of master of the band, and not that little poor musician Parsons,²⁰ who was not fit for it: "But Lord Salisbury,"²¹ he cried, "used your father very ill in that business, and so he did me! However, I have dashed out his name, and I shall put your father's in,—as soon as I get loose again!"

42 This again—how affecting was this!

43 "And what," cried he, "has your father got, at last? nothing but that poor thing at Chelsea?"²² O fie! fie! fie! But never mind! I will take care of him! I will do it myself!" Then presently he added, "As to Lord Salisbury, he is out already, as this memorandum will show you, and so are many more. I shall be much better served; and when once I get away, I shall rule with a rod of iron!"

44 This was very unlike himself, and startled the two good doctors, who could not bear to cross him, and were exulting at my seeing his great amendment,²³ but yet grew quite uneasy at his earnestness and volubility.

45 Finding we now must part, he stopped to take leave, and renewed again his charges about the coadjutrix. "Never mind her!" he cried, "depend upon me! I will be your friend as long as I live!—I here pledge myself to be your friend!" And then he saluted me again just as at the meeting, and suffered me to go on.

46 What a scene! how variously was I affected by it! but, upon the whole, how inexpressibly thankful to see him so nearly himself—so little removed from recovery!

²⁰ **he ought . . . Parsons:** Dr. Burney applied for the position of Master of the King's Band when it became vacant, but the post was instead given to a William Parsons.

²¹ **Lord Salisbury** (sólz 'bér-ē): James Cecil, Marquess of Salisbury, who served as the royal household's Lord Chamberlain from 1783 to 1804, would have been involved in deciding who obtained the position of Master of the King's Band.

²² **that poor thing at Chelsea** (chēl 'sē): Instead of Master of the King's Band, Dr. Burney was made organist in the chapel on the grounds of Chelsea Hospital, a refuge for old and disabled soldiers located in London.

²³ **amendment:** change for the better; improvement.

COLLABORATIVE DISCUSSION

With a partner, discuss Burney's reaction to this encounter. Do you think she handled the situation well? Why or why not?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What does Burney do when she sees King George III in the gardens?
 - ☐ A She greets him and starts a conversation.
 - ☐ B She quickly runs away.
 - ☐ C She joins him for his walk.
 - ☐ D She does nothing and continues on her walk.

2. Which member of Burney's family does the king speak kindly of?
 - ☐ A her father
 - ☐ B her mother
 - ☐ C her sister-in-law
 - ☐ D her brother

3. What did Burney note was the "wildest thing that passed"?
 - ☐ A The king read a eulogy for a mutual friend who had died.
 - ☐ B His doctors wanted him to continue with his walk, but the king refused to listen.
 - ☐ C The king talked about Burney's father's work in music.
 - ☐ D The king shared with Burney plans for changing his state officers and forming a new establishment.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **INFER** In paragraphs 36–38, Dr. Willis is distressed by the king's behavior. What can be inferred from his concern?
- 2 **DRAW CONCLUSIONS** Summarize the events in each of the following scenes. To what extent is Burney's initial "terror" of the king justified?
 - her plans for a morning walk (paragraphs 2–4)
 - her flight from the king (paragraphs 7–8)
 - her "disobedience" (paragraphs 10–11)
 - the king's treatment of her (paragraphs 19–20)
- 3 **EVALUATE** Reread paragraph 19. What do the king's appearance and actions toward Burney reveal about him?
- 4 **DRAW CONCLUSIONS** Review the inferences you recorded as you read the selection. What aspect of the king's illness do you think posed the most difficulty for those around him? Explain why.
- 5 **ANALYZE** How do the events described in this entry change Burney's perception of the king?
- 6 **SYNTHESIZE** Using information from Burney's diary, what is your understanding of George III's condition? Cite specific details in your response.
- 7 **CONNECT** Fanny Burney wrote a popular novel, *Evelina*, in which she portrays a young heroine whose conflicts involve comical misunderstandings about morality and manners. In what ways does her account of the encounter with King George reflect her style of fiction writing?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Diary Entry

Imagine that you are a royal court doctor described in Burney's diary entry. You may also choose another person present at the scene. Write your own diary entry depicting the scene from your perspective. Think about how Burney may have misunderstood the motivations of others present in the garden, and try to portray the scene from a new perspective.

- Choose one of the king's attendants as your character.
- Relate the encounter from his first-person point of view.
- Be sure to represent your character's personality in the entry.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Media

↳ Storyboard

This entry from Fanny Burney's journal inspired a scene in the feature film *The Madness of King George*. Suppose you were preparing to create your own film adaptation of the selection. Create a storyboard showing how you plan to shoot all or part of the film.

1. Draw a series of rectangles on a piece of paper.
2. Under each rectangle write dialogue and/or descriptions of action in that shot.
3. Draw a rough sketch in each rectangle, showing what the viewer will see in the shot.

Social & Emotional Learning

↳ Group Discussion

In paragraph 38, when Dr. Willis tries to get George III to go indoors, the king protests, saying, "I have lived so long out of the world, I know nothing!" With a partner, discuss what you learned about the king's treatment from Burney's journal, and share your thoughts about contemporary attitudes toward mental illness. Consider these questions:

- How can social isolation affect a person's emotional state?
- Based on details in the selection, how would you evaluate the treatment King George received?
- Why do many people have a different attitude toward mental illness than they have toward physical illness? How does this attitude affect the experiences and treatment of people with mental illness?

Expand Your Vocabulary

PRACTICE AND APPLY

Circle the letter of the best answer to each question. Then explain your answer.

1. Which is an example of a **malady**?
 - a. the flu
 - b. a song
 - c. a vehicle
2. Which is an example of an **anecdote**?
 - a. an effective cure for poison
 - b. a story told to illustrate a point
 - c. a law or regulation
3. Which is an example of **expounding**?
 - a. firing someone from their job
 - b. throwing a bad fish overboard
 - c. explaining instructions in further detail
4. Which is an example of a **salutation**?
 - a. Hello
 - b. Mrs.
 - c. King
5. Which is an example of someone who is **undaunted**?
 - a. a person who successfully flees danger
 - b. a person who keeps trying no matter what
 - c. a person who speaks to himself or herself
6. Which is an example of giving **assent**?
 - a. arguing
 - b. explaining
 - c. agreeing

Vocabulary Strategy

↳ Synonyms

Synonyms are words similar in meaning to another word. *Happy* and *content* are synonyms. You can use a synonym as a **context clue** to help figure out the meaning of an unfamiliar word. In this example from Burney's diary, notice how the word *anecdotes* has a corresponding synonym:

This brought him to his favorite theme, Handel; and he told me innumerable anecdotes of him, and particularly that celebrated tale of Handel's saying of himself, when a boy, "While that boy lives, my music will never want a protector."



Interactive Vocabulary
Lesson: Synonyms and
Antonyms

PRACTICE AND APPLY

Find each of these words in the selection. Define it and identify the synonym used as a context clue that helped you identify its meaning.

1. oppressed (paragraph 26)
2. astonishment (paragraph 27)
3. compliance (paragraph 36)

Watch Your Language!

Reflexive and Intensive Pronouns

Reflexive and intensive pronouns are formed by adding *-self* or *-selves* to personal pronouns. The forms are the same but differ in how they are used.

Reflexive and Intensive Pronouns	
Singular	Plural
myself	ourselves
yourself	yourselves
himself, herself, itself	themselves

A **reflexive pronoun** follows a verb or a preposition and reflects back on an earlier noun or pronoun.

The king threw himself into the chase.

A reflexive pronoun may serve as a direct object, an indirect object, an object of a preposition, or a predicate nominative.

DIRECT OBJECT He might have hurt himself.
 INDIRECT OBJECT She made herself stop.
 OBJECT OF A PREPOSITION We are proud of ourselves.
 PREDICATE NOMINATIVE The king is not himself today.

An **intensive pronoun** intensifies or emphasizes the nouns and pronouns to which they refer.

The queen herself stepped in to handle the matter.
 I myself saw no reason to interfere.

Reflexive and intensive pronouns are used throughout Fanny Burney's diary entry. Note the underlined pronouns in this example:

But what was my terror to hear myself pursued! —to hear the voice of the king himself loudly and hoarsely calling after me, "Miss Burney! Miss Burney!"

PRACTICE AND APPLY

Write a narrative paragraph in which you use both reflexive and intensive pronouns.



Interactive Grammar
Lesson: Pronouns

Collaborate & Compare

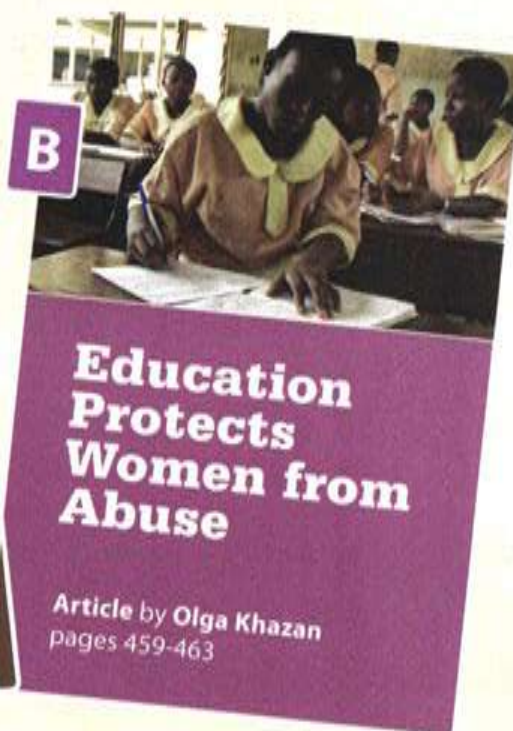
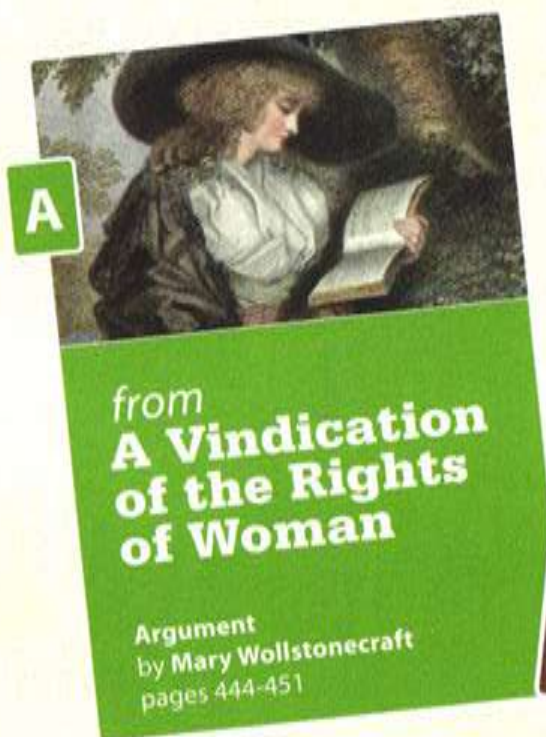


ESSENTIAL QUESTION:

What keeps people from reaching their potential?

Compare Across Genres

You are about to read two texts that advocate for women's education. As you read, look for ways in which the ideas in the texts relate to each other.



After you have read both texts, you will collaborate with a small group on a final project. You will follow these steps:

- Determine central ideas
- Identify supporting details
- Compare and analyze
- Present to the class

from **A Vindication of the Rights of Woman**

Argument by Mary Wollstonecraft

Engage Your Brain

Choose one or more of these activities to start connecting with the argument you're about to read.

Defining Feminism

Mary Wollstonecraft is considered one of the founders of feminism. What does the term *feminism* mean to people today? With a partner, ask five male and five female friends to define *feminism* in one sentence. Then discuss your results and draw conclusions about them.



Human Rights Baseball Card

Wollstonecraft wrote *A Vindication of the Rights of Woman* at a time when the idea of universal human rights was just beginning. Think of a champion of human rights you admire, and create a "baseball card" for that person.

1. On the front of the card, include the person's photograph, name, and career title or description.
2. On the back of the card, list some interesting facts about the champion's career and a relevant quotation.
3. Share and discuss your card with some classmates.



Women on Campus

The ratio of female college students to male students has gradually risen over the past few decades, and now women outnumber men by a significant percentage. With a group of students, discuss factors that may have contributed to this trend. Consider the following:

- changes in women's career expectations
- average grades for women vs. men in high school
- delays in marriage and childbearing
- educational requirements for female-dominated careers vs. requirements for male-dominated fields

Evaluate Rhetorical Devices

Rhetorical devices are techniques that help communicate ideas. As you read *A Vindication of the Rights of Woman*, identify examples of the following types of rhetorical devices, and evaluate how effective they are in supporting Wollstonecraft's argument.

- **Antithesis:** a statement in which two contrasting ideas are expressed in parallel grammatical structures
- **Repetition:** the repeated use of a word or phrase
- **Analogy:** a comparison made between two dissimilar things to explain an unfamiliar subject in terms of a familiar one
- **Rhetorical Question:** a question used for effect, with no answer expected

Focus on Genre

↳ Argument

- expresses a position on an issue
- supports the position with reasons and evidence
- considers other points of view, anticipating and answering possible objections raised by opponents
- may be spoken or written

Analyze Counterarguments

To strengthen their arguments, writers often include **counterarguments** in which they anticipate opposing views and refute them. By showing that they have considered all sides of an issue, writers are more likely to win over skeptical readers.

Examine Wollstonecraft's counterargument in paragraph 3:

In the government of the physical world it is observable that the female in point of strength is, in general, inferior to the male. . . . A degree of physical superiority cannot, therefore, be denied—and it is a noble prerogative! But not content with this natural preeminence, men endeavor to sink us still lower merely to render us alluring objects for a moment.

She starts by acknowledging that men are physically stronger than women. Then she emphasizes that this advantage is merely physical, refuting the idea that men deserve a better education because they are intellectually superior.

As you read, identify other counterarguments in Wollstonecraft's essay.

Here is an example of notes a student made about this passage from *A Vindication of the Rights of Woman*. As you read, mark rhetorical devices that Wollstonecraft uses in the argument.

Rhetorical question
adds a dramatic
note

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

Turn to a partner and talk about the vocabulary words you already know. Then, use one of the words you know in a sentence.

As you read *A Vindication of the Rights of Woman*, use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Mary Wollstonecraft (1759–1797) is considered by many to be the mother of feminism. Inspired by the ideas of liberal reformers, she wrote about the rights of women and others. Her 1790 book, *A Vindication of the Rights of Man*, attacked class and privilege. In 1792, she addressed the issue of women's education in *A Vindication of the Rights of Woman*.

In the 18th century, the daughters of English gentlemen were mostly taught reading, languages, playing the piano, singing, drawing, and needlework. This was thought to be adequate preparation for their lives as wives, mothers, governesses, or companions to wealthy ladies.





N NOTICE & NOTE

As you read, use the side margins to make notes about the text.

vindication

(vīn-dī-kā'shən) *n.* justification.

EVALUATE RHETORICAL DEVICES

Annotate: Mark the analogy between women and flowers in paragraph 1.

Analyze: What similarities does the author point out in this analogy?

from

A Vindication of the Rights of Woman

Argument by **Mary Wollstonecraft**

The author argues for changes in women's education.

1 **A**fter considering the historic page, and viewing the living world with anxious solicitude, the most melancholy emotions of sorrowful indignation have depressed my spirits, and I have sighed when obliged to confess, that either nature has made a great difference between man and man, or that the civilization which has hitherto taken place in the world has been very partial. I have turned over various books written on the subject of education, and patiently observed the conduct of parents and the management of schools; but what has been the result?—a profound conviction that the neglected education of my fellow-creatures is the grand source of the misery I deplore; and that women, in particular, are rendered weak

and wretched by a variety of concurring causes, originating from one hasty conclusion. The conduct and manners of women, in fact, evidently prove that their minds are not in a healthy state; for, like the flowers which are planted in too rich a soil, strength and usefulness are sacrificed to beauty; and the flaunting leaves, after having pleased a fastidious eye, fade, disregarded on the stalk, long before the season when they ought to have arrived at maturity. One cause of this barren blooming I attribute to a false system of education, gathered from the books written on this subject by men who, considering females rather as women than human creatures, have been more anxious to make them alluring mistresses than affectionate wives and rational mothers; and the understanding of the sex has been so bubbled by this specious homage,¹ that the civilized women of the present century, with a few exceptions, are only anxious to inspire love, when they ought to cherish a nobler ambition, and by their abilities and virtues exact respect.

In a treatise,² therefore, on female rights and manners, the works which have been particularly written for their improvement must not be overlooked; especially when it is asserted, in direct terms, that the minds of women are enfeebled by false refinement; that the books of instruction, written by men of genius, have had the same tendency as more frivolous productions; and that . . . they are treated as a kind of subordinate beings, and not as a part of the human species, when improvable reason is allowed to be the dignified distinction which raises men above the brute creation, and puts a natural scepter in a feeble hand.

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

abrogate

(āb'ra-gāt) *v.* to revoke or nullify.

prerogative

(prī-rōg'ā-tīv) *n.* an exclusive right or privilege held by a person or group, especially a hereditary or official right.

¹ **bubbled by this specious homage** (spē'shas hōm'ij): deceived by this false honor.

² **treatise**: a formal, detailed article or book on a particular subject.

ANALYZE COUNTERARGUMENTS

Annotate: Read paragraphs 4 and 6–8. Mark the sections in which Wollstonecraft addresses counterarguments, or anticipated opposing views.

Interpret: What opposing view is Wollstonecraft acknowledging in these paragraphs? How does she refute it?

4 I am aware of an obvious inference: from every quarter have I heard exclamations against masculine women; but where are they to be found? If by this appellation men mean to inveigh against their ardor³ in hunting, shooting, and gaming, I shall most cordially join in the cry; but if it be against the imitation of manly virtues, or, more properly speaking, the attainment of those talents and virtues, the exercise of which ennobles the human character, and which raise females in the scale of animal being, when they are comprehensively termed mankind; all those who view them with a philosophic eye must, I should think, wish with me, that they may every day grow more and more masculine. . . .

5 My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their *fascinating* graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists—I wish to persuade women to endeavor to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets⁴ of weakness, and that those beings who are only the objects of pity and that kind of love, which has been termed its sister, will soon become objects of contempt. . . .

6 The education of women has, of late, been more attended to than formerly; yet they are still reckoned a frivolous sex, and ridiculed or pitied by the writers who endeavor by satire or instruction to improve them. It is acknowledged that they spend many of the first years of their lives in acquiring a smattering of accomplishments;⁵ meanwhile strength of body and mind are sacrificed to libertine⁶ notions of beauty, to the desire of establishing themselves—the only way women can rise in the world—by marriage. And this desire making mere animals of them, when they marry they act as such children may be expected to act: they dress; they paint, and nickname God's creatures. Surely these weak beings are only fit for a seraglio!⁷ Can they be expected to govern a family with judgment, or take care of the poor babes whom they bring into the world?

7 If then it can be fairly deduced from the present conduct of the sex, from the prevalent fondness for pleasure which takes place of ambition and those nobler passions that open and enlarge the soul; that the instruction which women have hitherto received has only tended, with the constitution of civil society, to render them insignificant objects of desire—mere propagators of fools!—if it can

³ If by . . . **inveigh** (in-vĕĭ'): against their **ardor**: by this term ("masculine women"), men mean to condemn some women's enthusiasm.

⁴ **epithets** (ĕp' ō-thĕts): descriptive terms.

⁵ **accomplishments**: This term, when applied to women, designated only those achievements then considered suitable for middle- and upper-class women, such as painting, singing, playing a musical instrument, and embroidery.

⁶ **libertine** (lĭb' ar-tĕn): indecent or unseemly.

⁷ **seraglio** (sa-rāl'yō): harem.

be proved that in aiming to accomplish them, without cultivating their understandings, they are taken out of their sphere of duties, and made ridiculous and useless when the short-lived bloom of beauty is over, I presume that rational men will excuse me for endeavoring to persuade them to become more masculine and respectable.

Indeed the word masculine is only a bugbear:⁸ there is little reason to fear that women will acquire too much courage or fortitude; for their apparent inferiority with respect to bodily strength, must render them, in some degree, dependent on men in the various relations of life; but why should it be increased by prejudices that give a sex to virtue, and confound simple truths with sensual reveries?⁹

⁸ **bugbear:** an object of exaggerated fear.

⁹ **confound . . . reveries** (rèv'ā-rēz): confuse simple truths with men's sexual daydreams.

Don't forget to
Notice & Note as you
read the text.



EVALUATE RHETORICAL DEVICES

Annotate: Note that Wollstonecraft repeats the word *masculine* several times in paragraphs 4–8. Mark the idea she expresses using the word in paragraph 8.

Evaluate: How does her earlier repetition of this word help support this idea?



Inculcate

(in-kūl 'kāt, in 'kūl-) v. to impress (something) upon the mind of another by frequent instruction or repetition; instill.

evanescent

(ēv-ə-nēs'ənt) adj. vanishing or likely to vanish like vapor.

congenial

(kən-jēn'yəl) adj. agreeable, sympathetic.

From Chapter 2

9 Youth is the season for love in both sexes; but in those days of thoughtless enjoyment provision should be made for the more important years of life, when reflection takes place of sensation. But Rousseau,¹⁰ and most of the male writers who have followed his steps, have warmly **inculcated** that the whole tendency of female education ought to be directed to one point: to render them¹¹ pleasing.

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

11 I now speak of women who are restrained by principle or prejudice; such women, though they would shrink from an intrigue with real abhorrence, yet, nevertheless, wish to be convinced by the homage of gallantry that they are cruelly neglected by their husbands; or, days and weeks are spent in dreaming of the happiness enjoyed by **congenial** souls till their health is undermined and their spirits broken by discontent. How then can the great art of pleasing be such a necessary study? it is only useful to a mistress; the chaste wife, and serious mother, should only consider her power to please as the polish of her virtues, and the affection of her husband as one of the comforts that render her talk less difficult and her life happier. But, whether she be loved or neglected, her first wish should be to make herself respectable, and not to rely for all her happiness on a being subject to like infirmities with herself.

12 The worthy Dr. Gregory fell into a similar error. I respect his heart; but entirely disapprove of his celebrated Legacy to his Daughters.¹² . . .

¹⁰ **Rousseau** (rū-ō-sō'): The Swiss-born French philosopher Jean-Jacques Rousseau (1712–1778) presented a plan for female education in his famous 1762 novel *Émile*.

¹¹ **them:** that is, females.

¹² **Dr. Gregory . . . Daughters:** In his 1774 work *A Father's Legacy for His Daughters*, John Gregory (1724–1773) offered a plan for female education that remained popular for decades.

13 He actually recommends **dissimulation**, and advises an innocent girl to give the lie to her feelings, and not dance with spirit, when gaiety of heart would make her feet eloquent without making her gestures immodest. In the name of truth and common sense, why should not one woman acknowledge that she can take more exercise than another? or, in other words, that she has a sound constitution; and why, to damp innocent vivacity, is she darkly to be told that men will draw conclusions which she little thinks of? Let the libertine draw what inference he pleases; but, I hope, that no sensible mother will restrain the natural frankness of youth by instilling such indecent cautions. Out of the abundance of the heart the mouth speaketh; and a wiser than Solomon¹³ hath said, that the heart should be made clean, and not trivial ceremonies observed, which it is not very difficult to fulfil with scrupulous exactness when vice reigns in the heart.

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

15 Besides, the woman who strengthens her body and exercises her mind will, by managing her family and practicing various virtues, become the friend, and not the humble dependent of her husband; and if she, by possessing such substantial qualities, merit his regard, she will not find it necessary to conceal her affection, nor to pretend to an unnatural coldness of constitution to excite her husband's passions. . . .

¹³ **a wiser than Solomon:** King David, reputed author of many psalms in the Bible and the father of King Solomon, who was known for his wisdom. The words that follow draw on ideas in Psalm 24, which states that only those with "clean hands and a pure heart" shall ascend into Heaven.

dissimulation

(dī-sīm 'yā-lā-shān) *n.* deceit or pretense.

EVALUATE RHETORICAL DEVICES

Annotate: Mark the rhetorical questions in paragraph 13.

Analyze: What attitude toward Dr. Gregory's recommendation does this rhetorical device convey?

NOTICE & NOTE
EXTREME OR
ABSOLUTE LANGUAGE

When you notice language that seems to exaggerate or overstate a case, you've found an **Extreme or Absolute Language** signpost.

Notice & Note: What examples of extreme or exaggerated language do you find in paragraph 16? Why might they be considered extreme? Mark the words and phrases you find.

Evaluate: What does this type of language reveal about the author's purpose?

Utopian

(yōō-tō'pē-ən) *adj.* excellent or ideal but impracticable; visionary.



ESSENTIAL QUESTION:
What keeps people from reaching their potential?

Review your notes and add your thoughts to your Response Log.

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

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

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

19 It appears to me necessary to dwell on these obvious truths, because females have been insulated, as it were; and, while they have been stripped of the virtues that should clothe humanity, they have been decked with artificial graces that enable them to exercise a short-lived tyranny. Love, in their bosoms, taking place of every nobler passion, their sole ambition is to be fair, to raise emotion instead of inspiring respect; and this ignoble desire, like the servility in absolute monarchies, destroys all strength of character. Liberty is the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics,¹⁴ and be reckoned beautiful flaws in nature.

¹⁴ **languish** (lāng'gwish) **like exotics:** wilt like plants grown away from their natural environment.

COLLABORATIVE DISCUSSION

Turn to a partner and share your thoughts about the way Wollstonecraft argues her position.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Wollstonecraft argues that women should be educated to strengthen what two things?
 - (A) body and soul
 - (B) beauty and usefulness
 - (C) mind and body
 - (D) beauty and emotions

2. Which of the following is an opposing view on which the author builds a counterargument?
 - (A) Education will make women too conceited.
 - (B) The behavior of women proves their lack of intelligence.
 - (C) Women lack the desire for higher education.
 - (D) The point of female education is to make women pleasing to men.

3. According to Wollstonecraft, what is one main cause of women's misery?
 - (A) their physical weaknesses
 - (B) an obligation to respect their husbands
 - (C) their suppressed emotions
 - (D) a false system of education



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** What **claim**, or position on an issue, does Wollstonecraft make in her argument? List three reasons that she offers to support this claim.

Claim
Reason 1:
Reason 2:
Reason 3:



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 2 **DRAW CONCLUSIONS** Which words and phrases in paragraph 6 would Wollstonecraft's audience probably have considered **Extreme or Absolute Language**? Why do you think Wollstonecraft chose to include such language here?
- 3 **ANALYZE** In paragraphs 9–11, how does Wollstonecraft refute Rousseau's idea that the purpose of a woman's education is to make her more pleasing to men?
- 4 **EVALUATE** What response does Wollstonecraft offer in paragraphs 12–14 to Dr. Gregory's belief that women should dissemble, or hide their true feelings and energies? How might she have made this counterargument more effective?
- 5 **EVALUATE** Identify an example of antithesis Wollstonecraft uses in paragraph 16. What idea does the antithesis express? How effective is her use of this device?
- 6 **CONNECT** In the 18th century, intellectuals in Europe and the American colonies promoted the expansion of liberty and equality. Reread paragraphs 17–19 of Wollstonecraft's argument. In what ways does she appeal to those ideas in support of her argument for reforming women's education?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Letter

Suppose you were able to communicate with Mary Wollstonecraft. Write a letter to her explaining how women's education has advanced since the time she wrote *A Vindication of the Rights of Woman*.

- Discuss the current availability of education for women in developed countries.
- Identify aspects of Wollstonecraft's criticism of society that are still relevant today.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Research

↳ 18th-Century History

With a small group, research what life was like for women in the 18th century. Consider looking into some or all of the following topics:

- marriage
- childbirth and child rearing
- household responsibilities
- legal rights

After you share your findings, discuss how they relate to Wollstonecraft's points in her argument.

Media

↳ Slide Presentation

A Vindication of the Rights of Woman reveals how most men viewed women in the 18th century. Create a slide presentation exploring these views in light of women's achievements.

1. First, identify examples in the argument of stereotypes about women.
2. Think of women whose lives you regard as particularly strong examples that counter these stereotypes, and find images and facts about the women.
3. Using presentation software, organize the stereotypes and your examples of women's achievements in a logical pattern.
4. Deliver your presentation to the class.

Expand Your Vocabulary

PRACTICE AND APPLY

Fill in each blank with the most appropriate vocabulary word.

vindication

prerogative

evanescent

dissimulation

abrogate

inculcate

congenial

Utopian

1. The school's principal has the _____ to establish dress codes.
2. We enjoyed looking at the _____ beauty of the setting sun.
3. His attorney warned that his actions could _____ the agreement.
4. The business soon dropped its _____ plans for total participation.
5. Parents should _____ their children with moral values.
6. Friends should avoid _____ to maintain an honest relationship.
7. My new roommate turned out to be a _____ companion.
8. When the mayor's innocence was proven, the town rejoiced over his _____.

Vocabulary Strategy

↳ Patterns of Word Change

The word *vindication* is formed by adding the noun suffix *-tion* to the verb *vindicate*. The *-te* at the end of *vindicate* is dropped when the suffix *-tion* is added. The chart shows other words that change their spelling when suffixes are added. Once you become familiar with these patterns of word change, you can use them to connect unfamiliar words to common root words.

Verb Form	Noun: <i>-tion, -sion</i> "State of Being"	Adjective: <i>-able, -ible</i> "Capable of Being"
dissimulate	dissimulation	
educate	education	educable
observe	observation	observable
compress	compression	compressible

PRACTICE AND APPLY

Complete a similar chart with new words that follow the same spelling pattern. For each word, identify the verb form and its meaning. Then, use suffixes to change verbs to nouns and adjectives. Write a definition for each new word and a sentence using one form of each word you choose.

Watch Your Language!

Figurative Language

Figurative language communicates ideas beyond the literal meaning of the words. Although it is most commonly associated with poetry, figurative language can be a very effective technique in prose. Mary Wollstonecraft uses figurative language in the form of **similes** and **metaphors** to evoke images of women and the way they are perceived by the society of her time. Wollstonecraft also uses **personification** to achieve this effect.

A simile compares two dissimilar things using <i>like</i> or <i>as</i> .	"The conduct and manners of women, in fact, evidently prove that their minds are not in a healthy state; for, <u>like the flowers which are planted in too rich a soil</u> , strength and usefulness are sacrificed to beauty. . . ."
A metaphor compares two things directly, without using <i>like</i> or <i>as</i> .	". . . when the short-lived <u>bloom of beauty</u> is over . . ."
With personification , human characteristics are attributed to animals, objects, or ideas.	"Liberty is the <u>mother</u> of virtue. . . ."

To understand the figurative language in the chart, identify what the things that are compared have in common. In the simile, women are compared to flowers that are valued only for their beauty. In the metaphor, a woman's beauty is compared to the brief beauty of a blooming flower. In the personification, liberty is described as giving birth to virtue.

PRACTICE AND APPLY

With a partner, read the following sentence from paragraph 10 of Wollstonecraft's essay. Identify the metaphor she uses, and explain how it supports the point she is making.

The woman who has only been taught to please will soon find that her charms are oblique sunbeams, and that they cannot have much effect on her husband's heart when they are seen every day, when the summer is passed and gone.

Education Protects Women from Abuse

Article by Olga Khazan

Engage Your Brain

Choose one or more of these activities to start connecting with the article you're about to read.



UN Proposal

Imagine that the United Nations has invited you to help plan a program to improve conditions for women around the world. What actions do you think could help achieve this goal?

1. Write down three ideas and briefly explain them.
2. Share your ideas with a classmate and get feedback on them.
3. Decide on the best idea to send to the United Nations.

Preventing Domestic Violence

With a group of students, do research on the causes of domestic violence, and then discuss your findings. Consider the following:

- cultural beliefs about women
- educational opportunities
- economic status
- substance abuse
- low self-esteem of abusers



Make Predictions

Text features are design elements of a text. They may include titles, subtitles, headings, pull quotes, and boldfaced or italicized text. You will often find a variety of text features in magazine and newspaper articles because they help attract readers' attention. Readers can use text features to make predictions about an article's subject matter, key ideas, and the author's purpose.

In "Education Protects Women from Abuse," Olga Khazan offers strong opinions about the issue she discusses. Use the chart to make predictions about the article based on its text features.

Focus on Genre

Article

- provides factual information on a topic or recent event
- includes evidence to support ideas
- often contains text features
- appears in print or online newspapers or magazines

Text Feature	Predictions
Title: Education Protects Women from Abuse	<i>The article will make a link between education and women's safety.</i>
Subtitle: Extremists hate smart girls because smart girls are less likely to be kept down.	
Pull Quote: Girls' schooling . . . has a protective effect against domestic violence, rape, and child marriage.	

Integrate and Evaluate Information

Many nonfiction articles contain more than just words. By presenting information in multiple formats or media, a writer can provide a richer learning experience. **Graphic features** may include maps, photographs, illustrations, graphs, tables, or video.

The author of "Education Protects Women from Abuse" uses two graphic features in her article. The first feature is a **thematic map**, a map focused on a specific theme or subject. The second is a **scatter plot graph**, a type of graph that uses points to show the relationship between two sets of data. As you read, integrate the information in the text and in the graphic features to increase your understanding of the topic. Evaluate how well the graphic features support and supplement the author's analysis.

Annotation in Action

Here is an example of notes a student made about this paragraph from "Education Protects Women from Abuse." As you read, mark features and details that help you make predictions.

The horrifying kidnapping of nearly 300 Nigerian schoolgirls by the extremist group Boko Haram was made even more horrifying by the fact that the group specifically targeted the girls for trying to improve their lives. Boko Haram went after the girls for the same reason the Taliban went after Malala Yousafzai: Extremists fear smart women.

I think the author will argue that education is key to improving women's lives in developing countries.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

extremist	☐
mire	☐
condone	☐
autonomy	☐
inoculate	☐
misogyny	☐

Turn to a partner and talk about the vocabulary words you already know. Then write a brief story about an illness using as many of the vocabulary words as you can.

As you read "Education Protects Women from Abuse," use the definitions in the side column to learn the vocabulary words you don't already know.



Background

Boko Haram is a militant Islamist group that arose in northeastern Nigeria in 2002. Boko Haram can be roughly translated as "Western education is forbidden." In 2014, Boko Haram sparked international outrage by kidnapping an estimated 276 girls, stating that the girls would be enslaved and married off. In 2015, a coalition of military forces from Nigeria and several other African nations in the region successfully reclaimed much of the territory the group had gained in its attacks, but Boko Haram remains an influential force in northeastern Nigeria.



Education Protects Women from Abuse

Extremists hate smart girls because smart girls are less likely to be kept down.

Article by Olga Khazan

Find out how access to schools can help keep women safe.

1 The horrifying kidnapping of nearly 300 Nigerian schoolgirls by the **extremist** group Boko Haram was made even more horrifying by the fact that the group specifically targeted the girls for trying to improve their lives. Boko Haram went after the girls for the same reason the Taliban went after Malala Yousafzai: Extremists fear smart women.

2 "If you want to **mire** a nation in backwardness, manacle your daughters," wrote *New York Times* columnist Nick Kristof. . . .

"Girls' schooling . . . has a protective effect against domestic violence, rape, and child marriage."

3 Kristof listed some of the better-known positive externalities of having an educated female population: Fewer children, and thus less risk of a "youth bulge" and, later, civil war. Not to mention a more skilled labor force and a stronger economy.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

extremist

(ĭk-strĕ'mĭst) *adj.* advocating or resorting to measures beyond the norm, especially in politics.

mire

(mĭr) *v.* to hinder, entrap, or entangle.

MAKE PREDICTIONS

Annotate: Mark the words in the pull quote that provide clues to the author's purpose.

Analyze: Why do you think this quotation was chosen as a pull quote?

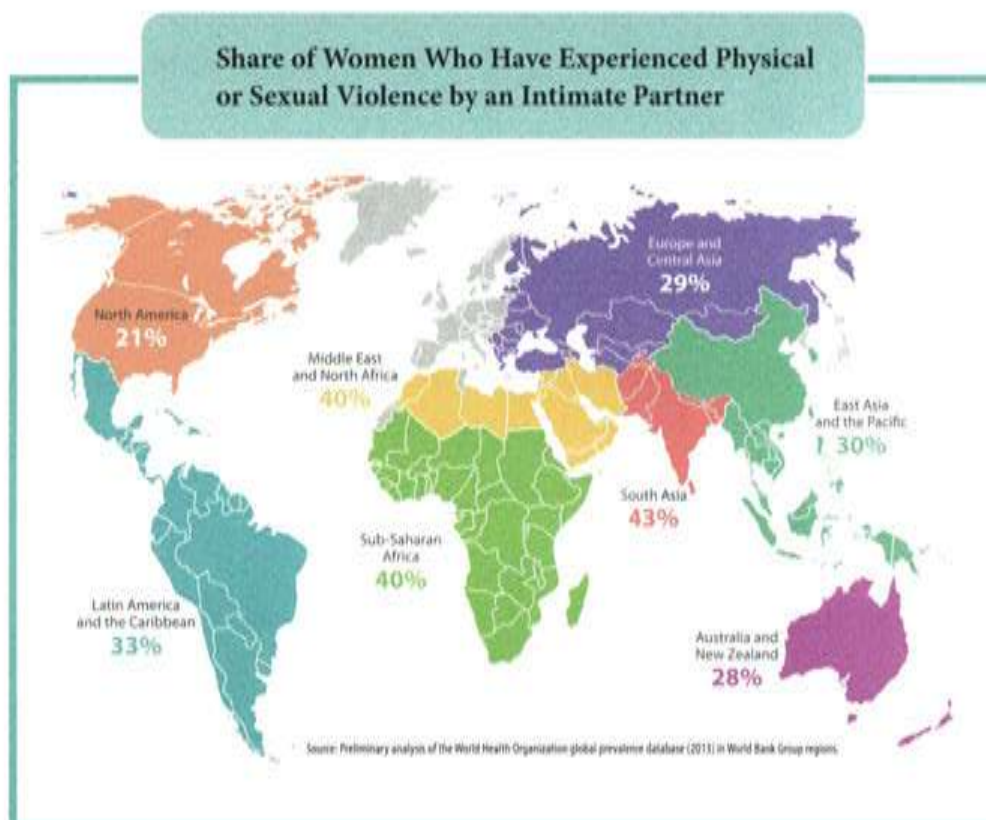
INTEGRATE AND EVALUATE INFORMATION

Annotate: Mark the sentence in paragraph 5 that is supported by the thematic map.

Evaluate: How well does the map support the author's ideas?

4 But a . . . report suggests that the benefit of girls' schooling extends even further—that it has a protective effect against domestic violence, rape, and child marriage.

5 “No place is less safe for a woman than her own home,” reads a World Bank report released in 2014. Roughly 30 percent of the world's women have experienced physical or sexual violence at the hands of their partners, and across 33 developing countries surveyed by the organization, nearly one-third of women said they could not refuse sex with their partner.



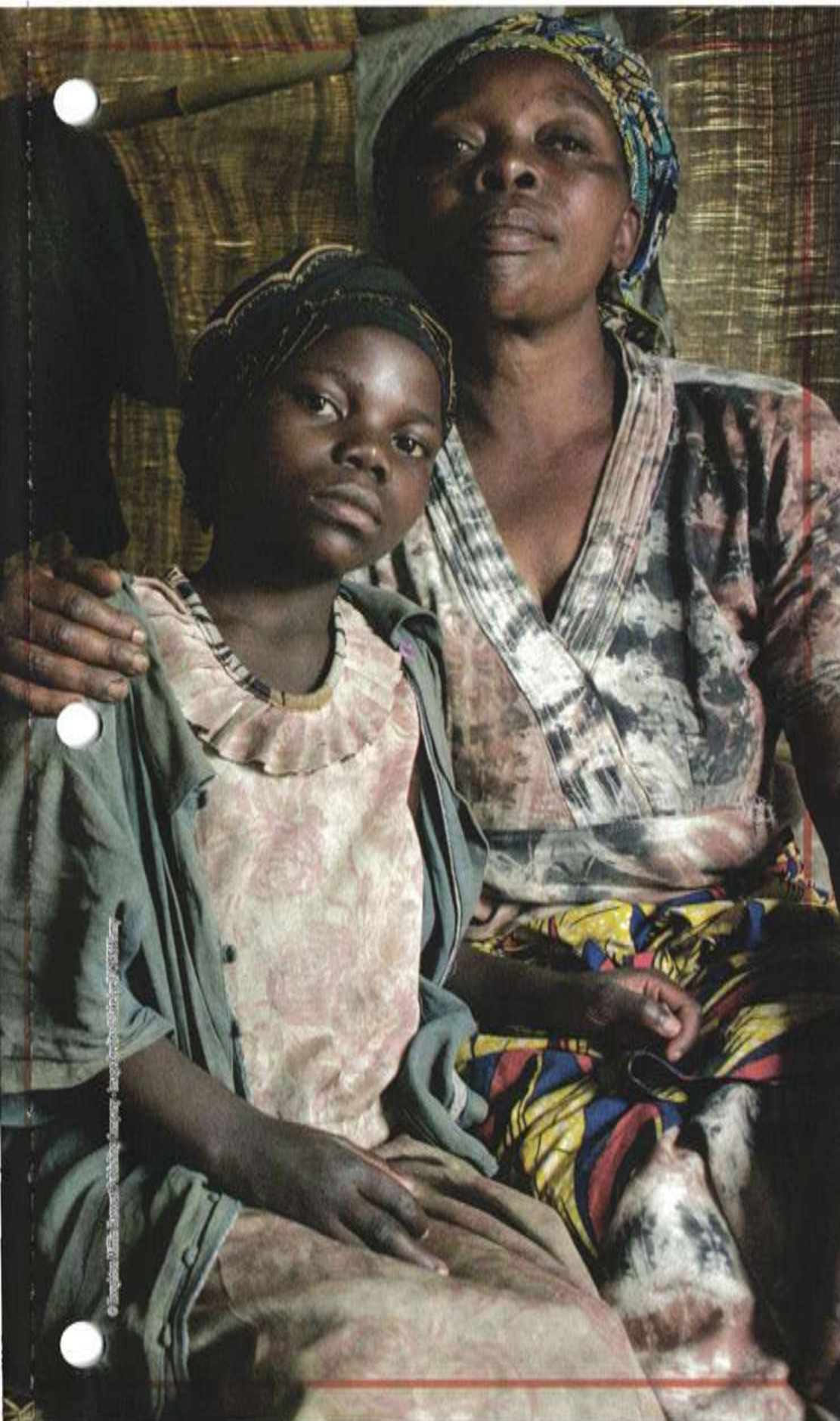
6 “Yes, it's normal, being beaten, yelled at. If you tell [anyone], your peers will ask you, is this your first time to be beaten? Some of us are used to it, just like the way we are used to eating *ugali*,”¹ one Tanzanian woman said in a World Bank focus group.

7 To make matters worse, one in three women said they thought wife-beating was justifiable, and women who **condoned** domestic violence were more likely to experience it.

condone

(kən-dŏn') *v.* to overlook, forgive, or disregard (an offense) without protest or censure.

¹ **ugali:** (u: 'gali) *n.* a type of maize porridge eaten in eastern and central Africa.



Don't forget to
Notice & Note as you
read the text.

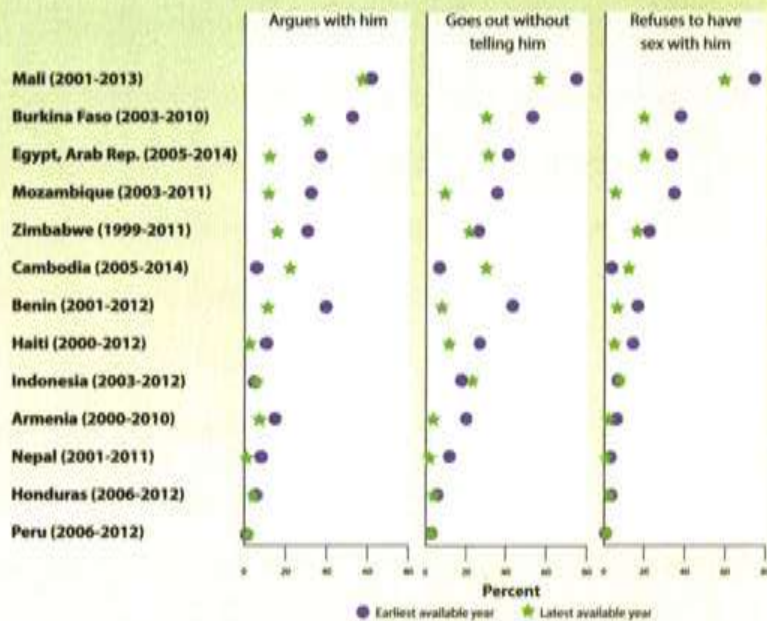


Change in the Percent of Women Who Believe a Husband Is Justified in Beating His Wife if She . . .

INTEGRATE AND EVALUATE INFORMATION

Annotate: Mark details in paragraphs 8 and 9 that demonstrate the effect of education on abuse.

Draw Conclusions: Based on the data presented in the graph and the information in the text, what conclusions can you draw about the education of women in the countries listed?



Source: Voice and Agency 2014 team estimates based on Demographic and Health Surveys for 13 countries for which data over time are available.

autonomy

(ô-tôn'ô-mē) *n.* the condition or quality of being autonomous; independence.

MAKE PREDICTIONS

Annotate: Mark the direct quotation in paragraph 10.

Evaluate: Now that you have nearly finished reading the selection, look back at the predictions you made in the table on page 457. Were your predictions correct? Why or why not?

inoculate

(î-nôk'yô-lât) *v.* to safeguard as if by inoculation; to protect.

misogyny

(mî-sôj'ô-nē) *n.* hatred or mistrust of women.

8 But the Bank also found that better-educated women were more likely to not be sexually or physically abused. Each additional year of schooling was associated with a 1-percent increase in their ability to refuse sex with their partner.

9 “The strongest correlate of women’s sexual **autonomy** in a relationship is her level of education,” the report notes. “Overall, 87 percent of women with a higher education say they can refuse sex. Women with some or completed secondary education have an 11 and 36 percent lower risk of violence, respectively, compared with women with no education.”

10 One of the most lasting, damaging impacts of the Boko Haram kidnapping could be making Nigerian girls nervous about attending class. According to recent interviews with some of the escaped girls, when the group arrived at the school in northern Nigeria, they were shouting, “We are Boko Haram. We will burn your school. You shall not do school again. You shall do Islamic school.”

11 Of course, it’s also crucial to change social norms and laws in countries with high levels of domestic violence, and working with men’s groups can go a long way as well. But since female education seems to **inoculate** societies against **misogyny**, it’s both unsurprising and heartbreaking that Boko Haram would target classrooms.

COLLABORATIVE DISCUSSION

Get together with a partner and discuss the main ideas in the article.



ESSENTIAL QUESTION:
What keeps people from reaching their potential?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why did the author most likely include the thematic map?
 - ☐ A to emphasize the geopolitical cause of abuse
 - ☐ B to make a point about the importance of maps
 - ☐ C to present complex information in an effective way
 - ☐ D to show that extremist groups are an international threat

2. Which quotation from the selection best supports the claim made by the title of the article?
 - ☐ A *But a . . . report suggests that the benefit of girls' schooling extends even further—that it has a protective effect against domestic violence, rape, and child marriage.* (paragraph 4)
 - ☐ B *To make matters worse, one in three women said they thought wife-beating was justifiable, and women who condoned domestic violence were more likely to experience it.* (paragraph 7)
 - ☐ C *One of the most lasting, damaging impacts of the Boko Haram kidnapping could be making Nigerian girls nervous about attending class.* (paragraph 10)
 - ☐ D *Of course, it's also crucial to change social norms and laws in countries with high levels of domestic violence, and working with men's groups can go a long way as well.* (paragraph 11)

3. According to the graph, in which country have women's beliefs about justification for domestic violence changed the least?
 - ☐ A Mozambique
 - ☐ B Zimbabwe
 - ☐ C Haiti
 - ☐ D Peru



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **SUMMARIZE** Review paragraphs 4–9. In your own words, summarize the findings of the World Bank report. Explain how the findings relate to the author's purpose.
- 2 **ANALYZE** In the chart below, identify the main ideas of the two graphic features. How does each graphic feature relate to the main idea of the article?

Thematic Map	Scatter Plot Graph



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 3 **ANALYZE** Examine the scatter plot graph. What is the overall trend or pattern in women's opinions regarding domestic violence? Do any countries listed go against the trend?
- 4 **COMPARE** The map and the graph both present data about domestic violence in different parts of the world. What is an important kind of information presented in the scatter plot graph that the map does not show?
- 5 **CRITIQUE** Review the graphic organizer you filled in as you read. How effective is the author's use of text features? What might she have done to make them more effective?
- 6 **DRAW CONCLUSIONS** Why do you think Olga Khazan chose to discuss Boko Haram in the introduction and conclusion to her article?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Speech

Suppose you work for the World Bank, which produced the report discussed in "Education Protects Women from Abuse." Write a speech for the World Bank's president to deliver about the report's findings. Your speech should include

- an introduction expressing a main idea about the report
- evidence such as statistics and quotations drawn from Olga Khazan's article
- a satisfying conclusion that follows logically from the body of the speech
- a formal tone maintained through the use of the conventions of standard English

When you are finished, exchange speeches with a partner and offer feedback on each other's writing.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Social & Emotional Learning

↳ Essay

According to the article, education increases a woman's ability to avoid abuse. Write a brief essay in which you discuss the relationship between education and self-confidence. You can draw on your own experiences, the experiences of friends, or research you have found on the topic. Consider the following questions:

- What types of experiences have boosted your self-confidence?
- How can academic success increase self-confidence in other aspects of life?
- What can teachers do to foster self-confidence in their students?

Media

↳ Advertisement

A report from an agency such as the World Bank can influence government policies, but it is also important to get the word out to the general population. With a group of students, create an ad campaign to promote education for women around the world.

1. Determine your audience and choose an advertising medium to reach it, such as a newspaper or magazine advertisement, a television commercial, or a social media campaign.
2. Identify details in the article that you can use to persuade people about the importance of women's education.
3. Develop persuasive elements of the campaign, such as a theme, a slogan, or a logo.
4. Create the advertisement and present it to the class.

Expand Your Vocabulary

PRACTICE AND APPLY

With a partner, discuss and then write down an answer to each of the following questions. Then, work together to write a sentence for each vocabulary word.

extremist

mire

condone

autonomy

inoculate

misogyny

1. Which vocabulary word goes with the idea of excusing behavior?
2. Which vocabulary word is associated with personal freedom?
3. Which vocabulary word could be used to describe outrageous actions?
4. Which vocabulary word goes with the word *safeguard*?
5. Which vocabulary word is associated with gender relations?
6. Which vocabulary word is associated with becoming stuck?

Vocabulary Strategy:

↳ Greek Roots and Prefixes

One of the languages that had a significant impact on the development of the English language was Greek. Knowing the meanings of Greek prefixes and roots can help you determine the meanings of unfamiliar words.

For example, the word *physical* contains the Greek root *phys*, meaning “body.” The word *physical* means “relating to the body.” When the author of the selection refers to *physical* abuse, she is specifying abuse that involves violence against the human body, as opposed to other forms of abuse.



**Interactive Vocabulary
Lesson: Analyzing Word
Structure**

PRACTICE AND APPLY

Examine the Greek word parts listed below. Use the word parts and the vocabulary words from this selection to complete the chart. Then, with a partner, brainstorm a list of other English words that use these word parts.

auto: self, same, one

mis: bad, wrong, to hate

gyn: woman, female

nomos: law

Word	Prefixes and Roots	Definition
misogyny		

Watch Your Language!

Direct and Indirect Quotations

Direct quotations are a writer's or speaker's exact words. When included in texts, they are set off by quotation marks. **Indirect quotations** are a writer's restatement of another writer's or speaker's words. They are not punctuated with quotation marks. Style guides such as the Modern Language Association's *MLA Handbook* or the *Publication Manual of the American Psychological Association* (APA) provide details on how to punctuate direct quotations.



Interactive Grammar
Lesson: Using Textual
Evidence

Khazan includes a direct quotation from a Tanzanian woman in her article:

"Yes, it's normal, being beaten, yelled at. If you tell [anyone], your peers will ask you, is this your first time to be beaten? Some of us are used to it, just like the way we are used to eating *ugali*," one Tanzanian woman said in a World Bank focus group.

The reader hears the woman's own voice as she matter-of-factly describes being beaten as a part of everyday life. The author could have chosen to present the woman's thoughts in an indirect quotation, but it would not have had the same impact.

The chart below shows ways to integrate and punctuate direct quotations, using tags or phrases such as "she said" that indicate the speaker or writer:

Punctuation of Direct Quotations	
with tag at beginning	The woman said, "In my country, very few girls finish school."
with tag interrupting the quotation	"In my country," the woman said, "very few girls finish school."
with tag after the quotation	"In my country, very few girls finish school," the woman said.
to introduce a long quotation	One woman spoke about her personal experience in the education system: "I entered school at the age of six. . . ."

PRACTICE AND APPLY

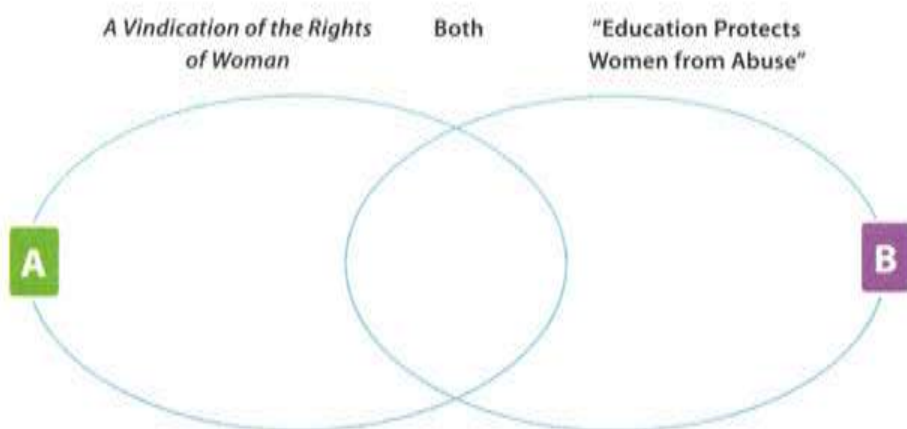
Find a paragraph in the article that includes at least one direct quotation. Rewrite the paragraph using an indirect quotation. When you have finished, share your new paragraph with a partner and work together to analyze how the changes you made affect that part of the article.

Compare Across Genres

A Vindication of the Rights of Woman and “Education Protects Women from Abuse” reflect two different **genres**, or types of writing. Wollstonecraft presents her *Vindication* as an argument, while Khazan presents her ideas in an informational article. Despite the difference in genre, both authors address similar themes related to the education of women.



When you compare the ideas in two or more texts, you also synthesize those ideas, making connections, expanding on key concepts, and even developing new questions. In a small group, complete the Venn diagram with similarities and differences in the ideas presented by Wollstonecraft and Khazan.



Analyze the Texts

Discuss these questions in your group.

- 1 **INFER** How did Wollstonecraft and Khazan most likely expect their works to be received? How might their expectations have influenced their rhetorical choices? Explain your response.
- 2 **COMPARE** What differences do you see in Wollstonecraft’s and Khazan’s interpretations of how lack of education harms women?
- 3 **INTERPRET** Both Wollstonecraft and Khazan are concerned about the education of women. However, they are writing in very different times and cultures. When Khazan refers to “women” as a group, who is she describing? Does the word *women* used by Wollstonecraft define the same group?
- 4 **SYNTHESIZE** How do you think Wollstonecraft would respond to the information and statistics Khazan presents in her article? Cite evidence to support your response.

Collaborate and Present

Now your group can continue exploring the ideas in these texts by collaborating to compare the texts and present your analyses. Follow these steps:

- 1 **DETERMINE CENTRAL IDEAS** In your group, discuss the central ideas of each text, making sure that everyone contributes. Try to identify at least two central ideas for each selection, and discuss how these ideas interact and build on one another.
- 2 **IDENTIFY SUPPORTING DETAILS** Next, identify specific details each author uses to support her central ideas. You can use a table to organize your analysis.

Selections	Central Ideas	Supporting Details

- 3 **COMPARE AND ANALYZE** With your group, discuss the similarities and differences between the central ideas of the selections and the ways in which each author develops and supports those ideas. Then analyze how the central ideas and techniques used by each author reflect her purposes for writing.
- 4 **PRESENT TO THE CLASS** Present your group's findings to the class. Be sure to include your group's conclusions about both the central ideas and the author's purpose of each selection, highlighting the primary similarities and differences that you identified. You may adapt the charts you created or use other visuals to convey your ideas to the class.

Collaborate & Compare

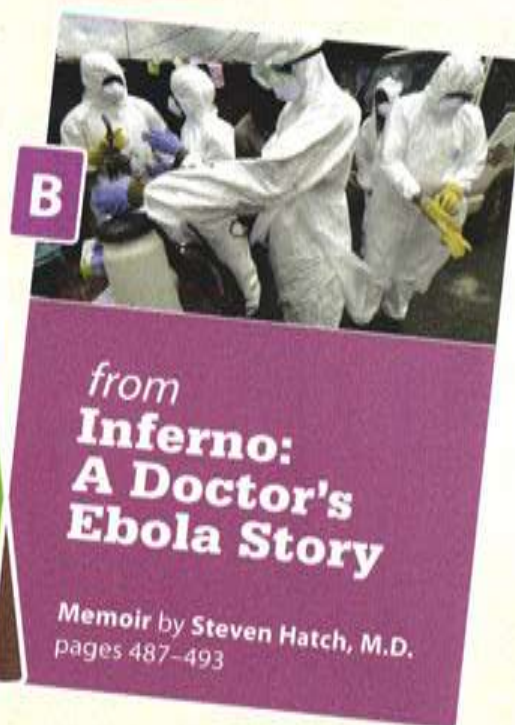
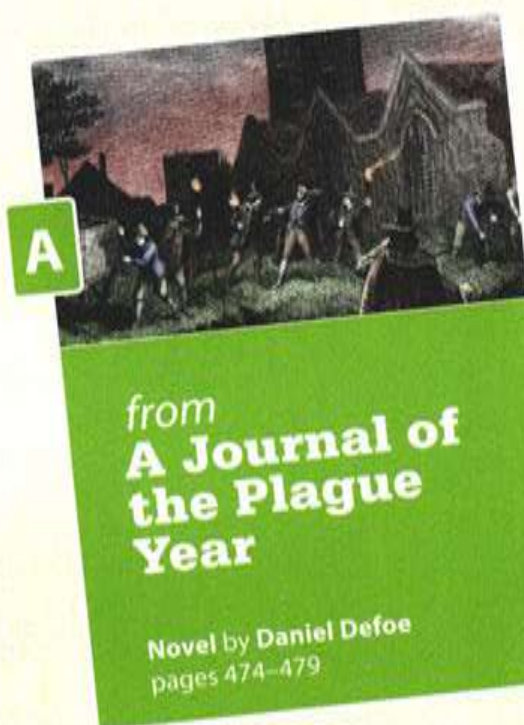


ESSENTIAL QUESTION:
Why are plagues so horrifying?

Compare Across Genres

You are about to read two texts that deal with deadly epidemics. As you read, note details about how people react to the epidemics.

MENTOR TEXT



After you have read both texts, you will collaborate with a small group on a final project. You will follow these steps:

- Brainstorm as a group
- Assign a topic to each group member to research
- Gather information
- Share with your group

from
**A Journal
of the Plague Year**

Novel by Daniel Defoe

Engage Your Brain

Choose one or more of these activities to start connecting with the novel excerpt you're about to read.

Red Alert!

With a partner, discuss how fear can affect people's behavior in a major emergency such as an epidemic. Consider

- the difference between sensible fear and panic
- the role of national and local leaders in managing people's fears

Health Advisory Poster

Create a poster to advise people on precautions they can take during an outbreak of flu or some other contagious disease. Before you design your poster, research authoritative sources of information such as the Centers for Disease Control and Prevention (CDC) or medical center websites.

- Write a set of "do's and don'ts" advice for the public.
- Choose images to accompany the advice or as a background image.
- Create a design for the poster that helps you communicate information clearly.

Disaster Reporting

Whenever a natural disaster such as a hurricane or an earthquake occurs, you'll find television journalists rushing out to report live from the disaster site, even if they put themselves and their crews in danger. What are the benefits and drawbacks of this type of reporting? Write a paragraph in response to this question.



Analyze Historical Setting

Daniel Defoe's *A Journal of the Plague Year* is a work of fiction. However, the novel realistically portrays historical events in London in the summer of 1665, during the darkest days of the city's outbreak of bubonic plague. In the novel, Defoe incorporates details from mortality records, city maps, and other historical documents to help him achieve **verisimilitude**, or the appearance of truth and actuality. Presented as an eyewitness account, the novel purposefully blurs the line between fact and fiction.

As you read, notice details—such as dates and times, geographical names and information, and numbers and statistics—that establish the novel's historical setting. Note how these details help drive the plot and shape the text's theme.

Focus on Genre

↳ Novel

- includes the basic elements of fiction—plot, characters, conflict, setting, and theme
- often includes more characters and a more complex plot than a short story
- story may be told by one or more narrators
- setting may be real, as in a historical novel, or imagined

Analyze Narrator

Novelists relate the events of their stories through the voices of their narrators. In *A Journal of the Plague Year*, Daniel Defoe uses a first-person narrator, a character in the novel who relates events in his own words, using the pronouns *I*, *me*, and *my*. The perspective of Defoe's narrator affects a reader's impression of what is happening.

As you read, identify details that reveal the character of the narrator, as well as his perspective. Use a chart like the one below to help you analyze Defoe's narrator and to note how that narrator affects your impression of events.

Detail About Narrator	Characteristic Revealed	Effect on My Impressions
He travels freely through the city during the plague.	He's willing to take risks to observe what is happening.	This helps build a feeling of suspense.

Annotation in Action

Here is an example of notes a student made about this passage from *A Journal of the Plague Year*. As you read, mark details about the novel's historical setting.

But in the whole the face of things, I say, was much altered; sorrow and sadness sat upon every face; and though some parts were not yet overwhelmed, yet all looked deeply concerned; and, as we saw it apparently coming on, so every one looked on himself and his family as in the utmost danger.

These details suggest that London was in a great crisis.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

visitation	☐
discourse	☐
promiscuously	☐
huddle	☐
abate	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use one of the words you already know in a sentence.

As you read *A Journal of the Plague Year*, use the definitions in the side-column to learn the vocabulary words you don't already know.



Background

Daniel Defoe (c. 1660–1731) is considered a pioneer of modern journalism and the father of the English novel. He was five years old when the bubonic plague broke out in London in 1665, and he and his family survived the epidemic and the Great Fire of London the following year. In *A Journal of the Plague Year*, Defoe chronicles the epidemic through the eyes of his narrator, a saddle maker known as H. F. After agonizing over whether to leave the city, H. F. reads a passage in the Bible and decides to stay to do what he can for those in need.



NOTICE & NOTE

As you read, use the side margins to make notes about the text.

from **A Journal of the Plague Year**

Novel by Daniel Defoe

A man wandering through London witnesses the devastation caused by a plague.

ANALYZE HISTORICAL SETTING

Annotate: In paragraph 1, mark the words or phrases that evoke emotions about the plague.

Analyze: How does the use of this evocative language help readers understand the setting?

- 1 The face of London was now indeed strangely altered, I mean the whole mass of buildings, city,¹ liberties,² suburbs, Westminster, Southwark, and altogether; for as to the particular part called the city, or within the walls, that was not yet much infected. But in the whole the face of things, I say, was much altered; sorrow and sadness sat upon every face; and though some parts were not yet overwhelmed, yet all looked deeply concerned; and, as we saw it apparently coming on, so every one looked on himself and his family as in the utmost danger. Were it possible to represent those times exactly to those that did not see them, and give the reader due ideas of the horror that everywhere presented itself, it must make just impressions upon their minds and fill them with surprise. London might well be said to be all in tears; the mourners did not go about the streets indeed, for nobody put on black or made a formal dress of mourning for their nearest friends; but the voice of mourning was

¹ **city:** the portion of London once within the old city walls with Westminster to the west and Southwark to the south.

² **liberties:** densely populated area just outside the city walls.

truly heard in the streets. The shrieks of women and children at the windows and doors of their houses, where their dearest relations were perhaps dying, or just dead, were so frequent to be heard as we passed the streets, that it was enough to pierce the stoutest heart in the world to hear them. Tears and lamentations were seen almost in every house, especially in the first part of the **visitation**; for towards the latter end men's hearts were hardened, and death was so always before their eyes, that they did not so much concern themselves for the loss of their friends, expecting that themselves should be summoned the next hour. . . .

2 I went all the first part of the time freely about the streets, though not so freely as to run myself into apparent danger, except when they dug the great pit in the churchyard of our parish of Aldgate.³ A terrible pit it was, and I could not resist my curiosity to go and see it. As near as I may judge, it was about forty feet in length, and about fifteen or sixteen feet broad, and, at the time I first looked at it, about nine feet deep; but it was said they dug it near twenty feet deep afterwards in one part of it, till they could go no deeper for the water; for they had, it seems, dug several large pits before this. For though the plague was long a-coming to our parish, yet, when it did come, there was no parish in or about London where it raged with such violence as in the two parishes of Aldgate and Whitechapel. . . .⁴

3 They had supposed this pit would have supplied them for a month or more when they dug it, and some blamed the churchwardens for suffering such a frightful thing, telling them they were making preparations to bury the whole parish, and the like; but time made it appear the churchwardens knew the condition of the parish better than they did, for the pit being finished the 4th of September, I think, they began to bury in it the 6th, and by the 20th, which was just two weeks, they had thrown into it 1,114 bodies when they were obliged to fill it up, the bodies being then come to lie within six feet of the surface. . . .

4 It was about the 10th of September that my curiosity led, or rather drove, me to go and see this pit again, when there had been near 400 people buried in it; and I was not content to see it in the daytime, as I had done before, for then there would have been nothing to have been seen but the loose earth; for all the bodies that were thrown in were immediately covered with earth by those they called the buriers, which at other times were called bearers; but I resolved to go in the night and see some of them thrown in.

5 There was a strict order to prevent people coming to those pits, and that was only to prevent infection. But after some time that order was more necessary, for people that were infected and near their end, and delirious also, would run to those pits, wrapt in blankets or rugs, and throw themselves in, and, as they said, bury themselves. I cannot

Don't forget to
Notice & Note as you
read the text.



visitation

(vīz-ī-tā'shən) *n.* an instance of being visited.

ANALYZE NARRATOR

Annotate: In paragraph 4, mark details that help you understand more about the narrator.

Infer: What can you infer about the narrator's motivations and character?

ANALYZE HISTORICAL SETTING

Annotate: In paragraph 5, mark the phrases that indicate why people were not allowed to go to the burial pit.

Analyze: How does this information add to your understanding of the setting?

³ **parish of Aldgate:** The street and area known as Aldgate take their name from the nearby old gate, or Aldgate.

⁴ **Whitechapel:** an area just east of Aldgate and the old city walls.



say that the officers suffered any willingly to lie there; but I have heard that in a great pit in Finsbury, in the parish of Cripplegate, it lying open then to the fields, for it was not then walled about, [some] came and threw themselves in, and expired there, before they threw any earth upon them; and that when they came to bury others and found them there, they were quite dead, though not cold.

6 This may serve a little to describe the dreadful condition of that day, though it is impossible to say anything that is able to give a true idea of it to those who did not see it, other than this, that it was indeed very, very, very dreadful, and such as no tongue can express.

7 I got admittance into the churchyard by being acquainted with the sexton⁵ who attended, who, though he did not refuse me at all, yet earnestly persuaded me not to go, telling me very seriously, for he was a good, religious, and sensible man, that it was indeed their business and duty to venture, and to run all hazards, and that in it they might hope to be preserved; but that I had no apparent call to it but my own curiosity, which, he said, he believed I would not pretend was sufficient to justify my running that hazard. I told him I had been pressed in my mind to go, and that perhaps it might be an instructing sight, that might not be without its uses. "Nay," says the good man, "if you will venture upon that score, name of God go in; for, depend upon it, 't will be a sermon to you, it may be, the best that ever you heard in your life. 'T is a speaking sight," says he, "and has a voice with it, and a loud one, to call us all to repentance;" and with that he opened the door and said, "Go, if you will."

ANALYZE HISTORICAL SETTING

Annotate: Mark phrases in paragraph 7 that highlight the purpose of the conversation between the narrator and the sexton.

Analyze: What does this conversation reveal about the time period and cultural setting?

⁵ **sexton:** a church officer or employee responsible for the care and upkeep of church property, sometimes charged with ringing bells and digging graves.

His **discourse** had shocked my resolution a little, and I stood wavering for a good while, but just at that interval I saw two links⁶ come over from the end of the Minories,⁷ and heard the bellman, and then appeared a dead-cart, as they called it, coming over the streets; so I could no longer resist my desire of seeing it, and went in. There was nobody, as I could perceive at first, in the churchyard, or going into it, but the buriers and the fellow that drove the cart, or rather led the horse and cart; but when they came up to the pit they saw a man go to and again, muffled up in a brown cloak, and making motions with his hands under his cloak, as if he was in a great agony, and the buriers immediately gathered about him, supposing he was one of those poor delirious or desperate creatures that used to pretend, as I have said, to bury themselves. He said nothing as he walked about, but two or three times groaned very deeply and loud, and sighed as he would break his heart.

When the buriers came up to him they soon found he was neither a person infected and desperate, as I have observed above, or a person distempered⁸ in mind, but one oppressed with a dreadful weight of grief indeed, having his wife and several of his children all in the cart that was just come in with him, and he followed in an agony and excess of sorrow. He mourned heartily, as it was easy to see, but with a kind of masculine grief that could not give itself vent by tears; and calmly defying the buriers to let him alone, said he would only see the bodies thrown in and go away, so they left importuning him. But no sooner was the cart turned round and the bodies shot into the pit **promiscuously**, which was a surprise to him, for he at least expected they would have been decently laid in, though indeed he was afterwards convinced that was impracticable; I say, no sooner did he see the sight but he cried out aloud, unable to contain himself. I could not hear what he said, but he went backward two or three steps and fell down in a swoon. The buriers ran to him and took him up, and in a little while he came to himself, and they led him away to the Pie Tavern over against the end of Houndsditch,⁹ where, it seems, the man was known, and where they took care of him. He looked into the pit again as he went away, but the buriers had covered the bodies so immediately with throwing in earth, that though there was light enough, for there were lanterns, and candles in them, placed all night round the sides of the pit, upon heaps of earth, seven or eight, or perhaps more, yet nothing could be seen.

This was a mournful scene indeed, and affected me almost as much as the rest; but the other was awful and full of terror. The cart had in it sixteen or seventeen bodies; some were wrapt up in linen sheets, some in rags, some little other than naked, or so loose that

discourse

(dīs'kōrs) *n.* verbal exchange or conversation.



NOTICE & NOTE AGAIN & AGAIN

When you notice certain events, images, or words being repeated in a portion of a story or poem, you've found an **Again and Again** signpost.

Notice & Note: Recurring or similar use of imagery often emphasizes an important point. In paragraph 8, mark imagery used to describe death and suffering.

Analyze: What idea is being emphasized through this use of imagery?

promiscuously

(pra-mīs'kyōō-as-lē) *adv.* lacking standards of selection; acting without careful judgment; indiscriminate.

ANALYZE HISTORICAL SETTING

Annotate: Mark details in paragraph 9 that describe the setting.

Analyze: What do these details add to your understanding of the setting's time and location?

⁶ **links:** torches.

⁷ **Minories:** a street running from Aldgate to the Tower of London.

⁸ **distempered:** afflicted with distemper, or disorder, of the mind; deranged; mentally disturbed.

⁹ **Houndsditch:** a street on the site of an old ditch running northwest along the city wall between Aldgate and Bishopgate.

huddle

(hūd'ī) v. to crowd together, as from cold or fear (in this case, death).

ANALYZE NARRATOR

Annotate: In paragraph 12, mark details that reveal the narrator's perspective on events.

Compare: How does the narrator's perspective affect your impression of the events he describes?

what covering they had fell from them in the shooting out of the cart, and they fell quite naked among the rest; but the matter was not much to them, or the indecency much to any one else, seeing they were all dead, and were to be **huddled** together into the common grave of mankind, as we may call it, for here was no difference made, but poor and rich went together; there was no other way of burials, neither was it possible there should, for coffins were not to be had for the prodigious numbers that fell in such a calamity as this. . . .

11 I had some little obligations, indeed, upon me to go to my brother's house, which was in Coleman Street parish,¹⁰ and which he had left to my care, and I went at first every day, but afterwards only once or twice a week.

12 In these walks I had many dismal scenes before my eyes, as particularly of persons falling dead in the streets, terrible shrieks and screechings of women, who, in their agonies, would throw open their chamber windows and cry out in a dismal, surprising manner. It is impossible to describe the variety of postures in which the passions of the poor people would express themselves. . . . People in the rage of the distemper, or in the torment of their swellings,¹¹ which was indeed intolerable, running out of their own government,¹² raving and distracted, and oftentimes laying violent hands upon themselves, throwing themselves out at their windows, shooting themselves, etc.; mothers murdering their own children in their lunacy, some dying of mere grief as a passion, some of mere fright and surprise without any infection at all, others frightened into idiotism and foolish distractions, some into despair and lunacy, others into melancholy madness. . . .

13 I heard of one infected creature who, running out of his bed in his shirt in the anguish and agony of his swellings, of which he had three upon him, got his shoes on and went to put on his coat; but the nurse resisting, and snatching the coat from him, he threw her down, ran over her, ran downstairs and into the street, directly to the Thames in his shirt, the nurse running after him, and calling to the watch to stop him; but the watchman, frightened at the man, and afraid to touch him, let him go on; upon which he ran down to the Stillyard stairs, threw away his shirt, and plunged into the Thames, and, being a good swimmer, swam quite over the river; and the tide being coming in, as they call it, that is, running westward, he reached the land not till he came about the Falcon stairs, where landing, and finding no people there, it being in the night, he ran about the streets there, naked as he was, for a good while, when, it being by that time high water, he takes the river again, and swam back to the Stillyard, landed, ran up the streets again to his own house, knocking at the door, went up the stairs and into his bed again; and that this terrible

¹⁰ **Coleman Street parish:** an area about half a mile west of the narrator's parish.

¹¹ **swellings:** Bubonic plague is characterized by the painful swelling of inflamed lymph glands, or buboes.

¹² **running out of their own government:** losing the ability to govern, or control, themselves.

experiment cured him of the plague, that is to say, that the violent motion of his arms and legs stretched the parts where the swellings he had upon him were, that is to say, under his arms and his groin, and caused them to ripen and break, and that the cold of the water **abated** the fever in his blood.

abate

(ə-bāt) v. to reduce in amount, degree, or intensity; lessen.

COLLABORATIVE DISCUSSION

Get together with a partner and discuss your reaction to the story the narrator tells at the end of the excerpt.



ESSENTIAL QUESTION:

Why are plagues so horrifying?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why was there an order to keep people away from the burial pit?
 - ☐ A to stop mourners from crowding the site
 - ☐ B to protect citizens from wild animals
 - ☐ C to keep people from discovering the mass grave
 - ☐ D to prevent the spread of infection
2. How is the narrator able to get in to see the pit?
 - ☐ A He bribes the sexton.
 - ☐ B He knows the sexton.
 - ☐ C He sneaks past an officer.
 - ☐ D He goes at night.
3. How does the man at the end of the story supposedly cure himself of the plague?
 - ☐ A He goes to the doctor.
 - ☐ B He drinks a lot of fluids.
 - ☐ C He swims in the river.
 - ☐ D He takes herbal remedies.



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **DRAW CONCLUSIONS** Reread paragraph 1. Which details suggest that the plague affects relationships with family and friends? What conclusions can you draw about the plague's impact on social ties?
- 2 **INFER** Reread the narrator's description of the mass grave in paragraphs 3 and 4. What do details about the historical setting reveal about a **theme**, or message about life or human nature, in the text?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Details	My Inference About Theme

- 3 **ANALYZE** List details of the narrator's conversation with the church sexton in paragraph 7. How does the narrator's description of this conversation affect your impression of events?
- 4 **EVALUATE** Refer to the graphic organizer you filled in as you read. What qualities and characteristics of the narrator help make the historical novel seem realistic? What qualities and characteristics make it seem less than realistic? Explain.
- 5 **DRAW CONCLUSIONS** Paragraph 13 describes how a man cured himself of the plague by swimming naked in the cold water of the Thames River. Why might Defoe have chosen to have the narrator say that he heard this story from someone else instead of witnessing it himself?
- 6 **ANALYZE** Describe images that the narrator repeats **Again and Again** in the novel excerpt. What effect does this repetition have on your understanding of events?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Epilogue

The Great Plague of London, lasting from 1665 to 1666, killed an estimated 100,000 people in London. Write an epilogue for *A Journal of the Plague Year*—a brief concluding section in which the narrator reflects on the city's losses after the plague finally ends.

- Write in a style consistent with Defoe's novel.
- Discuss how the city has emerged from this horrible experience.
- Express your hopes or fears for the future.

As you write and discuss, be sure to use the Academic Vocabulary words.

encounter

exploit

persist

subordinate

widespread

Research

↳ Compare Responses to Epidemics

With a group of students, go online to learn about a recent epidemic, such as the coronavirus outbreak of 2020. Then, create a chart comparing responses to that epidemic with the responses Defoe describes in his novel. Think about the following topics for comparison:

- availability of medical treatment
- efforts to prevent spread of infection
- public reaction to the epidemic

Media

↳ Talk-Show Interview

With a partner, videotape a talk-show interview in which one of you plays the host and the other plays the narrator of *A Journal of the Plague Year*. The host might ask questions such as the following:

- Why did you keep walking around London while the plague was raging?
- Were you worried that you would catch the plague?
- How did you feel as you visited the burial pits?
- Why did you decide to write about the plague?

Expand Your Vocabulary

PRACTICE AND APPLY

Write the vocabulary word that has the same or nearly the same meaning as the given word or phrase.

visitation

discourse

promiscuously

huddle

abate

1. conversation _____
2. crowd together _____
3. reduce _____
4. indiscriminately _____
5. the act of going to a place _____

Vocabulary Strategy

↳ Denotation and Connotation

Dictionary definitions provide the direct meaning of words, or their **denotations**. However, words also have **connotations**, the emotions or ideas that people associate with them. These nuances in meaning can be positive or negative. The denotation of the word *huddle*, for example, is "to group together." However, *huddle* generally has a negative connotation, an association with crouching together in fear or misery.



Interactive Vocabulary
Lesson: Denotation and
Connotation

PRACTICE AND APPLY

Complete the table below. Under the *Denotation* heading, write a short definition for the vocabulary word. Then, add synonyms that have positive and negative connotations to the chart. Use a thesaurus, if needed.

Vocabulary Word	Denotation (Meaning)	Synonyms with Positive Connotations	Synonyms with Negative Connotations
huddle	crowd together	nestle, snuggle	crouch, bunch
visitation			
discourse			
promiscuously			
abate			

Watch Your Language!

Participles and Participial Phrases

A **participle** is a verb form that can be used as an adjective. A present participle ends in *-ing*, and a past participle usually ends in *-ed* or *-d*, although some past participles are formed irregularly and end in *-t* or *-n*.

A **participial phrase** consists of a participle together with its modifiers and complements. The entire phrase is used as an adjective.

Writers often use participial phrases to add detail that will make their meaning more precise. They also use participial phrases to vary their sentence structure and keep the attention of their readers.

Defoe's use of participles helps to create a clear picture of what happened in London during the plague.

Here, Defoe uses the past participle *altered* to describe London's appearance:

The face of London was now indeed strangely altered.

Here, he uses the participial phrase *muffled up in a brown cloak* to describe a man mourning the loss of his family:

... they saw a man go to and again, muffled up in a brown cloak, and making motions with his hands. ...



Interactive Grammar
Lesson: Participles and
Participial Phrases

PRACTICE AND APPLY

1. Write a sentence about the plague that uses a participle to describe something.
2. Rewrite this sentence from the excerpt so that at least one of the verbs is used as a participle.

He said nothing as he walked about, but two or three times groaned very deeply and loud, and sighed as he would break his heart.

MENTOR TEXT

from

Inferno: A Doctor's Ebola Story

Memoir by Steven Hatch, M.D.

Engage Your Brain

Choose one or more of these activities to start connecting with the memoir you're about to read.

Ebola Facts

You are about to read an excerpt from a memoir about an outbreak of Ebola virus, a highly dangerous disease. With a partner, create a fact sheet about Ebola. Research the following topics:

- symptoms of Ebola
- how the virus spreads
- where Ebola outbreaks have occurred
- what medical treatments are available

Get Well Soon!

Think about a time when you recovered from an illness. Write a brief personal narrative about this experience. Consider the following questions as you plan your narrative:

- What was the illness?
- How were you affected by it?
- What medical treatment did you receive?
- What support did you have from relatives and friends?



Analyze Author's Point of View

An **author's point of view** or perspective is a unique combination of ideas, values, feelings, and beliefs that influence the way the writer looks at a topic. In *Inferno*, Steven Hatch sometimes directly addresses the significance of his point of view as a doctor and as an American in an African country:

Say what you will about the potential for cross-cultural misunderstandings . . . but there is simply no mistaking the absolute, unadulterated joyous state of George Beyan in Daniel's portrait.

In the above statement, Hatch acknowledges the potential for cultural misinterpretation of George Beyan's emotions.

As you read a nonfiction narrative, pause to ask questions about how the author's background, beliefs, and experiences shape his or her perception of people and events. Ask yourself about how the author assesses

- the motives governing the actions and behaviors of people
- the emotional condition and responses of others
- the moral or ethical value of decisions
- the significance and meaning of words and actions

As you read the selection, note comments and clues that provide insight into the author's point of view.

Analyze Memoirs

Memoir is a form of autobiographical writing in which the author describes significant personal experiences in a first-person narrative. In addition to recording details of events, memoirs express the author's thoughts and feelings at the time of the events and also upon later reflection.

In their memoirs, authors often address issues of wide social, philosophical, or historical significance. Readers, therefore, can deepen their understanding by connecting the text to their own experiences, to the experiences of people they know, and to their own social and historical contexts.

In *Inferno*, Hatch describes an Ebola outbreak in Liberia through his experience as a doctor in an Ebola treatment unit. His narrative, based on firsthand historical experience, provides valuable insight into how local, extraordinary events can still reflect the universal experience of people across cultures and across the globe.

Focus on Genre

↳ Memoir

- is a narrative of actual events
- recounts author's personal experience in the first-person point of view
- describes author's thoughts and feelings
- author often reflects on events with an understanding gained over time
- may portray and discuss issues of wide social and historical significance

Annotation in Action

Here is an example of notes a student made about this passage from *Inferno*. As you read, mark statements that help reveal the narrator's point of view.

Death was part of the daily routine, but some deaths affected us more than others. Each of us grew attached to certain patients as we would have done in any hospital, but one loss hit us all with equal force. We had cared for George Beyan, a quiet man in his mid-thirties who had acquired the virus by tending to a sick friend.

What was so different about this death for the author?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

abyss	☐
veracity	☐
pyrrhic victory	☐
vigilance	☐
plateau	☐
prognosis	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use one or more of the words you know in a sentence about someone experiencing an illness.

As you read *Inferno*, use the definitions in the side column to learn the vocabulary words you don't already know.



Background

Dr. Steven Hatch is an infectious disease and immunology specialist from the United States who spent six weeks as a volunteer at the Ebola Treatment Unit in Liberia during the outbreak of 2013–2014. Fear that the outbreak would spread to the United States was high, and controversy erupted when an American nurse and doctor contracted the virus in Liberia and were flown back to the United States for treatment. Hatch's memoir details his experience, including the extreme measures he had to take to avoid infection, the suffering he witnessed, and the bureaucratic struggles he and the rest of the medical staff faced.



from

Inferno: A Doctor's Ebola Story

Memoir by Steven Hatch, M.D.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

While volunteering in Africa during an epidemic, an American doctor becomes emotionally involved with a patient's outcome.

1 Death was part of the daily routine, but some deaths affected us more than others. Each of us grew attached to certain patients as we would have done in any hospital, but one loss hit us all with equal force. We had cared for George Beyan, a quiet man in his mid-thirties who had acquired the virus by tending to a sick friend. George had made the slow recovery after emerging from the **abyss** in mid-October and waited around for the virus to clear, hardly making a noise as he sat outside listening to Radio Gbarnga in the hot sun.

2 Daniel Berehulak had featured George in a photo essay in the *Times* that ran at the end of October. He had created an ersatz studio in the lone unused office of the compound taking portraits of the patients and the staff. He used sheets as a white background and the portraits shared a highly formal quality; they reminded me of the work of Robert Mapplethorpe. Say what you will about the potential for cross-cultural misunderstandings, as well as the risks

abyss

(ə-bɪs) *n.* an immeasurably deep chasm, depth, or void.

veracity

(və-rās 'ī-tē) *n.* conformity to fact or truth; accuracy.

pyrrhic victory

n. a victory that is offset by staggering losses.

ANALYZE AUTHOR'S POINT OF VIEW

Annotate: In paragraph 5, mark the author's assessment of George's mental state. Then, mark one reason the author may have misjudged George's emotional state and one reason he may not have misjudged it.

Evaluate: How accurate do you think Hatch's assessment of George's mental state is? Why?

of projecting oneself onto another's inner mental state by looking at their facial expressions, but there is simply no mistaking the absolute, unadulterated joyous state of George Beyan in Daniel's portrait. "I got up in the morning, I prayed. In the evening, I prayed. At dinner, I prayed. Prayed to get well," the caption quotes him as saying. "Yesterday, they said, 'You, you're free.' I danced, I jumped." The picture attests to the **veracity** of his statement.

George got the news of his impending freedom from the Navy lab one late afternoon. As much as patients understandably wanted to get the hell out of such confinement upon hearing the news, almost nobody left the day they received it. Coordinating the discharge paperwork and setting up a plan for them to return by alerting family of their departure all took time. Moreover, this was the same time that some of the staff were busying themselves with the patients in the suspect ward whose tests returned as negative, as they were prioritized to leave the high-risk area as soon as possible to avoid further risk of exposure. Others were working on taking the patients whose tests returned positive to the confirmed ward. Patients like George, who had lingered for weeks, were not going to suffer any ill effects from hanging out in the ETU¹ another night. For all their understandable jubilation, in terms of the tasks to be performed at that hour, they were not the top priority.

George savored his triumph over death, dancing and jumping, but bad news was about to arrive in the form of his wife and two sons, one aged five, the other a toddler. They all had some form of symptoms. That night he stood at the boundary talking to his wife across the one-meter divide that separated the suspect from the confirmed ward, the boys in tow. The following day would be a waiting game for the blood tests.

That next morning we sent George through the decontamination shower as he returned to freedom after nearly three weeks in isolation. I assumed he would have regarded this as a **pyrrhic victory** since his entire family now awaited word as to whether they would have to endure a similar experience, but I was surprised by the serenity of his appearance as he sat outside the main staff quarters. There is always the chance that given the cultural barriers I was misinterpreting his reaction, but I had seen anxiety, dread, and fear on enough Liberian faces to sense that this was different. Having lived through what he had just lived through, however, it was certainly not for me to judge him. Daniel took him into his studio, and his reaction was captured for posterity.

¹ ETU: Ebola Treatment Unit.

6 The question arose as to whether he should return home in the morning or spend the afternoon waiting for his family's test results. George chose to wait. He was going home with his family, you could almost hear him think. Only fate had a crueler plan in store for him. We again got the call from the Navy guys in the late afternoon. His wife and younger son tested negative, but his elder son, Williams, was positive, and shortly we would need to escort him over to the confirmed side. He was obviously ill and was too young to fend for himself. He was going to need help or he would surely die. The women on the confirmed side could not be expected to provide essentially twenty-four-hour nursing support to this child, busy as they were with other children, to say nothing of their own illnesses. And we would not allow his mother to take him to the confirmed side, even if she wanted to.

7 That left only one obvious choice: We would have to ask George to return to the confirmed ward to nurse Williams. We knew that this was asking an enormous amount of him. Yet we also knew that this would not endanger him and that it was Williams's best chance for survival. After a brief team conference where we all agreed this was the best course to pursue, I walked over to hand George the news and our singular and extremely unpleasant request.

8 Although he did not explicitly say so when I first explained the situation, I had the distinct impression that he thought I was utterly out of my mind. He gave a little shake of his head at first and said quietly that he wasn't going back *in there*. I told him his wife couldn't care for Williams and that I couldn't ask anyone in the confirmed ward—people whom he knew well by this point—to take on such a responsibility. And Williams needed help. After a brief exchange I realized that he was more than simply dreading returning inside, as if the posttraumatic stress of moving back into the nightmarish prison from which he was so recently set free was only the beginning of his vexations. I saw that same fear in his eyes that I saw every day with patients in the suspect ward.

9 But what was he concerned about? He was, after all, cured, possessing Ebola-specific antibodies and lymphocytes, which now made him immune to a repeat infection. But . . . did he know that? As I spoke with him, I sat there puzzling this over. Surely he knew at some intuitive level that he was not at risk of getting sick again while he spent day after day convalescing, although maybe he had thought a reset button had been pressed when he emerged from the decontamination shower. But how to explain a concept like acquired immunity to someone who probably had no formal education beyond grade school?

Don't forget to
Notice & Note as you
read the text.



NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you would expect and what the character actually does, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: In paragraph 8, mark details about George's reaction to Hatch's request.

Compare: How does George's reaction compare with your expectations?

vigilance

(vij'ə-ləns) *n.* alert watchfulness.

plateau

(plā-tō) *v.* to reach a stable level; level off.

ANALYZE MEMOIRS

Annotate: In paragraph 14, mark the explanation of why Hatch tries to restrain his emotions when evaluating a patient.

Connect: How does his conflicted view of Williams's prognosis reflect a common human struggle?

prognosis

(prōg-nō'sīs) *n.* a prediction of the probable course and outcome of a disease.

10 "Look, George," I said. "You're like Superman." It crossed my mind that he might not be familiar with Superman, but I plowed ahead. "You have . . . *special blood* now. The virus cannot hurt you. You can go back in there and you won't be sick. And your son needs you right now." Some more give-and-take took place, and along with heaping spoonfuls of reassurance, we convinced him to perform the nearly unthinkable act of walking back into the high-risk area and receiving his sick son from his uninfected wife.

11 In the coming days everyone on the staff, Liberian and expat, followed Williams's progress carefully. Nobody said anything, but it was easy to see when we discussed everyone's status as we ran the boards that we were monitoring Williams with heightened **vigilance** and had attached special emotional importance to his prospects for survival. We also carefully observed Williams because he had taken a less typical clinical course. Most patients were on a clear trajectory: either up, or down. We could usually tell within about a twenty-four-hour window whether they were getting worse and would likely die, or had weathered the storm and would likely survive.

12 However, Williams behaved differently: He **plateaued**, then bounced around. His wet symptoms were not as profound as they were in so many other patients. We would see him on morning rounds inside the ward, lying in bed listless, unable even to sit up and take fluids while his fever raged out of control, the heat draining his small body of the water and electrolytes that would be critical to his survival. Then only hours later George would be seen escorting him by the hand outside to sit on the plastic chairs while he idly munched on some cookies, and the afternoon rounds would include chattering among the staff about how he had turned the corner.

13 But over this time his clinical picture had become a canvas onto which everyone painted different impressions: The more sanguine among us would view every stirring as an indicator of impending improvement, while those more naturally predisposed to pessimism noted that he wasn't looking like the true survivors, who often had made such progress within twenty-four hours of their worst moments that one didn't need to be a medical professional to see they would leave the unit intact.

14 I am much more naturally predisposed to pessimism. When I try to think scientifically, I do my best to check this pessimism, along with any other emotions, at the door, lest they interfere with good clinical judgment. For me, in order to understand his **prognosis**, those emotions had to be corralled, which meant ignoring the small blips of improvement that would get reported and celebrated. Instead, a simple mental equation needed to be performed, and the equation went like this: Fever equaled fluid loss, fluid loss equaled dehydration, and dehydration equaled circulatory

collapse. Which, no matter how many ways I turned it over in my head, equaled death. I couldn't explain why he was able to hold on and have moments where he seemed to look, if not well, then definitely better. But unless we could figure out a way to get a lot of fluid into him, I just couldn't see how this would lead to a happy outcome. I didn't say so during rounds, but I wasn't in the mind of putting forth a huzzah just because he was able to hold down a little orange juice. Still, with each passing night, I felt the longer he survived, the more likely it was that he was going home.

15 Then one morning I came in, and I knew something terrible had happened. Everyone was silent. Steve Whiteley, the most unflappable person in the ETU, hardly made eye contact with anyone. The national staff moved about their tasks quietly, and the expat office space felt oppressive. Sheri Fink had been working through the night on a story, and I searched her bloodshot eyes for an explanation, but none came.

16 "Sheri, *what happened?*" I asked.

17 "Williams died last night," she replied in a monotone voice. I blinked, surprised to hear this news, a part of me thinking, No, *that can't be right, he looked good yesterday*, and then was surprised at my surprise, as if the hemispheres of my brain were unhappily squabbling about what to do with this information. I should have surmised instantly why such a pall² had been cast over the ETU, and yet it made no sense to me in the moment. I shook my head once as if to rid my ears of what I had just heard, even though I knew not only that it was true but that I had sized it up pretty accurately in the previous days.

18 What she didn't tell me right away, and I would learn only a few days later, was that after Williams had died, George had stayed up the entire night, wailing for his lost son, speaking to him, entreating him to come back, wishing for him to be alive. His lamentations rang throughout the compound for hours. We all knew that the ETU was a place of hellish misery, for by the time that Williams died, about thirty souls that had come to the Bong ETU had been committed to the earth. And we knew there were more to follow, as we fed one new body each day into the maw of the beast. Despite that knowledge, we were able to keep on with our jobs and not let our spirits flag. Our cheer and hope were among our only weapons in the darkness.

19 Yet what made the passing of Williams Beyan harder than the others was not only that we had all become deeply emotionally invested in his survival, but that we had asked George to cross back over in order to help achieve this. If there was a literal place that could be called hell on earth, for George Beyan, the confirmed ward was it, and we had willingly cajoled him into returning to that place

ANALYZE AUTHOR'S POINT OF VIEW

Annotate: Mark the sentences in paragraph 18 that describe how the medical staff generally reacted to the misery they witnessed in the ETU.

Draw Conclusions: What is the author's attitude toward their reaction to events?

² **pall** (pól): a gloomy effect or atmosphere.

of his nightmares only to provide him with one even worse. We asked him to make such sacrifices knowing that this might happen. Indeed, I was the one who had asked it of him.

20 Rounds that morning were unlike any other, with the raucous banter that usually accompanied the handoff absent, and the morning meeting a quiet recitation of pertinent items. Everyone silently went about their tasks. I asked Godfrey, who was in charge of burials, when they would inter Williams. He told me it would happen around eleven. I turned to Sambhavi Cheemalapati, who was running the ETU while Sean was on his R & R, and told her that we needed to go. She reluctantly agreed.

21 George came back out a second time through the decontamination chamber, glistening from the light bleach shower, and Sambhavi, Godfrey, and I formed the back of a small processional led by two members of the burial team, an empty cart, a sprayer, and George. We moved around the peripheral road of the ETU, stopping at the back fence abutting the morgue, and the staff retrieved Williams's body, covered in two shiny white body bags. George began to wail again, and I struggled like mad to stop the tears from flowing down my face, for this was not my loss, and I didn't dare guess whether such a show of emotion would be considered appropriate. Eventually I had to bite the tip of my tongue so hard to prevent my tears that it bled. We put Williams in the ground in a ceremony that lasted no more than two or three minutes. Godfrey, I believe, spoke some official words.

22 It was the only funeral I attended in the outbreak. Sambhavi, Godfrey, and I had to return to work.



ESSENTIAL QUESTION:
***Why are plagues so
horrificing?***

Review your notes and
add your thoughts to your
Response Log.

COLLABORATIVE DISCUSSION

Turn to a partner and discuss your reaction to Williams's death and the impact it had on his father and the medical staff.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What reason does the author give that George is not immediately released when his results come back as negative?
 - (A) He has to stay because his son has just been admitted.
 - (B) The staff is too busy with other tasks to process his release.
 - (C) The staff believes he might get sick again in a few days.
 - (D) He is afraid to be released because he thinks he might infect his family.

2. Which quotation from the selection shows the author using his experience as a doctor to assess someone's mental state?
 - (A) *He was going home with his family, you could almost hear him think.* (paragraph 6)
 - (B) *He was obviously ill and was too young to fend for himself.* (paragraph 6)
 - (C) *I saw that same fear in his eyes that I saw every day with patients in the suspect ward.* (paragraph 8)
 - (D) *His wet symptoms were not as profound as they were in so many other patients.* (paragraph 12)

3. Which paragraph explains the statement in paragraph 1 that "one loss hit us all with equal force"?
 - (A) paragraph 11
 - (B) paragraph 13
 - (C) paragraph 14
 - (D) paragraph 19



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **COMPARE** Review paragraphs 2 and 5, which provide details about George's photo and caption in the *Times*. How is George's portrayal in the *Times* similar to Hatch's portrayal of him in the memoir? How do the two portrayals differ?

<i>Times</i> Portrayal	Hatch's Portrayal



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 2 **DRAW CONCLUSIONS** Why did the medical staff at the ETU take particular interest in the case of Williams Beyan? What does their interest reveal about them?
- 3 **ANALYZE** In paragraphs 13 and 14, how does your understanding of the author's point of view provide insight into his reaction to the course of Williams's illness?
- 4 **INTERPRET** In paragraph 20, how does the author use details to convey the emotional effect of Williams's death on the staff?
- 5 **ANALYZE** What **Contrasts and Contradictions** did you notice about George in the excerpt? Did your thoughts about a contrast or contradiction change by the end of the story? Explain why or why not.
- 6 **EVALUATE** In paragraph 19, the author says that what made Williams's death harder to deal with was that they had asked George to go back into the confirmed ward to care for him. What is your opinion of his decision to urge George to go back into the ward?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Letter

Write a letter to Steven Hatch in which you respond to the excerpt from *Inferno*.

- First, describe your reaction to reading the story of George and Williams.
- Then, ask 3–5 questions about what happens in the excerpt, about his other experiences in Liberia, or about his medical career.
- Use formal language, and maintain a respectful tone in your letter.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

encounter

exploit

persist

subordinate

widespread

Research

↳ International Aid Organizations

Steven Hatch worked with an international aid organization to establish a treatment facility in Liberia during the Ebola outbreak. With a partner, go online to learn the names of aid organizations that specialize in providing medical services during crises. Choose one of these organizations, and prepare a brief presentation about it. Discuss the organization's

- mission
- values and principles
- recent projects

Social & Emotional Learning

↳ Group Discussion

Steven Hatch writes, "I try to think scientifically, I do my best to check . . . emotions, at the door, lest they interfere with good clinical judgment." With a small group, discuss why Hatch feels it is important for a doctor to avoid letting his emotions interfere with his treatment of patients. Then, discuss situations in your own lives where you feel that you need to keep your emotions in check. Think about

- why giving in to your emotions would cause problems in these situations
- what techniques you can use to keep your emotions under control
- whether it is possible to fully suppress your emotions



Expand Your Vocabulary

PRACTICE AND APPLY

Respond to each question or prompt by using the boldfaced vocabulary word in a sentence.

1. What does it mean to be "on the edge of an **abyss**"?
2. Give an example of a **pyrrhic victory**.
3. Name a job that requires **vigilance**.
4. How do you determine the **veracity** of a source?
5. At what time of day does your energy **plateau**?
6. What would you do if your doctor gave you a scary **prognosis**?

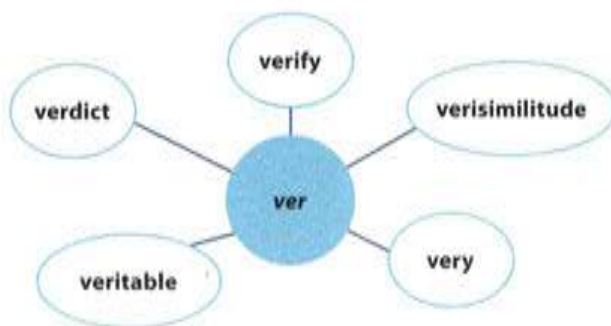
Vocabulary Strategy

↳ The Latin Root **ver**

The word *veracity* contains the Latin root *ver*, which means "true." This root is combined with prefixes and suffixes to form several common English words. When you see the root *ver* in a word, you can often use your knowledge of prefixes, suffixes, and the root to help you determine the word's meaning.



**Interactive Vocabulary
Lesson: Common Roots,
Prefixes, and Suffixes**



PRACTICE AND APPLY

Choose the word from the word web that best completes each sentence. Consider what you know about the Latin root and the prefixes and suffixes.

1. Being sent to the confirmed ward was a _____ death sentence.
2. He returned to the _____ same ward where he had almost died.
3. The symptoms made it easy to _____ that someone had the disease.
4. The _____ of a drawing of George conveyed his sorrow.
5. The narrator's _____ is that he was guilty of adding to George's suffering.

Watch Your Language!

Subordinate Clauses

Subordinate clauses add detail to a text by answering questions such as *where, when, how, what kind, and which one*. They cannot stand on their own and must be connected to at least one independent clause, sometimes through the use of a **subordinating conjunction**. Here are some examples of subordinating conjunctions and what they indicate.



Interactive Grammar
Lesson: Kinds of Clauses

Subordinating Conjunctions	What They Indicate
until, when, after, before, as, as soon as, while, whenever	Time relationship
because, as, if, since, unless	Cause/effect or conditional relationship
even though, although, while, whereas	Contrast
where, wherever	Place

Some subordinate clauses function as adjectives, with relative pronouns such as *who, that, or which* as their subjects. In this case, the clause is also called a **relative clause**, and it provides information about a noun.

PRACTICE AND APPLY

Summarize some of the specific events in *Inferno* in your own words, incorporating subordinate clauses. Write at least four sentences that use a subordinating conjunction with a clause or that use a relative pronoun as the subject of a clause. For example:

Williams's father, who had survived Ebola infection, stayed with him in the confirmed ward.

Although the staff members were used to seeing people die, they were especially upset about Williams's death.

◁

	A	B
	<i>A Journal of the Plague Year</i>	<i>Inferno: A Doctor's Ebola Story</i>
Narrator's Role in Story		
Individuals Caught in Epidemic		
Important Details		

3

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b) Cerebral Cortex/Empty Images

- 5

Research and Share

Now your group can continue exploring the ideas in these texts by researching other examples of how epidemics and plagues are portrayed in literature and the media.

- 1 **BRAINSTORM AS A GROUP** Share ideas about how plagues and epidemics have been portrayed through literature and media. The representations can be fictional or nonfictional and can include books, movies, or television shows. Make a list of all the examples you discuss.
- 2 **ASSIGN A TOPIC TO EACH GROUP MEMBER TO RESEARCH** Assign or have each member of the group choose one book, show, or movie to explore.
- 3 **GATHER INFORMATION** Use summaries, reviews, and other sources, including excerpts and clips, to learn about the book, show, or movie you are to research. Note who the narrator or central character is, what details are used to portray the epidemic (such as statistics, visual descriptions, or individual stories), and identify the historical and/or scientific background.

Title of book, movie, or show:	
Brief description of epidemic:	
Scientific or historical background:	
Details about narrator or central character:	Details used to portray epidemic:

- 4 **SHARE WITH YOUR GROUP** Have individual members of your group explain the books, shows, or movies they have researched. Then, discuss the various ways that epidemics are portrayed in literature and media, as well as the kinds of reactions these portrayals create in readers and viewers.

Reader's Choice

Continue your exploration of the Essential Questions for this unit by doing some independent reading. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:

Review the four Essential Questions for this unit on page 381.

Short Reads

Available on



These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.



Dido Elizabeth Belle: A Black Woman in Georgian England

Article by Steve Danzis

Find out how the daughter of an enslaved woman and a British naval officer came to be raised in an aristocratic home.

Rate It



Written at the Close of Spring

Poem by Charlotte Smith

The speaker compares the cycles of nature with the passing of youth.

Rate It



On Her Loving Two Equally

Poem by Aphra Behn

A woman tries to choose between two lovers.

Rate It



King George's Letters Betray Madness, Computer Finds

Article by Mindy Weisberger

Historians use a computer to detect signs of mental illness in the letters of America's last king.

Rate It



Long Reads

Here are a few books that connect to this unit. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?



Robinson Crusoe

Novel by Daniel Defoe

Eighteen-year-old Robinson Crusoe runs away from home seeking adventure. A series of misfortunes leaves him stranded on an island. How will he survive?



The Hitchhiker's Guide to the Galaxy

Novel by Douglas Adams

An unusual assortment of characters go on a galactic voyage in search of answers to their profound—albeit strange—questions.



Angela's Ashes

Memoir by Frank McCourt

Frank's family of Irish immigrants are struggling to survive the Great Depression in Brooklyn. Captivated by his father's stories, he begins to write his own.

Extension

↳ Connect & Create

THE DATING GAME Write a dating profile for a character, speaker, or subject of a text you read.

- Describe what is unique about this person.
- List some of the person's interests.
- Suggest an idea for a first date based on your understanding of the person.

PODCAST With a partner, create a podcast in which you discuss a book you both read. In your podcast

- provide a brief summary of the book
- discuss your reactions to the book and how it compares to other texts you have read



NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.



Notice & Note Writing Frames

Write a Personal Narrative

Writing Prompt

Write a personal narrative about an important or unusual experience, connecting the story to an idea or belief that will make it more meaningful for readers.

Manage your time carefully so that you can

- reflect on your life's significant experiences;
- plan your personal narrative;
- write your personal narrative; and
- revise and edit your personal narrative.

Be sure to

- convey an experience using a sequence of events;
- use techniques such as dialogue and description;
- include telling details and sensory language; and
- end with a reflection about your experience.

Review the

Mentor Text

For an example of a personal narrative you can use as inspiration for your own writing, review

- from **Inferno: A Doctor's Ebola Story** (pages 487–493)

Make sure to carefully review your notes and annotations about this text. Think about the techniques the author used to tell a compelling story.

Consider Your Sources

Review the list of Unit 3 texts and consider which ones might provide ideas and inspiration for your personal narrative.

As you review the texts, consult the notes you made in your **Response Log** and make additional notes about ideas that might lead you to reflect on your life as you prepare to write your personal narrative.

UNIT 3 SOURCES

- ☐ **A Modest Proposal**
- ☐ **"Satire Is Dying Because the Internet Is Killing It"**
- ☐ **"Elegy Written in a Country Churchyard"**
- ☐ from **The Journal and Letters of Fanny Burney: An Encounter with King George III**
- ☐ from **A Vindication of the Rights of Woman**
- ☐ **"Education Protects Women from Abuse"**
- ☐ from **A Journal of the Plague Year**
- ☐ from **Inferno: A Doctor's Ebola Story**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

1. Mark the sentence in the prompt that identifies the topic of your personal narrative. Rephrase this sentence in your own words.
2. Circle words or phrases that identify your writing task. Rephrase the task in your own words.
3. Look for words that indicate the purpose and audience of your narrative. Write a sentence describing each.

Consider Your Audience

Ask yourself:

- Who will read my narrative?
- What details about my experience will engage readers?
- How can my experience inspire readers to reflect on their own lives?

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your personal narrative will be scored using a rubric. As you write, focus on the characteristics of a high-scoring essay as described in the chart. You will learn more about these characteristics as you work through the lesson.

Purpose, Focus, and Organization	Narrative Technique	Conventions of Standard English
The response includes: • An engaging introduction • A well-developed structure • Use of transitions to convey sequence and connect ideas • Logical sequence of events • A conclusion that follows from the narrated events	The response includes: • Use of descriptive details and sensory language • Effective use of narrative techniques • Varied sentence structure	The response may include: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR PERSONAL NARRATIVE

Choose an Experience

Reflect on the most memorable experiences in your life. Think about why they are meaningful and what you learned from them. Then choose one you want to write about and tell why.

My Experience	
I want to write about this experience because ...	

Convey Point of View

- A **narrator** tells what happens in a narrative. Since this is a personal narrative, you are the narrator.
- A **point of view** is the perspective from which a narrative is told. Use first-person pronouns such as *I*, *me*, and *my* to convey your experience to readers.

Establish Narrative Elements

Storytelling elements help you convey your experience to readers. Establish a **setting** by explaining where and when events occurred. Introduce the people important to your narrative, including yourself. Identify the **conflict**, or the main problem you faced. Tell how you resolved the conflict through a **sequence of events**.

Personal Narrative Planning Chart			
Setting	People	Conflict	Sequence of Events

Identify Details

Write down some precise details about the setting, people, and events involved in your experience. Include **sensory language** that will appeal to the reader's senses. Recall **dialogue** between you and the other people.



Help with Planning

Consult **Interactive Writing Lesson: Writing Narratives**

Details About Setting	Details About People	Details About Events

Organize Ideas

After you have gathered your details, you need to organize them in a logical way. Use the chart to help you structure your narrative.

INTRODUCTION	- Start with an engaging detail to grab readers' attention. - Tell whom and what the story is about and where it takes place.
BODY PARAGRAPHS	- Organize the events by using a logical sequence. - Build the action to its climax, or turning point. - Convey the conflict's resolution.
CONCLUSION	- End with a reflection that tells why your experience is meaningful. - Tell how the experience affected you. - Explore any ideas or beliefs the experience inspired.

Determine Structure

- You might use **chronological order** to describe events in the order they actually happened.
- You might also start in the present and use flashbacks to tell what happened earlier.
- Or, you can start at an emotional point in the story and work backward or forward from there.

2 DEVELOP A DRAFT

Now it is time to draft your essay. For assistance, first read about the techniques that other writers use to craft their stories.

Engage Your Readers

EXAMINE THE MENTOR TEXT

Notice how Dr. Steven Hatch, the author of *Inferno: A Doctor's Ebola Story* (pages 487–493), “hooks” readers’ interest and provokes their curiosity in the opening paragraph.



Inferno: A Doctor's Ebola Story

The author **engages** readers with this dramatic statement.

Death was part of the daily routine, but some deaths affected us more than others. Each of us grew attached to certain patients as we would have done in any hospital, but one loss hit us all with equal force. We had cared for George Beyan, a quiet man in his mid-thirties who had acquired the virus by tending to a sick friend.

He **introduces** the setting and tells whom and what the narrative is about.

APPLY TO YOUR DRAFT

You want your narrative to engage readers right from the start. Review the details you have gathered. Consider opening with an evocative description, an intriguing line of dialogue, or a compelling statement or question. Ask yourself the following questions to help you practice:

Try it Out

You might incorporate one of the following options into your introduction to help “hook” your readers:

- a dramatic action
- a surprising or suspenseful event
- a problem or situation so strange that readers have to find out more

Description	Dialogue	Statement or Question
What sensory details can help you describe a person, a place, or an event?	What interesting or funny thing did you or someone else say?	What captivating statement or question about your subject can you include?

Reflect on the Experience

EXAMINE THE MENTOR TEXT

At the end of your personal narrative, describe your thoughts and feelings about the experience. Reflect on the experience by explaining how it has shaped you today. On pages 491–492, notice the way Dr. Steven Hatch reflects on his actions to convey how the experience affected him.



Drafting Online

Check your assignment list for a writing task from your teacher.

The author **describes** how he and others added to George Beyan's suffering.

If there was a literal place that could be called hell on earth, for George Beyan, the confirmed ward was it, and we had willingly cajoled him into returning to that place of his nightmares only to provide him with one even worse. We asked him to make such sacrifices knowing that this might happen. Indeed, *I* was the one who had asked it of him.

The author **reflects** on his role in this decision and conveys his great sense of responsibility.

APPLY TO YOUR DRAFT

As you tell the story of your experience, alternate the description of events with reflection. Pause to give readers insight into your inner thoughts and feelings, especially at moments when your understanding of the experience changed.

Try it Out

You might use phrases like these to introduce your reflections:

- For the first time, I realized . . .
- I had never before considered that . . .
- Suddenly, I understood . . .

Description of event:

Reflection:

Description of event:

Reflection:

3 REVISE YOUR PERSONAL NARRATIVE

Experienced writers know the importance of revising their work. Take time to revisit your personal narrative and look for ways you could make it better. Use the guide below to help you as you revise your personal narrative.



Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
Ask Yourself	Prove It	Revise It
Introduction Does my introductory paragraph grab the reader's attention?	Highlight the hook and consider whether you would want to keep reading after the hook.	Add an interesting detail, quotation, or observation to your opening.
Sequence of Events Are the events organized in a logical and coherent way?	Circle transitional words and phrases that indicate the sequence of events.	Reorder events. Add transitions to connect events and show sequence.
Narrative Techniques Do I include vivid details and description, sensory language, and dialogue?	Underline any descriptions that appeal to the senses. Place a star (★) next to any dialogue.	Add sensory details that tell how things look, feel, smell, sound, or taste. Add dialogue.
Structure Have I effectively structured my narrative so that it builds toward a climax and a resolution?	Highlight your narrative's climax. Underline the parts that show the resolution of your conflict.	Add or revise sentences to show the story's turning point and how you resolved the problem.
Conclusion Does my conclusion clearly reflect on my experience and convey an idea or belief about it?	Highlight sentences in your conclusion that discuss what you learned from the experience.	Add a statement that conveys what your experience taught you.

APPLY TO YOUR DRAFT

Reread your personal narrative and look for opportunities to improve your writing.

- Use transitions to show the sequence of events.
- Add sensory language and vivid descriptions to convey your experience.
- Reflect on what you learned from your experience.

Peer Review in Action

Once you have finished revising your personal narrative, you will exchange papers with a partner in a **peer review**. During a peer review, you will give suggestions to improve a partner's draft.

Read this body paragraph from a student's draft and examine the comments made by his peer reviewer.

First Draft

I Couldn't Make Them Laugh

By Jeremy Pitowski, Biglerville High School

I volunteered to do some stand-up comedy at our annual family reunion. I pictured myself having everyone rolling on the floor with laughter. The reality was not good. Every time I dropped my note cards or forgot a punch line, I felt increasingly embarrassed. Nobody laughed. Only my mom cracked a smile. I felt totally alone. What was I trying to prove?

Try to use more transitions and sensory details to clarify the order of events and help readers feel what you felt.

You raise a good question, but can you expand on this to explain what you learned about yourself?

Now read the revised body paragraph below. Notice how the writer has improved his draft by making revisions based on his peer reviewer's comments.

Revision

I Couldn't Make Them Laugh

By Jeremy Pitowski, Biglerville High School

The last time I ignored the sage advice of "To thine own self be true" was when I volunteered to do some stand-up comedy at our annual family reunion. I pictured myself lit by a spotlight, slaying my relatives with my razor wit and zingy comebacks, basking in the roar of the laughter and applause. The reality was cold. Every time I dropped my note cards or forgot a punch line, I could feel the prickly heat of humiliation creeping up my neck to my face. I could hear only the whirring of the ceiling fan and my grandfather's dry cough. My mother's smile drooped like a cut flower in need of water. It was at that moment that I realized having a good sense of humor did not mean I was a born comedian.

The transition in your first sentence clarifies how this event relates to earlier events.

Good use of sensory details to help readers imagine your experience!

This reflection at the end really helps me understand what the experience taught you.

APPLY TO YOUR DRAFT

During your peer review, give specific suggestions for how your partner could make his or her personal narrative more effective. Use your revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR PERSONAL NARRATIVE

Edit your final draft for proper use of standard English conventions and to correct any misspellings or grammatical errors.

Watch Your Language!

USE DIRECT AND INDIRECT QUOTATIONS

Authors often use a combination of direct and indirect quotations to convey events in a narrative. In *Inferno: A Doctor's Ebola Story*, Dr. Steven Hatch uses indirect quotations when he wants to quickly retell what happened and direct quotations when he wants to emphasize exactly what a person said.

I told him his wife couldn't care for Williams and that I couldn't ask anyone in the confirmed ward . . . to take on such a responsibility. . . .

"Look, George," I said. "You're like Superman." It crossed my mind that he might not be familiar with Superman, but I plowed ahead. "You have . . . *special blood* now. The virus cannot hurt you."

Direct quotations are set off by quotation marks. They break up the narration and allow the characters or individuals to express ideas in their own voices. When you use direct quotations, make sure you punctuate them correctly.

APPLY TO YOUR DRAFT

Now apply what you've learned to your own writing.

1. Read your story aloud and underline all direct quotations.
2. Circle indirect quotations. Consider how changing indirect quotations into direct quotations might affect your narration.
3. Exchange drafts with a peer to review each other's writing, checking the conventions and grammar.

5 PUBLISH YOUR PERSONAL NARRATIVE

Share It!

The prompt asks you to write a personal narrative about a significant experience in your life that might be meaningful to readers. Finalize your narrative for your writing portfolio. You may also use your narrative as inspiration for other projects.

Direct and Indirect Quotations

- **Direct quotations** show the exact words individuals speak.
- **Indirect quotations** tell what someone said, but do not tell the exact words that were spoken.

Ways to Share

- **Create a graphic novel**, using drawings and dialogue to convey the experience from your narrative.
- **Write a letter** for either a job application or a college admission in which you use your experience to demonstrate something about yourself.
- **Adapt your narrative as a presentation** for your classmates. See the next task for tips on how.

Present a Narrative

One way to share the experience you wrote about in your personal narrative is to present it to an audience. After adapting your narrative, you and a partner will rehearse your presentations and give each other feedback.

Plan Your Presentation

Presenting your personal narrative does not mean simply reading your story out loud. You also need to make it engaging for your audience. As you plan, consider how you might:

- dramatize the events through description and dialogue
- emphasize key moments of self-reflection
- use your voice, tone, and body language to convey emotions and distinguish pieces of dialogue

Use the chart to take notes. Then refer to the chart as you draft your presentation.



Elaborate on Your Experiences

As you reread your narrative, focus on the parts that are the funniest, most gripping or most thought-provoking. Emphasize these parts by elaborating on them in your presentation.

Ask Yourself	Answers and Notes
What is a clever way to get my audience's attention? Do I need to provide any context so that my audience is not confused?	
Which descriptions and dialogue are essential for telling my story effectively? What parts of my narrative can be cut or shortened, if needed?	
What props, visuals, music, sound effects, or media would enhance my presentation?	

Practice with a Partner

Your presentation is a type of performance. Rehearsing with a partner will help you get comfortable and prepared.

Use this guide to evaluate your use of presentation techniques. After you and your partner finish rehearsing, write down suggestions for improvement.

Presentation Goal	Suggestions for Improvement
Make your delivery smooth. Replace words that you stumble over. Adjust your voice and expression as appropriate.	
Speak slowly enough so that listeners can understand you. Pause at key moments so that they think about points or absorb emotions.	
Make eye contact with each member of your audience. Use natural gestures—shrugs, nods, or shakes of your head—to add meaning to your words.	

Practice Active Listening

As you and your partner discuss your presentations, remember to:

- Listen attentively to each other.
- Ask clarifying questions.
- Provide direct and helpful suggestions for improving the presentation.

Deliver Your Presentation

Incorporate any changes into your final presentation, based on the feedback you received from your partner. Add any cues for specific gestures or voices you would like to use in your presentation. Practice the presentation again if you feel it will help you prepare.

Use these additional tips to help your presentation go smoothly:

- Take a few deep breaths beforehand to help you relax.
- Speak loudly enough for everyone in the room to hear.
- Give a strong, clear delivery that will help reinforce your confidence.

Share It!

- **Make a video recording** of your presentation. Have a classmate use a device to record it, such as a phone. Then, share it with family and friends.
- **Create a script and re-enact** a key moment with a group of classmates.
- **Write a short response** about what you learned from your classmates' presentations, noting any repeated themes or events.



Interactive Speaking & Listening Lesson: Giving a Presentation

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 3.



Reflect on the Essential Questions

Think about the Essential Question you identified as the most intriguing on page 381. Has your answer to the question changed after reading the texts in this unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning:

- I think differently now because . . .
- I want to read more about . . .
- I was surprised to learn that . . .

Project-Based Learning

↳ Create a Sketchnote

You have read about social issues from the 18th century that are still relevant today. Now, work on your own or with a group to create a sketchnote about one of those issues.

Here are some questions to ask yourself as you get started:

- What issue interests or concerns me most?
- What question about this issue do I want to explore in my sketchnote?
- How was the issue resolved?
- What words, drawings, and tools will help me explore this idea?



Media Projects

To find more help with this task online, access **Create a Sketchnote**.

Writing

↳ Write an Argument

Write an argument about whether satire is an effective tool for creating change in society. In your argument, discuss whether satire has had a significant impact on attitudes, customs, or laws. Does satire lead to meaningful change?

- State a claim about whether satire is an effective tool for bringing about social change.
- Conduct research for reasons and evidence that support your claim. You may also consult texts in this unit.
- Organize your ideas in a logical way, such as by discussing individual examples of satire one at a time or by using chronological order to explain satire's impact throughout history.

Resources

- R1 Response Logs
- R7 Using a Glossary
- R8 Glossary of Academic Vocabulary
- R9 Glossary of Critical Vocabulary
- R14 Index of Skills
- R23 Index of Titles and Authors
- R24 Acknowledgments

HMH *Into Literature* Resources

For more instruction and practice, access the *Into Literature* Resources and Interactive Lessons.

 Reading Resources	 Student Edition	 Media Projects
 Vocabulary Resources	 Current Events	 Grammar Resources
 Intervention, Review, & Extension	 Speaking & Listening Resources	 Text Library
 Writing Resources	 Graphic Organizers	 Notice & Note

Response Log

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 1.

 Essential Question	Details from Texts
What makes someone a hero?	
What is true chivalry?	
Can we control our fate?	
What happens when a society unravels?	

Response Log

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 2.

 Essential Question	Details from Texts
What can drive someone to seek revenge?	
How does time affect our feelings?	
What's the difference between love and passion?	
How do you defy expectations?	

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 3.

 Essential Question	Details from Texts
How can satire change people's behavior?	
What's your most surprising friendship?	
What keeps people from reaching their potential?	
Why are plagues so horrifying?	

Response Log

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 4.

 Essential Question	Details from Texts
What can nature offer us?	
How do you define beauty?	
How can science go wrong?	
What stirs your imagination?	

Response Log

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 5.

 Essential Question	Details from Texts
What is a true benefactor?	
How do you view the world?	
What brings out cruelty in people?	
What invention has had the greatest impact on your life?	

Response Log

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

 Essential Question	Details from Texts
What makes people feel insecure?	
Why is it hard to resist social pressure?	
What is the power of symbols?	
How do you measure a person's worth?	

Using a Glossary

A glossary is an alphabetical list of vocabulary words. Use a glossary just as you would a dictionary—to determine the meanings, parts of speech, pronunciation, and syllabification of words. (Some technical, foreign, and more obscure words in this book are defined for you in the footnotes that accompany many of the selections.)

Many words in the English language have more than one meaning. This glossary gives the meanings that apply to the words as they are used in the selections in this book.

The following abbreviations are used to identify parts of speech of words:

adj. adjective *adv.* adverb *n.* noun *v.* verb

Each word's pronunciation is given in parentheses.

A guide to the pronunciation symbols appears in the Pronunciation Key below. The stress marks in the Pronunciation Key are used to indicate the force given to each syllable in a word. They can also help you determine where words are divided into syllables.

For more information about the words in this glossary or for information about words not listed here, consult a dictionary.

Pronunciation Key

Symbol	Examples	Symbol	Examples	Symbol	Examples
ă	pat	m	mum	ûr	urge, term, firm, word, heard
ā	pay	n	no, sudden* (sūd'n)	v	valve
ä	father, hard	ng	thing	w	with
âr	care	ō	pot	y	yes
b	bib	ô	toe	z	zebra, xylem
ch	church	oi	caught, paw	zh	vision, pleasure, garage
d	deed, milled	oo	noise	ə	about, item, edible, gallop, circus
ē	pet	ōō	took	ər	butter
ē	bee	oor	boot		
f	fife, phase, rough	ôr	lure		
g	gag	ou	core		
h	hat	ou	out		
hw	which	p	pop		
ī	pit	r	roar		
ī	pie, by	s	sauce		
îr	pier	sh	ship, dish		
j	judge	t	tight, stopped		
k	kick, cat, pique	th	thin		
l	lid, needle* (nēd'l)	th	this		
		ü	cut		

Sounds in Foreign Words

kh	German <i>ich</i> , <i>ach</i> ; Scottish <i>loch</i>
ŋ	French <i>bon</i> (bôn)
œ	French <i>feu</i> , <i>œuf</i> ; German <i>schön</i>
ü	French <i>tu</i> ; German <i>über</i>

*In English the consonants *l* and *n* often constitute complete syllables by themselves.

Stress Marks

The strongest, or primary, stress of a word is indicated by a mark (ˈ). Syllables with weaker stress and words of one syllable show no stress mark.

Glossary of Academic Vocabulary

abandon (ə-bān' dən) *v.* to withdraw one's support or help, especially in spite of duty, allegiance, or responsibility.

ambiguous (ām-bīg'yōō-əs) *adj.* open to more than one interpretation.

anticipate (ān-tīs'ō-pāt) *v.* to see as a probable occurrence; expect.

appreciate (ə-prē'shē-āt) *v.* to recognize the quality, significance, or magnitude of.

arbitrary (ār'bī-trēr-ē) *adj.* determined by chance, whim, or impulse, and not by necessity, reason, or principle.

collapse (kə-lāps') *v.* to break down or fall apart suddenly and cease to function.

conceive (kən-sēv') *v.* to understand or form in the mind; to devise.

confine (kən-fīn') *v.* to keep within bounds; restrict.

conform (kən-fōrm') *v.* to be similar to or match something or someone; to act or be in accord or agreement.

controversy (kōn'trə-vūr-sē) *n.* public disagreement; argument.

convince (kən-vīns') *v.* persuade or lead to agreement by means of argument.

denote (dī-nōt') *v.* to serve as a symbol for the meaning of; signify.

depress (dī-prēs') *v.* to cause to be sad or dejected.

displace (dīs-plās') *v.* to move, shift, or force from the usual place or position.

drama (drā'mə) *n.* a prose or verse composition intended to be acted out.

encounter (ēn-koun'tər) *v.* to confront in battle or competition.

exploit (īk-splōit') *v.* to take advantage of; to use for selfish or unethical purposes.

insight (īn'sīt) *n.* the ability to discern the true nature of a situation.

integrity (īn-tēg'ī-tē) *n.* the quality of being ethically or morally upright.

intensity (īn-tēn'sī-tē) *n.* a high degree of concentration, power, or force.

invoke (īn-vōk') *v.* to call on for assistance, support, or inspiration.

military (mīl'ī-tēr-ē) *n.* the armed forces of a nation considered collectively; *adj.* of, related to, or characteristic of members of the armed forces.

persist (pər-sīst') *v.* to hold firmly to a purpose or task in spite of obstacles.

radical (rād'ī-kəl) *adj.* departing markedly from the usual or customary; extreme or drastic.

reluctance (rī-lūk'təns) *n.* the state of being reluctant; unwillingness.

subordinate (sə-bōr'dn-īt) *adj.* subject to the authority or control of another.

undergo (ūn-dər-gō') *v.* to experience or be subjected to.

violate (vī'ā-lāt) *v.* to disregard or act in a manner that does not conform to (a law or promise, for example).

visual (vīzh'ōō-əl) *adj.* seen or able to be seen by the eye; visible.

widespread (wīd'sprēd') *adj.* occurring or accepted widely.

Glossary of Critical Vocabulary

abate (ə-bāt') *v.* to reduce in amount, degree, or intensity; lessen.

abrogate (āb'ra-gāt) *v.* to revoke or nullify.

abyss (ə-bīs') *n.* an immeasurably deep chasm, depth, or void.

accolade (āk'ə-lād, -lād) *n.* a special acknowledgment; an award.

accommodations (ə-kōm-ə-dā'shənz) *n.* lodgings.

affairs (ə-fārz') *n.* personal business.

affliction (ə-flīk'shən) *n.* something that causes suffering or pain.

aghast (ə-gäst') *adj.* struck by shock, terror, or amazement.

algorithm (āl'gə-rīth-əm) *n.* a finite set of unambiguous instructions that, given some set of initial conditions, can be performed in a prescribed sequence to achieve a certain goal and that has a recognizable set of end conditions.

anecdote (ān'īk-dōt) *n.* a short account of an interesting or humorous incident.

appraise (ə-prāz') *v.* 1. to estimate the price or value of; appraise a diamond; appraise real estate. 2. to make a considered judgment about.

ardor (ār'dər) *n.* intensity of emotion, especially strong desire, enthusiasm, or devotion.

artifice (ār'tə-fīs) *n.* cleverness or ingenuity in making or doing something.

attribute (ə-trīb'yoot) *v.* to regard as arising from a particular cause or source; ascribe.

autonomy (ō-tōn'ə-mē) *n.* the condition or quality of being autonomous; independence.

aversion (ə-vûr'zhən) *n.* a fixed, intense dislike; repugnance.

balmy (bā'mē) *adj.* mild and pleasant.

bequeath (bī-kwēth', -kwēth') *v.* to pass (something) on to another; hand down.

bereft (bī-rēft') *adj.* 1. deprived of something. 2. lacking something needed or expected.

brazen (brā'zən) *adj.* unrestrained by a sense of shame; rudely bold.

brooding (brōō'dīng) *adj.* thinking about something moodily.

cacophony (kə-kōf'ə-nē) *n.* jarring, discordant sound; dissonance.

calamity (kə-lām'ī-tē) *n.* an event that brings terrible loss, lasting distress, or severe affliction; a disaster.

chafe (chāf) *v.* to annoy or irritate.

chow (chou) *n.* food; victuals.

cohesiveness (kō-hē'sīv-nəs) *n.* the condition of sticking together in a group.

collateral (kə-lāt'ər-əl) *adj.* concomitant or accompanying.

commence (kə-mēns') *v.* to begin or start.

commend (kə-mēnd') *v.* to commit to the care of another; entrust.

compulsory (kəm-pūl'sə-rē) *adj.* obligatory; required.

condone (kən-dōn') *v.* to overlook, forgive, or disregard (an offense) without protest or censure.

congenial (kən-jēn'yəl) *adj.* agreeable; sympathetic.

consumption (kən-sūmp'shən) *n.* an amount consumed.

cowed (koud) *adj.* frightened or subdued with threats or a show of force.

curate (kyoor'āt) *v.* to gather and present to the public.

demonize (dē'mə-nīz) *v.* to represent as evil or diabolic.

deprivation (dēp-rə-vā'shən) *n.* the condition of being deprived; lacking the basic necessities or comforts of life.

despotic (dī-spōt'ik) *adj.* of or relating to a person who wields power oppressively, or a tyrant.

disconnect (dīs'kə-nēkt) *n.* a lack of connection or a gap between two things.

discourse (dīs'kōrs) *n.* verbal exchange or conversation.

disoriented (dīs-ōr'ē-ēnt'əd) *adj.* having lost one's sense of direction, position, or relationship with one's surroundings.

dissimulation (dī-sīm'yə-lā-shən) *n.* deceit or pretense.

dogged (dō'gīd, dōg'īd) *adj.* stubbornly persevering; tenacious.

domain (dō-mān') *n.* a sphere of activity, influence, or knowledge.

dominion (dā-mīn'yən) *n.* rule or power to rule; mastery.

double entendre (dūb'əl än-tān'drə) *n.* an expression having a double meaning.

emulation (ēm'yə-lā-shən) *n.* competitive imitation.

encumbrance (ēn-kūm'brəns) *n.* a burden or impediment.

engagement (ēn-gāj'mənt) *n.* a promise or agreement to be at a particular place at a particular time.

entail (ēn-tāl') *v.* involve as a consequence.

ersatz (ēr'zäts, ēr-zäts') *adj.* being a usually inferior imitation or substitute; artificial.

eschew (ē-shōō', ēs-chōō') *v.* to avoid using, accepting, participating in, or partaking of.

esprit de corps (ē-sprē' də kōr') *n.* a spirit of devotion and loyalty among group members.

evanescent (ēv-ə-nēs'ənt) *adj.* vanishing or likely to vanish like vapor.

exorbitant (īg-zōr'bī-tənt) *adj.* beyond what is reasonable or customary, especially in cost or price.

expound (īk-spound') *v.* to explain in detail; elucidate.

extract (īk-strākt') *v.* to draw or pull out, often with great force or effort.

extremist (īk-strē'mīst) *adj.* advocating or resorting to measures beyond the norm, especially in politics.

feeble (fē'bəl) *adj.* lacking strength.

finite (fī'nīt) *adj.* having bounds; limited.

flotsam (flōt'səm) *n.* discarded or unimportant things.

forebear (fōr'bâr) *n.* a person from whom one is descended; an ancestor.

forge (fōrj) *v.* to form (metal, for example) by heating in a forge and beating or hammering into shape.

garish (gâr'ish, gâr'-) *adj.* overly bright or ornamented, especially in a vulgar or tasteless way; gaudy.

genre (zhân'ra) *n.* a category within an art form, based on style or subject.

gilded (gīl'dīd) *adj.* covered with or having the appearance of being covered with a thin layer of gold.

guile (gīl) *n.* clever trickery; deceit.

hierarchy (hī'ə-rār-kē) *n.* a ranking of status within a group.

huddle (hūd'l) *v.* to crowd together, as from cold or fear.

ignoble (īg-nō'bəl) *adj.* not noble in quality, character, or purpose; base or dishonorable.

immersion (ī-mûr'zhən, -shən) *n.* the act or instance of engaging in something wholly or deeply.

impeccably (īm-pēk'ə-blē) *adv.* in accordance with having no flaws; perfectly.

imperialism (īm-pīr'ē-ə-līz-əm) *n.* the extension of a nation's authority by territorial acquisition or by the establishment of economic and political dominance over other nations.

implementation (īm-plə-mən-tā'shən) *n.* the process of putting into practical effect; carrying out.

implications (īm'plī-kā'shənz) *n.* conclusions that are not explicitly stated.

impressionable (īm-prēsh'ə-nə-bəl) *adj.* readily or easily influenced; suggestible.

inanimate (īn-ān'ə-mīt) *adj.* not having the qualities associated with active, living organisms.

inarticulate (ín-är-tík'ya-lít) *adj.* uttered without the use of normal words or syllables; incomprehensible as speech or language.

incentive (ín-sén'tív) *n.* something, such as the fear of punishment or the expectation of reward, that induces action or motivates effort.

incessantly (ín-sés'ánt-lē) *adv.* without interruption.

inculcate (ín-kúl'kāt, ín'kūl-) *v.* to impress (something) upon the mind of another by frequent instruction or repetition; instill.

incumbent (ín-kūm'bənt) *adj.* required as a duty or an obligation.

inducement (ín-dōos'mənt, -dyōos'-) *n.* an incentive.

infantry (ín'fən-trē) *n.* the branch of an army made up of units trained to fight on foot.

infuse (ín-fyōōz') *v.* to fill or cause to be filled with something.

innate (í-nāt', ín'āt') *adj.* natural or present from birth rather than learned.

innumerable (í-nōō'mər-ə-bəl) *adj.* too many to count.

inoculate (í-nōk'ya-lāt) *v.* to safeguard as if by inoculation; to protect.

intelligentsia (ín-tél-ə-jěnt'sē-ə) *n.* the intellectual elite of a society.

labyrinth (lāb'ə-rínth) *n.* an intricate structure of interconnecting passages through which it is difficult to find one's way; a maze.

lethargy (lēth'ər-jē) *n.* a lack of interest or enthusiasm; apathy.

levy (lēv'ē) *v.* to impose (a tax or fine, for example) on someone.

listless (líst'lís) *adj.* lacking energy or disinclined to exert effort; lethargic.

loathsome (lōth'səm) *adj.* causing loathing; abhorrent.

loftily (loft'ī-lē) *adv.* arrogantly; haughtily.

luddite (lūd'it) *n.* one who opposes technical or technological change.

malady (māl'ə-dē) *n.* a disease, disorder, or ailment.

manacle (mān'ə-kəl) *v.* to restrain the action or progress of something or someone.

mandatory (mān'də-tôr-ē) *adj.* required or commanded by authority; obligatory.

memo (mēm) *n.* a unit of cultural information, such as a cultural practice or idea, that is transmitted verbally or by repeated action from one mind to another.

mire (mīr) *v.* to hinder, entrap, or entangle.

misdeed (mīs-dēd') *n.* a wrong or illegal action; a wrongdoing.

misogyny (mī-sōj'ə-nē) *n.* hatred or mistrust of women.

monetize (mōn'tīz, mūn'-) *v.* to convert into a source of income.

morose (mə-rōs', mō-) *adj.* sullen or gloomy.

odious (ō'dē-əs) *adj.* extremely unpleasant; repulsive.

ominous (ōm'ə-nəs) *adj.* menacing; threatening.

pension (pén'shən) *n.* a sum of money paid regularly as a retirement benefit.

pervasive (pər-vā'sīv, -zīv) *adj.* having the quality or tendency to pervade or permeate.

plateau (plā-tō') *v.* to reach a stable level; level off.

plight (plīt) *n.* a situation, especially a bad or unfortunate one.

posit (pōz'it) *v.* to assume or put forward, as for consideration or the basis of argument.

preamble (prē'ām-bəl, prē'ām'-) *n.* a preliminary statement.

precipice (prēs'ə-pīs) *n.* an overhanging or extremely steep mass of rock; the brink of a dangerous or disastrous situation.

prerogative (prī-rōg'ə-tív) *n.* an exclusive right or privilege held by a person or group, especially a hereditary or official right.

prescient (prĕsh'ənt) *adj.* of or relating to prescience—which means knowledge of actions or events before they occur.

presentable (prĕ-zĕn'tə-bəl) *adj.* fit for introduction to others.

procrastinate (prō-kras'tə-nāt) *v.* to put off doing something, especially out of habitual carelessness or laziness.

prodigious (prō-dĭj'əs) *adj.* enormous.

prognosis (prŏg-nŏ'sis) *n.* a prediction of the probable course and outcome of a disease.

promiscuously (prā-mĭs'kyōō-əs-lē) *adv.* lacking standards of selection; without careful judgment; indiscriminately.

prostrate (prŏs'trāt) *adj.* lying face down, as in submission or adoration.

pyrrhic victory (pĭr'ĭk vĭk'tə-rē) *n.* a victory that is offset by staggering losses.

quell (kwĕl) *v.* to pacify; quiet.

ransack (rān'sāk) *v.* to go through (a place) stealing valuables and causing disarray.

realm (rĕlm) *n.* kingdom.

rebuke (rĕ-byōōk') *v.* to criticize (someone) sharply; reprimand.

recoil (rĕ-koil') *v.* to shrink back, as in fear or repugnance.

redress (rĕ-drĕs') *n.* repayment for a wrong or an injury.

repine (rĕ-pĭn') *v.* to be discontented; complain or fret.

rotation (rō-tā'shən) *n.* regular and uniform variation in a sequence or series.

ruddy (rūd'ē) *adj.* having a healthy reddish glow.

rudiment (rōō'də-mənt) *n.* fundamental element, principle, or skill.

salutation (sāl-yə-tā'shən) *n.* a polite expression of greeting or goodwill.

satire (sāt'ĭr) *n.* a literary work in which human foolishness or vice is attacked through irony, derision, or wit.

scorn (skŏrn) *n.* contempt or disdain.

scrounge (skrounj) *v.* to obtain by salvaging or foraging; round up.

scrupulous (skrŏō'pyə-ləs) *adj.* conscientious and exact; having scruples.

sea change (sē chānj) *n.* a marked transformation.

self-possessed (sĕlf-pə-zĕst') *adj.* having calm and self-assured command of one's faculties, feelings, and behavior.

senility (sĕ-nĭl'ĭ-tē) *n.* relating to or having diminished cognitive function, as when memory is impaired, because of old age.

sentient (sĕn'shənt) *adj.* having sense perception; conscious.

smart (smärt) *v.* to suffer acutely, as from mental distress, wounded feelings, or remorse.

sovereignty (sŏv'ər-ĭn-tē, sŏv'ĕr-ĭn-) *n.* complete independence and self-government.

spoof (spōōf) *n.* a satirical imitation; a parody or send-up.

succinct (sək-sĭngkt') *adj.* characterized by clear, precise expression in few words; concise and terse.

succinctly (sək-sĭngkt'lē) *adv.* in a concise or brief manner.

superficial (sŏō-pər-fĭsh'əl) *adj.* apparent rather than actual or substantial; shallow.

supplant (sə-plānt') *v.* to take the place of or substitute for (another).

sustenance (sŭs'tə-nəns) *n.* something, especially food, that sustains life or health.

tactfully (tākt'fəl-lē) *adv.* considerately and discreetly.

theorize (thē'ə-rĭz, thĭr'ĭz) *v.* to formulate theories or a theory; speculate.

treachery (trĕch'ə-rē) *n.* an act of betrayal.

trinket (trĭng'kĭt) *n.* a small ornament, such as a piece of jewelry.

tumult (tŏō'mŭlt) *n.* a state of agitation of the mind or emotions.

undaunted (ūn-dôn'tīd, -dān'-) *adj.* not discouraged or disheartened; resolutely courageous.

underpin (ūn-dər-pīn') *v.* to give support or substance to.

usurp (yōō-sŭrp') *v.* to seize unlawfully by force.

Utopian (yōō-tō'pē-ən) *adj.* excellent or ideal but impracticable; visionary.

valor (vāl'ər) *n.* courage; bravery.

veracity (və-rās'ī-tē) *n.* conformity to fact or truth; accuracy.

verandah (və-rān'də) *n.* a porch or balcony.

vexation (vēk-sā'shən) *n.* a source of irritation or annoyance.

vigilance (vij'ə-ləns) *n.* alert watchfulness.

vile (vīl) *adj.* unpleasant or objectionable.

vindication (vīn-dī-kā'shən) *n.* justification.

virtue (vŭr'chōō) *n.* *Archaic* chastity, especially in a woman.

visitation (vīz-ī-tā'shən) *n.* a gathering of people in remembrance of a deceased person.

vogue (vōg) *n.* the prevailing fashion, practice, or style.

volatile (vōl'ə-tl, -tīl') *adj.* unstable and prone to extremes.

wail (wāl) *v.* to make a long, loud, high-pitched cry, as in grief, sorrow, or fear.

writ (rīt) *n.* a written order issued by a court, commanding the party to whom it is addressed to perform or cease performing a specified act.

zero-sum (zīr'ō-sŭm) *adj.* of or relating to a situation in which a loss and a gain are balanced.

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